

have been worked out over a period of months, or years.

When the Basic Steel Industry Conference was called in the spring of 1973 there was no notice of what the local presidents were to go for. In fact, only half of them showed up. They didn't realize the importance of it.

It wasn't a roll call vote. It was "ayes" and "nays." I've sat through enough of those to know that what Abel wants he gets. A lot of local presidents hope to be staff men some day and don't really oppose Abel's policies. When you get local presidents that give some thought to what's going on in the shop, you get people that oppose his policies.

I had a hand in getting petitions circulated in the Youngstown area. It was amazing the people who would walk up and say, "The only thing that makes a union is the right to strike. Without it what do we need a union for?"

When I ran for office last June the people that ran for office with me, our whole group, made it clear that we were in opposition to this Experimental Negotiating Agreement. Our local is behind us in anything we want to do in opposition to the ENA. But we don't do anything as a local unless we take it back to the members.

Looking at past history, I think the unions made real gains only through self-help. They didn't get anywhere when they left it up to the company to dole out bet-

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ter conditions or even left it up to an arbitrator. Arbitrators didn't get us the eight-hour day. Arbitrators didn't get us pensions. They didn't even get us hospitalization. This was done by the people on the job.

The record of arbitration cases is how many the company wins and how many the union wins. We are on the very short end of the stick.

Arbitrators may be fair people but

sometimes fairness doesn't enter into it. What's a decent working condition? Arbitrators aren't down in that mill. They can take a tour or read about it in a book but they don't really know what the conditions are if they don't have to keep up with that conveyor, day in and day out. I don't feel a third party should have any input into labor-management problems. I think they should settle it themselves and if they can't the alternative is a strike. —LWS

BOOKS

SEXUAL SUICIDE. Quadrangle, \$7.95
Reviewed by Richard King

MOST right-thinking reviewers have been relentlessly harsh on George Gilder's *Sexual Suicide*. This out-of-hand rejection arises in part from the fact that most of us have little experience in dealing with a genuinely conservative argument. Gilder's book is indeed conservative, but not in the usual American fashion of being anti-statist, devoted to laissez-faire and suffused with a rancid populism and sour chauvinism. None of these characteristics have much to do with genuine conservatism and are really historical detritus, left by the receding currents of nineteenth century liberalism.

Rather Gilder's conservatism is of the following sort: He rejects any notions of man's inherent goodness or rationality. Nor is individual "self-actualization" per se of prime importance. Specifically Gilder contends that the social order depends on the preservation of what he calls the "sexual constitution," the stable structures of family and erotic life in which children are nurtured and disciplined and adults commit themselves to the propagation of the species. He is contemptuous of the liberal cant which ignores social, sexual and age roles for the illusory goal of "treating one another as human beings." For Gilder we live most properly in and through a structured society. To imagine otherwise courts disaster and impoverishes our individual and collective lives. Nor is he enamored of the false assurances to the effect that "freeing" women will likewise "free" men. Such claims avoid the hard fact that consequential reform means that some win and some lose.

Historically the woman has been stereotyped in two mutually exclusive ways: she has been seen as a conservative force or as a disruptive one, as madonna or as seductress. Gilder places himself firmly in the former tradition and hence his basic contention that women are the primary agents of civilization and socialization. (Some will see Gilder as a Marc Anthony figure of sorts, come to bury women by praising them). Without the obligation to family and offspring matched by the softening influence of women, Gilder believes that men

will drift off into aimless and destructive sexuality and aggression. Or displaced from the primary place in the family, jobless or suffering from trivial work, men will sink into a drone-like stupor, assuming a slothful position before the television, and live out their need for action in the violence of pro football. Masculinity is more a cultural achievement than it is a biological given and thus more fragile than femininity. (Rape and violence against women arise not from unchecked power so much as they do from a sense of impotence and ineffectuality.)

The obvious negative example which haunts Gilder is the black family in the ghetto and the statistics which show the disproportionate percentage of crime committed by single, young (and black) males. The implication then is clear. For the benefit of their families and the society, women must remain in or return to the home. All efforts to make women "equal" in an institutional sense are sorely misconceived. The particular villains to Gilder are middle class couples who refuse for whatever reason to bear children and those women of the "moderate" feminist movement who pump for universal, publicly supported daycare so that they can enter the job market. In doing so they neglect their own children, threaten the destruction of their husbands' already precarious identities, fill jobs which men might have filled, and indirectly consign poor women to being nursemaids for middle class children. (Why the educated middle class is so enamored of publicly financed daycare, while it abandons the public school system as repressive or uncreative is a point which Gilder doesn't mention, but is implicit in his discussion.) In short the middle class moderates mask their own class interests by appealing to the ideals of liberation and self-fulfillment.

Gilder's specific suggestions range from the plausible to the merely silly. He is against a work requirement for women and for a system of family allowances. But he also believes that men should receive more pay than women, opposes the Equal Rights Amendment, and urges that we seriously consider segregating education by sex since girls develop faster than boys. (Why female influence is so destructive here yet so therapeutic later is a bit of a puzzle.)

Obviously all this is calculated to drive true believers into paroxysms of anger or sneers of contempt. But Gilder does have the virtue of presenting a coherent argument grounded in fundamental principles (or prejudices if you accept the old contention that conservatives don't have principles, merely prejudices). There are, however, several matters which Gilder slights due to his polemical tone and the anti-speculative

bias of his conservatism. First, are there no alternate forms of child rearing which might replace the family? He dismisses the kibbutzim and rural communes as inadequate proof of anything, but surely the matter demands more attention. Second, if the family is so crucial, why is it so fragile? Is the family indeed on the way out, following the family farm and the novel? Or, conversely, is it so crucial and could we resurrect it if we wanted to? There is a tremendous historical vacuum here. And finally what relationship exists between the family and the economic system? Might not the nature of advanced industrial capitalism have more to do with the weakness of the family than a vague failure of middle class will and sinister designs of liberationists? Gilder accepts the basic outlines of our economy and holds to the "expanding pie" theory of eradicating poverty rather than even discussing, for instance, the re-distribution of income and wealth as possibilities. Thus he must insist that the commitment to productive work, which he claims the family is so crucial in generating, remain central to our value system and also must underplay problems of ecology and overpopulation, which are every bit as serious as his subject matter.

Most glaringly, Gilder's rage to moralize leads him to neglect almost totally the reality of women's discontent other than to claim that women are most dissatisfied when the feminine ideal is debased rather than when women are excluded from wealth, power or status. This may be true, but why has this discontent emerged now? It is probably no accident that women's rejection of their traditional homemaker and mother roles comes at roughly the time when pressures of population and pollution make the bearing of children socially questionable. Thus again the decline of the family and the unraveling of the social fabric (if such are in fact at hand) may have more to do with larger social and demographic forces than they do with individual attitudes and liberation movements.

Nevertheless Gilder has forcefully presented an argument which should not be dismissed with ideological name-calling. In part such a reaction is Gilder's own fault since *Sexual Suicide* is highly polemical, shrill and in places monotonous. His prose can be embarrassingly pretentious and purple, and occasionally he settles for being cute rather than acute. Still the book is a welcome reminder that one can learn more from intelligent enemies than sycophantic friends. It articulates the valid puzzlement of many Americans when they are faced with the claims of the women's movement and for that reason deserves a close reading.

arts in d.c.

ART

WASHINGTON DESIGNER-CRAFTSMEN
(Knoll International, Feb. 11-March 10)
Reviewed by Clarissa K. Wittenberg

THE work of five young designer-craftsmen from this area will be on display at Knoll through March 10. Thurid Clark, a weaver will exhibit her handsome wall hangings, two chairs and a wood and leather couch by Peter Danko will be there, and immense, dramatic sculptures by Ronald Goodman will hang from the ceiling. Richard Mathews will be represented by knotted sculptures of sisal and cord and Türker Özdoğan will show his unusually large ceramic sculptures. Each craftsman is an accomplished professional with an individual style. This show will be a rare treat for those interested in crafts.

Andy Leon Hardy, a writer for *Craft Horizons*, the magazine of the American Crafts Council, has organized the show and invited the artists. In her opinion these are exceptional craftsmen and she is eager to introduce their work to the public, and particularly to architects and designers. Knoll International, one of the very few American companies to consistently encourage good design, is housing this show. Knoll is located at 1053 31st St. NW in Georgetown below M Street. It is open to the public from 9:00 to 5:00, Mondays thru Fridays. Here are more details on the exhibitors:

THURID CLARK

Thurid Clark was born in Dresden, Germany in 1937 and came to this country in 1948. She lived for 10 years in Washington and now lives with her husband Noel, who is a potter, in Gapland, Maryland where they own and operate "Tollhouse Craftsmen" (See article this issue). Her studio is equipped with two floor looms. Yarn is stored in compartments on her walls and provides a preview of her weavings. Favorite tones include browns, earth tones such as rust, orange and purples. Unusual wools such as alpaca have been hunted down to provide special luxurious touches to her work. Her weavings, usually wall hung, are strongly designed with an abstract quality. Rarely does she title them. One exception is a weaving called "Icarus" which is beautiful and has somewhat the shape of two large wings. It, like other of her weavings, has raised and padded areas as well as some very detailed and complicated sections. She uses a number of techniques, rya for instance for a shaggy effect. In another weaving there is a top section of tapestry sections, each separated and yet totally one unit of design. Her work combines areas of hand work and broad areas which are primarily created by expert use of the loom. At times she uses a double weave method to create tubing in sections of her weavings. Often silken white puffs of unspun wools provide relief from the heavier and more severe tones.

Her wall hangings are often quite large, four or five feet in length and three to four in width. Because she works on a loom her basic structure is solidly constructed. She cuts and ties off warp threads to create irregular shapes. She uses expertly wrapped sections and hand done cording for emphasis. Beads and other objects are subtly used.

She is self taught, continuously involved in learning and has achieved some striking success. Her work was accepted in the Biennial Creative Crafts show in Washington in 1971 and 1972 and she won a prize in the latter show. A marvelous pillow with striped

TOLLHOUSE CRAFTSMEN
Gapland, Maryland
Reviewed by Clarissa K. Wittenberg

A SHOP for fine contemporary crafts, Tollhouse Craftsmen, is located in the beautiful mountain area of Gapland, Maryland. Noel and Thurid Clark, formerly Washington area residents, left the city a few years ago and have established studios and this very special shop. Both are artists, Noel a potter and Thurid a weaver, and the shop reflects their taste. They have built a barn-like building to serve as store and studios close to the stone tollhouse they live in. The shop carries their own work and the work of many other craftsmen. They have pottery, their own work and the work of many other craftsmen. They have pottery, wallhangings, jewelry, rugs, purses, some clothing, toys, etc. Those unusual copper Paolo Soleri bells hang around the shop. A series of carved rock maple bowls by Mark Lindquist typifies the unusual and high qual-

ity of their collection. Even the smallest objects — clay beads or a child's wooden multi-color pen — are obviously an artist's choice. The combination of scenery, crafts and the atmosphere created by the Clarks is both calming and stimulating. A little over one hour's drive at the new speed limits, it is located near to Gathland State Park (which has a large arch — a monument to freedom of the press). The Appalachian Trail, many Civil War battlefields, some ski areas and Harpers Ferry are nearby. Tollhouse Craftsmen is open from Wed.-Sun from 10 to 6. The address is Gapland, Md. 21736; phone 301-432-8438. They will mail directions.

A few miles away is a restored inn which dates back to 1732, The Old South Mountain Inn. It serves American food, many regional dishes and has beer and wine. A children's menu makes it a reasonable family choice. Delicious food in a lovely setting.

The combination of this special shop, the artists, the historic spots and a nice place to relax and eat makes this a worthwhile trip even for those concerned about conserving gas.

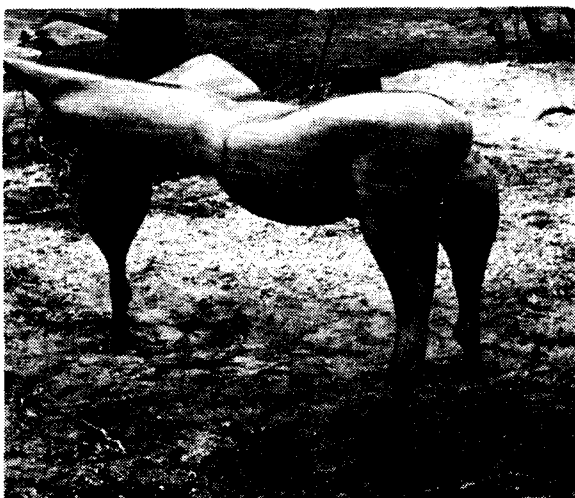
stuffed tabs extending from it was in a show called "Fra Moderne Americans Textilkunst" which featured four American weavers and traveled through Norway, Denmark and Belgium. She participated in the International Monetary Fund show "Fibre Art" last May and at the "Fiber and Clay" show at Hood College in Frederick, Md. in November '73.

PETER DANKO

A Young man, born in 1949 and raised in Bethesda, he has shifted his career from pure sculpture to the building of complex and lovely sinuous furniture. His work begins with a design and then wood is found. Forms are made, the wood is steamed and basically compressed into these shapes and then many pieces which have been precisely shaped are glued and laminated under great pressure. The work is then carved with great concern for the shape and surface of each piece and its intended relationship to the finished work. Often his furniture has carved legs and feet, or hands and an occasional humorous touch. "I want them to look as though they could walk — or squirm away" he said recently. His carving, which he began as an art student at the University of Maryland, started with marble and now is evolving into a subtle form with wood. Although fascinated with furniture he is beginning to think of doing more sculpture.

Many of his pieces have been bought by young store owners, a tribute to their interest in this type of work because they are expensive. His tables and display pieces can be seen at Georgetown Leather Design, Creative Goldsmiths in Les Champs, E.F. Sly in Georgetown.

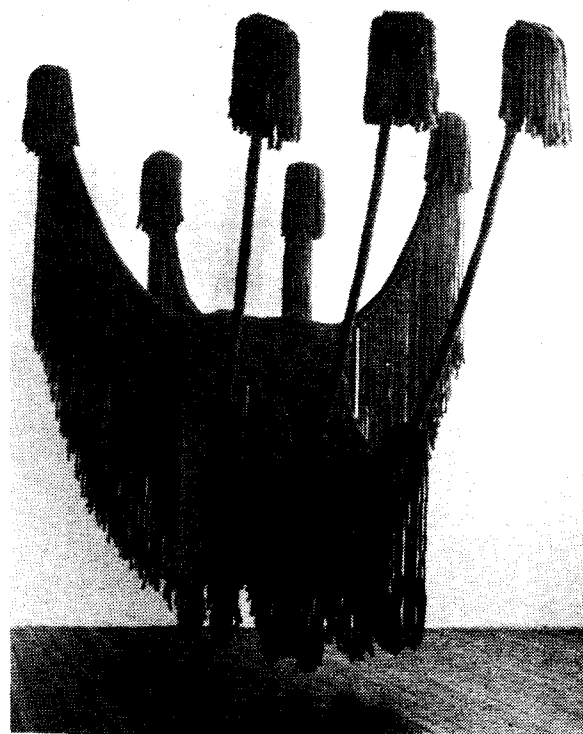
Peter Danko works with two assistants and an apprentice in a garage in Georgetown. He is self taught, using many basic bentwood techniques such as Thonet used. However bentwood usually involves only steaming and bending a single piece of wood, so this process is more complex. Using a book on cabinet-making to solve technical problems, he has built much of his own equipment, including a steamer. Each piece of furniture takes thousands of hours of time. The wood and leather couch with tendrils which will be seen at Knoll has taken about 2,500 hours to complete. In order to defray the expense he is considering using the forms he has created to build limited editions of some pieces.



A variety of woods are used. The chairs in the Knoll show are of cherry, the couch is red oak. A concern with wood as a material is evident in Mr. Danko's studio. The door is carved and shaped, the shelves are interesting rough cut planks, his portfolio is an exotic zebra wood. Even the floor has been carefully finished. His finishes on furniture vary with the use he anticipates they will have.

RONALD GOODMAN

Ronald Goodman has a deep interest in fabric construction and fibers. He has studied weaving, both on and off loom techniques. As a Fulbright scholar he spent 18 months in India surveying the arts and



and crafts, photographing, collecting fabric and paintings, and teaching. He has developed methods of fold-and-dye for cloth that are being taught all over the world. He now works primarily in the art of crocheting to create sculptures. Using a traditional crochet hook, a high loft and very fat wool yarn he creates large forms. He reinforces them at stress points with specially designed steel armatures which also serve as the hanging points. In the Knoll show four hangings will drape from the ceiling. After a period of working entirely in white in order to better focus on structure and design, he is now using brilliant colors. His contribution to the show are dramatic pieces that move and change. Some of his works really need several stories of height to appropriately display themselves.

A personal change occurred for Goodman in India. He felt awed at the degree of handwork, and by the people. The time Indians spent on a piece of fabric made him more tolerant of the time taken by his own work. He appreciated the generosity of the people. His collection, including "brocades, printed and dyed fabrics, tent covers,