



RENWICK QUARTERLY

Sept., Oct., Nov., 1993

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“The Arts and Crafts Movement in California: Living the Good Life” Will Open October 8

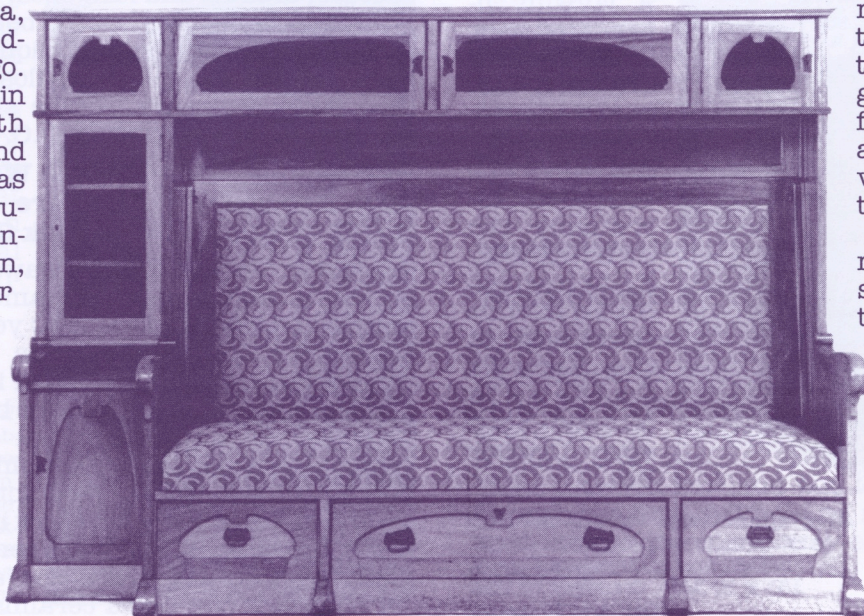
by *Jeremy Adamson*

At the turn of the Twentieth Century, California was America's Eden, an Arcadia distinguished from the rest of the nation by its sunny, Mediterranean climate, unblemished landscape, agricultural plenty, and overall prosperity. A land of opportunity as well as physical and spiritual renewal, the Golden State beckoned many devotees of the reform-minded arts and crafts movement.

Each of the works on view in this lavish exhibition organized and circulated by The Oakland Museum was designed as an art object to grace the good life that was the special heritage of Californians. Created from the 1890s to the 1930s, the almost two hundred examples of art pottery, decorative tiles, copperwork, silverware, furniture and furnishings are arranged by the geographical and urban regions in which they were produced: the San Francisco Bay Area; the Southland (including Los Angeles, Pasadena, Santa Barbara, Riverside, and Redlands); and San Diego.

Born in Britain in the mid-nineteenth century, the arts and crafts movement was a multinational crusade against the conspicuous consumption, dehumanizing labor practices, and artistic degradation that resulted from the ex-

Frederick H. Meyer, *Settle*, 1908; genizero wood, glass, hammered-copper fittings, and (replaced) upholstery of cotton, wool and nylon; 65 1/16" x 91 1/2" x 27". Courtesy of The Oakland Museum.



cesses of the Industrial Revolution. While it was predicated on reforming the design and manufacture of everyday objects, and thereby improving and elevating the lives of ordinary people, the movement also attracted visionaries determined to reform social and political structures. Arts and crafts philosophers asserted that honest and meaningful manual labor had innate value, far beyond remuneration. Unlike factory labor, a craftsman's work united hand, heart, and mind, and was therefore viewed as therapeutic, reinforcing self-esteem, and ennobling one's position within society.

The high-minded ideals of the arts and crafts movement were energetically propagated in California by advocates and practitioners who came from elsewhere, usually from midwestern and eastern states, but also from Britain and Northern Europe. Yet California's reception of the arts and crafts

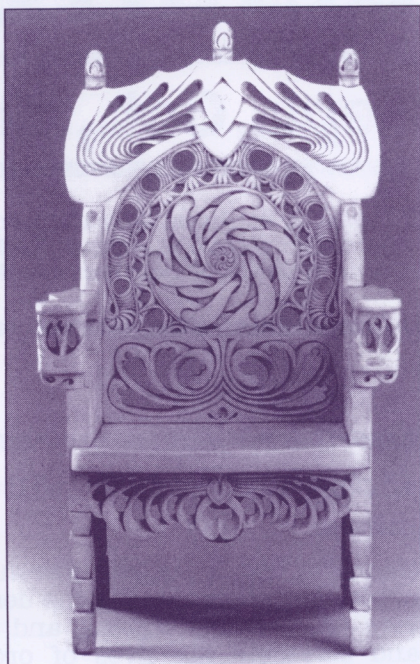
movement was more than a passive acceptance of an eastern gospel of design reform: Californians created a unique regional variant of the international movement.

Artists and craftsmen throughout the state were inspired by the indigenous flora and fauna and local landscapes, and these distinctive natural phenomena regularly appeared as decorative motifs in ceramics, metalwork

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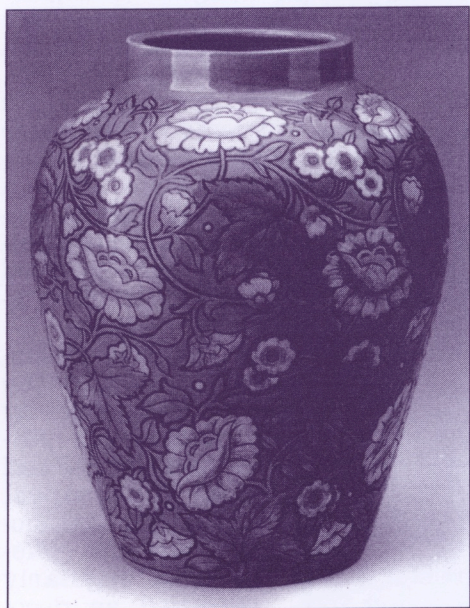
and custom furniture. Moreover, the state's twenty-one Franciscan missions, stretching from San Diego in the south to Sonoma north of San Francisco, were vivid reminders of California's Spanish-Mexican heritage, offering additional artistic subjects rich with nostalgic allusions to a romanticized past. For newcomers of all political or religious persuasions eager to anchor themselves in local tradition, the Catholic missions were convenient symbols with which to celebrate a special local history and identity.

Reginald Machell,
*Katherine Tingley's
Throne Chair, c.*
1905-10; carved and
painted wood;
52 1/2" x 29 1/2" x
25". Courtesy of
Theosophical Society
Library, Pasadena.



Since the arts and crafts movement firmly opposed the uniformity of mass production — promoting instead a personalized artistic vision and conspicuous handcraftsmanship — the movement cannot be reduced to any particular artistic style. Indeed, the objects chosen for this exhibition celebrate the broad stylistic inclusiveness of the movement in California. They also demonstrate clearly that in America, the arts and crafts movement

flowered most resplendently in the Golden State. A lavishly illustrated book containing scholarly essays has been published by Abbeville Press to accompany the exhibition. Softbound copies may be purchased at the Renwick Gallery's Museum Shop after October 8th.



Arequipa Pottery, *Vase, c. 1912-13;*
earthenware with sgraffito floral
design and multicolored glaze;
13" x 10 3/8". Courtesy of The
Oakland Museum.

James Renwick Alliance 1993 Craft Workshops and Lecture Series

Several craft artists from across the United States will present illustrated lectures at the Renwick Gallery and one day workshop demonstrations at various locations throughout Washington, D.C. this Fall. The workshops are sponsored by the James Renwick Alliance; information on their time and location will be sent in a separate mailing to Alliance members. Coinciding with the lectures and demonstrations, each of the artists will also exhibit works at a gallery in the metropolitan area. The artists are:

Brent Kee Young • Workshop - Saturday, October 23; Lecture - Sunday, October 24 at 3:00 PM, Renwick Gallery:

Mr. Young is a glass artist who creates work that makes use of solid cast glass. His deep-walled vessels often contain glass inclusions of shells and fish skeletons, reflecting his fascination with oceanic fossil forms. An educator, Young is Chairman of the Glass Department at the Cleveland Institute of Art. He has exhibited extensively in solo and group shows in the U.S.A. as well as in Korea and Japan. At his workshop, Young will use clay, plaster and silica in demonstrating techniques for making molds; explain oven casting and hot and cold casting processes; and discuss annealing techniques, fusion cycles, and temperature in the casting process. Mr. Young's work will be exhibited at The Glass Gallery in Bethesda, MD.

Mary Bero • Workshop - Saturday, October 30; Lecture - Sunday, October 31 at 3:00 PM, Renwick Gallery:

Ms. Bero started working on an intimate scale on her embroideries in 1986. The human forms and faces in Bero's intensely intricate small embroideries combine thread with fiber, cotton, silk, acrylics and paper. Constantly exploring beyond technique and materials, her images come from life and nature, dreams and fantasies. In the workshop she will explore the expanding boundaries of fiber art and demonstrate her technique. A slide presentation will describe her philosophy and technical process. Her work will be shown at the Farrell Collection in Washington, D.C.

Joan Takayama-Ogawa • Workshop - Saturday, November 6; Lecture - Sunday, November 7 at 4:00 PM, Renwick Gallery:

Recently, Ms. Takayama-Ogawa discovered that her father's family in Tokonamo, Japan has been working in clay for over 300 years. Although there has been little contact for almost 100 years, Takayama-Ogawa was raised in a home filled with ceramic pieces. However, she believes her work has little to do with traditional Japanese ceramics. Instead, she intuitively combines Pacific Rim imagery uniting them in color, form, and space. Her presentation will include work influenced by Japan's Momoyama and Tokugawa periods, Hawaiian coral reef vessels and installations, and the recent works of Southern California ceramists. She does admit,

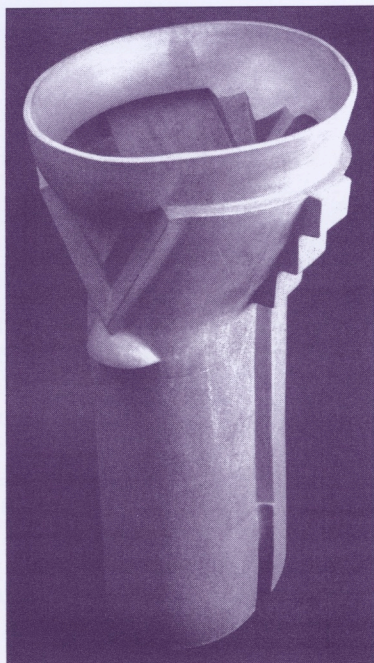
however, that it is her karma to work in clay. Ms. Takayama-Ogawa's work will be on exhibit at the American Hand in Georgetown.

Mark Sfirri and Michael Hosaluk • Workshop - Saturday, November 13; Lecture - Sunday, November 14 at 3:00 PM, Renwick Gallery:

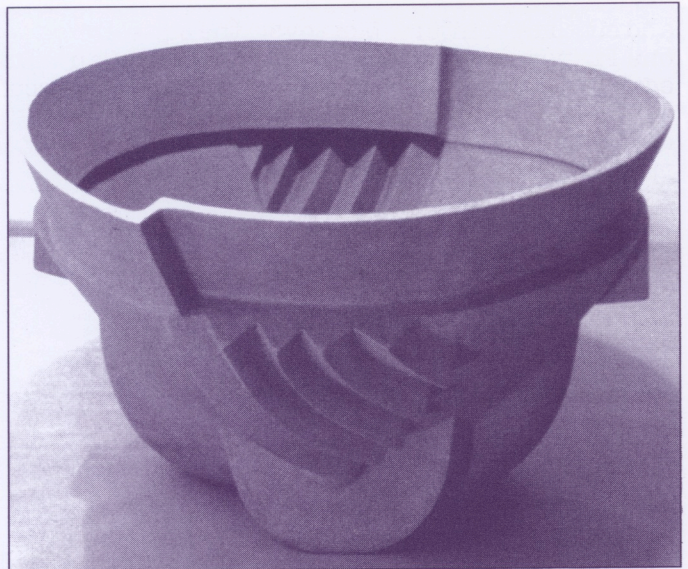
Furniture designers and makers Mr. Sfirri and Mr. Hosaluk will discuss influences on their designs for functional furniture and sculpture. Sfirri is currently employing his woodturning skills to work collaboratively with other artists to produce playful, often whimsical wood objects. Typically, Sfirri starts a piece on his lathe, then has one or more associates continue the turning process and apply decorative embellishments to a variety of forms including mirrors, candle holders, and vessels. In their collaborative workshop, Sfirri and fellow woodturner Michael Hosaluk will demonstrate how their split turning/decorative process works and discuss the challenges facing them as creative artists working on the same object. Mr. Sfirri and Mr. Hosaluk will show both their individual and collaborative pieces at Sansar gallery in northwest Washington.

“William Daley: Ceramic Works and Drawings Will Open February 18, 1994

The traveling exhibition “William Daley: Ceramic Works and Drawings” will be presented at the Renwick Gallery February 18 through April 17, 1994. Organized by guest curator Matthew Drutt for the Moore College of Art and Design in Philadelphia, the show will include some forty works—thirty of the artist's works in clay, and ten related drawings—covering the period 1954-94. Accompanied by an illustrated catalogue containing a scholarly essay by Drutt, it will provide the first in-depth analysis of Daley's achievement by exploring four principal directions in the artist's production: “foliate” works that investigate the plastic properties of clay; numeric works that deal with the point/counterpoint of form and structure; geometric pieces that embrace Euclidean shapes as spiritual guideposts; and “figu-



William Daley, *Oval Chamber*, 1986; slab-constructed stoneware; 40" h x 23" d. Museum purchase made possible by the James Renwick Alliance and the Smithsonian Collections Acquisition Program.



William Daley, *Conic Loop*, 1989; stoneware; 25" x 27" x 16"

native” pots which, while abstract in form, refer to the design of the human body.

These four directions will be explored within the framework of the artist's life-long concern for the formal and structural relationships between the inner and outer zones of his pieces. By integrating drawings with three dimensional works, the exhibition will also show that Daley produces complex, preliminary studies in pencil and ballpoint pen for his large-scale pots that suggest architectural spaces fit for human use. The exhibition will be on view at Moore College November 5—December 17, 1993, and at the Arkansas Arts Center May 15—July 4, 1994.

“Craft America: The Northwest and West Coast” October 8th, 1993 — January 17th, 1994

by Gary Wright

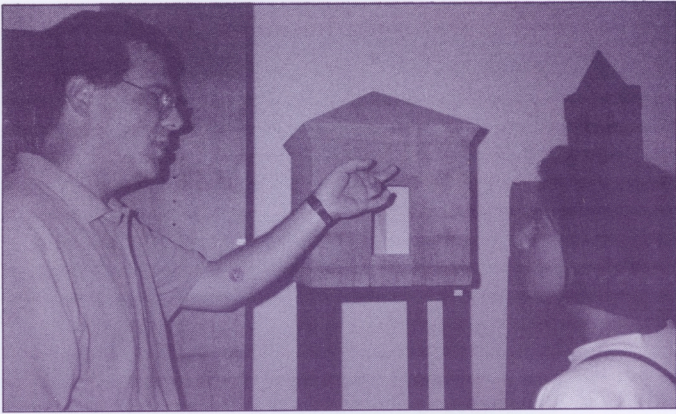
A mysterious medley of mostly mixed media meanders in and makes its mark in the Museum Shop for a matter of months, although methinks momentarily I will not be able to maintain the momentum of this minute morsel of a memorandum, for I am most unfortunately lacking any more information concerning this next show. So tune in next time!

Maine Craft Study Tour

by Sue Bralove

In a desperate attempt to escape the Washington heat, 22 members of the James Renwick Alliance journeyed to Maine where we spent five days visiting craft artists, galleries and private collections between Portland and Northeast Harbor. Although the heat followed us north, we had a great time touring, eating and enjoying each other's company.

(continued next page)



Jeff Kellar, Maine furniture maker explains his work to **Veena Singh**. All Alliance trip photos by Ginny Friend.

Among the highlights of the trip was a cocktail reception given for us by board members Eleanor and Sam Rosenfeld. They welcomed us into their newly completed home on the shore of Deer Isle — a spectacular setting for a beautiful house filled with a collection of crafts featuring work by Maine artists. We were also fortunate to be invited to the Rockport home of Nancy Talbot. With the help of local artists and craftspeople she has transformed an old clapboard church into a contemporary home and showcase for her extensive art collection.

Much of the trip was spent in anticipation of our visit to Haystack, and I don't think anyone was disappointed. Director Stuart Kestenbaum took us on a tour of the school, stopping in the Hot Shop to watch Lino Tagliapietra blow glass with his students. The visit was capped off by a picnic lunch which several people took



Right:
Portland basket maker **Lissa Hunter** describes her work as Arnold Berlin pays close attention.

Below:
Veena Singh, Sue Bralove and **Susan Klaus** enjoy dining *al fresco* at Haystack.



down to the rocks by the water (but it was much too cold to go in!)

Our tours of craft studios were also memorable. We increased our knowledge of basketmaking with a visit to Lissa Hunter; discovered the relationship between making quilts and designing for architectural spaces at Gayle Fraas and Duncan Slade's studio; and learned how delicately-colored rag rugs are designed and constructed in a visit with weaver Jutta Graf. Stopping at the studios of jewelers Ron Pearson and Michael Good, furniture makers Jeff Kellar and David Martgonelli, weaver Kathy Woell, and at Watershed Center for the Ceramic Arts rounded off this whirlwind tour of Maine crafts.

We are deeply saddened to report the death of Jean Michael, a founding member of the James Renwick Alliance, on August 16, 1993.

Jean was very active in Alliance programs from the inception of the organization in 1982 until 1985. She was Secretary from 1984 to 1985 and chair of the highly successful seminar, "Flexible Medium: 20th Century American Art Fabric," co-sponsored with the Smithsonian Resident Associate Program in 1985. Jean and her husband John, also an Alliance founding member, were proprietors of Acorn Press, specializing in high quality custom printing, for which they won many awards. They designed and printed the handsome portfolios used for several Alliance seminars and created an elegant design for the second Alliance brochure.

Jean's interests, which were shared by her husband, were broad, encompassing music, first edition books, paintings and craft art. Their collection included many wonderful pieces, particularly in wood and ceramics.

Jean was always cheerful and enthusiastic, thoughtful and willing to help and hosted many Alliance board meetings in their craft-filled home. It was always difficult to start the business meeting because the board members tended to scatter to various corners of the house to discover beautiful new additions to their collection! Jean remained interested in Alliance activities even after their Acorn Press business kept them so busy that they were no longer able to play an active role.

A memorial service for Jean will be held in mid-September in the Washington, D.C. area. Please call our executive assistant, Shelley Gollust, 301/229-2148, for details which were not available at press time.

Contributions to the Jean Michael Memorial Fund can be sent to:

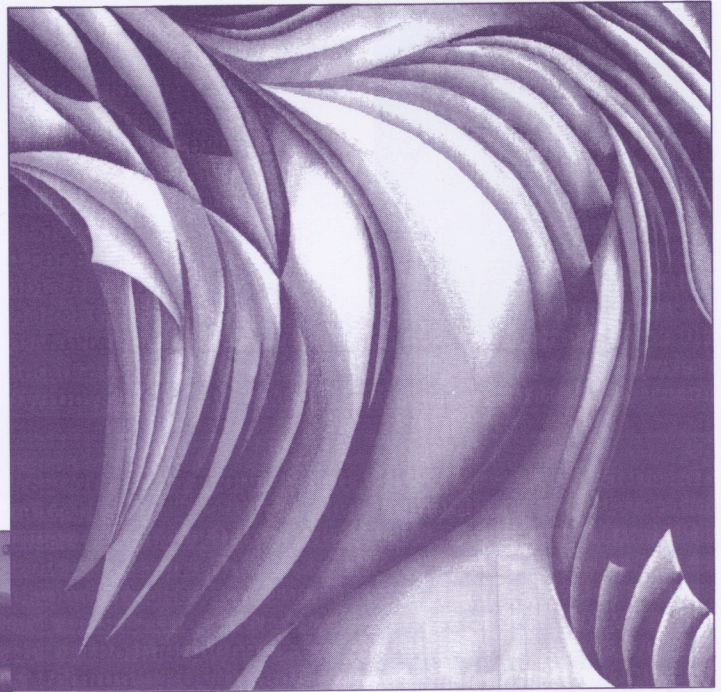
James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

Please make your check payable to the James Renwick Alliance and indicate it is for the Jean Michael Fund.

Recent Acquisitions On View In the Palm Court

The Renwick Gallery, a curatorial department of the National Museum of American Art, has been actively acquiring works of twentieth century American craft since 1972, when it first opened as a Smithsonian museum. Aesthetics, not function or design, is the essential criterion for selection. Each piece in the collection is a one-of-a-kind art object made primarily from clay, fiber, metal, glass or wood, and employs craft-related techniques.

During the first decade, the collection grew slowly as funds and opportunities to acquire important pieces became available. Since 1982, however, the number and quality of acquisitions have increased markedly, thanks to the ongoing



Above: **Stephen Thurston**, *Spatial Extension*, 1990; wool, silk, rayon, cotton and metallic threads; 72" x 72". Gift of Joyce Thurston in memory of Stephen Thurston.

Left: **Arnold Zimmerman**, *Setubal I* and *Setubal II*, 1989 and 1990; stoneware with ash glaze; 121" high x 35" diameters. Gift of Florence and Leonard Zimmerman.

assistance of the James Renwick Alliance, the Smithsonian Collections Acquisition Program and the generosity of private donors. In the past five years, acquisitions have accelerated still further.

Today, the nation's leading public collection of American crafts is not simply extensive, but, in its richness and diversity, outstanding. The seven individual works on display in the Palm Court are among the most recent acquisitions:

Ghost Boy, 1992, **John Cederquist's** functional chest of drawers crafted as trompe l'oeil sculpture whose shape and details parody a deconstructed eighteenth century high chest.

Spiral Necklace, 1968, by **Ronald Hayes Pearson**, who perceives precious metals as plastic substances to be forged into subtle lines and shapes.

Untitled #192, 1989, a basket-like sculpture formed with self-adhesive burrs made by **John McQueen**, auteur of his craft.

Carrie, 1992, a sculptural assemblage in porcelain by **Richard Shaw**, known for ceramic creations that appear to be made of actual objects from nature and everyday life — twigs, jars, pencils, books, etc.

Setubal I and *Setubal II*, 1989 and 1990, two stoneware sculptures by **Arnold Zimmerman**, which are monumental in form, inspired by carved stone works in Setubal, Portugal.

Spatial Extension, 1990, **Stephen Thurston's** large rhythmic tapestry suggesting brightly colored tents blowing in the wind.



News from the Alliance

by Paul Parkman.
President

Photo by Tony Leone.

As I was casting about to find a topic for this, my first column as Alliance President, I looked back at what earlier Presidents had to say in their first official *Renwick Quarterly* pronouncements. They all gave a brief "State of the Alliance" message. The early columns expressed concerns about the Renwick's future as the Smithsonian's Museum of American Crafts, an issue long settled. More recently, the columns have focussed on the need to raise additional resources to support the Renwick's acquisitions and educational programs.

Today, thanks to the efforts of my predecessors in the Board's leadership, I have inherited a strong, committed and smoothly functioning volunteer organization. Today's problems continue to relate to the need to provide financial support for the Renwick Gallery's programs amid uncertain times. There is no doubt about the importance of the Alliance's support to the Renwick, and, in turn, the continued need for support from all of our members. Currently the Alliance is the primary source of funding for the Renwick's acquisitions and educational programs. I will have more to say about this issue in future columns.

At our May meeting, according to the Bylaws, the Board elected new Officers. Barbara Berlin assumed the Vice Presidency. Barbara has been a Board member since 1989, and was Chair of the highly successful auction benefit two years ago, and of the dinner events for last spring's Craft Weekend. I look forward to her help; with Barbara on our side, fantastically success-



ful new events for the coming year are a sure thing! Virginia Friend, who has just completed her first term on the Board, freed up from her major role in last summer's Handweavers Guild convention (Convergence '92), was enthusiastically selected to become the Alliance Treasurer. Jane Mason, who has been our very capable Secretary for the past two years, graciously consented to stay on for a second term. Jane has been an active member of the Planning and Nominating Committee, and coordinated our recent trip to Wilmington.

Three entirely new Board members came aboard this June. They included: Susan Loewy Agger, a partner in the McElroy-Fawcett Design firm and a member of A.S.I.D.; James Hartzler, employed by the Arms Control and Disarmament Agency, is a collector of glass, ceramics and furniture; and Rebecca Klemm, President of Klemm Analysis Group, Inc., specializing in public policy analyses and regulation, and a collector with a particular focus on furniture and wood. In addition, two former Board members, Gary G. Stevens and Andrea Uravitch, returned to the Board. Gary practices law with the firm of Saltman & Stevens, and collects in a variety of media with a particular emphasis on fiber. Andrea is an artist who incorporates fiber and ceramics in her work, and is also a photographer. For several years she was a principal co-organizer of our spring Craft Weekend.

I was also pleased that all of those contacted to become members of our Honorary Board accepted. These include artists whose primary medium is ceramics (Rudy Autio, Stephen De Staebler, Ruth Duckworth, Margie Hughto); glass (Robert Kehlmann, Ginny Ruffner, Therman Statom); fiber (Lillian Elliott, Gerhardt Knodel, Katherine Westphal); wood (Garry Knox Bennett, John Cederquist, Rosanne Somerson, Bob Stocksdaile); and metal (William Harper, Stanley Lechtzin, John Prip). We were also pleased that Lloyd E. Herman, the Renwick's founding Director, agreed to be on our Honorary Board.

Summer is a quiet time in terms of Alliance events, but a busy one for planning. Many wonderful activities are scheduled for the fall season. I hope that you will all be able to take part in them and I look forward to seeing you!

Applications Invited for 1994-95 James Renwick Fellowship in American Crafts

The Smithsonian Institution and the Renwick Gallery announce the seventh annual fellowship program for scholarly research in the modern American craft movement. The James Renwick Fellowships in American Crafts, initiated by the Alliance in 1987, are funded primarily by the Renwick's parent museum, the National Museum of American Art, with additional support from the Alliance.

Research proposals are sought from candidates knowledgeable in the history of twentieth century American art, craft or design. Proposals focusing on post-1930 studio crafts or their historical antecedents are especially encouraged. Fellowships are available from three to twelve months in residence at the Renwick and NMAA. The deadline for applications is January 15, 1994. For more information and application forms, write: Renwick Gallery, Smithsonian Institution, Washington, D.C., 20560; or call (202) 357-2531.

Renwick Gallery Public Programs September, October, November 1993

All programs are free and will be held in the Renwick's Grand Salon unless otherwise noted.

September 9 and 11:

Creative Screen: "Beatrice Wood: Mama of Dada" In this documentary about the life of ceramicist Beatrice Wood, the artist is shown working in her studio north of Los Angeles, producing iridescent bowls and vases. Wood is the last surviving member of the New York Dada circle—a post-World War I movement that contended that art was whatever they wanted it to be. Dadaism, also widespread in Europe, helped usher in the era of modern art. The film includes interviews with art historians and shows Wood, at age 100, still at the potter's wheel and kiln. She says of her unique glazes, "I get a basic formula and cook, [adding] whatever comes to mind." The film is a recent winner of the CINE Golden Eagle Award. Partial support for these showings comes from Wild Wolf Productions, Inc. At 11:00 AM and 12:15 PM.

September 18 and 19:

Craft Demonstration: "Felt-making" Cynthia Boyer, an Alliance board member known for her wearable art, will demonstrate the process of making felt by hand, a technique she uses when creating her unique, one-of-a-kind vests, jackets and coats. This program is made possible by a grant from the Pearl Rappaport Kaplan Fund. From 11:00 AM to 3:00 PM.

September 24:

Illustrated Lecture: "Victorian Architectural Styles" Allen Bassing, Renwick Public Programs Coordinator, will survey building types of the last half of the Nineteenth Century with examples from the Gothic, Renaissance, Italian, Second Empire, Chateau, Shingle, Queen Anne and Stick styles. During this period, a new industrial technology combined with expanding ideas led builders to experiment with forms from different places and time periods. At noon.

October 5:

Illustrated Lecture: "The Arts and Crafts Movement in California: Living the Good Life". Kenneth Trapp, Curator of Decorative Arts at The Oakland Museum, will discuss that intensely prolific period between 1895 and 1930, when California contributed brilliantly to the arts and crafts movement in the United States. Mr. Trapp will highlight such subjects as art pottery and architectural tiles, furniture, metalwork, stained glass, textiles, graphics, painting and sculpture. At 6:00 PM.

October 14 and 16:

Creative Screen: "The First Twenty Years" A selection of films from the Library of Congress's "Paper Print"

collection restored by Kemp R. Niver. These narrative films, mostly photographed by Edwin S. Porter, include such titles as "Elopement on Horseback," "Terrible Teddy," "The Twentieth Century Tramp," and "Uncle Tom's Cabin." The screenings will be accompanied by music. The films were produced by the Thomas A. Edison Company. At 11:00 AM and 12:15 PM.

October 15:

Illustrated Lecture: "Hispanic Influences in the Architecture of the American Southwest" In conjunction with National Hispanic Heritage Month, Renwick Public Programs Coordinator Allen Bassing will discuss the predominant adobe buildings and the design elements that were inspired by Mexican and Spanish settlers who began moving into the territory in the late Sixteenth Century. At noon.

October 17:

Illustrated Lecture: "The Tapestry Art of Stephen D. Thurston" Textile designer Janet Leszczynski, on the faculty of Rosary College in Forest Hill, Illinois, will discuss Thurston's large-scale commissioned hand-woven tapestries. The artist worked in traditional tapestry techniques with a carefully thought-out approach to designing for site-specific commissions. Thurston's later work was notable for its rich and sensuous color and design. At 3:00 PM.

October 24:

Illustrated Lecture: "Art Glass of Brent Kee Young" Glass artist and professor in the Glass Department at the Cleveland Institute of Art, Brent Kee Young will discuss his work. He describes his pieces as "generally rectilinear, setting off organic and landscape-like qualities." This program is co-sponsored by the Renwick Gallery and the James Renwick Alliance. At 3:00 PM.

October 30 and 31:

Craft Demonstration: "The Embellished Textile — Stitching with Line and Color" Textile artist B.J. Adams will demonstrate the remarkable versatility of the sewing machine to develop textures and surface embellishment with thread on her colorful pieced and constructed wall hangings. This program is made possible by a grant from the Pearl Rappaport Kaplan Fund. From 11:00 AM to 3:00 PM.

October 31:

Illustrated Lecture: "Fiber Art of Mary Bero" Fiber artist Mary Bero will discuss her tiny mixed-media embroidery. She uses paint, fabric and paper to assemble obsessively detailed portrait heads that are re-

plete with psychological overtones and suggest a convergence of Coptic art with contemporary cartoons. This program is co-sponsored by the Renwick Gallery and the James Renwick Alliance. At 3:00 PM.

November 6 and 7:

Craft Demonstration: "Quilting" Nebraska quilter Frances Best will show traditional quilting using applique and piecing; Maryland quilter Sue Pierce will demonstrate how she uses collage to create small pictorial quilts. This program is made possible by a grant from the Pearl Rappaport Kaplan Fund. From 10:00 AM to 2:00 PM.

November 7:

Illustrated Lecture: "Quilting in Nebraska" Patricia Crews, Associate Professor in the Department of Textiles, Clothing and Design at the University of Nebraska, and Ron Naugle, Professor of History at Nebraska Wesleyan University, will discuss their recent work in researching their book *Nebraska Quilts and Quiltmakers*. The authors will receive the 1993 Patricia and Phillip Frost Prize for Distinguished Scholarship in American Crafts. A book-signing will follow in the Renwick Museum Shop. At 2:00 PM.

November 7:

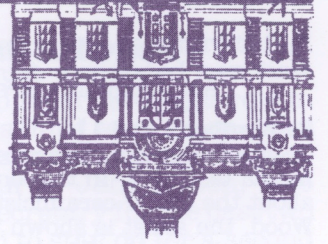
Illustrated Lecture: "California Contemporary Ceramics" Ceramic artist Joan Takayama-Ogawa of Pasadena, California, will discuss her work in which her Japanese heritage combines with modern California style in what critics have called "quiet beauty, restrained humor and subliminal sensual references." This program is co-sponsored by the Renwick Gallery and the James Renwick Alliance. At 4:00 PM.

November 14:

Illustrated Lecture: "Contemporary Furniture" Furniture designers and makers Mark Sfirri and Michael Hosaluk, will discuss influences on their designs in both individual and collaborative work which ranges from functional furniture to sculpture. This program is co-sponsored by the Renwick Gallery and the James Renwick Alliance. At 3:00 PM.

November 19:

Illustrated Lecture: "Native American Ceramics" In conjunction with American Indian Heritage Month, Allen Bassing, Renwick Public Programs Coordinator, will discuss the ceramic artists of San Ildefonso Pueblo, New Mexico, with emphasis on the pottery of Maria Martinez. At noon.



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