

RENWICK QUARTERLY

Dec., 1993, Jan., Feb., 1994

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"William Daley: Ceramic Works and Drawings" Opens February 18

by Gary Wright

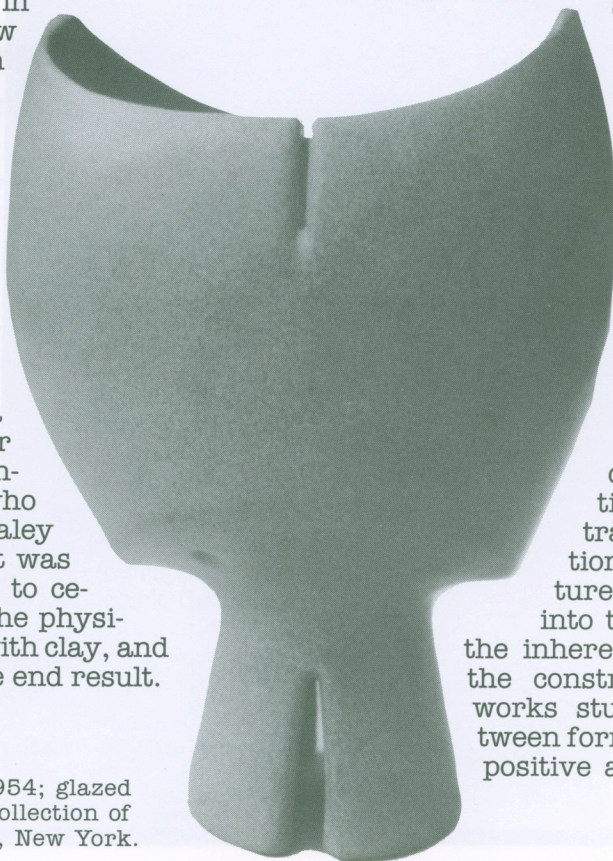
Celebrated for his geometric and architectonic vessel forms, William Daley, one of America's preeminent ceramic artists, is also widely known for the elaborate preparatory drawings that he uses to guide him in the creative process. This major retrospective exhibition, "William Daley: Ceramic Works and Drawings," covers Daley's artistic career from 1954 to 1993, placing drawings and ceramics together, and thus demonstrating the inherent link between the two: one a stepping stone, one a finished product. The show also allows the drawings to stand on their own artistic merit as complete works of art.

William Daley was born in Hastings-on-Hudson, New York, in 1925. He showed an artistic bent at an early age, and his childhood inclinations towards art were indulged by his family, though it was never really expected that he would grow up to be an artist. After service in World War II, Daley took advantage of the G.I. Bill and attended the Massachusetts College of Art. He began his student career as a painter, but soon fell under the spell of the ceramics instructor Charles Abbott, who was able to woo the young Daley away from the medium that was his first love. He was lured to ceramics by the tactility and the physical involvement of working with clay, and by the unpredictability of the end result.

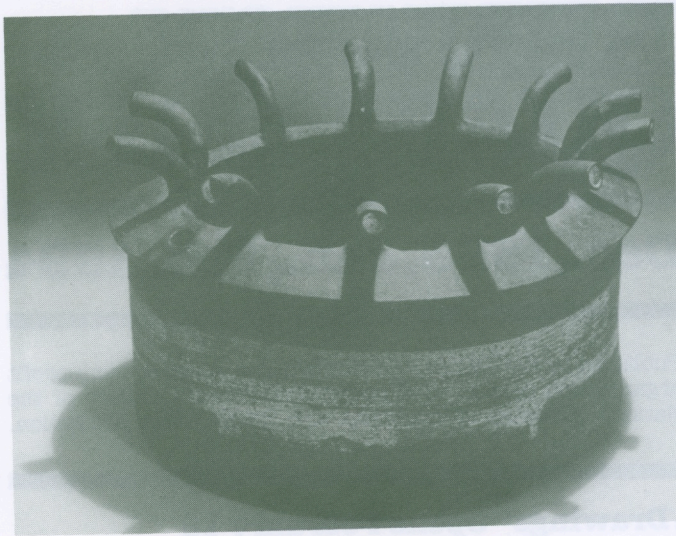
Daley often refers to ceramics as the earliest of art forms, and his interest includes not only the nascence of his craft, but the immortality and permanence of a ceramic object. Early in his career he was influenced by ancient Shang vessel forms, and from the outset he seemed interested in building objects of a monumental scale. However, Daley's pots succeed in achieving a monumentality that really has little to do with scale. Instead, the forms he creates reveal to the viewer a work of art that indeed contains all the monumentality of an architectural creation, all the architectonic mass and stability that in less skilled hands would have to be achieved through overwhelming size and bulk. His treatment of the space contained within his vessels, and the ideas of the interplay between negative and positive, between interior and exterior, combine with the uniformity of his unglazed surfaces, to present a simple yet solid statement that is able to stand alone, unsupported by excess weight or size.

Daley's production career can be divided into four distinct parts, all of which illustrate his interest in the relationship between clay and structure. His "foliate" works delve into the very nature of clay, and the inherent properties that allow for the construction of pots. "Numeric" works study the careful balance between form and structure, and how the positive and negative spaces that re-

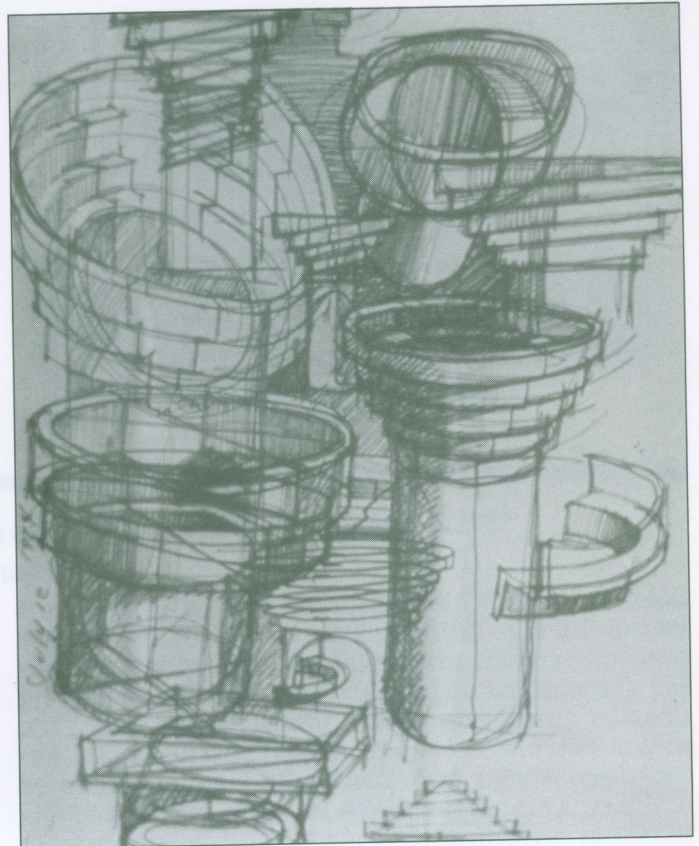
Bell Form by **William Daley**, 1954; glazed earthenware; 4" x 3 1/2" x 5"; collection of Mrs. Dorothy Carreiro, Ithaca, New York.



(continued next page)



Above: *Oval Tank* by **William Daley**, 1960; unglazed stoneware; 17" x 15" x 10"; collection of William and Catherine Daley, Philadelphia.



Above:
Study for Jaffee Columnar Floor Pot by **William Daley**, 1973; felt pen and ballpoint pen on paper, mounted; 14" x 11"; collection of Charlotte Daley Giordano, Gulf Breeze, Florida.

sult from creation balance and interplay with each other. His "geometric" works reveal his interest and his skill with geometry (his own claims of creating "whacked geometry" not withstanding!) and utilize Euclidean principles. "Figurative" works contain abstract references to the human form. Daley views clay as a reflection of

human existence and growth, and the firing process as an extension of these ideas. He sees not only the forms themselves as human, but the very reaction of the clay to the construction and firing processes: the growth, the shrinking, the sagging and the surprising end results.

Daley's pots are built from press-molded slabs of clay, constructed in a manner that is architectural in nature, and result in an architectonic form. Even his methods are architectural. Before the construction process begins, careful and detailed drawings are made to serve as plans for what is to follow. His drawings reveal plan, elevation, section and projection, all of which will be of use to him in creating



Right: *Shang Form* by **William Daley**, 1977; unglazed stoneware; 33 1/2" x 20"; collection of William and Catherine Daley, Philadelphia.

and constructing his ceramic vessels. These drawings can be seen as a window into the creative process of the artist himself, as well as works of art in and of themselves. Daley, however, sees these drawings as more notational devices, schematic plans for works-in-progress rather than a finished product with pictorial merit.

In his ceramic vessels, space and form are clearly defined, evident in the very three-dimensionality of the object. These same elements appear in his drawings; though created out of two-dimensional space, the sense of volume is no less obvious. In the case of the drawings, only a drawn line serves to delineate the

perception of space. The line gives the viewer the illusion of an edge to a form; a boundary is created, with an inner and an outer surface. The outlines of the drawn volumetric shapes create the same sense of inclusion and the same balanced symmetry that Daley achieves in clay. Therefore the drawings are themselves important, not only for their documentation of the artist's thought processes, but also for their ability to show the very basis of his ideas concerning his pots. His drawings are concerned with volume, and initiate the search for a conclusion, or at the least the drawing serves to point him in the next direction, a pursuit left for the creation of another pot. With clay, Daley can pursue his ideas about volume, but only



D Form by **William Daley**, 1968; stoneware, stained decoration; 20 1/2" x 9" x 9"; collection of Helen Williams Drutt English, Philadelphia.

within the finite range of the ceramic medium. When he is sketching out his ideas beforehand, he is limited only by his imagination. With pen and paper, there are limitless approaches to the concept of space. When drawing, Daley is allowed actually to see through a space, in a manner that a clay vessel does not permit.

Clay is a tactile medium: it is all about touch, from the first feel of the moist earth to the resonant solidity of the fired ceramic. Drawing is about light and space; there is very little about a drawing that invites one to touch. Ceramics also allow for studying light and space, but there is a limit to the viewer's line of vision. The solid walls of the object block a portion of the overall picture, and light as well is shut out. By using these two different media in tandem, Daley is able to combine the most important elements of his artistic vision to, in a manner of words, complete the picture.

This show will be on view at the Renwick Gallery from February 18 through April 17, 1994. It is touring under the direction of the Levy Gallery for the Arts at Moore College of Art and Design in Philadelphia. An illustrated catalogue, with a scholarly essay by exhibition curator Matthew Drutt is available in the Renwick Museum Shop.

James Renwick Alliance Donation Levels

- **Donor** (\$100 or more) receives the Renwick Quarterly, invitations to special receptions for artists, exhibition tours conducted by artists or curators, and discounts on the Alliance's Spring Forum and Craft Study Tours.
- **Sponsor** (\$250 or more) receives the above benefits, plus a complimentary catalog of a major Renwick Gallery exhibit.
- **Patron** (\$500 or more) receives the above benefits, plus one complimentary ticket to the annual Spring Forum.
- **Leader** (\$1,000 or more) receives the above benefits, plus membership on the Alliance's Acquisitions Committee which allocates Alliance funds for the purchase of objects proposed for acquisition by the Curator of the Renwick Gallery, membership in the Craft Leaders Caucus, and two complimentary tickets to the annual Spring Forum.
- **Benefactor** (\$2,500 or more) receives the above benefits, plus acknowledgement in an Alliance publication as a sponsor of the annual Spring Forum.

- **Silver Benefactor** (\$5,000 or more) receives the above benefits, plus acknowledgement as a donor on an object in the permanent collection of the Renwick Gallery.

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

-
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- Sponsor (\$250+) Benefactor (\$2,500+)
- Patron (\$500+) Silver Benefactor (\$5,000+)

Please print your name as you wish us to list it:

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Address _____

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Founding Alliance Board Members Jean and John Michael Die

by Paul Parkman

In our last issue we sadly reported the death of Jean Michael, who died on August 16, 1993. At the time, her husband John was hospitalized for the treatment of cancer. John died on September 2, shortly after the Quarterly went to press.

John and Jean were founding members of the James Renwick Alliance. A memorial service for them was held at St. Margaret's Episcopal Church in Washington, DC. The beautiful printed program for the service was designed by Julian Waters, one of America's premier calligraphers and typographers. Julian created the design and calligraphy as a keepsake given to attendees — a folder containing a printed sheet of handmade paper, shown in the accompanying photo.

There were songs and readings from the gospel. There were remembrances of John and Jean by family, friends and neighbors, as well as from their niece Donna Donaldson (whom they raised as their own daughter) and her husband John. The Michaels' friends spoke of the couple's love for elegant typography and for their work at Acorn Press, an award-winning private press which they founded and operated. They spoke of their love for music, crafts and craft artists. They spoke of their love for each other and for their niece Donna and her husband, and their grand nieces and nephews. They spoke of John's trenchant wit and Jean's healing graces when John might have been a bit too trenchant.

After the service we had a lovely repast at the church, and enjoyed seeing photographs of young John and Jean and more recent ones as well, and remembering them together. In fact, they always seemed young in spirit and I am certain that those who knew them shall always remember them that way.



IN FOND
MEMORY OF
JOHN & JEAN
ON THE
OCCASION
OF THEIR
MEMORIAL
10-2-93

*From every
human being
there rises a light
that reaches
straight to heaven
and when
two souls that
are destined
to be together
find each other,
their streams of
light flow
together, and
a single brighter
light goes forth
from their
united being*

BAAL SHEM TOV

Keepsake commemorating Jean and John Michael;
design and calligraphy by Julian Waters.

Contributions can be sent to:

John and Jean Michael Memorial Fund
James Renwick Alliance
6801 Winterberry Lane
Bethesda, Maryland 20817

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

1994 Craft Weekend in Washington

by Andrea V. Uravitch

The Renwick Alliance....craft art that tells a story and the artists that create both....Dale Chihuly....the Grand Salon magically transformed again with music, "Pelleas and Melisande" and special effects....wonderful dinners in wonderful places....the Smithsonian Craft Show....the Craft Leaders Caucus day of special events....tours of amazing collections....artists and art enthusiasts.

What do all of these elements have in common? They are all part of the 1994 Spring Weekend planned for April 16-17. The Craft Leaders Caucus activities begin Thursday evening, April 14, and continue through Friday the 15th. A more detailed description of events will be mailed to Alliance members shortly, or call the Renwick Alliance at (301) 229-2148 for more informa-

tion. Mark your calendars now and plan to join us in April.

An Informal Tour of the Permanent Collection of the Renwick Gallery

Jerry Paulson, former President of the James Renwick Alliance, will lead an informal tour of the permanent collection of the Renwick Gallery on Sunday, December 12, from 1:00 to 2:00 PM. This will be an opportunity for those who would like to learn more about the Renwick's permanent collection to do so in a relaxed, congenial way. It will also be a chance to meet other members of the James Renwick Alliance. The tour will be limited to 16 people. To register, please call (301) 229-2148 by December 1.

**“The Arts and Crafts Movement in California: Living the Good Life”
Continues through January 9**

Organized and circulated by the Oakland Museum, “The Arts and Crafts Movement in California: Living the Good Life” has attracted large crowds to the Renwick Gallery. The collection includes 200 objects from the mid-1890s through the 1930s, a showcase of California’s unique contribution to the Arts and Crafts Movement.

The Movement began in Great Britain in response to the excesses of the Industrial Revolution and gradually spread overseas. Inspired by the Golden State’s spectacular natural scenery, wildlife and temperate climate, California practitioners of the tenets of the Arts and Crafts Movement often employed scenic motifs based on indigenous flora and fauna, and left a legacy of superlative design in architecture, town planning, gardens and works of art.

Curator Kenneth Trapp of the Oakland Museum believes that “The Arts and Crafts Movement in the United States achieved its ideal in California.” The show is arranged geographically, focusing on the three major urban regions where the Movement was most influential: the San Francisco Bay Area, the Southland from Santa Barbara to the Los Angeles Basin, and San Diego. The exhibition is accompanied by a major publication of the same title from Abbeville Press, which includes nine scholarly essays and is handsomely illustrated with more than 200 color and black-and-white images.



Coffee Service by **Clemens Friedel**, c. 1915; hammered silver with design of chased orange blossoms, gilt and ivory; lent by June and Robert Berliner.

“Crafts America: The West” in the Renwick Museum Shop

Gary Wright

They went out West in search of the best
Craft work to find and put to the test
Of the discriminating taste of the
Renwick clientele

So it’s time to hit the shop and see what wares
they want to sell!

Come in and look around, and in the blink
of an eye

You spy scarves that are printed, or painted, or
is that just called “dye”?

Now there are other scarves and boxes,
and mixed media things,

And walking sticks and watering pots, and what
else did they bring?

Well, neckties with frogs and assorted
other creature,

And stemware with faces — how’s that
for a feature?

See ornaments of wood, and others of glass,

And bowls of ceramic and boxes of brass!

The vases are glass, but some are clay, too,

And the fiber jewelry just may surprise you!

There’s jewelry more numerous than that,
rest assured,

And fiber objects, too, that are out of this world!

Baubles and bangles seemingly from sea shells,

Glass jewelry and fabric wallets and pouches
as well.

Coiled-looking ceramics with a definite
carved look,

And wooden utensils, and pens, and things that
leave me thunderstruck!

It’s all right here in the Renwick shop

And seems to close February 1st, so hop by
with cash to drop!



Blown and frosted glass objects by **Nikolas Weinstein** from the Museum Shop.



News from the Alliance

by Paul Parkman
President

Two major, time-consuming activities currently absorb us:

- The ongoing workshop-lecture program, newly supported by a grant from the DC Commission on the Arts and Humanities
- The 1994 Craft Weekend events, which will blossom April 16 and 17

How do we arrange for these activities? The mainspring of the Alliance is its Board. The Board currently has 40 members, all of them volunteers. Each one has a job to do and works hard at it.

This fall, as you know from the fliers you have received, Mary George Kronstadt and David Montague have been heavily involved in seeing that our workshop-lecture series functions smoothly. The series has been highly successful, tying our organization firmly to the crafts community and also allowing non-craftsperson participants to learn more about the hands-on aspects of the various media. Arranging for the special needs of each workshop can be a real challenge. For example, where does one go to find a woodworking lathe operating in an area large enough to accommodate 20 attendees? We now know, but for a long time the answer was not immediately apparent! (The answer is the Maret School in Washington, DC). In addition to attending to these details, Mary George and David prepared an application to the DC Com-

mission on the Arts and Humanities which, in October, granted us a city arts projects program award for \$5,400 to help support these workshops and their associated outreach activities.

Perhaps the most time-consuming tasks are related to the special events that we put on for the membership and the public. Even though next year's events may seem a long way off, Barbara Berlin and the members of her committee have already been hard at work for months planning our Spring Craft Weekend. This event will occur April 14-17, 1994. Sandra Oken is in charge of Thursday's acquisitions evening. Sue Bralove and Lenel Srochi-Meyerhoff are co-chairs of the Craft Leaders Caucus events on Friday. Andrea Uravitch is planning the Symposium. John Kotelly and Mary Hartzler are coordinating the tours to collections and galleries on Saturday and Sunday, and Marilyn Barrett will oversee the gala events for Saturday evening. A thousand details must be tended to between now and then, including everything from the agenda for these events, the flowers, the caterers and transportation for the special tours, just to mention a few. And keeping a watchful eye on all of these activities, with the aim of making them as perfect as they can be, is the Renwick's incomparable Curator-in-Charge Michael Monroe.

For next spring's events, the Renwick Gallery's Grand Salon will be magically transformed by settings designed by Dale Chihuly for the Seattle Opera's production of "Pelleas and Melisande," brought to Washington especially for this occasion. It is not to be missed!

The Board members are busy, competent people, all of whom have jobs from which they must sustain a livelihood. They are an amazing group, putting in untold hours to make events fun for the membership, and at the same time, serve the Renwick Gallery in all of its aspects — acquisitions, programs, exhibitions and publications.

I hope that you will be able to take advantage of the numerous upcoming activities outlined in this issue of the Quarterly. I especially look forward to seeing you at these events.

Deadline Approaching for James Renwick Fellowship in American Crafts

Applications for the 1994-95 James Renwick Fellowship in American Crafts are due January 15, 1994. Fellowship appointments, scheduled to begin on or after June 1, 1994, consist of up to twelve months of study in residence at the Renwick Gallery and the National Museum of American Art.

Research proposal topics should concentrate on the history of twentieth century American craft, art or design, with particular

emphasis on post-1930 craft developments or their historical antecedents.

The fellowship, a major Alliance initiative begun in 1987, is funded primarily by the Renwick's parent museum, the National Museum of American Art, with additional support from the Alliance. For application forms and additional information, write: Renwick Gallery, Smithsonian Institution, Washington, DC 20560, or telephone (202) 357-2531.

Renwick Gallery Public Programs - December 1993, January, February, 1994

All programs are free and will be held in the Renwick's Grand Salon unless otherwise noted. Group guided tours of the Renwick Gallery are given Monday through Thursday, at 10:00 AM, 11:00 AM and 1:00 PM, arranged three weeks in advance. For further information, please call the Renwick at (202) 357-2531.

December 9:

Creative Screen: "A Good Time to be West" is a profile of twelve California sculptors featuring such artists as Robert Arneson and Peter Voulkos. (52 minutes). At 11:00 AM and 12:15 PM.

December 16:

Creative Screen: Repeat of December 9 program. At 11:00 AM and 12:15 PM.

December 17:

Illustrated Lecture: Renwick Public Programs Coordinator Allen Bassing will discuss a Victorian child's Christmas and toys and dolls of the mid-late nineteenth century. At noon.

January 13:

Creative Screen: In "Art of the Potter" the process of pottery making is examined from the digging of the clay to the final kiln firing. Renowned potters Bernard Leach and Shoji Hamada are featured. (50 minutes). At 11:00 AM and noon.

January 14:

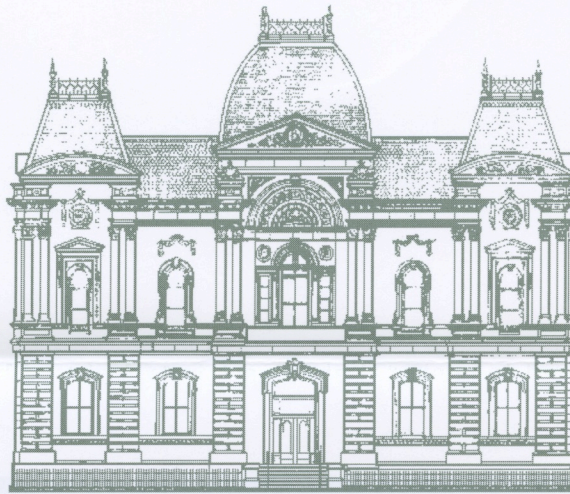
Illustrated Lecture: Allen Bassing, Renwick Public Programs Coordinator, will survey eighteenth and nineteenth century classical American architectural styles including Georgian, Federal, Greek Revival and Renaissance Revival. At noon.

February 10:

Creative Screen: "Touch Clay — A Ceramic Experience" shows candid scenes of Dik Schwanke, ceramist, at work in his studio combining pottery and sculpture. (30 minutes). "Earth, Fire and Water" discusses 100 years of ceramics in the USA showing some of the best of contemporary artists, including Viktor Schreckengost, Peter Voulkos, Paul Soldner and Robert Arneson. (26 minutes). This film was a gift to the Renwick Gallery's film archive from the Phillip Morris Company. At 11:00 AM and noon.

February 11:

Illustrated Lecture: Renwick Public Programs Coordinator Allen Bassing will review the general and specific characteristics of nineteenth century American domestic architecture, particularly noting the terms used for architectural description. At noon.



Recent Contributions to the Alliance

The Alliance welcomes the gifts of the following contributing members, received between May 1 and November 1, 1993.

Craft Leaders:

Dale & Doug Anderson
Dalene Barry & Joe Dean
Joan N. Borinstein
Susan Haas Bralove
Sharon B. Buchanan
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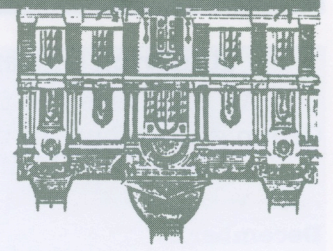
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