

RENWICK QUARTERLY

Mar., Apr., May, 1993

Published by the James Renwick Alliance, a private non-profit organization created to support The Renwick Gallery of the National Museum of American Art, Smithsonian Institution.



“Living with Craft: Inside and Out” Is Theme for Alliance Craft Weekend April 17-18

by John Kotelly

Several aspects of craft art will be presented as this year's Spring Symposium and Craft Weekend feature living and working with crafts in all media. Here is a brief outline of our schedule:

Saturday, April 17

9:15 AM to 9:45 AM:

A light breakfast will be served in the Grand Salon of the Renwick Gallery.

9:45 AM to 12:30 PM:

This year's Spring Symposium, which will be held in the Grand Salon, will explore the topic of integrating crafts into the interior design of home and office. Five panelists will discuss the working relationship between patron, interior architect and craftsperson in designing and creating one-of-a-kind pieces that become part of the collector's every day life. The panelists will address the important issues that we should consider in commissioning craft art, in working with the designer, and in achieving results that are beautiful, challenging and satisfying. The panelists have extensive experience, and will provide the audience with many ideas for living with craft.

Our distinguished panelists are:

Patricia Conway, Dean of the Graduate School of Fine Arts, University of Pennsylvania, an interior architect, and author of *“Art for Everyday”*

Peter Joseph, collector of craft furniture and owner of Peter Joseph Gallery, New York City

Gerhardt Knodel, textile designer and fiber artist, Cranbrook Academy of Art, Bloomfield Hills, Michigan

Narcissus Quagliata, glass artist

Peter Shire, designer and artist in multi-craft media.

1:00 PM to 3:00 PM:

Fashion show of wearable art preview and sale at

Jackie Chalkley Gallery, Willard Hotel, 1455 Pennsylvania Ave., NW, to benefit Alliance acquisition and education programs. A light luncheon will be served.

7:00 PM:

“A Well-Crafted Evening and All That Jazz” will begin with cocktails in the Renwick Gallery's Palm Court. At 7:30, guests will be treated to a fashion show of wearable art curated by Alliance member Jackie Chalkley. Dinner in the Grand Salon will top off the evening. Items modeled during the evening, as well as additional designs by the same artists, will be available for sale Saturday and Sunday at the Jackie Chalkley Gallery in the Willard Hotel. Proceeds from sales will benefit the James Renwick Alliance museum acquisition and education programs.

Sunday, April 18

9:15 AM to 9:45 AM:

Meet in the lobby of the MCI Corporate headquarters for a light breakfast.

9:45 AM to 1:15 PM:

We will have a private tour of the craft collection of MCI Corporation. Michael Monroe, Curator of the Renwick Gallery, and Jackie Bailey, who curated the collection, will lead the tour of this exquisite collection of contemporary craft art. Several of the artists whose works are in the collection will also be on hand to discuss their work. We will also go by bus to visit two local private collections: Barbara Fendrick, an art gallery owner, will show us her collection of contemporary crafts which includes works by Wendell Castle, Albert Paley and the late Robert Arneson; and John and Janet Wallach will host our visit to their home to view their collection of 18th and 19th century American folk art, including quilts, decoys, weather vanes and toys built by early American craft artists. Finally, we will visit the Glass Gallery and be the guests of Ned and Sally Hanson. We will receive a private preview of studio glass by Australian artists Brian Herst and Robert Knottenbelt. Mr. Knottenbelt will be present to discuss his unique system for creating glass sculptures using computers and high pressure water cutters. Afterwards, participants will return either to

(continued next page)

the Renwick Gallery or to the Washington Craft Show for the remainder of the afternoon.

12:00 PM to 5:00 PM:

Continuation of wearable art sale at Jackie Chalkley Gallery, Willard Hotel, 1455 Pennsylvania Ave., NW, to benefit Alliance acquisitions and education programs.

Special pricing is available to current Alliance members. Tickets may be purchased separately for each event on a space-available basis. For further information, please call Shelley Gollust at (301) 229-2148.

Registration Form

**“Living with Craft: Inside and Out”
James Renwick Alliance Craft Weekend
April 17-18, 1993**

I would like to register for the Craft Weekend in Washington.

Name

Address

City State Zip

Day Phone Evening Phone

If space is available, please register me for the following event(s):

Number of Tickets	Event	Cost (per person)	
		Alliance Members	Non-Members
_____	“Living with Craft: Inside and Out” Spring Symposium	25.00	35.00
_____	“A Well-Crafted Evening” Saturday night cocktail reception, gala dinner and fashion show	90.00	100.00
_____	Private tours on Sunday	55.00	65.00
	Total enclosed	\$ _____	\$ _____

Please send this form, along with your check payable to the James Renwick Alliance to:
James Renwick Alliance Craft Weekend
6801 Winterberry Lane
Bethesda, MD 20817

Permanent Collection is Now Permanently at Home

The Renwick Gallery is pleased to announce that beginning March 1, the museum will permanently devote 3200 square feet of its exhibition spaces to the showing of pieces from “American Crafts: The Nation’s Collection,” the Renwick’s permanent collection of 20th century American craft.

“We are delighted to be able to share with our visitors

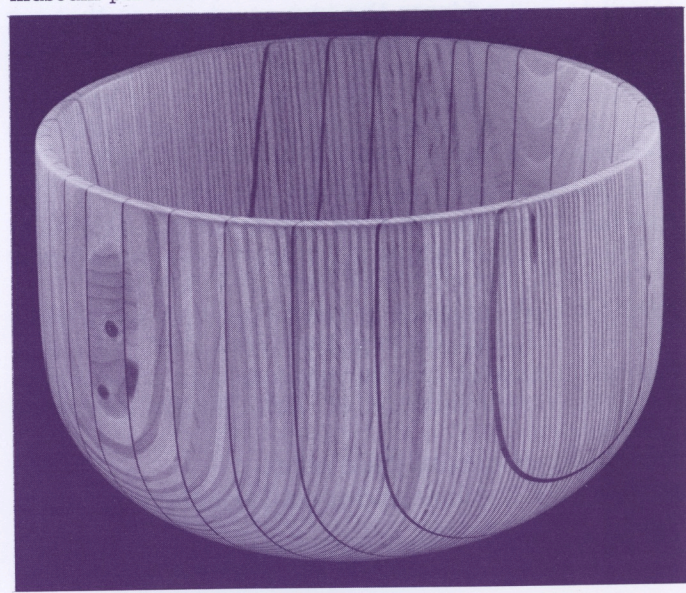
on a rotating basis many of the finest examples of the finest examples of crafts from our holdings,” commented Michael Monroe, Curator-in-Charge.

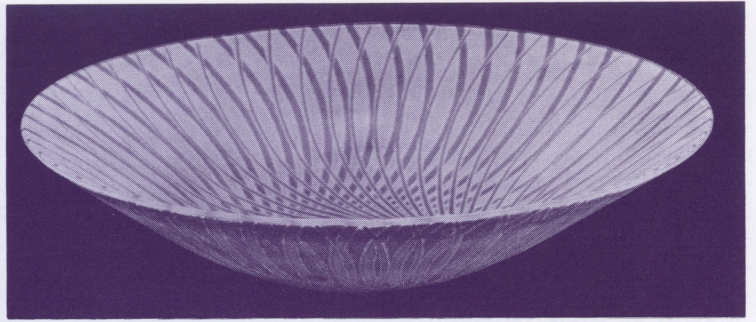
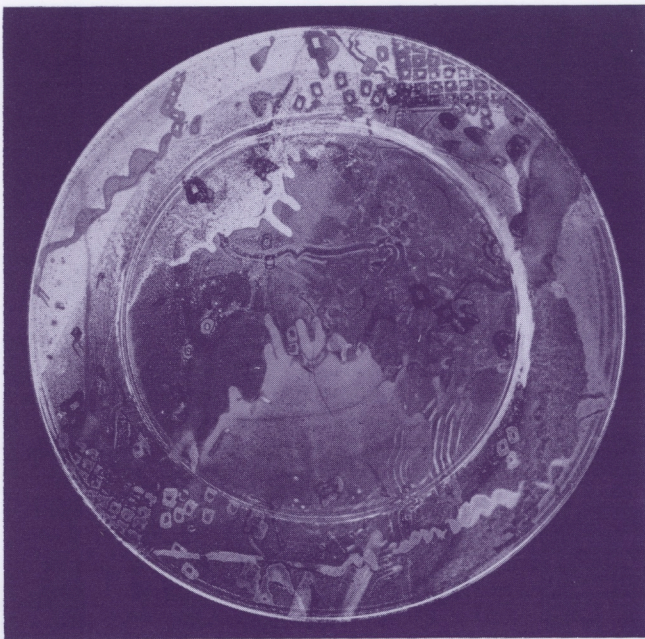
Included in the works on exhibit are pieces by such noted craft artists as Marvin Lipofsky, Rude Osolnik, Maurice Heaton, John Glick, Françoise Grossen and William Hunter.



Above, **Françoise Grossen**, “Anatid”; 1981; cotton rope and manila; 18" x 2' x 4'8"; museum purchase.

Below, **Rude Osolnik**, “Laminated Birchwood Bowl”; ca. 1975; birch plywood and walnut; 7" x 10 15/16" x 10 15/16"; museum purchase.



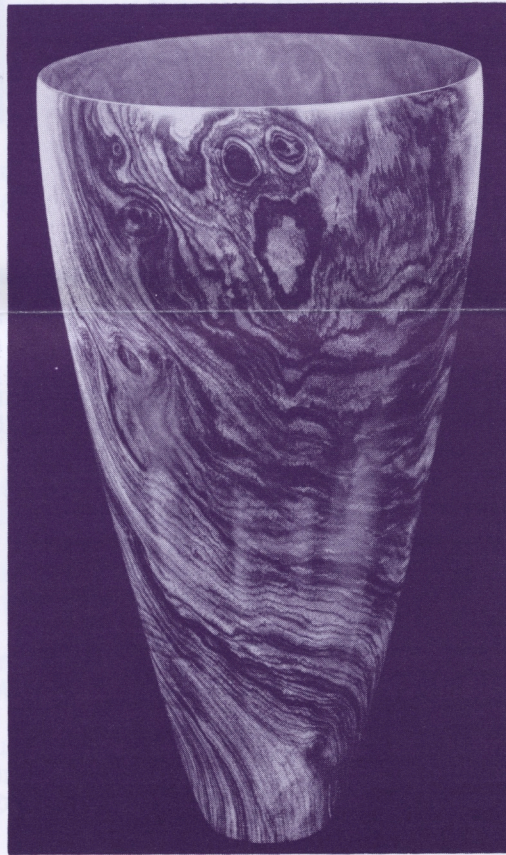
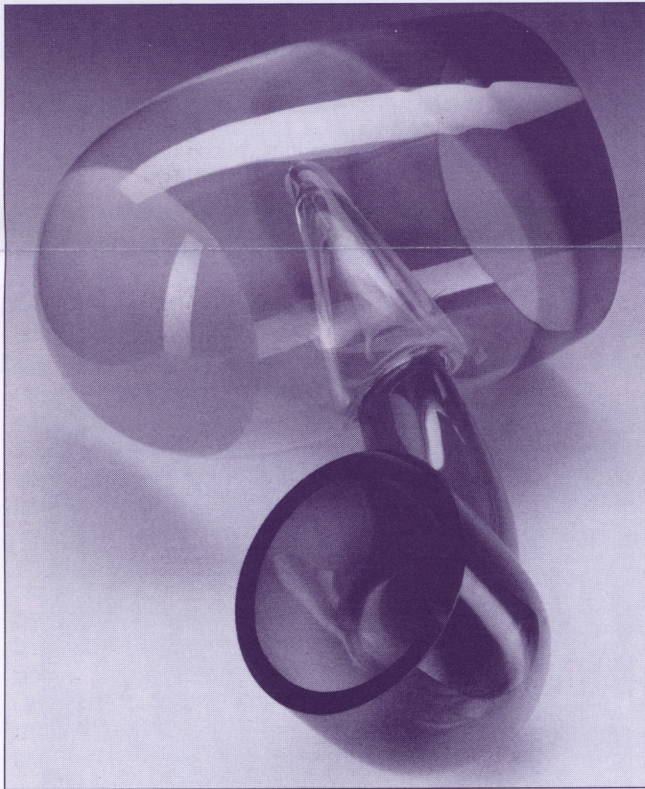


Above, **Maurice Heaton**; "Untitled"; 1986; glass; 14 5/8" dia.; gift of Donald and Carol Wiiken.

Above left, **John Glick**; "Plate"; 1976; reduced stoneware with multiple glazes; 20" dia.; gift of Susumu Hada in memory of his wife Martha Hada.

Below, **William Hunter**; "Dreamscape"; 1987; cocobolo; 14" x 7 5/8"; gift of Jane and Arthur K. Mason.

Below left, **Marvin Lipofsky**; "Leerdam Color Series"; 1970; blown, cut and polished lead crystal with Kugler colors; 8" x 16 7/8" x 11"; gift of Mack L. Graham.



Alliance Craft Study Tour Will Visit Wilmington May 15

by Jane Mason

On Saturday, May 15, the Alliance will sponsor a special trip to Wilmington to see the new turned wood exhibit at the Hagley Museum.

At 8:00 AM, we'll leave by bus from nearby Washington, DC. Breakfast will be served on board. Upon arrival in Wilmington, about 10:45, we will go to the Hagley Museum. Our first activity will be a tour of the wood turning exhibit lead by the executive director

of the Wood Turning Center of Philadelphia. Then we'll move to the first floor of the museum for a privately guided tour of the exhibit "DuPont Powders." Many crafts are included in this exhibition of old Americana objects.

Lunch will be at the Back Burner, a restored old mill. Then we'll go to John Sherman's Creation Gallery to see the current show including works by many of the

(continued next page)

turners in the Hagley Museum exhibition. Later in the afternoon, we'll visit the home of Bruce and Marina Kaiser for wine and cheese. The Kaisers have offered to give us a tour of their extensive craft collection and renowned gardens. At 6:00 PM, we'll dine at Toscana, an excellent Italian restaurant, before the bus brings us back home.

Cost for the Wilmington Craft Study Tour is \$85 for Alliance members, \$100 for non-members, including all meals and admission fees. If you have questions, please call Shelley Gollust at (301) 229-2148, or Jane Mason at work between 9:00 AM and 5:00 PM, at (202) 986-2100. Because of space limitations on the bus, we can take only 40 people. Sign up early!

Registration Form

Wilmington Craft Study Tour May 15, 1993

I enclose \$ _____ to reserve _____ spaces on the Wilmington Craft Study Tour.

If the trip is filled, please:

Place me on the waiting list

Return my check

Name

Address

City State Zip

Day Phone Evening Phone

Please make your check payable to the James Renwick Alliance and send it, along with this form to:
Wilmington Craft Study Tour
James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

"American Wicker" Opens April 2

More than eighty works in wicker, dating from 1850 through 1930, will make up the first exhibition of American-made wicker furniture. The show opens April 2 at the Renwick Gallery and will continue through August 1.

Wicker (or woven furniture) is one of the most fascinating but least familiar chapters in the history of decorative arts. Although it dates from the dawn of civilization, only in the United States after 1850 did wicker fully blossom into a creative art form. By the 1890's, popular demand for artistic wicker proved so great that it became the most innovative and exuberant of home furnishings.

Representing American wicker at the highest levels of design and craftsmanship, the exhibition will reflect a variety of styles: strong, curvilinear forms of mid-19th century bentwood furniture; delicate, Oriental-inspired designs of the Aesthetic movement in the late



Fancy Reception Chair, Model 6337; ca. 1898-1904; Heywood Brothers and Wakefield Company; rattan, wood and paint; 40 5/8" x 38 1/2" x 18 1/2"; collection of A Summer Place, Guilford, Connecticut; photo by Kit Latham, courtesy of Rizzoli International.

1870's and '80's; increasingly intricate and ornate styles of the 1890's; rustic simplicity of "Bar Harbor" and Arts & Crafts wicker in the early 1900's; technical perfection of 1920's machine-woven furniture; and the geometric grace of late '20's "stick-wicker."

On exhibit will be a variety of chairs, settees and

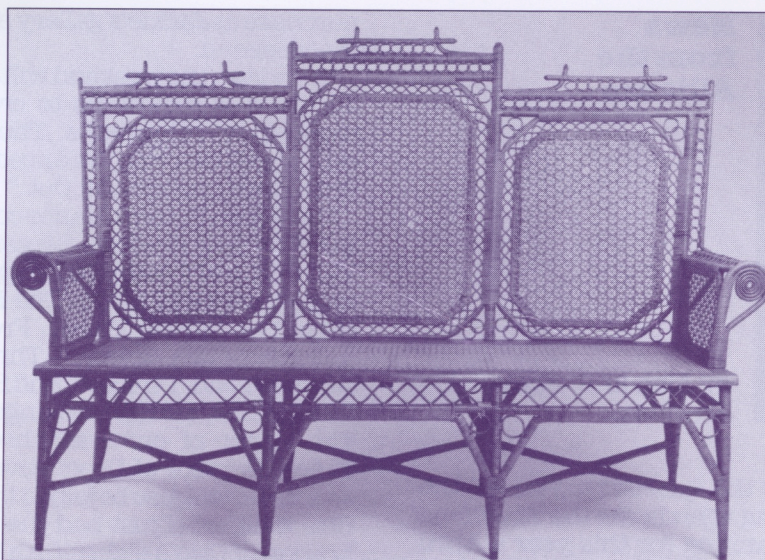


Large Arm Chair, Model 6226C; ca. 1898-1920; Heywood Brothers and Wakefield Company; rattan, wood and caning; 34" x 30" x 34"; collection of Charlie Wagner, The Wicker Lady, Inc.; photo by Kit Latham, courtesy of Rizzoli International.

lounges, tables, etageres, a music stand, a sewing basket, an easel, baby carriages, fireplace screens, picture frames and lamps — even a rare early Thomas Edison phonograph in a wicker cabinet. All the objects are rare forms in exceptional condition. Most maintain their original, unpainted state, or have their colorful factory finishes still intact.

Drawn mainly from private collections, the furnishings will emphasize quality of design and hand craftsmanship. They will be displayed singly, in functional groupings or arranged as domestic settings — a late Victorian parlor, a turn-of-the-century summer porch, a pre-World War I sunroom, a 1920's living room — to reveal how period wicker was used.

Val Lewton, chief of design at the National Museum of American Art and creator of the award-winning Renwick exhibit, "Masterworks of Louis Comfort



Settee, Model 456; 1880; Wakefield Rattan Company; rattan, wood and caning; 48" x 72" x 23"; collection of Mary Jean McLaughlin; photo by Kit Latham.

Tiffany," is the "American Wicker" designer. Associate Curator Jeremy Adamson is the author of the accompanying book *American Wicker: Woven Furniture from 1850 to 1930*, co-published by the National Museum of American Art and Rizzoli International.

Dr. Adamson notes in his book, "From the mid-19th century to the Great Depression, the social history of wicker mirrors many of the extraordinary changes that took place in daily life as a result of transformations in the home, the workplace, scientific

thinking, artistic theory and the demography of the nation."

"Liberated from the constraints imposed by convention, historical precedent or decorum on manufactured wood furniture," he continues, "wicker was free to follow the whims of designers, or to respond immediately to changes in taste and domestic needs."

Renwick Gallery Public Program

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

April 8:

Creative Screen: "Behind the Fence: Albert Paley, Metalsmith," features Paley, who works in forged iron, steel, brass and copper, discussing his ornamental gates which were commissioned by the Renwick Gallery. The film also depicts the construction of the artist's eighty-foot fence for the Hunter Museum of Art in Chattanooga, Tennessee. (30 minutes). In "The Music Rack," Wendell Castle, noted for his elegant handmade furniture, creates a complex laminated desk. A similar piece, and a grandfather clock, are in the permanent collection of the Renwick Gallery. (30 minutes). At 11:00 AM and 12:15 PM.

April 9:

Illustrated Lecture: Allen Bassing will discuss 19th century American textiles. Various types of handmade needlework in a wide variety of fabrics will be compared with materials made in the mills during the early years of industrialization. At noon.

April 22:

Creative Screen: Repeat of April 8. At 11:00 AM and 12:15 PM.

April 25:

Illustrated Lecture: Associate Curator Jeremy Adamson, who organized the exhibition "American Wicker," will discuss wicker furniture of the 19th and 20th centuries. At 3:00 PM.

May 13:

Creative Screen: In "An Eames Collection: Several Worlds of Charles and Ray Eames," the artists are presented in their unique California home, discussing their works as architects, furniture designers, film-makers and

March, April, May 1993

photographers. Exerpts from their many films are shown, including "Lounge Chair," "Fiberglass Chair," "Toccato to Toy Trains," "Tops" and "Parade." At 11:00 AM and 12:30 PM.

May 14:

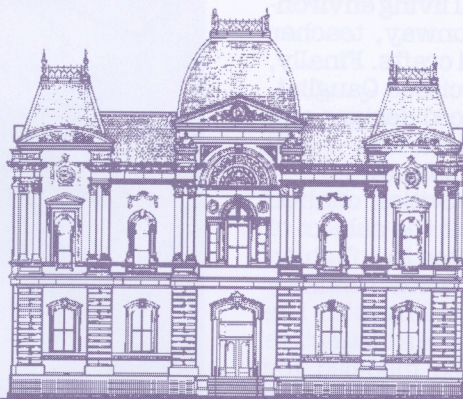
Illustrated Lecture: Allen Bassing, Renwick Public Programs Coordinator, will survey how crafts are used in ceremonies and festivals around the world, with a focus on Asia, in commemoration of Asian-American month. At noon.

May 15 and 16:

Craft Identification and Demonstration: Donna Keller, wicker restorer, will share her knowledge and techniques for the restoration of contemporary and Victorian wicker furniture. She will identify period styles and survey repair needs from photographs. Visitors are requested not to bring in pieces of furniture. This program is held in conjunction with the exhibition "American Wicker." From 11:00 AM to 3:00 PM.

May 27:

Creative Screen: Repeat of May 13. At 11:00 AM and 12:30 PM.





News from the Alliance

by Melvin B. Eagle
President

Elsewhere in this issue of the Quarterly, you get the first glimpse of our exciting agenda for the upcoming Spring Craft Weekend. Planning for this year's April events began with a look back at the past ten years of Spring Symposia to pinpoint topics that drew the most positive reactions. While each program has added to the appreciation and understanding of craft art and artists, an informal survey of our group revealed that the one that had the broadest appeal and was, in some sense, the most memorable, was presented in 1987. Titled "Off The Wall, On The Body: A Look at Contemporary Wearable Art," this seminar featured a group of knowledgeable artists, academics and business people sharing observations of the latest trends in hand crafted clothing, jewelry and other body adornments.

With this model in mind, our thoughts about this year's forum turned to the challenge that every collector faces in integrating craft art into the design of interior spaces at home and in the office. The display of clay and glass objects poses certain spatial and lighting problems that have resulted in a variety of unique, sometimes innovative solutions. As the works get larger or more closely related to the structural elements of the space, the design task poses more potential risks and rewards. Major furniture pieces, woodwork that is part of the room environment, handmade upholstery, handwoven floor and wall coverings, and stained glass windows are all examples of major design statements that craftspeople and artists collaboratively blend into their living and working spaces.

Thus, John Kotelly and his committee have assembled a panel including one member, Peter Joseph, who owns a leading gallery which exhibits major furniture and other important craft art works and has integrated handcrafted objects into his own total living environment. Another speaker is Patricia Conway, teacher and author on the subject of design and crafts. Finally, three artists — Gerhard Knoedel, Narcissus Qaugliatta, and Peter Shire — who have produced designs and craft works that play major roles in interiors — will bring their unique perspectives to the subject.

As part of our Saturday evening festivities, chaired again by Barbara Berlin, we will revisit the subject of wearable art. This time we will be treated to a fashion show, curated by Alliance member Jackie Chalkley who is co-chair for this part of the evening with Lee Eagle. For this event, Jackie will assemble a distinctive collection of wearable art that will be modeled for dinner guests. All of the objects will be available for

purchase at Jackie's gallery at the Willard Hotel during the weekend.

Of course, the weekend will also have its other special events that expose us to crafts in actual living and working environments. Thus, we have summarized the experience that we expect with the theme, "Living With Craft: Inside and Out."

On March 7, the Alliance co-sponsored an event with the Palo Alto Cultural Center in Palo Alto, California. The Cultural Center has organized and is showing an exhibit entitled, "From The Fire, Three Exhibitions in Clay: The Lyrical Vessel, From The Prieto Collection, and Incendiary Spirits." Through the kindness of Linda Craighead, Director, and Signe Mayfield, Curator of Exhibitions, we have arranged for a tour of the exhibit. The leader of our walk-through will be Kenneth R. Trapp, Curator of Decorative Arts at the Oakland Museum. We will also be joined by renowned ceramic artist Otto Natzler. (I just had the pleasure of joining a celebration of Otto's eighty-fifth birthday and I'm happy to report that he will be hard at work as soon as his recovery from hand surgery is complete.)

Following the tour, and a film of Otto and his late wife Gertrud at work, Otto and Ken Trapp will have an informal conversation. (This latter part of the program will be open to the public.) At one point during the program, I will speak briefly about the Alliance's role in supporting acquisitions for the Renwick Gallery permanent collection and other good reasons for supporting Alliance activities.

Following this event, a reception for Alliance members and their guests will be given by Bob and Judy Aptekar in their home. If this reaches you before the event and you would like to attend please call Wendy Kirst at 415-858-1346. Wendy, her husband Mike, Dorothy and George Saxe, and the Aptekars have taken the lead in organizing this special occasion for us.

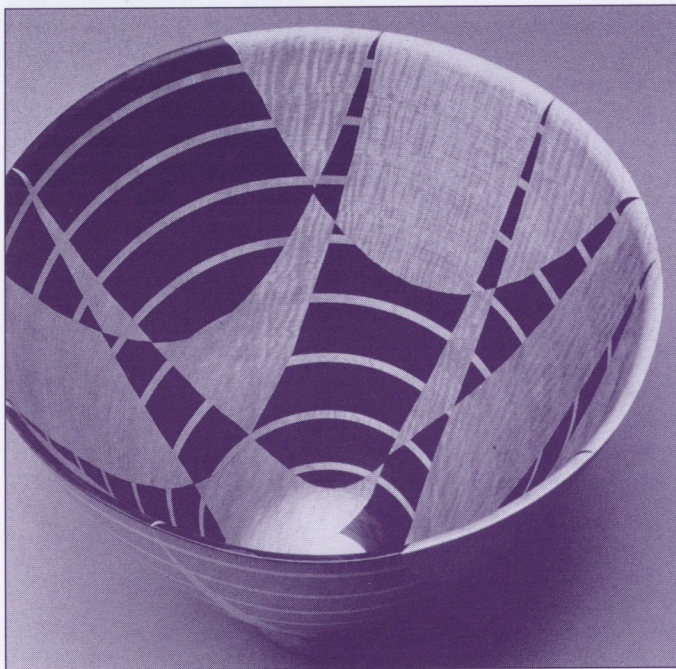
"Crafts of Connecticut from the Brookfield Crafts Center" in Museum Shop

by Gary Wright

The cause of the commercial commotion coming from the Renwick's craft commissary is a contingent of craft that comes from Connecticut. Cravers of craft are encouraged to celebrate, for certainly 'tis a show showing what is surely more than simply a simple sampling of crafts but instead a startling assortment



Walter Scadden,
Window Grill;
forged iron;
13" x 13" x 1/2."



Peter M. Petrochko, "Round Tent Series" Wood Vessel; ziricote and curly maple; 16" x 16."

so vast and surprising as to have seldom been before seen so close to the White House! These creative commodities comprise a compendium of completely compelling and incomparable creation, as crowds will quickly concur.

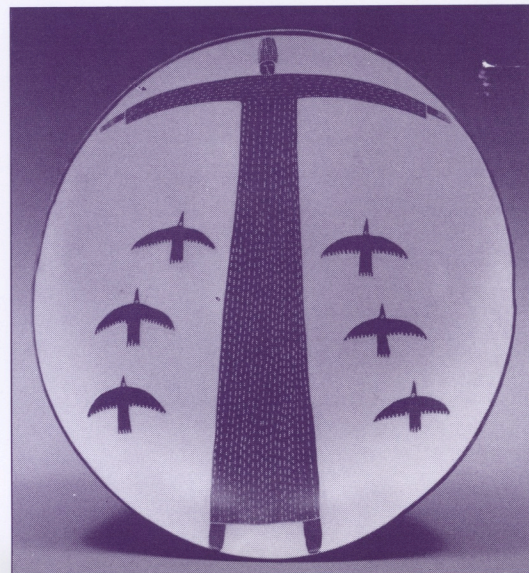
So come see for yourself, the copious quantities of some of what follows as such (for now 'tis the time for the rhyme to commence):

*See baskets in the style of the isle of Nantuck,
plus some that are woven from sweet honeysuck-le.
Find blacksmithy things, and assemblages, too,
and jewelry from eggshells (what won't artists do?).
There's Shaker-style furniture and cloisonne fruit,
and rugs and ceramics and repousse, to boot!
And lastly one finds the ceramics and glass,
the bottles and bowls, and the wood, lathe-spun so fast!
Come in a hurry, in haste and with speed,
for on March 28th, time intercedes,
and that 'tis the time (one next will read)
that the show must move on
and therefore there's need to close the Gates —
the flow of visitors to impede —
for what happens indeed
is "Connecticut Crafts" will close!*

Smithsonian Washington Craft Show April 15-18

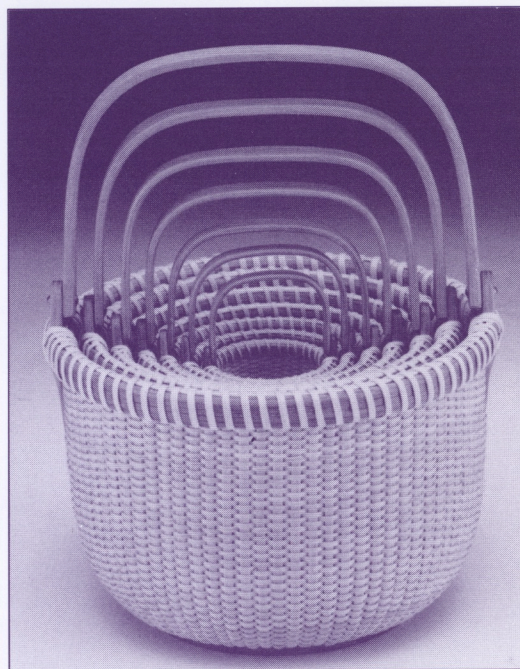
Those of us who live in the Washington area have come to expect the best in American craft and for the past decade we have always found it at the Washington Craft Show. This year, the 11th exhibition and sale will feature a special section of crafts by prize-winning artists from the previous ten Washington Craft Shows, in honor of the "Year of American Craft."

Dr. Jeremy Adamson, Associate Curator of the Renwick Gallery and a juror for this year's exhibition, commented on the quality of work: "The artists in the 1993 show exhibit a tremendous degree of sophistication in their work, which says a great deal about the good health of crafts in the United States today." Other jurors were Mary Lee Hu, goldsmith and professor of art at the University of Washington in Seattle, and Carol Sedestrom Ross, director of crafts marketing with George Little Management, Inc. and former senior vice president of the American Craft Council.



Above, **Sandy Shaw**, "Migrating Bird-Woman Bowl"; porcelain with slip and sgraffito; 9" x 10" x 2 1/2"; photo by Mel Schockner.

Below, **Darryl and Karen Arawjo**, "Nest of Seven Baskets";



The Washington Craft Show will run April 15-18, in the Andrew W. Mellon Auditorium (formerly the Departmental Auditorium) at 1301 Constitution Avenue, NW.

