

# RENWICK QUARTERLY

June, July, August 1992

Published by the James Renwick Alliance, an independent, national non-profit organization.

## The Nation's Collection of American Craft Opens September 25 at the Renwick Gallery

Outstanding craft selections from the Renwick Gallery's permanent collection will be on view throughout the gallery September 25, 1992 through January 10, 1993, marking the Renwick's 20th anniversary.

"American Craft: The Nation's Collection" will include more than 120 objects in craft media incorporating glass, clay, metal, fiber and wood. The selections represent both functional and purely sculptural craft traditions, spanning the development of crafts throughout the 20th century, the gallery's period of collecting.

Among the many nationally prominent artists whose works are in the exhibition are Robert Arneson,

Toshiko Takaezu and Betty Woodman in ceramics; Sheila Hicks, Ed Rossbach and Cynthia Schira in fiber; Dale Chihuly, Tom Patti and Judith Schaechter in glass; William Harper, Albert Paley and June Schwarz in metal; Garry Knox Bennett, Wendell Castle and George Nakashima in wood.

The James Renwick Alliance contributed \$220,000 toward the purchase of 46 of the most recently acquired works in the permanent collection. Other pieces were purchased with assistance from the Smithsonian Collection Acquisitions Program or were personal gifts.

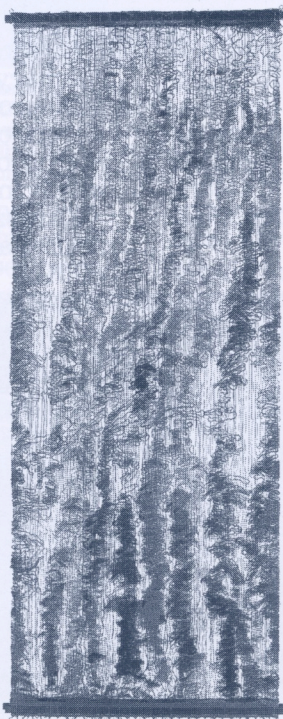
## Ten Works Acquired in 1992 for Renwick Gallery's Permanent Collection

The James Renwick Alliance acquisitions committee approved matching funds for ten works by nine of America's leading craft artists. Not previously represented in the permanent collection, these additions will greatly enhance the holding of the collection of crafts in our nation's capital.

Presented at the February 10 acquisitions meeting were pieces by Dominic DiMare, Lenore Tawney, Ginny Ruffner and Mariska Karasz. Six pieces by five artists were presented on April 23, as part of the recent Craft Weekend and included works by Sam Maloof, Alma Eikerman, James Makins, Fritz Dreisbach and Betty Woodman.

These ten newly acquired pieces will join 110 other works from the existing collection in an exciting new presentation of the permanent collection that will open on September 25, as described elsewhere in this issue of the Quarterly.

Lenore Tawney has long been acknowledged as one of the most significant textile artists in America. "In the Dark Forest" is a



stunning early example of her daring innovations that revolutionized the way in which we perceive textiles. Using a technique she called "open warp," weaving was for Tawney at that time very similar to creating spontaneous line drawings in thread.

In "In the Dark Forest," Tawney juxtaposed areas of traditional plain weave techniques in combination with delicate laid-in designs which featured innovative areas of unwoven warp threads. By doing so she was able to create a sense of delicate openness and transparency which had not been previously explored by other textile artists. In this 1958 hanging, Tawney has woven two separate but equal-sized panels that hang one in front of the other in space, similar to scrimms used in theatrical staging.

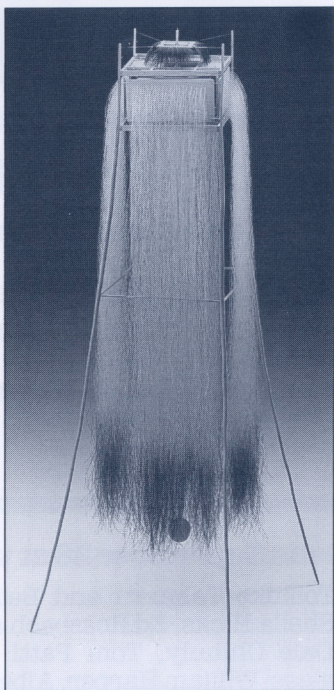
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**Lenore Tawney**, "In the Dark Forest," 1958; linen and wool; 9'10" x 52"; gift of the James Renwick Alliance and museum purchase made possible by the Smithsonian's Collections.



As a welcome new work in the Renwick Gallery's collection, this dramatic textile will beautifully represent the talents of this important textile artist.

The elegant, exquisitely conceived and crafted "Mourning Station #11" by Dominic DiMare is a major tour-de-force by this distinguished textile artist. DiMare has developed a unique vocabulary of forms that clearly differentiate his works from his contemporaries. Although his intricately constructed structures often seem related to religious icons as well as to ritual objects of



**Dominic DiMare**, "Mourning Station #11," 1988; wood, horsehair, feathers, clay; 44" x 22" x 22"; gift of the James Renwick Alliance, Darle and Patrick Maveety, and museum purchase made possible by the Smithsonian's Collections Acquisition Program. Photo by Bruce Miller.

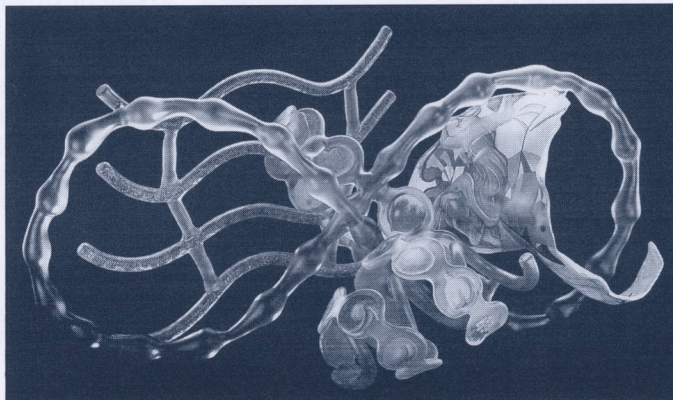
the Eskimo and Native Americans, they are clearly not derivative of them.

DiMare's mature works are strong examples of how early childhood experiences have had a deep and profound effect on his imagery. As the son of a professional fisherman who worked off the coast of Monterey, DiMare learned at an early age to mend fishing nets, tie knots, cut bait into precise pieces and to fashion fishing lures from such found materials as bones, horn, twigs and feathers. Using these same techniques as an adult in the creation of his art works, DiMare has said, "It is my work now that sustains and makes real for me again those special feelings I first sensed as a boy."

The silent, symmetrical and statuesque "Mourning Station #11" is a reverent structure that contains a felt presence and meaning. Calling our attention to what is lost, this piece is a form befitting the dignified beauty of sorrow. "It is a house for the sacred," DiMare explained. "I wanted to create an environment, but one that was inhabited."

A lampworked piece of glass sculpture by Ginny Ruffner has also joined the Renwick's collection.

Entitled "Inventing the Music of Beauty," this 1991 work is a superb example of Ruffner's ability to capture such universal themes as beauty, art, love, music and creativity. A master at meshing disparate elements into a unified whole, Ruffner intuitively balances the humorous aspects of her vision against the cruel realities of everyday life.

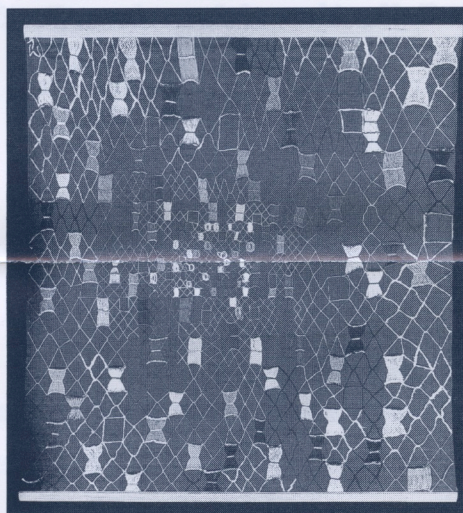


**Ginny Ruffner**, "Inventing the Music of Beauty," 1991; glass and mixed media; 11" x 22" x 13"; gift of the James Renwick Alliance, Ann and Thomas G. Cousins, and museum purchase made possible by the Smithsonian's Acquisition Program. Photo by Bruce Miller.

Educated in painting and drawing, Ruffner torches and sandblasts her glass rods prior to enhancing the surfaces with paints, inks and colored pencils. A sensuous flow of form throughout this piece is achieved by her strong use of rhythmic line, color and texture which give a heightened sense of the ethereal with their soft, seductive glow. When asked where she gets her ideas, Ruffner replied: "Mostly I notice them in a corner of my consciousness, waiting for the music to start."

Additionally, a handsome embroidered wall hanging by Mariska Karasz was approved by the Alliance, thus strengthening the textile holdings in the museum collection. Karasz (1898-1960) immigrated to the United States from her native Hungary when she was 16 years old. Steeped in traditions of embroidery, which tended to be very much based on fixed patterns that did not allow for deviation, Karasz revolutionized stitchery by using traditional techniques and interpreting them in a way that brought a personal and unique quality into her works.

"Skeins," created about 1950, beautifully reflects



Karasz's unique contribution of advancing needlework beyond

**Mariska Karasz**, "Skeins," ca. 1950; linen, cotton, wool; 50" x 54"; gift of the James Renwick Alliance and museum purchase made possible by the Smithsonian's Collections Acquisition Program. Photo by Bruce Miller.

the mere decorative playfulness of customary folk stitchery by her mature, sophisticated and unexpected approach to design, materials, textures and colors. Karasz claimed, "Embroidery is to sewing what poetry is to prose; the stitches can be made to sing out as words in a poem."

Karasz was one of the pioneers in the development of fiber arts in the United States during the 1940's and 1950's. "Skeins" embodies the spirit of American craft with its deep insight into older traditions, its authentic skills and its ability to make an amazing departure based on knowledge as if it had never been done before.



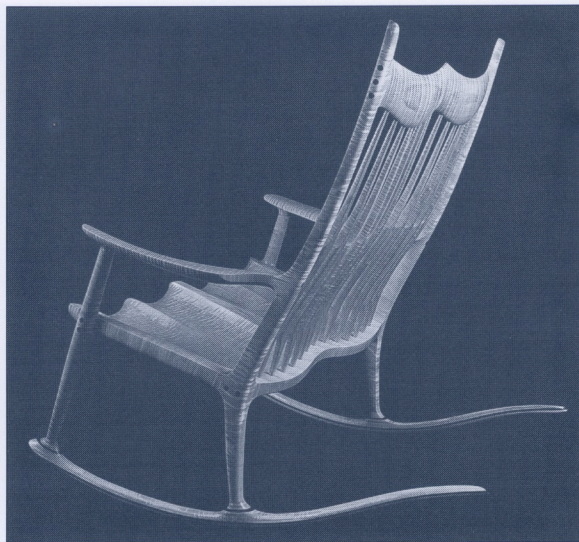
Sam Maloof's 1992 "Double Rocking Chair," crafted from fiddleback maple and ebony, epitomizes the classic and elegant forms that Maloof has made from the beginning of his furniture making career over 40 years ago. Maloof has proven that a furniture maker can succeed simply by producing fine work without resorting to novelty or mass production. This "Double Rocking Chair" clearly reveals Maloof's love of wood, of making things and of design. The simple but refined individual elements flow together, reflecting his concern and involvement with every detail of this highly functional piece of furniture.

Sam Maloof feels that designing is an intensive process that cannot be taught. "My approach to solving many structural and design problems is to rely on my common sense and experience. I simply make decisions by eye. I use my forefinger and thumb for calipers and let my eye and intuition and years of experience do the rest."

A potter who bridges the disciplines of fine art and decorative art, Betty Woodman creates ceramics that are highly inventive and unmistakably contemporary — despite the fact that they often refer to traditional pots from past cultures, ranging from ancient Greek and Etruscan, to Chinese and Japanese and to the Italian Baroque.

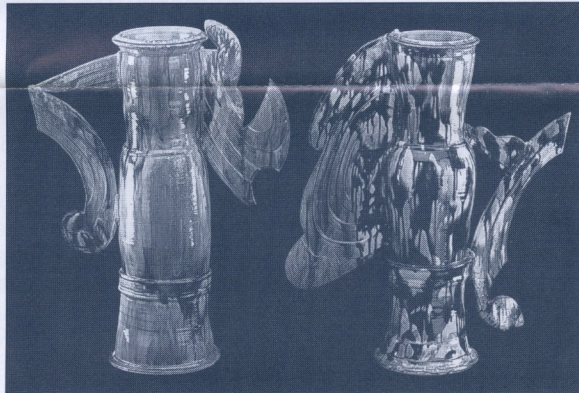
The "Evening Kimono Vases" are striking examples of Woodman's ambitious and energetic expressions in glazed earthenware. Standing tall, these two wheel-thrown, columnal forms are enhanced with flamboyant handles that suggest the outstretched kimono form. This pair of vases is one of a series of pairs, each depicting a different time of the day: sunrise, noon, sunset and evening. On one side of the "Evening Kimono Vases," created in 1990, Woodman captures the drama of the deep colors of darkness while the reverse side is subtly brushed with the soft pastel colors indicative of dusk or dawn. These vases reflect the artist's interest in the decorative patterns of fabric. Witty, playful and serious, Woodman's pieces join a rich tradition of ceramic history while simultaneously overturning those same traditions.

Widely recognized as a pioneer in the resurgence of modern metalsmith-



**Sam Maloof**, "Double Rocking Chair," 1992; fiddleback maple, ebony; 43" x 44" x 44"; gift of the James Renwick Alliance, the Herbert Hafif Family Foundation, the artist, and museum purchase made possible by the Smithsonian's Collections Acquisition Program

individually formed hollow elements of base, bowl and lid are vertically stacked asymmetrically to achieve a sense of animation, activating what otherwise might be a staid and more formal piece.



**Betty Woodman**, "Evening Kimono Vases," 1990; glazed earthenware; 30" x 50" x 9"; gift of the James Renwick Alliance and museum purchase made possible by the Smithsonian's Collections Acquisition Program. Photo by Bruce Miller.

these twisting bottle forms ominously suggest darkened skyscrapers resting on a pale green and fragile stage.



A major catalyst in the studio glass movement, Fritz Dreisbach took his first glassblowing course in 1964, at the University of Iowa. A love of the glass blowing process has inspired his work since his earliest days as a student. Always researching and studying historical glass, Dreisbach

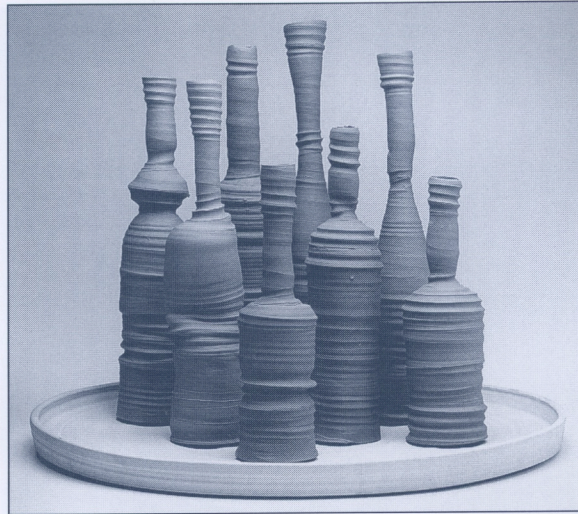
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**Alma Eikerman**, "Balanced Bowl with Lid," 1974; sterling silver, red brass; 7" x 7 1/4" diameter; gift of the James Renwick Alliance and museum purchase made possible by the Smithsonian's Collections Acquisition Program. Photo by Bruce Miller.

ing in America, Alma Eikerman was one of the outstanding teachers of the post war period who inspired two generations of artists working in metal. She is now retired from the art department at the University of Indiana at Bloomington. Two pieces by Eikerman ("Balanced Bowl with Lid" and "Bracelet") were selected for support by the Alliance. Both pieces are outstanding examples that reflect the strong design qualities that became Eikerman's trademarks: the asymmetrical and stretching bulges combined with a delightful sense of interplay between the linear and planar surfaces of her hollowware forms. In "Balanced Bowl with Lid," Eikerman contrasts the cool and elegant sterling silver elements against the rich and warm glow of red brass. The



**James Makins, "Midtown,"**  
1991; porcelain, wheel thrown;  
21 1/2" x 26 1/2" x 26 1/2"; gift  
of the James Renwick Alliance and  
museum purchase made possible by  
the Smithsonian's Collections  
Acquisition Program.



was attracted to the incredible techniques, particularly those using latticino glass developed by the Italian Renaissance glass workers. A meticulous procedure which draws on the precision required in mathematics, it is one which Dreisbach now uses to advantage in his pieces.

"Ruby Wet Foot Mongo" is a dramatic example of his ability to suspend the delicate Venetian-style filigrees in a twisting and highly energized mass of molten glass. His use of large areas of overlays of transparent glass optically refract and magnify the filigrees creating a sense of peering into a whirlpool. This softened, asymmetrical vessel, created in 1990, beautifully captures the vibrant ruby red color for which Fritz Dreisbach is known as well as the interplay he has achieved between the forces of freedom and control, which have become the hallmark of his glass.

## Spring Symposium Highlights Renwick Alliance's Craft Weekend

by Mary Hartzler

In opening remarks for Sunday's Spring Symposium, Michael Monroe, Mel Eagle and John Kotelly talked about the Renwick's present position and goals for the future. Over the last ten years \$220,000 has been donated by the James Renwick Alliance.

Lloyd Herman drafted the original proposal for a decorative arts museum in 1968, and was appointed in 1971 to implement the concept. Originally, the museum did not expect to have its own collection, which was started with the gift of a ceramic plate by Maria Martinez. Michael Monroe came in 1974, and began to set the standards for innovative use of space and display design.

There has been much progress since: The young artists who began their exhibition careers here are now having retrospectives. Craftspeople formed guilds; publications appeared; people travelled more; and more information became available, generating even greater interest and improved techniques and designs. These artists have helped us to stretch beyond the comfort zone into a new level of understanding of ourselves and their work.

The Renwick was also influential in clarifying the definitions of craft. Functional objects made in multiples are craft. Art — functional or not — is a result of design. For example, wearable art, having function, is both art and craft.

Albert Paley, whose career was aided by the Renwick gate commission, spoke next. His work changed from an early focus on metal techniques and mechanics to mature into greater attention to design and unity. He was trained as a gold - and silversmith. His philosophy is that jewelry is a three-dimensional form. In his early work he

had total control of the piece, even to cutting his own stones. When he started iron work, he worked in a two-car garage, which he referred to as work in "human scale." For a time Paley worked in both jewelry and in large forged metal. His last jewelry was in the forged mode.

Paley's career has moved from private ornament to public architectural design in the decorative arts perspective. For example, he made the entrance and vehicular gates at the Virginia Museum of Fine Arts in Richmond. He showed examples of his most recent architectural designs and discussed the direction of his current work.

Cynthia Schira spoke on "The Science of Weaving and the Spirit of Art." The Renwick acquired her four-section work in 1985. She feels that was an important event, noting that the Renwick equates to being sponsored by the government, especially for artists who are not from the Washington, DC area.

Schira's work is based on landscape, the idea of place which gives a context. While her pieces are of a specific place, she wants the viewer to feel a sense of space. She does not want her work analyzed in a technical way, but looked at as a view of land and openness, a sense of place and structure. She works alone so she can be totally involved in the process. She is a teacher, a studio artist and a family person.

Since the Jacquard loom gives her the ability to control the work by each thread, the variety and pattern play allow great design freedom. The advantage of working on the computer-controlled Jacquard is that her design is put into a product within minutes, so the effects of design changes are available immediately.

Dale Chihuly, the final speaker, began as a weaver, having started with a degree in interior design. In 1969, he was accepted to work in the glass factory in Murano, Italy — a rare opportunity. He founded the Pilchuck School soon afterward.

For him, glass is both a sculptural and environmental medium. He cited the Renwick's "Glassworks" exhibition as one of the most influential shows ever mounted, especially important for emerging young artists. Chihuly feels one-person shows are crucial and should be given precedence over the many theme and group shows.

Since Chihuly started in glass, technology and



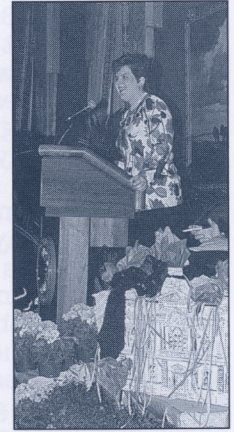
glassworkers' skills have greatly improved. In 1969, an 18" sphere was considered as large as one could accomplish. Compare that to his current Nijiima series! (Michael — do you have dimensions on these?) He works with teams of artists, usually 10-18 workers on a project. La Jolla and Seattle have some wonderful public installations of his work. (Craft Study Tour, anyone?) As for the future, Chihuly is developing

chandelier ideas which he feels could revolutionize that decorative function.

The symposium was historical. We were led through the development of techniques, the ever-changing world of workable materials, design approaches and personal stories about the Renwick Gallery. We left energized and looking forward to the Renwick's next 20 years!



*Left:* Anne E. and Ronald D. Abramson (right) hold special honor in the eyes of the James Renwick Alliance and the Renwick Gallery. As a special highlight of the Double Anniversary Celebration auction evening, Anne and Ron, founding members of the Alliance were given an award of recognition for their remarkable support over the past decade. The unique award, a hand-made etched and sand-blasted glass work by Narcissus Quagliatta, was presented by Alliance President Mel Eagle (left). Seated in the background is Roger Kuhn, a former Alliance President.



*Right:* Gala auction action. Kathleen Guzman, auctioneer, the "Surprise Box" is in the foreground. Photo by Paul Parkman.

A heartfelt round of applause — and a final curtain call — to the chairs, committees, benefactors and artists who not only made possible, but made a roaring success of, our Craft Weekend and Gala Auction. On behalf of the Renwick

Gallery of the Smithsonian Institution, we are grateful to the following contributors to the Double Anniversary Celebration of the Twentieth Anniversary of the Renwick Gallery and the Tenth Anniversary of the James Renwick Alliance:

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## Craft Study Tour in October Will Visit Rochester, New York

by B.J. Adams

The brilliantly colored foliage of autumn in New York is the first of the attractions that beckons the James Renwick Alliance to Rochester for a three-day tour on October 2-4. Starting at the Rochester Institute of Technology, we'll tour the School for American Craftsmen and RIT's Bevier Gallery where works by the nation's foremost crafts faculty will be featured. This first stop previews the wealth of craft and art that abounds in Rochester.

Friday evening, October 2, Shirley Dawson and Beverly McInerney will host a reception for us at the Dawson Gallery. The gallery's October exhibit will feature the ceramic sculpture of Bill Stewart. During the next two days we'll visit such internationally known artists as Albert Paley and Wendell Castle. We've also been invited to the homes of two collectors and we'll visit the unusual "mushroom" house of ceramicist Marguerite Antell. Visits to the studios of contemporary weaver Junco Sata Pollack, ceramicist Nancy Jurs and glass artist Concetta Mason will be added highlights on this craft study tour.

Airline and hotel accommodations are not included in the tour package and should be arranged separately. We suggest a USAir flight leaving National Airport for Rochester at 9:50 AM on Friday, October 2, and a return flight from Rochester to National on Sunday, October 4, at 6:55 PM. Participants may book directly with Helen Hildebeitel at Devon Walker Travel Associates, (202) 364-1160.

We'll stay at the new Hyatt Regency Hotel in Rochester where a block of rooms has been reserved at the group rate of \$89.00 per night (double or single). Call Lynn Notaro at (716) 546-1234, for reservations for Friday and Saturday nights, October 2 and 3.

When making airline and hotel reservations, please mention the James Renwick Alliance tour to Rochester

to receive the best rates.

Cost for this tour is \$210 for Alliance members, \$240 for non-members. The package includes three days of bus transportation, one breakfast, one brunch, two luncheons and one dinner. The number of participants is limited since autumn is the busiest season in Rochester, so plan to make reservations early. For further information, please contact Shelley Gollust at (301) 229-2148, or B.J. Adams at (202) 364-8404.

To make a reservation, please complete the form below and return it, along with your check, payable to the James Renwick Alliance, by August 20, 1992

### Reservation Form

James Renwick Alliance Craft Study Tour  
Rochester, New York  
October 2 - 4, 1992

Please reserve \_\_\_\_\_ places for me on the Rochester tour. I enclose a check in the amount of \$ \_\_\_\_\_ to cover the cost. (\$210 per person for Alliance members; \$240 per person for non-members).

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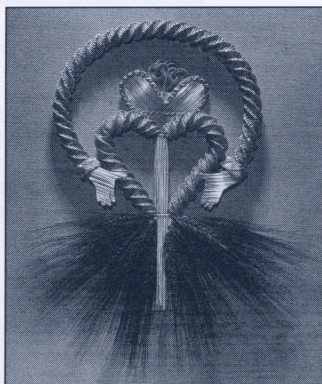
Mail this form to: James Renwick Alliance  
Rochester Craft Study Tour  
6801 Winterberry Lane  
Bethesda, MD 20817

## "The Romance of Wheat Weaving" Opens in Museum Shop on August 7

by Gary Wright

The origins of this beautiful craft lie in ancient times. Straw has been used to fashion useful items and beautiful decorations ever since man began to cultivate grains for food. Even before that, wild grains and grasses were available for weaving. No exact date or place of origin can be found for this art form, but it is believed it was practiced as early as 8,000 years ago.

Any work done in straw in an artistic manner is called wheat weaving. Wheat weaving encompasses many diverse categories, from the tokens fashioned from woven plaits of



**Morgyn Geoffrey Owens-Celli,**  
"The Irish Claedagh," 1992;  
woven wheat; 18" x 16" x 1."

straw to simple or intricate tied figures to works of straw marquetry to the art of coiled straw basketry.

This museum shop exhibition will feature the work of Morgyn Geoffrey Owens-Celli, one of the leading artists weaving in wheat today. Known for his exquisitely crafted traditional wheat weavings, Owens-Celli is also known for his highly creative, non-traditional sculptural forms fashioned from wheat as well.

Included will be several modern pieces as well as the traditional forms such as the Corizon, Welsh Fan, Welsh Twirl and John Barleycorn Favours.

## Fabercations Continues in Museum Shop Through August

Fabercations still featured through part of the summer includes an array of ties, table linens, baseball caps, scarves, shawls and berets. Quilts, embroidered pictures, rugs, waxed linen baskets, accessories, dolls and pillows are also available. Many new works have been added since this exhibition opened in May.



## James Renwick Alliance 1992 Craft Workshop and Lecture Series

John McQueen and Bruce Metcalf have already completed their roles in the James Renwick Alliance 1992 Craft Workshop and Lecture Series. Enthusiasm is high for the unique opportunity to meet and watch these artists at work.

The lectures, made possible by a generous grant from Patricia and Phillip Frost, take place in the

Renwick's Grand Salon, at 3:00 PM, on Sunday afternoons. They are open to the public, with no charge for admission. The workshop series features one-day demonstrations. Coinciding with the lectures and demonstrations, each of the artists will also exhibit works at a craft gallery in the metropolitan area.

Artists in the remaining series are:

| Artist                        | Workshop   | Lecture   | Exhibition Preview   |
|-------------------------------|--|---|--|
| <b>Rudy Autio</b><br>clay     | June 6<br>10:00 AM - 4:00 PM<br>Montgomery College       | June 7<br>3:00 PM<br>Renwick Gallery<br>Gallery       | June 7<br>5:00 - 7:00 PM<br>Maurine Littleton<br>Gallery     |
| <b>Byron Temple</b><br>clay   | June 13<br>10:00 AM - 4:00 PM<br>Hinckley Pottery        | June 14<br>3:00 PM<br>Renwick Gallery<br>Gallery      | June 14<br>5:00 - 7:00 PM<br>The Farrell<br>Collection       |
| <b>Silas Kopf</b><br>wood     | September 12<br>10:00 AM - 4:00 PM<br>Lee Arts Center    | September 13<br>3:00 PM<br>Renwick Gallery<br>Gallery | September 13<br>5:00 - 7:00 PM<br>Sansar                     |
| <b>Didi Suydam</b><br>jewelry | September 19<br>10:00 AM - 4:00 PM<br>Montgomery College | September 20<br>3:00 PM<br>Renwick Gallery<br>Gallery | September 20<br>5:00 - 7:00 PM<br>Jewelerswerk<br>Galerie    |
| <b>Jay Musler</b><br>glass    | October 3<br>10:00 AM - 4:00 PM<br>To be announced       | October 4<br>3:00 PM<br>Renwick Gallery<br>Gallery    | October 4<br>5:00 - 7:00 PM<br>Maurine Littleton<br>Gallery  |
| <b>Susan Plum</b><br>glass    | October 17<br>10:00 AM - 4:00 PM<br>To be announced      | October 18<br>3:00 PM<br>Renwick Gallery<br>Gallery   | October 18<br>5:00 - 7:00 PM<br>Maurine Littleton<br>Gallery |
| <b>Stoney Lamar</b><br>wood   | December 5<br>10:00 AM - 4:00 PM<br>Glen Echo Park       | December 6<br>3:00 PM<br>Renwick Gallery<br>Gallery   | December 6<br>5:00 - 7:00 PM<br>Sansar                       |

### Rudy Autio — June 6:

Professor Emeritus of Art at Montana State University, Rudy Autio has been exploring clay since the 1950's. His work is prominently featured in the permanent collection of the Renwick Gallery. Autio's pots are mostly hand-built from large slabs of stoneware. Decoration is incised. Colored, low-fired glazes are characteristic of his work. During visits to his family's homeland in Finland he worked in porcelain at the Arabia Porcelain

Factory. His designs have a strong painterly quality; the vigorous and spontaneous forms are matched by the bold quality of his drawing. During the workshop, he will demonstrate the construction and decoration of a large stoneware sculpture.

### Byron Temple — June 13:

The work of Byron Temple is widely known and included in major museum and private collections. To quote the artist, "I'm trying to earn a living using my hands and

have been making utilitarian objects for 40 years." Temple likes to define himself as a production potter. He uses basic designs which he develops to perfection. This permits him to explore intensely the fundamental qualities of the form and its expression. His forms are spontaneous and fluid. They are in clear harmony with the technique of stoneware salt glaze which he uses with great virtuosity. In his workshop, Temple will demonstrate throwing, trimming and assembling techniques.

Descriptions of the remaining five workshops will be in the next issue of the Quarterly. For further details regarding the lecture series, please call the Renwick Gallery at (202) 357-2531. For information on workshops, call Mary George Kronstadt at (202) 966-7757.

### Workshop Registration Form

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Name \_\_\_\_\_

---

Address \_\_\_\_\_

---

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

---

Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

**Please enroll me for the following workshops:**

- Individual Workshops at \$50 each, per person (\$45 for Alliance members)
- Rudy Autio, clay, June 6
- Byron Temple, clay, June 13
- Silas Kopf, wood, September 12
- Didi Suydam, jewelry, September 19
- Jay Musler, glass, October 4
- Susan Plum, glass, October 17
- Stoney Lamar, wood, December 5

Workshop participants will provide their own lunches and beverages. No refunds can be made on workshop fees. Please make your check payable to the James Renwick Alliance, and send it with this registration form and a stamped, self-addressed envelope to:

Mary George Kronstadt  
4414 Klinge Road, NW  
Washington, DC 20016

Inquiries about the James Renwick Alliance should be sent to:  
James Renwick Alliance  
6801 Winterberry Lane, Bethesda, Maryland 20817





## News from the Alliance

by Melvin B. Eagle  
President

It's a Washington tradition that the quarterback (and the President) get too much credit when things go well and too much of the blame when they don't. True to form, I've been inundated with compliments on the success of the Double Anniversary Celebration which must be shared with a whole host of Alliance supporters. Elsewhere in this Quarterly, we list all of those that worked on the Committee with the Chair, Barbara Berlin. We also list the hosts that made major contributions in the form of dinner parties preceding our auction which received universal praise, and the donors who made special contributions in support of the events and the catalog that we published. Everyone that worked on, contributed to and attended this special occasion, notable in the Alliance's 10 year history, should accept their portion of the kudos that we've been getting.

It is a pleasure to report that in addition to having a wonderfully entertaining evening, the Alliance will have collected approximately \$75,000 above expenses to be used toward acquisition and education programs. We thank new and old friends of the Alliance for their generous support of our Double Anniversary Celebration.

It should also be noted that the other events of the Spring Craft Weekend were also well attended, beautifully organized and greatly appreciated. Particular thanks are due to Elmerina Parkman and Rebecca Stevens, who organized the Craft Leaders Caucus Spring Meeting, and to Caucus members Robert and Arlene Kogod, who opened their fantastic home and collection for a visit, and Mary Anne Goley, who arranged for the Caucus visit to the Federal Reserve Building. John Kotelly and his committee arranged the annual Alliance craft tour and seminar, both of which drew full houses and rave reviews.

In our last Quarterly, I promised an update on our efforts to increase contributions. For the first six months of our fiscal year, which ended March 31, 1992, we received \$78,310. This is an increase of more than 25% over the same period in the prior year. This does not include any of the proceeds of the Double Anniversary Celebration. We should be delighted that our continuing progress makes it possible to consider funding a broader range of worthy

proposals as they are brought to the Board and the Acquisitions Committee.

The next major event of this celebratory year will occur in September when the Renwick Gallery opens an exhibition of items from the permanent collection. We will have a particular interest in this exciting show, since many of the items were acquired with assistance from the Alliance. In addition, a number of others are in the permanent collection as a result of the generosity of Alliance supporters in donating the works. For the first time, this exhibition will use all of the building's display spaces. It should be a truly memorable display that will have a special meaning to Alliance supporters. To mark the occasion, the Alliance is planning a reception at the Renwick Gallery for all contributors. Please keep an eye out for details of the reception and other events that will be connected with the opening of the exhibition and attend if at all possible.

The Alliance Board has also voted a \$10,000 contribution to support the publication of a book on the permanent collection of the Renwick Gallery. The book will be published in connection with the exhibition of the permanent collection. This contribution will ultimately become a part of a permanent Renwick Gallery publication revolving fund. Proceeds from book sales will be earmarked for future publications inspired by the Renwick Gallery, its collection and programs.

Remember that the Renwick Gallery and the Alliance are sponsoring a year-long series of lectures and workshops by recognized craft artists. Having the opportunity to listen to and interact with these informative and inspiring people is a rare treat that should not be missed. Please contact Shelley Gollust at (301) 229-2148 to get a brochure which gives details.

## John McQueen Exhibit Continues Through July 26, 1992



John McQueen, "Untitled #182," 1988; plaited elm bark; 16" x 22" x 16." Lent by Gerald and Sandra Eskin.



## Craft Leaders Caucus Fall Meeting in Upstate New York

Members of the Alliance's Craft Leaders Caucus will meet in Rochester, New York, on Tuesday evening, September 29, and leave the next morning by bus for Corning to visit the world-famous Corning Museum of Glass, the Steuben Factory, and other sites of historic and craft interest. Thursday will feature a visit to the renowned ceramic art department and faculty at

Alfred University, including Val Cushing, Andrea and John Gill, Wayne Higby and Robert Turner. On Friday, October 2, the Caucus will join Alliance members for a tour in Rochester, described above in this issue of the Quarterly. For further details about Caucus events, or for information on joining the Craft Leaders Caucus, contact Shelley Gollust at (301) 229-2148.

### Recent Contributions to the Alliance

The Alliance welcomes the gifts of the following contributing members, received between October 15, 1991 and May 1, 1992.

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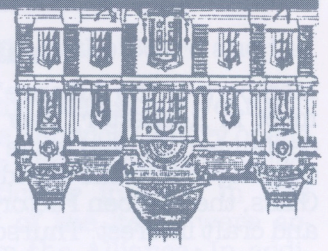
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## Renwick Gallery Public Programs

### June 7:

**Illustrated Lecture:** Ceramic sculptor Rudy Autio will discuss the process of handbuilding his pieces and the work of drawing images on the wet clay. Using strong and brilliant colors, Mr. Autio's major themes since the 1960's have been the human figure, the horse and the West, often intertwined. This is the third lecture in a series of nine made possible by a grant from Patricia and Phillip Frost. Free. At 3:00 PM. Renwick's Grand Salon.

### June 11:

**Creative Screen:** "Basketry" is a tour around the world and through history, showing the varied methods and purposes of this ancient art. (15 minutes). In "Basketry of the Pomo," the Pomo Indians of northern California demonstrate the ten principle basketmaking techniques of their people. (30 minutes) Free. At 11:00 AM and noon in the Renwick's Grand Salon.

### June 12:

**Illustrated Lecture:** Allen Bassing, Renwick Gallery Public Programs Coordinator, will give a chronological survey of American architecture — commercial, residential, public and industrial — from 1900 through 1950. Work will be shown

from such architectural greats as Sullivan, Wright, Gill, Greene and Greene, Khan, Gropius and Breuer, and other architects and firms from the period. Free. At noon, in the Renwick's Grand Salon.

### June 14:

**Illustrated Lecture:** Byron Temple, a production potter for forty years, will describe his work which creates about 10,000 pieces of stoneware and porcelain tableware each year. He concentrates on a few forms that can be repeated and limits his glazes. Mr. Temple has been strongly influenced by the work of Bernard Leach, with whom he studied in England, and by his personal explorations of Scandinavian design. This is the fourth lecture in a series of nine made possible by a grant from Patricia and Phillip Frost. Free. At 3:00 PM, in the Renwick's Grand Salon.

### July 16:

**Creative Screen:** "Mohawk Basketmaking: A Cultural Profile" features Mary Adams, a nationally recognized Mohawk artist, creating a basket as she narrates the story

of her youth and of her people's struggle to survive. The paintings of Iroquois artist Ernest Smith illustrate historical Indian baskets. (28 minutes) In "Basketry of the Pomo: Forms and Ornamentation," Pomo baskets are shown in a great variety of shapes, sizes and designs. Designs have descriptive names such as water snake, arrowhead and crab claw. (21 minutes) Free. At 11:00 AM and noon, in the Renwick's Grand Salon.

### July 27:

**Illustrated Lecture:** Tapestry artist Archie Brennan will survey the work he has completed over the last 44 years. Brennan uses traditional tapestry techniques and materials, but also incorporates photographic imagery and collage in his designs. Free. At 8:00 PM, in the Renwick's Grand Salon.

### August 8 & 9

**Craft Demonstration:** Morgyn Geoffroy Owens-Celli, an artist who uses wheat as a material for weaving, will show and discuss how he makes traditional and non-traditional sculptural forms from this grain. These demonstrations are made possible by a grant from the Pearl Rappaport Caplan Fund. Free. From 11:00 AM to 3:00 PM.

June, July, August, 1992