



# RENWICK QUARTERLY

June, July, August, 1995

Published by the James Renwick Alliance, a national nonprofit organization created to support the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC.

## “Rick Dillingham (1952–1994): A Retrospective” Opens August 25

by Jean Lawlor Cohen

It's one thing for a potter to break conventions, quite another for him deliberately to break his pots. For more than 20 years, Rick Dillingham did both — coiling, smoothing and air-drying, then shattering and reconstructing his own ceramic vessels. From such basic forms as cylinders, disks, globes, cones and gas cans, he made sculptures which transfigured the craft.

Perhaps only someone like Dillingham, a man who spent tedious hours restoring ancient pottery in a museum lab, would think to make new art with the look of mended vessels. It began with the accidental cracking of a pot during pit-firing. An angry Dillingham kicked the work until it shattered into a number of pieces. Reflexively, he set about reassembling the object, but intuitively, he made no effort to conceal the mastic or join lines.

From that moment, Dillingham broke pots and focused on each shard as a “separate little canvas.” Often he painted the individual pieces with geometric designs and glazed them before reconfiguring the vessel. The results ranged from globed bowls whose surfaces seem to map the earth's continental drift to ceramic cans whose slab sides echo baroque adobe architecture.

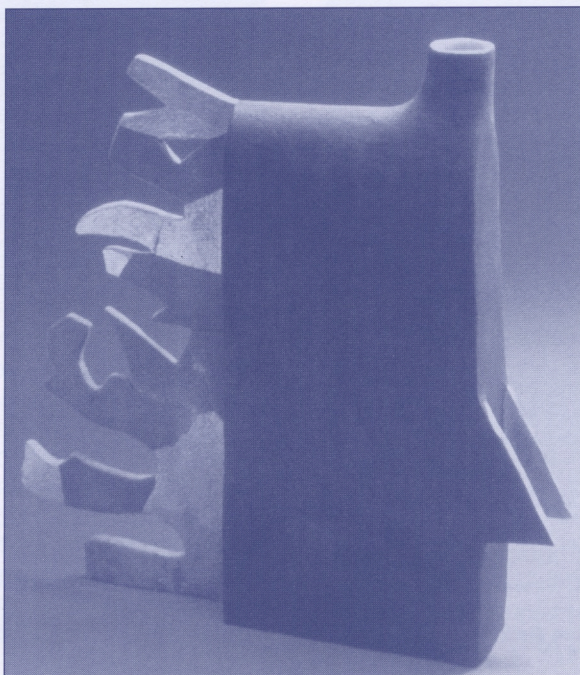
Ultimately, Dillingham addressed the very nature of containers: the enclosing of things useful and sacred, life-sustaining and secret. To that end, he created bowls whose

very interiors, gilded and painterly, are difficult, if not impossible to see. Dillingham's works, in effect, imply the unseen — the ideal vessel which the hand can only approximate, the form which remains as an idea even as its material components are broken or irrevocably shattered.

Like the painter who sometimes drew with his left hand because he had become too facile with his right, Dillingham resisted his own virtuosity. He knew that the fragility of the pots reflected the vulnerability of the human body. He embraced the risks inherent in ceramics and in his self-imposed strategy. In the process, he transformed what might have been a one-trick gambit into a game of personal and artistic brinkmanship.

As a boy, Rick Dillingham often sat beside a desert arroyo to scoop and mold the wet clay. At day's end, he abandoned the simple shapes, unconcerned about keeping or using them. At his death in 1993, he left a series of complex objects. Haunting and functionless, they too seem driven by that passion for solitary, imaginative play.

The exhibition was organized by the University of New Mexico Art Museum. It closes on January 1, 1996.



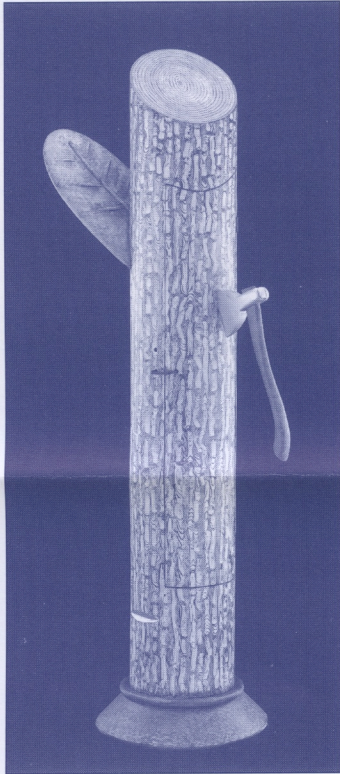
**Rick Dillingham:** *Flame Gas Can* (Apr 82-9): 1982; reassembled, kiln-fired, with glazes and metallic leaf; 19 1/2" x 20" x 3"; Museum of Fine Arts, Santa Fe.

## Recent Acquisitions

by Jeremy Adamson

At the acquisition meeting on December 12, 1994, curator-in-charge Michael Monroe presented 15 pieces by seven craft artists. The purchase of all of the items was made possible with funds supplied by the James Renwick Alliance.

The Renwick's holdings of studio craft furniture were augmented by the addition of **Tommy Simpson's** whimsical *G. W. Cabinet*. Made of painted wood with a metal pull, it playfully spoofs the apocryphal story of young George Washington and the cherry tree. A spring-mounted metal pull in the form of a spike releases a door whose handle is a carved wooden axe buried in the "tree." In this, and similar narrative pieces, Simpson employs humor and visual puns to poke fun at political and cultural icons.



**Tommy Simpson:**

*G. W. Cabinet*: 1994; painted wood; 76" x 32" x 19". Gift of the James Renwick Alliance. Photo by Bruce Miller.

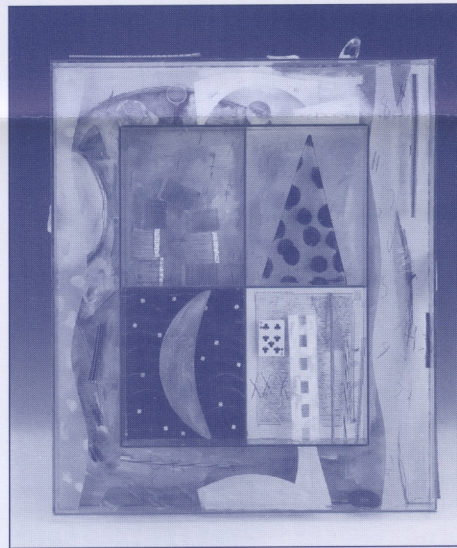
**Richard Marquis' Five Teapot Goblets** (1991–94) are also among the recent acquisitions. He,



**Richard Marquis:** *Teapot Goblets*: 1991–94; blown glass; various dimensions. Gift of the James Renwick Alliance. Photo by Bruce Miller.

too, uses humor as a subversive device --- in this case, to deflate preconceptions about the preciousness of art glass. The witty and utterly illogical appearance of Marquis' eccentric teapots as part of the goblet stems overturns ideas about the sanctity of historical Venetian techniques, and forces the viewer to take a second, more serious look at the pieces as individual works of art that express a contemporary sensibility.

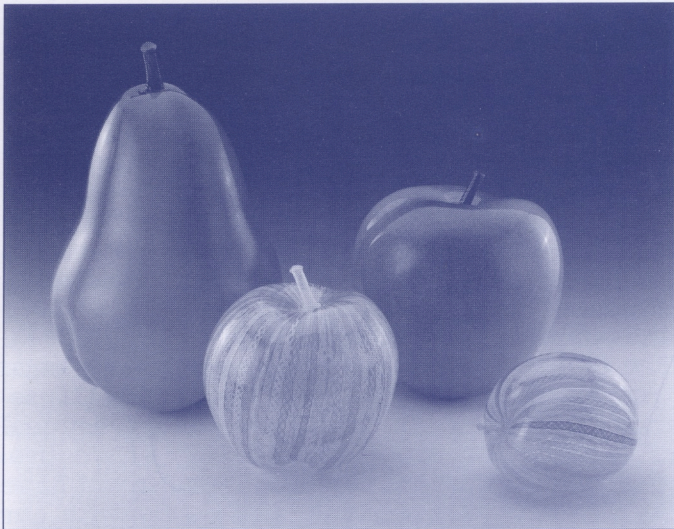
**Therman Statom** approaches glass from an opposite, even anti-craft vantage point. Instead of historical forms and techniques, he appropriates modern painterly and sculptural means, constructing objects and assemblages from cut commercial glass whose flat surfaces are often embellished with brushstrokes of acrylic color. He paints on glass, he states, because he always wanted "to paint on air." *Arabian Seasons* (1994) is a large, brightly painted, collage-construction with four inner compartments symbolizing the seasons. Like other box-like assemblages, it contains a series of found objects whose allusive, autobiographical meaning remains mysterious. The work also incorporates a variety of glassblower's rods — an ironic commentary on Statom's own reliance on plate and window glass.



**Therman Statom:**

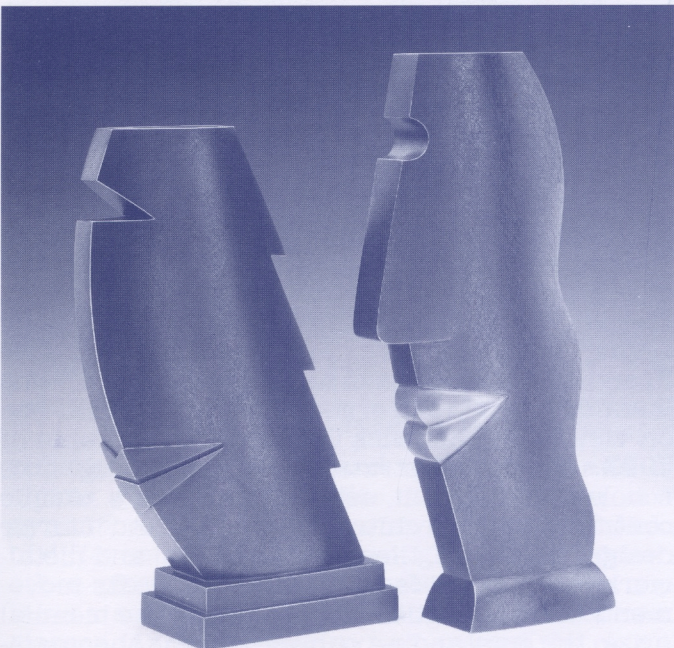
*Arabian Seasons*: 1994; glass, paint and plastic; 42" x 36" x 4 1/2". Gift of the James Renwick Alliance and museum purchase made possible by the Smithsonian Collections Acquisition Program. Photo by Bruce Miller.

A third addition to the Renwick's growing collection of glass art is the four-part grouping, *Apples, Pear, and Plum* (1994), by Seattle collaborators **Joey Kirkpatrick** and **Flora Mace**. Their introduction of fruit in the late 1980s sprang from a joint desire to employ accessible, commonplace imagery in their work — and to celebrate both the bounty of nature and the simple joy of everyday experience. To achieve realistic skin tones and surface textures for the outsized apple and pear, Kirkpatrick successively dusted the surfaces of the reheated forms with layers of different colored glass powders. Kirkpatrick states: "It's like brushing pigment on glass." By contrast, the smaller, transparent apple and plum forms were blown using millefiori glass rods of their own making.



**Joey Kirkpatrick and Flora Mace:** *Opaque Pear*: 1994; *Zanfirico Apple*: 1994; *Opaque Apple*: 1994; *Zanfirico Plum*: 1994; blown glass; various dimensions. Gift of the James Renwick Alliance. Photo by Bruce Miller.

Metalsmith **Janet Prip** is the daughter of celebrated holloware artist Jack Prip, and like her father, she creates artful containers. Her two bronze, holloware sculptures, *Head Vase with Large Lips* and *Head Vase with Jagged Hair* (both 1988) form part of a series of similar anthropomorphic vases created in the late 1980s. Employing the cut-and-lift fabrication process, these austere designs depict stylized profiles of human heads. Instead of traditional sculpture-in-the-round, Prip's holloware vases were designed to be seen primarily as thin, two-dimensional forms.



**Janet Prip:** *Head Vase with Large Lips*: 1988; *Head Vase with Jagged Hair*: 1988; cast bronze with relieved and burnished edges and carnauba wax; 13" x 6" x 3", 12" x 8" x 3". Gift of the James Renwick Alliance. Photo by Bruce Miller.

The graphic character of the silhouettes has been reinforced by relieving and burnishing the edges so that in color and texture, the lines stand out against the dark patinated surfaces.

Two works by jewelers **Rachelle Thiewes** and husband-and-wife team Gene and Hiroko Sato Pijanowski were also acquired. A sculptural work, Thiewes' *Bracelet* (1988) is composed of a multiplicity of javelin-like holloware units, some longer than others, and carved slate discs. Attached to a circular wire, these elements swing, clash, and chime in response to arm movements, psychologically drawing the observer into the wearer's performance space. At the same time, the kinetic action and sounds make the wearer acutely conscious of her own physical self. When not in use on the body, Thiewes suggests the piece be arranged as an abstract, table-top sculpture, the longer units splayed out leg-like to support the work.

The **Pijanowskis** are well-known for their use of *Mizuhiki* — Japanese metallic paper cord used for gift wrapping and ritual purposes — in creating monumental, sculptural neckpieces that extend far beyond the chest and shoulders. Works such as newly-acquired *Oh! I Am Precious #21*, composed of four, three-foot-long wing-like components, appear to be ceremonial body ornaments, not jewelry for social events. Shimmering lines of gold and silver paper cord are glued to the surfaces of rigid canvas backing, and when worn or displayed on a mannequin, the effect is spectacular. (Photos of the work by Rachelle Thiewes and the Pijanowskis were not available when we went to press with this issue of the Renwick Quarterly. We will publish them in a future issue.)

### Update from the Alliance for the Renwick Tomorrow (ART)

The April 1 party for Full Deck: Art Quilts was a huge success and drew 135 people to the Renwick. The evening included tours of the exhibit, live music and blackjack games.

The next scheduled ART event will be a summer reception at the Maurine Littleton Gallery on Tuesday, June 6, with artist Louis Scalfani. Also underway are plans for a tour of the White House Craft Collection at the National Museum of American Art, as well as a tour of the Renwick's permanent collection. In the works as well are plans for ART members to visit the homes of area craft collectors.

ART is a new membership group of the James Renwick Alliance that caters to patrons of the Renwick Gallery between the ages of 25 and 40. ART members receive invitations to exclusive events and openings at the Renwick and other galleries around the city.

For more information on how to join the ART group, please contact Jill Neff at (202) 898-7926 or Shelley Gollust at (301) 229-2148.



## President's Column

by Paul Parkman

The Board members and their myriad helpers are all recovering from the gala spring craft weekend events, including the auction. We received many splendid comments about our events. The auction was a financial success and all our other events were subscribed to overflowing! I want to thank everyone who contributed the enormous effort it took to make this weekend so wonderful. Special thanks are due to all the artists, to Michael Monroe for his tireless efforts, and to our faithful members and guests who attended the spring craft weekend and made it so successful.

My two years as President have flown by. I have found directing the Alliance a large, mostly rewarding, occasionally frustrating job. During my term as President, with the help and support of the Alliance Board, we accomplished a number of new initiatives. I believe we all can be justly proud of them. They included a major expansion in outreach efforts to benefit D.C. public school children. This was made possible in part by a matching grant awarded by the D.C. Commission on the Arts and Humanities with assistance from the National Endowment for the Arts. For the first time, a sign was displayed in the Renwick's foyer acknowledging major contributors to the Alliance. Our financial records were computerized. In addition, our committees participated in a long-term strategic planning process for the Alliance's future. Two special membership categories were created: the first for persons belonging to various D.C. area craft organizations and guilds including the Creative Craft Council. The second, the Alliance for the Renwick Tomorrow (ART), an Alliance subgroup formed to interest 20 to 40 year olds in American crafts.

The galas for these past two years, including the evening of music and dancing amid the Chihuly-designed sets for the Seattle Opera production of Debussy's *Pelleas and Melisande*, the well attended, popular "mini-exhibit" that followed, and this year's auction were all highly successful. We commenced a program of networking with other craft organizations. We are full partners with the Art Alliance for Contemporary Glass and the Creative Glass Center for America in planning and executing the GlassWeekend '95 program. For this event, 20 curators will be brought from

throughout the United States to the Renwick and the National Museum of American Art, the Renwick's parent Museum, for a special program. The next day, they will travel to Millville, N.J. for the Glass Weekend program on June 9 - 11.

With much sadness, this year we learned of Michael Monroe's plans to retire. Michael has been such a friend to our organization and a key figure in the modern American craft movement that we at first felt stunned by the news. It was tempered by our wishes for Michael in the future and knowing his retirement is richly deserved. The Board was pleased and reassured to learn from Betsy Broun, Director of the National Museum of American Art, that there was a great deal of support for continuing the Renwick's programs. The efforts to recruit a replacement have been pursued aggressively and partly with our help. We anticipate the selection of a new Curator-in-Charge soon.

On June 1, I turn over the Alliance's presidency to my former vice president and now, president elect, Barbara Berlin. It has been a great pleasure to work closely with her and I want to acknowledge her special contributions during my tenure.

I also want to take this opportunity to extend my heartfelt thanks especially to Shelley Gollust, our executive assistant, to all the members of the hardworking Alliance board, and to the many Alliance members who have applied themselves so diligently to make our programs come alive. These accomplishments could not have been achieved without their help.

I heartily welcome the incoming Board members and I wish all of you well. I look forward to seeing you at future Alliance events.

## 1995 Frost Prize Winner Announced

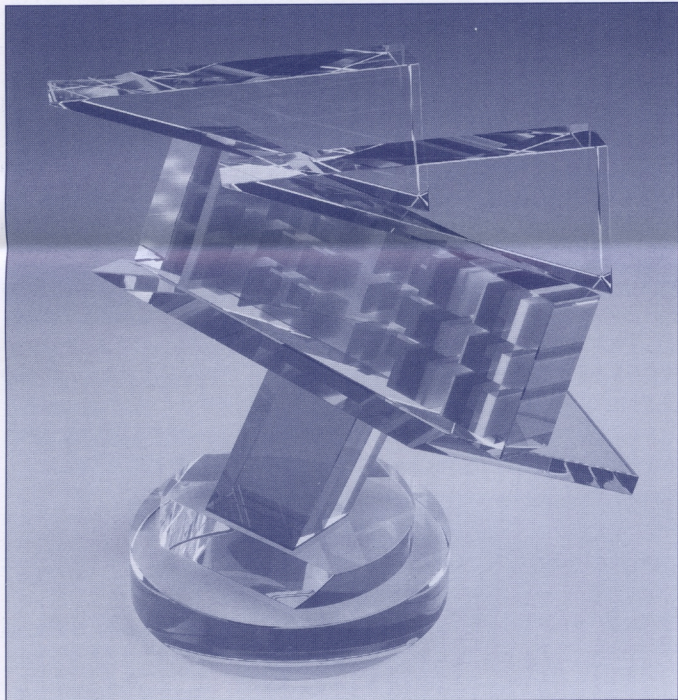
The 1995 Patricia and Philip Frost Prize for Distinguished Scholarship in American Crafts has been awarded to Kenneth R. Trapp, curator of decorative arts at The Oakland Museum and editor and essayist for the winning publication, *The Arts and Crafts Movement in California: Living the Good Life*. Published by Abbeville Press, the book served as the catalogue for the landmark exhibition of the same name which was on view at the Renwick Gallery in the autumn of 1993. Richly illustrated and containing nine scholarly essays, it details California's unique contributions in architecture, garden and interior design, furniture, tilework, ceramics, and metalwork to the multi-faceted Arts and Crafts movement. One of 10 titles nominated for the biennial prize, the outstanding publication was the unanimous choice of the three Frost Prize jurors: Jonathan Fairbanks, curator of American decorative arts at Boston's Museum of Fine Arts; Dr. Nancy Corwin, curator of European and American painting, sculpture, and decorative arts at the Spencer Museum, University of Kansas; and

independent scholar and crafts curator, Jane Addams Allen of Washington, D.C. Allen termed the book "a beautifully realized project; the writing is uniformly excellent, the methodology solid, and the significance to the field immense." Information about Frost Prize nomination procedures and deadlines for the 1997 award cycle can be obtained by writing to the Renwick Gallery.

## Recent Gifts to the Renwick Gallery

by Jeremy Adamson

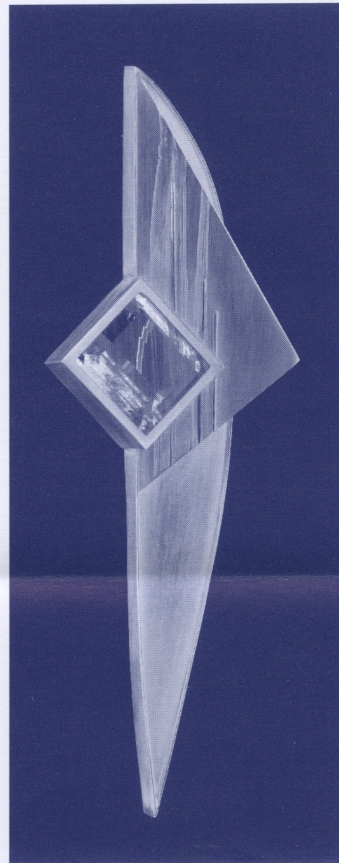
Two exceptional works have been recently acquired through the generosity of private collectors. Barbara Tannenbaum Epstein and Henry David Epstein donated a glass sculpture by Michael Taylor. Entitled *Selenium Ruby* (1994), it is one of a series of constructivist works dating from 1984 that formally and metaphorically investigate the image and idea of the vessel. Made of cut,



**Michael Taylor:** *Selenium Ruby*; 1994; cut, polished, constructed and cast optical and dichroic glass and vitrolite; 16" x 16" x 16". Gift of Barbara Tannenbaum Epstein and Henry David Epstein. Photo by Bruce Miller.

polished, constructed, and cast optical and dichroic glass and vitrolite, the sculpture is a dynamic assemblage of planes, wedges, and blocks of different types and hues of glass. Like Taylor's other pieces, the central, rectangular core contains a sequence of alternating layers of colored glasses. As the viewer moves around the object, the geometric construction is energized by the agency of refracted light and color. With its central shaft rising from a flat, round base to support the multihued core, the Renwick's new work appears a constructivist's revision of a piece of stemware.

**Eleanor Moty's** *Folded Brooch* (1990) is the promised gift of Karen Johnson Boyd. Composed of sterling silver, 22k gold, and limonited topaz, the piece is one of series of abstract, shard-like brooches typically incorporating rutilated or tourmalinated quartz that date from 1990. Naturally-occurring yellow rods of hydrous ferric oxide embedded in the topaz selected for *Folded Brooch* provide the focal point for the overall design. Typically, such needle-like lines are regarded as



blemishes, but Moty has carefully faceted and polished the limonited gemstone not only to enhance light refraction, reflection, and distortion, but to show off the mineral deposits. In fact, the linear configurations serve as the dominant graphic image for the purely formal design: they are repeated outside, in the frame of the brooch by a series of carved lines.

These objects, along with other recent acquisitions will remain on view in the Palm Court through October 1, 1995.

**Eleanor Moty:**  
*Folded Brooch*; 1990; sterling silver, 22k gold, and limonited topaz; 5 3/4" x 2" x 3/4". Promised gift of Karen Johnson Boyd. Photo by Bruce Miller.

## "Nancy Crow: Improvisational Quilts" Opens August 25

by Jean Lawlor Cohen

Quilt artist Nancy Crow grew up in a family which encouraged her imagination and with a mother who displayed no skill at the sewing machine. The first circumstance freed her to separate a traditional craft from its rules; the second gave her a healthy distrust of technique for its own sake. Eventually, she became an artist capable of changing our notions of what a quilt can be.

Educated as a weaver and ceramicist, Crow made her first quilt 25 years ago to celebrate the arrival of a son. Over two decades, she moved from repetitive patterns, mostly solids and stripes, to collages of random shapes and idiosyncratic color. Then she abandoned commercial fabrics for pima cottons dipped in her own dye pots and saturated to her own palette.

By the 1990s, Crow had given up templates and “intellectualizing” for quick sketches and improvisations. Like a jazz musician coaxing his sounds, she insists on “feeling the shape” and on “communion with the fabric, the colors.” She manages this by cutting directly into the cloth, “drawing” her curvilinear and straight-edge elements just as Matisse scissored his paper cut-outs from whole swaths of color. At a time when some quilters design their work with computer software, Crow insists on the intuitive, immediate engagement of the hand.

Crow’s works have evolved in series, unhampered by either the self-reliance or scale of functional quilts. Her images suggest purely optical abstractions, yet also seem to depict



**Nancy Crow:** *Color Blocks #55*; 1994; cotton fabrics hand-dyed and hand-cut by Nancy Crow; no templates or pattern used; machine-pieced; hand-quilted by Marla Hattabaugh; 41" x 43".  
Photo by J. Kevin Fitzsimons.

strands of DNA, views through a kaleidoscope, prismatic hallways, even cubistic or color field paintings. Her designs appear in fabric collections and on the covers of two books by Maya Angelou, herself a figure nourished and radicalized by the past. In recent works, Nancy Crow responds to emotions raised by real and tragic events.

The exhibition was organized by Penny McMorris, independent curator. It closes on January 1, 1996.

### **The White House Collection of American Crafts at the National Museum of American Art through September 4, 1995**

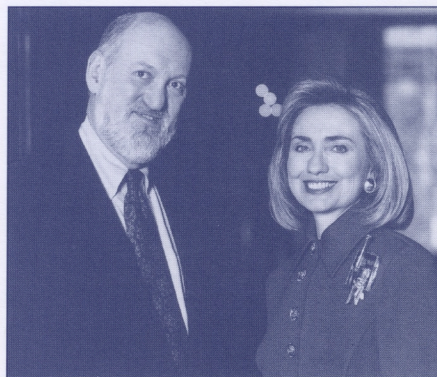
“The President and I like to think of the White House as the American people’s house. Not only is it a place where the executive branch conducts the people’s business, it is also a 200-year-old living museum of American art and history. Thousands of visitors tour the building each day, taking in the elegant simplicity of James Hoban’s architecture, the natural beauty of the gardens,

and the grandeur of the formal rooms. Visitors leave with a new appreciation of the rich culture that links our past, present, and future as Americans.

In January, 1993, when the President and I moved into the White House, we became guardians of this living museum and the traditions it represents. We wanted to make sure the White House continued to reflect the vital role that art and culture have played in our democracy for more than two centuries. And with our nation just beginning to celebrate the “Year of American Craft,” it seemed only fitting to make the “people’s house” a showcase for one of our nation’s oldest cultural forms.

Crafts have been an integral part of American life since Colonial times, as objects of utility and as aesthetic additions to our daily surroundings. But there is also a human dimension that connects us in a special way to American crafts. These artists create with their hands. And they pass on their skills from generation to generation: from fathers to sons, mothers to daughters, and grandparents to grandchildren. As a result, what might have been a dying art form after the Industrial Revolution is today one of our most vibrant, creative forms of cultural expression.

The idea of displaying American crafts in the White House began long before our celebration of the Year of American Craft. For example, First Lady Ellen Wilson decorated rooms in the private quarters with weavings from Tennessee and the Carolinas. First Lady Eleanor Roosevelt furnished an upstairs bedroom with crafts from her Val-Kill project and from the Works Progress Administration. Presidents and First Ladies often have displayed crafts at holiday celebrations and as table centerpieces at White House functions.



**First Lady Hillary Rodham Clinton**, wearing William Harper’s cloisonné brooch from *The White House Collection of American Crafts*, with **Michael W. Monroe**, Curator-in-Charge of the Renwick Gallery.

The Year of American Craft in 1993 presented us a wonderful opportunity to display contemporary American crafts in the formal public rooms of the White House.

To help assemble a collection, I turned to one of the nation’s experts, Michael W. Monroe, Curator-in-Charge of the Smithsonian Institution’s Renwick Gallery of the National Museum of American Art. His idea was to identify works of leading artists as well as those who are just

emerging. The 72 objects he selected come from all regions of the country and include works in wood, glass, metal, fiber, and clay. All were donated by the artists or their patrons.

I only wish every one of our citizens could have seen these exquisite works displayed at the White House, along with craft ornaments decorating the many Christmas trees on view that first holiday season. Thousands of Americans shared in their beauty over the holidays, and more than 1.5 million others have had a chance to enjoy them while visiting the White House in the months since then.

The President and I are delighted that this magnificent White House collection of American crafts will now be on display at the National Museum of American Art and available to an even wider audience. The pieces represent the extraordinary beauty and diversity of American craftsmanship as well as the generous spirit of our artists. It is our hope that the exhibition, along with this book and a "virtual tour" on the Internet, will help further appreciation of crafts as an essential part of our cultural life."

**Hillary Rodham Clinton.**

*Reprinted with permission from the book, The White House Collection of American Crafts, published by Harry N. Abrams, Inc.*

## Renwick Fellow Appointed for 1995—1996

Nancy E. Owen has been selected as the recipient of this year's fellowship in American Crafts. A Ph.D. candidate in Art History at Northwestern University in Evanston, Illinois, Owen's dissertation topic is "Culture and Consumption: Rookwood Pottery, 1876 — 1917." As a resident scholar for three months, she will analyze the ceramics of Cincinnati's famous Rookwood Pottery in reference to material and social cultural issues operative during America's Gilded Age. Owen states that the pottery forms were "deeply enmeshed in the key cultural issues of the period: distinctions between fine art and craft, women's roles outside the home, urbanization and immigration, tensions between national identity and international competition, and technological advances in communication and transportation." Before turning her attention to craft history, Nancy Owen was a distinguished medical scientist, serving as Associate Professor, Department of Biochemistry, University of Health Sciences/The Chicago Medical School. She has also worked in the curatorial and education departments of the Art Institute of Chicago, and while working on her dissertation lectures in the art history and women's studies programs at Northwestern University.

## James Renwick Alliance Donation Levels

**Donors\*** (\$100 or more) receive:

- the Renwick Quarterly, containing articles of general interest about Renwick exhibits and acquisitions, as well as information about programs and events.
- invitations to special receptions for artists and to exhibition tours conducted by artists or curators.
- discounts on the Alliance's Spring Weekend and Craft Study Tours.

**Sponsors#** (\$250 or more) receive:

- above benefits.
- complimentary catalog of a major Renwick Gallery exhibit.
- one complimentary ticket to the annual Spring Symposium.

**Patrons#** (\$500 or more) receive:

- above benefits.
- two complimentary tickets to the annual Spring Symposium.

**Craft Leaders Caucus#** (\$1,000 or more) receive:

- above benefits plus those delineated under "Craft Leaders Caucus."

**Benefactors#** (\$2,500 or more) receive:

- above benefits.
- acknowledgement as a donor of an object in the permanent collection of the Renwick Gallery.

\* entire contribution is tax deductible.

# all but \$10 is a tax deductible contribution.

## all but \$110 is a tax deductible contribution.

**Silver Benefactors##** (\$5,000 or more) receive:

- above benefits.
- a special evening with the Renwick's Curator-in-Charge (dinner for two) and a private tour of the collection.

To join the Alliance, please complete the form below and mail it with your check, payable to the James Renwick Alliance, 6801 Winterberry Lane, Bethesda, MD 20817. All or most of your contribution is tax deductible.

Donor\* (\$100+)     Leader# (\$1,000+)

Sponsor# (\$250+)     Benefactor# (\$2,500+)

Patron# (\$500+)     Silver Benefactor## (\$5,000+)

Other\* (\$ \_\_\_\_\_ )

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## Renwick Public Programs - June, July, August, 1995

All programs are free to the public, and will take place in the Grand Salon unless otherwise noted.

### June 1 and 15

Video Program: "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art." Between 10 AM and 5 PM.

### June 4

Lecture: African textile specialist Leasa Farrar-Frazier will survey traditional and contemporary African weaving. At 3 PM.

Concert: The D.C. Chamber Players — Jamal Amed Brown (flute), Marva Cooper (piano), and Adrian Young (clarinet) — will play the works of contemporary African American composers. At 4:15 PM.

### June 7

Panel Discussion: With moderator David Driskell, panelists Willis "Bing" Davis, Ray Dobard, Barry Gaither, E.J. Montgomery, and Winnie Owens-Hart will consider the aesthetics of contemporary African American craft. This program is sponsored by The Smithsonian Associates. For ticketing information, call 202-357-3030. From 7 PM to 9 PM.

### June 8

Gallery Talk: Barry Gaither, Director, Museum of the National Center of Afro-American Artists, Boston, Mass., will give his perspective on the work in the contemporary African American craft exhibit. Meet in Lobby. At noon.

### June 10 and 11

Craft Demonstration: Painter and mixed media artist Kimberly Camp will show how she uses diverse materials to create her figures. From 11 AM to 3 PM.

Lecture: Kimberly Camp will discuss how past and present African American cultural traditions have helped her in designing her work. At 3 PM.

### June 18

Panel Discussion: Craft artist Marvin Sin will moderate an exchange of views on the economics of African American craft art with gallery dealer Jamal Mims, retailer Diane White, craft artist Liani Foster, and collector Olivia Ferguson McQueen. From 3 PM to 5 PM.

Program support for the June public programs comes from the Lila Wallace-Reader's Digest Fund, Pearl Rappaport Kaplan Fund, D.C. Commission on the Arts and Humanities, James Renwick Alliance, and the Stephen Thurston Memorial Fund.

### July 13 and 27

Video Program: "Stonehouse," the story of the restoration of a unique sandstone house in San Francisco. The film tells

how hundreds of people from around the world helped save this 100 year old historic landmark. Part of the preservation process was to take care to use environmentally friendly products, to control and recycle waste, and to conserve energy. Program support comes from Agnes Bourne, Inc., San Francisco. From 11 AM to 3 PM. (Length - 28 min.)

### July 21

Gallery Talk: Renwick Programs Coordinator Allen Bassing will survey the architectural and decorative elements of the Gallery. Meet in Lobby. At noon.

### August 3 and 17

Video Program: "Woodworking in Hawaii." The variety of trees found in Hawaii are used to make many types of wood products. The most commonly found tree is the Koa whose wood comes in different shades and patterns. Furniture and bowl-makers take advantage of this unusual wood to fabricate both traditional and contemporary furnishings and containers. The Koa wood and others of its type present a challenge since they are not easy to work with and the craftsman must have an intimate understanding of the material. One of the woodturners featured is Ron Kent, whose work is in the Renwick Gallery's permanent collection.

This program was made possible by the Hawaiian Public Television Corporation with support from the State Foundation on the Arts and Humanities and Chevron. From 11 AM to 3 PM. (Length - 30 min.)

### August 18

Lecture: Allen Bassing will discuss the history of the Renwick Gallery from its 1859 design to its present use as the national museum for crafts. At noon.



### Upcoming Trips

Mark your calendars for a James Renwick Alliance trip to New York City and nearby areas from November 17 to 19 that focuses on private collections and artists' studios. A Caucus trip to Detroit is scheduled for October 5 to 9. And keep in mind that plans for the next Craft Weekend is already being made for the last weekend in April, 1996.



## Recent Contributions to the Alliance

The Alliance welcomes the gifts of the following contributing members, received between July 15, 1994 and April 15, 1995.

### Benefactors:

Marilyn & J.W. Barrett  
Lee & Melvin Eagle  
Rebecca Klemm  
Sherley & Bernard Koteen

### Craft Leaders:

Esthy & Jim Adler  
Susan Agger  
Dale & Doug Anderson  
Judy & Robert Aptekar  
Barbara & Arnold Berlin  
Drs. Judith & Martin Bloomfield  
Joan N. Borinstein  
Karen Johnson Boyd & William Beaty Boyd  
Cynthia Boyer  
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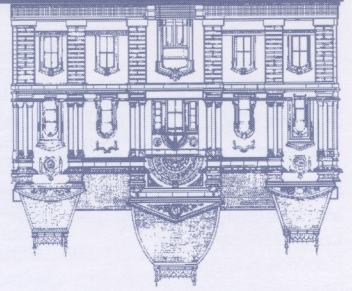
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