

TO: HRC
FROM: Lissa
RE: Crafts Introduction
DATE: February 13, 1995

Michael Monroe suggested two minor changes in the final version I sent to him today. Both are in the final paragraph. One is to change "exhibit" to "exhibition." The other is to add the "virtual tour" on the Internet. Enclosed is a copy with those changes highlighted. I assume the first is fine. If you don't want to mention the Internet tour, we need to tell them by Tuesday.

**FIRST LADY HILLARY RODHAM CLINTON
INTRODUCTION FOR WHITE HOUSE CRAFTS BOOK**

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Crafts have been an integral part of American life since Colonial times, as objects of great 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 craftsmanship. 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.

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

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FAX TRANSMITTAL
LISSA MUSCATINE
202-337-3171

DATE: FEB 12

TO: MRS. CLINTON

FROM: LISSA MUSCATINE

RECEIVER PHONE: 202 456 2650

RECEIVER FAX: 202 - 456-6255

NUMBER OF PAGES INCLUDING COVER: 96 3

COMMENTS:

Please deliver to Mrs.

Clinton as soon as possible.

mx!

Tell Lissa this is now fine —

Ready to go.

PHOTOCOPY
HRC HANDWRITING

LM DRAFT #4 2/12/95

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displayed in the WH

*That decorated the
may know
trees
or display
that lot
season
we
were
fortunate
enough
to be
in
W.H.*

FRI 2/10/95 5 pm.

Hillary,

Here is a final draft of the crafts book introduction. This version has been vetted by the curator's office, Ann Stock, and Michael Monroe.

Lissa



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Ann Spade
OK

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Michael
Monroe

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new artists
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per-Val-Kill project w/works from
The idea of displaying *Eleanor* American crafts in the White House began long before our celebration of the Year of the American Craft. First Lady ~~Edith~~ *Eleanor* Wilson decorated the private quarters with weavings from Tennessee and the Carolinas. First Lady Eleanor Roosevelt furnished an upstairs bedroom with crafts produced under the Works Progress Administration and from her home at Val-Kill. Subsequent Presidents and First Ladies often displayed crafts at Christmas celebrations and as table decorations at White House functions.

Antiques
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Smithsonian Institution of the National Museum of Amer. Art

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Today here

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all of the crafts +
~~and~~ hand made

The crafts in this collection
continue to be...

Dec. 9, 1993 > invited

Handwritten note:
Housed by NMA
artists - NMA
patrons

February 10, 1995

Michael,

I was wondering if you could take a look at this draft of Mrs. Clinton's introduction to the crafts book. There are a few things in particular that I need you to clarify:

- 1) Should we call the makers of crafts "artists" or "artisans"?
- 2) Mrs. Clinton wants some reference to how beautiful the mansion was with crafts on display during the Christmas holiday. However, I seem to recall that those crafts were tree ornaments, not the pieces from this collection. Is that right?

If you could call me at 456-2935, or fax back changes to 456-5709, I'd be most grateful. I'm hoping to get a final draft to Mrs. Clinton by about noontime so that she can review it on the plane to New York this afternoon.

Thanks for your patience. And cheers.


Lissa Muscatine

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Rex Scouten

LM DRAFT 2/9/95

w/a great deal
of advice from
George Warr.

FIRST LADY HILLARY RODHAM CLINTON
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James Hoban Irish immigrant -

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Chalco
SC -
1814 -
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joins

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have used crafts - know or as table decoration

The display of 77 pieces in the formal rooms of the White House as part of the Year of American Craft carried the tradition one step further by making works of glass, wood, metal, fiber, and ceramics available to more than 1 million people who visited the White House last year.

enabling

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along

LM DRAFT 2/9/95

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*when decided to highlight
turned to Michael Mann
for his insight - expert*

*works w/ 15
he identified*

*not know
how many
they will be
to display
in one*

*crafts
displayed*

*I wish every American could see
the thousands who
saw at Xmas
I will see around
country
not me photo of James*

Link crafts /
de Koning
Sculpture garden
WH collection

People don't live by
mend alone -

Link our past, present,
& future

Have has stood for 200
years also -
living a

museum -
reflects the best

**STATEMENT FROM HILLARY RODHAM CLINTON
FOR WHITE HOUSE CRAFTS PRESS RELEASE
FEBRUARY 5, 1995**

The President and I are delighted that this magnificent collection of American crafts will be on display at the National Museum of American Art. The pieces represent the extraordinary beauty and diversity of American craftsmanship as well as the generous spirit of our artisans. First displayed at the White House in 1993 as part of the Year of American Craft, these pieces will now be available to a larger audience. It is my hope that this exhibit will help further appreciation of crafts as one of our most vital cultural forms.

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CONTACT: Katie Ziglar
Kate McFadden
(202) 357-2247

WHITE HOUSE CRAFTS AT NATIONAL MUSEUM OF AMERICAN ART

WASHINGTON, D.C., February 6, 1995--In an historic cooperative venture with the White House, the National Museum of American Art will present the exhibition **The White House Collection of American Crafts**, April 28 through September 4, the museum's director Elizabeth Broun announced today.

The exhibition and an accompanying interactive "virtual tour" on the Internet are made possible by the MCI Foundation. [sponsorship & credit wording to be confirmed] A major publication on the collection will be published by Harry N. Abrams, Inc. in May.

* "Since coming to the White House in 1993, these vibrant treasures of extraordinary beauty have enlivened both public rooms and the private quarters of the First Family and served as beacons of creativity. The Clintons are delighted to share these crafts with yet an even wider audience," said [White House spokesperson]. [possibly to be replaced by a quote from Mrs. Clinton]

"This is an exciting moment as well as a portentous one for the National Museum of American Art and the many Americans interested in crafts," Broun said. "President and Mrs. Clinton have taken a special interest in our nation's craft art, reflected in their efforts to collect and display these objects at the White House. We are honored to work with them to

bring the bounty of the White House Craft Collection to the museum."

MCI quote here [Burt Roberts, MCI CEO or Jerry Taylor, MCI president]

The unique collection of 72 crafts was formed in 1993 with the encouragement the Clintons in honor of the national observance of the Year of American Craft. All gifts, the contemporary glass, ceramic, fiber, wood, and metal works were selected for the White House by Michael W. Monroe, curator-in-charge of the National Museum of American Art's Renwick Gallery. The works were mostly donated by their makers, though four are gifts of artists' patrons.

"We sought out, and received, key pieces from an outstanding group of craft artists at different stages in their careers, chosen for the excellence of their vision and technique, as well as geographic and ethnic representation. It was important to the Clintons that the works signal the range of what is being achieved by American craftspeople today, and I think this collection manages to capture it," Monroe said.

The collection consists of nine metal pieces (silver, copper, gold, and bronze); three quilts; seventeen turned wood vessels; eighteen ceramic bowls, teapots, and jars; sixteen pieces of blown glass; three pieces of wooden furniture; three baskets; one textile figure form; and one piece of jewelry. These works of art are distinguished by a remarkable individuality, and often, a twist of humor.

Teapots include Ralph Bacerra's earthenware pot in a vibrant saturated hue of red, molded from a tree trunk and twigs and accented with 24k gold and geometric patterns. The decoration on a cocoa pot by Mara Superior is inspired by the graphic qualities of historic

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The opening of **The White House Collection of American Crafts** will coincide with the annual spring crafts weekend of the national James Renwick Alliance, a support group for the Renwick Gallery of the National Museum of American Art, and the annual Smithsonian Crafts Fair, April 28 to 30. For more information on the programs and activities sponsored by the Renwick Alliance, call (301) 229-2148. For information on the Smithsonian Crafts Fair, held this year for the first time at the National Building Museum, call (202) 357-2627, ext. 121.

Notes to Visitors:

The National Museum of American Art, the nation's oldest federal art collection, houses the largest collection of American art in the world. Its holdings of more than 37,500 works represent the most inclusive collection of American art of any general museum, reflecting the nation's ethnic, geographic, cultural, and religious diversity.

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The Renwick Gallery, a curatorial department of the National Museum of American Art opened in 1972 to feature American crafts. The Renwick, which mounts a regular schedule of craft exhibitions, also has a growing permanent collection of 20th-century crafts. The Renwick Gallery is located on Pennsylvania Avenue at 17th Street in Washington, D.C., near the Farragut West Metrorail station.

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SOCIAL OFFICE: # 2

RENWICK GALLERY

OF THE NATIONAL MUSEUM OF AMERICAN ART

SMITHSONIAN INSTITUTION

January 30, 1995

Ann Stock
Office of the Social Secretary
The White House
Washington

Dear Ann,

I need to raise a matter of considerable importance in shaping our course of action regarding the publication of the White House Collection of American Crafts exhibition.

Unfortunately, I have not heard from Neel Latimore on the subject of Mrs. Clinton's help in making an announcement about the exhibition and book.

We would still welcome the opportunity to have her help with this, if it can take place in the next two weeks.

Otherwise, we have reached a critical point in the timing of making an announcement ourselves. To ensure that there is time for the long-lead color magazine stories, we must go forward with issuing a press release as early as next Monday, February 6.

You will receive a copy of the release to review in advance, of course, with approximately two days in which to respond. You would be welcome to insert a quote from the President or Mrs. Clinton, as they wish.

If you can persuade Neel to address this issue, I'd be very grateful. Alternatively, we look forward to working with you in getting approval of the forthcoming release.

Sincerely,



Michael W. Monroe

NATIONAL MUSEUM OF AMERICAN ART

S M I T H S O N I A N I N S T I T U T I O N

OPTIONAL FORM 96 (7-90)

FAX TRANSMITTAL

of pages ► 7

To <u>Neel Lattimore</u>	From <u>Katie Ziglar</u>
Dept./Agency	Phone # <u>202/357-2247</u>
Fax #	Fax # <u>202/357-3108</u>
NSN 7540-01-317-7368	5099-101 GENERAL SERVICES ADMINISTRATION

January 31, 1995

Dear Mr. Lattimore:

I am looking forward to the chance to talk jointly with you and Liz Robbins of Abrams tomorrow about what Mrs. Clinton's role will be in promoting **The White House Collection of American Crafts**.

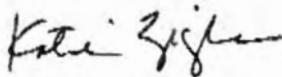
In the meantime, I am sending you a copy of our draft press release to review. Please bear in mind that the MCI sponsorship is not yet certain, and in any event, the credit line is tentative; we expect to hear from them in the very near future.

For the release, I would particularly welcome your help with a quote from Mrs. Clinton to appear as the third paragraph. As an expedient, I drafted the quote you see there. You are welcome to use any of that wording, or substitute something entirely different as you wish.

My telephone number is 202/357-2247 and my fax is 202/357-3108.

Thanks so much for your assistance.

Sincerely yours,



Katie Ziglar
Public Affairs Officer

Mr. Neel Lattimore
Deputy Press Secretary to the First Lady
The White House

by facsimile # 202/456-7805

CRAFT

CONTACT: Katie Ziglar
Kate McFadden
(202) 357-2247

2357 253 1
FAX 786 2810

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MICHAEL MONROE

Exh. opens April 27

400-600 words

Published - Amnews

72 objects - 77 artists

color photo of each one

in add'n 17 pic in situ

All 20² c. - contemporary.

Xmas tree - angels - finish w/ collection

(began w/ tree

generosity of artists - contributions

generosity shaj is part / craftspeople's artists

4 given by patrons / artists

68 " " "artists

integral to Re crafts

human dimension of crafts as an art
crafts are used by people

Dorothy Kahlins - Anna Stark said she got re
seed planted

Year of Amer. Craft - Y.O.A.C. - Phyllis Jorgenson

Resolution -

Pres & Procl'm - Bush

Monroe picked artists -

One of your pieces for WH Collection

Took photo of every place in WH we

wanted for Rose crafts -

Wanted all media; genders

Michael Monroe (2)

Some pieces v. functional - rocking chair, tea kettle
Includes some of best-known as well
emerging artists

Gives people an opportunity -

Fathers → sons

Mothers → daughters

> generational

Man/wife

Collaborative works

Imp't part of contemporary movement is passing along
to generations

A memorial too etc.

ER - furnished upstairs bedroom w/ WPA

Wilson - wears Anakin/Jennet - pri-figures

R. Carter - Sen wines luncheon - diff objects
on each table

all artists invited 12/9/93 for Xmas tree light,
85% turn out

photo taken w/ Pons/Provs in front of tree

great range of expression

real art - through diff materials

DRAFT 1/20/95

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DRAFT

Foreword

President William J. Clinton and First Lady Hillary Rodham Clinton moved into the White House in January 1993, just at the beginning of the designated "Year of American Craft: A Celebration of the Creative Work of the Hand." Then-President George W. Bush had signed the presidential proclamation just months before to recognize the achievements of thousands of artists whose aesthetic ingenuity centers on craft processes and materials.

To make the celebration truly special, President and Mrs. Clinton graciously decided to turn their new home into a showcase for craft art, and just before the holidays in 1993, seventy-two donated objects were installed throughout the formal rooms of the White House. Since then, several hundred thousand guests and tourists have admired these remarkable works. This book and the public exhibition at the National Museum of American Art that accompanies it are ways of sharing the collection with a wider public.

One hallmark of American democracy has been the accessibility of our leaders, including the president. Stories abound from the early decades of our history about the unruly guests at Andrew Jackson's inauguration party who celebrated the

era of the common man until the White House was left a shambles, or the many petitioners, job-seekers, veterans, and widows who daily lined the corridors of the house during Abraham Lincoln's presidency.

In the Gilded Age, celebrities in government, industry, and the arts began to cater to the interest of others in the way they lived by having their private living quarters removed far from the salons, smoking rooms, banquet halls, ballrooms, picture galleries, and lobbies of their homes, which were then embellished as quasi-public spaces for display and entertainment. The interior design movement of the 1870s spawned a sophisticated decorative aesthetic and the vogue for giving each room a distinctive character.

In the White House, too, the formal rooms were made over in the early 1880s by the nation's foremost design firm, headed by Louis Comfort Tiffany. Under his experienced hand, the first floor became a dazzling visual stage, with fashionable glass screens and other embellishments. The idea began to take hold that the president's residence was a unique ceremonial site for the nation. Decades later, as First Lady Jacqueline Kennedy led Americans on a televised tour of the home with its early furnishings newly restored, we learned again to feel the special connection to our shared culture that the White House offers.

In 1972, the Smithsonian opened a new museum dedicated to

3

crafts in a landmark French Second Empire building across the street from the White House and next door to Blair House, where foreign heads of state stay on official visits. The Renwick Gallery--named for architect James Renwick, and administratively a part of the National Museum of American Art--developed an ambitious exhibition program highlighting the rich diversity of art in craft mediums such as wood, metal, fiber, glass, and clay. There was a special focus in the program on the studio crafts movement begun in the late 1940s, a marriage of handcraft traditions and post-war industrial processes and techniques. By the time the Renwick was founded in the early 1970s, a generation of inspired studio craft artists had established an exciting array of possibilities for expression.

New collectors responded enthusiastically to the new crafts featured at the Renwick, finding the combination of form and function, elegance and spontaneity, tradition and experiment to be irresistible. In 1977, Joan Mondale (herself a ceramicist) moved into the Vice President's residence, recently donated to the nation by then-Vice President Nelson Rockefeller, and she filled the home with the American art and studio crafts that she loved. In presenting this collection in a series of installations, Mrs. Mondale worked closely with Michael W. Monroe, curator at the Renwick Gallery.

Over the past decade, the Renwick has also built a collection of contemporary crafts representative of the best in

America. To celebrate the official "Year of American Craft" in 1993, Michael Monroe, now curator-in-charge of the Renwick Gallery, selected almost 200 objects from the Gallery's holdings for an exhibition called American Crafts: The Nation's Collection. When the President and First Lady decided to form the White House American craft collection, they naturally turned to Mr. Monroe to serve as curator. His idea was not to present a comprehensive survey of American crafts as one might encounter in a museum setting, but rather to make this a collection that is integrated with the furnishings of the House's formal interiors. Key objects were chosen for defined places in each room, with works selected to complement or embellish the character of each environment. As this book reveals, the White House Collection of American Crafts that resulted greatly enhances the ambiance of the president's home.

Without doubt, it is the artists themselves who are truly responsible for the extraordinary success of this landmark collection. Each responded generously to the opportunity with an offering of creativity that constitutes a lasting gift to all American citizens. All works in the collection were donated either by the artists directly or by their patrons, for the purpose of enriching the White House with the finest examples of contemporary American craft art. The recognition of their talents by the White House is a fitting tribute to a long tradition of excellence in crafts. It is a pleasure for the National Museum of American Art through its Renwick Gallery to participate in

5

forming this historic collection and sharing it with the American public.

Elizabeth Broun

Director, National Museum of American Art

Smithsonian Institution

DRAFT

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1-20-95

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Essay by Barbaralee Diamonstein

Americans are characteristically obsessed with technology and machines, but they also have become increasingly fascinated with things made by hand. Not only is there a genuine aesthetic regard for "handmade" objects, but there is also a desire to collect ceramics, glass, fiber arts, jewelry, metalwork, furniture, and woodwork in the same tradition that painting and sculpture have been acquired. Crafts have customarily been valued for utilitarian purposes; today this appreciation encompasses not only the broad spectrum of crafts that are both functional in use and beautiful in form, but also works that are purely decorative.

This growing recognition is reflected in the expansion of the world of crafts during the past thirty years, as is evidenced by the proliferation of museums devoted to crafts, as well as juried craft fairs across the country, the organization and growth of craft associations, and the number of new specialty magazines and galleries devoted to the exhibition and sale of crafts. While teaching was once virtually the only way to earn a livelihood, hundreds of thousands of artisans now are able to sustain their lives with their craft by selling their works to a rapidly expanding public.

The emergence of American crafts is linked to the evolution of American culture, commerce, and history. In fact, Native Americans have a rich and highly developed craft tradition that began long before the Colonial period. Among the European settlers who came to this country were furniture makers, potters, glass blowers, weavers, and metalworkers, whose skills were essential to establishing a new society in the Colonies. These craftspeople were treated with the same regard as artists, and they often worked in tandem with their "fine" art counterparts.

The Industrial Revolution in the mid-nineteenth century began to destroy this harmonious tradition. By making products faster and more cheaply than was previously possible, machines usurped the role of the craftsman. As America flourished

economically, aided by technology, the craft tradition gradually weakened.

By the end of the nineteenth century, there were a number of individuals who reacted vehemently against mechanization. Dismayed by the disintegration of quality as they knew it, followers of the American Arts and Crafts movement were strongly influenced by the ideology of the great English crafts designer-philosopher William Morris. They looked, as well, to the styles of European Art Nouveau, the German Jugendstil, and the Wiener Werkstätte for inspiration.

These American craftsmakers advocated a return to a simpler way of life, one uncluttered by modern gadgetry, and attempted to revive fine workmanship and a more chaste aesthetic with a respect for natural materials. Gustav Stickley, the cabinetmaker and designer, was a leader of this craftsman style, as it was known. Stickley's solid, four-square designs were distinguished by simplicity and purity of design, and a harmony between interior decoration and architecture.

The Craftsman magazine, founded and edited by Stickley, gave this movement a voice in the period from 1901 to 1916. While Stickley's craftsman furniture and furnishings were highly regarded, even then his work was priced out of reach for most Americans.

Responding to what he perceived as a neglected audience for Arts and Crafts goods, the charismatic marketeer, Elbert Hubbard, established the Roycroft Community, a colony of craftspeople in East Aurora, New York, in 1895. The Roycrofters geared their products to the middle class and sold their furniture, lamps, and leather goods around the country by using the strategy of mail-order catalogues. The Arts and Crafts movement enjoyed a considerable popularity which persisted well into the early years of this century, and served as inspiration for a new generation of designers and architects including Frank Lloyd Wright.

The crafts movement continued to evolve. Regional arts and crafts organizations sprouted across the country. By 1894, the

first college-level ceramics department in North America was established at Ohio State University in Columbus, followed in 1901 by the founding of the first school for ceramic arts at Alfred University in Alfred, New York.

Similar programs in ceramics and other mediums developed at about the same time: the Rhode Island School of Design in Providence (first art metal class, 1901, textiles, 1903); the New Jersey School of Clayworking and Ceramics at Rutgers University in New Brunswick (1902); the Rochester Athenaeum and Mechanics Institute (1903, later the Rochester Institute of Technology); the Oregon School of Arts and Crafts in Portland (1906); and the California College of Arts and Crafts in Berkeley (1907, relocated to Oakland in 1924).

But despite these educational efforts and trends, industrial society prevailed and there were still relatively few professional craftsmakers. In this period, craft objects were no longer seen as necessary to supply the essentials of life, but rather as embellishments--charming, but nonessential, sometimes eccentric additions. As a result, crafts were liberated to become more expressive of human creativity.

During the inter-war years the making of crafts remained somewhat insular and outside of the mainstream, although several important crafts-related institutions were established during this period: Otis Art Institute in Los Angeles (1918, merged with New York's Parsons School of Design in 1978 and renamed the Otis Parsons School of Design), and the handicrafts department at the University of California (1919) in Los Angeles; the Penland Weavers (1923) in North Carolina, which later added the disciplines of pottery and metalwork to its curriculum, and is known today as the Penland School of Crafts; the Cranbrook Academy of Art in Bloomfield Hills, Michigan (1927, officially opened 1932), organized under the leadership of Finnish architect Eliel Saarinen; and Black Mountain College (1933), also in North Carolina, whose distinguished faculty included Anni and Josef Albers, former teachers at the Bauhaus; and the Tyler School of

Art (1935) of Temple University in Philadelphia.

In addition to those schools established earlier in the century, the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee (1945, formerly the Pi Beta Phi Settlement School), the Haystack Mountain School of Crafts in Deer Isle, Maine (1950), and the Pilchuck Glass School (1971) in Stanwood, Washington, a premier center for glassmaking co-founded by Dale Chihuly, are among the many outstanding craft schools in America.

The Depression years saw the involvement of the government-sponsored Works Progress Administration (WPA) in significantly fostering crafts projects in programs similar to those for murals and public works. With such programs, the government continued to aid artists through difficult times and crafts flourished mainly at the grassroots level.

World War II brought many significant changes, including those in the world of art. There was an influx of dislocated European artists, architects, craftsmakers, and intellectuals who became educators in America, and the expanding university system was there to receive them. Hand-in-hand with these new teachers were unprecedented numbers of students who pursued arts programs in universities, aided by the GI Bill. The trend was further bolstered by a pervasive dissatisfaction with industrial society --a fertile environment for interest in the handmade--which was partly a backlash against the technology of war and the devastation it wrought.

During the 1950s, younger craft artists embraced the "truth-to-materials" doctrine. The leaders of the movement, encouraged by university support, expanded the technical and aesthetic boundaries of each discipline. That set the stage for a broadly-based group--a new craftsman's movement. A particularly interesting phenomenon of this movement was the emphasis on collective production of crafts objects. While in past generations they tended to work independently within their chosen mediums, skilled craftsmakers now joined together, collaborating on the creation of more ambitious work.

The turmoil and change of the 1960s spurred an even greater awareness of crafts. As American youth explored alternative ways of living, they also sought alternative materials for aesthetic expression. For some it meant a new direction in their lives, an era of personal assessment, discovery, and reevaluation. For many, at the time, it meant a rejection of gross materialism--the making of a simpler life with more fulfilling work. This generation, which expanded on the work of their 1930s predecessors, has made an enormous contribution to the burgeoning of the professionalism of crafts.

For the past five decades, the American Craft Council has served not only as the primary catalyst, but also guided the crafts movement. The Council was founded in 1943 by Aileen Osborn Webb whose aim was to encourage craftspeople and to foster appreciation for their work. Webb, herself a potter, was determined to develop marketing opportunities for artisans. In 1939 she helped organize the American Craftsmen's Cooperative Council and one year later founded America House, a retail operation and display space for crafts at Madison Avenue and East 52nd Street in New York City. Eventually the council grew to include the American Craft Museum (then called the Museum of Contemporary Crafts), American Craft magazine (formerly Craft Horizons), the American Craft Association, American Craft Enterprises (which sponsors annual fairs), American Craft Publishing, the American Craft Information Center, and the World Craft Council.

The new craft museum, which opened in September, 1956, was located on West 53rd Street, on the same block as the Museum of Modern Art. The timing was auspicious; the visual arts were emerging as a significant area of popular interest in our culture, and American artists were beginning to achieve international prominence. The museum opened with a professional director, Herwin Schaefer, a clear sign that it was committed to becoming a serious, major public institution. It was the first of its kind, devoted solely to exhibiting, researching, cataloguing,

documenting, and commissioning contemporary crafts.

Until then, crafts had been exhibited in very few of the larger art museums in this country, and only on a sporadic basis. No serious effort was being made to promote the best crafts or to reinforce quality standards. From its inception, the American Craft Museum performed a central role, in formulating and communicating aesthetic and technical criteria and in galvanizing the new crafts movement, by showing work of the generally acknowledged masters while simultaneously exposing new talent. It offered a showplace for the work of those who were rarely invited to display their work alongside that of "fine" artists in museums and galleries.

Paul Smith, director of the American Craft Museum from 1963 to 1987, played a crucial role in the renaissance of crafts. Smith joined the American Craft Council in 1957; he was hired to work on exhibitions and special projects and shortly thereafter became assistant director. In 1963 he was appointed director after the death of David Campbell (who had been the museum's third director) and served with distinction for the next twenty-four years.

By 1990, after a brief period of turmoil, Janet Kardon was named director of the museum. With a strong background in contemporary art (she was formerly director of the Institute of Contemporary Art at the University of Pennsylvania) Kardon has worked vigorously and effectively to put American crafts in the larger context of international design. The editor of an ambitious series devoted to the history of twentieth-century American craft, she has also organized the large-scale accompanying exhibitions. The first two of the eight volumes in the series have been published, and are entitled The Ideal Home: 1900-1920 (1993) and Revivals! Diverse Traditions: 1920-1945 (1994).

The Smithsonian's Renwick Gallery also has played an important role in bringing contemporary American crafts to the forefront. In 1972 it was founded as a curatorial department of

the National Museum of American Art, and housed in the original 1859 Corcoran Gallery of Art building across Pennsylvania Avenue from the White House. Founding director Lloyd E. Herman established the Renwick as a leading showcase for international as well as American craft and design. Among the many exhibitions mounted during Herman's tenure were the pioneering Woodenworks: Furniture by Five Contemporary Craftsmen (1972), a show that forecast the flowering of the studio furniture movement, and the influential Craft Multiples (1975).

In 1986, Michael W. Monroe, curator since 1974, assumed leadership of the Renwick. He began to emphasize the museum's objectives to build a permanent collection of contemporary American craft objects and to enhance research and scholarship in the field, creating the annual James Renwick Fellowship in American Craft and the biennial Patricia and Phillip Frost Prize to honor the best books on American crafts. The Renwick has also initiated the publication of monographs in the "Contemporary American Craft Series" and catalogues to accompany major exhibitions. Since the Renwick had built a contemporary collection within a historic building, it was logical, when First Lady Hillary Rodham Clinton decided in 1993 to establish the White House Collection of American Crafts, that she would turn to the nearby museum and invite Michael Monroe to serve as curator of the collection.

A few major U.S. museums had established craft collections as early as the 1870s: the Museum of Fine Arts, Boston, and the Pennsylvania Museum (later Philadelphia Museum of Art); the Art Institute of Chicago followed in 1902. However, most of the specialized, craft-oriented institutions that play an active role today appeared after World War II, with the majority founded in the last twenty-five years: the Corning Museum of Glass in Corning, New York (1951); the Center for Folk Art and Contemporary Crafts in San Francisco (1972, reorganized as the San Francisco Crafts and Folk Art Museum in 1983); the Craft and Folk Art Museum in Los Angeles (1973); and the Everson Museum in

Syracuse, New York (while founded in 1896, in recent years it has become an important research facility and exhibition center for American ceramics).

University art departments have also continued to nurture the development of crafts where courses and student work extend beyond the traditional boundaries of painting, drawing, and sculpture. Many of the established schools have expanded their curricula and newer programs have evolved. Teaching has provided a line of progression for crafts, as these schools have fostered successive new generations of teachers. Within the academic framework, technology has also played a role in the development of new methods and materials.

Where once there had been a prevailing anti-technology attitude among craftspeople, now technical advances and expertise are being put in the service of their work. One aspect of the importance of this type of education may be seen in the way certain weavers have begun to use the jacquard loom, originally developed to mass-produce functional fabrics, by adapting it through computer programming to create fiber art. In turn, many disciplines have been altered by the development of new technology. For example, Mary Ann Toots Zynsky (at one time a student of Dale Chihuly at the Rhode Island School of Design) creates bowls with fused glass fibers which imitate fabric.

While teaching has been an essential outlet for craft artists, providing a lifestyle along with an occupation, there has been a growing interest in the marketplace, creating a dual focus for the craftsperson as teacher and creator-marketer. This new entrepreneurial attitude is evident among many longtime professionals. Woodworker Wendell Castle has said "I don't see anything wrong with influencing industrial design or working for production. It's just that my vocabulary was not suitable. It's actually more suitable now. But the quality would again be the problem. It wouldn't be the forms." Conversely, Castle developed a technique called "stack lamination" in which the conventional method of layering and fusing wood pieces was reinvented to

create unusual contoured forms and asymmetrical configurations. In this way, again, the craftsman uses technological innovation to achieve technical perfection and participates in the ongoing dialogue between technology and human creativity.

Throughout our history, there have been varying cycles in the pursuit and appreciation of the handmade object. Our national genius for improvisation combined with the still pervasive frontier spirit, as well as the great American preoccupation with individualism has engendered periods of great interest. It is clear that the making of crafts in our country merits serious attention as a key to understanding America's self-image, and how our culture has evolved. But still there are major problems to surmount.

Relatively few museums actively collect, display, or promote contemporary crafts. The majority of craft artists do not share the same economic rewards as their "fine art" colleagues, nor do they enjoy the same recognition for their work that contemporary painters, sculptors, performing artists, and architects do. Part of this may be attributed to the long history of anonymity in the history of American crafts; there have been many anonymous craftsmakers who--in silence--have left a remarkable legacy and tradition to us.

It could also be due to a certain reluctance on the part of the craftsmakers themselves to fully participate in the mainstream. Many of these artists have an extremely close affinity to their work and a direct involvement with their materials. The work is so intricately intertwined with their way of life, a life that is fulfilling and creative--and absorbed by hours of exhausting work. Woodworker Sam Maloof has said "I never once thought about recognition because I thought, 'How wonderful it is to be able to earn a living working with my hands--to make things that I enjoy making and other people enjoy having.' So recognition never entered my head at all." It would be wise for us to note that working with one's hands offers not only a living, but a way of life.

In many ways the credo of craftsmakers is self-reliance. In general, they appear to lead seamless lives, their professional and personal lives uniquely meshed. Perhaps it is the intimate physical engagement with the materials with which they work--there is virtually no remove between the creator and the created; what they make is what they are. It can be said that the craft artist's life and work are often about continuity--not only within the head, heart, and soul of the individual, but also as the individual participates in the larger crafts community.

Where are we headed today? The renewed appreciation of the craft world is certainly bolstered by the greater interest of amateurs and hobbyists. Ceramics, textile arts, and woodworking are especially popular. Other signs include the proliferation of magazines and journals, such as American Ceramics, American Craft, Ceramics Monthly, Craft International, The Craft Report, Fiberarts, Fine Woodworking, Glass, and Metalsmith, and the wide variety of craft courses offered around the country.

However, there continues to be a need for scholarship and artistic criticism which will help bring crafts into the same realm as the so-called fine arts. Other countries of the world regard their indigenous crafts as an expression of their cultural patrimony, and Americans should do the same. Finally, the American public must find a way to celebrate crafts as an industry as well as an art, to reinforce the importance and the appeal of the handmade in today's throwaway culture.

The fact that Americans chose to memorialize the devastating loss of friends and family due to AIDS through the making of an enormous quilt is but one indication of the significance of crafts in our society (by the end of 1994 approximately 27,000 individual panels had been contributed to the project from all across the country and assembled into a quilt which, when last laid out, covered the entire Washington Mall). Indeed, the quilt is a quintessential example of collaborative craftmaking.

The President and Mrs. Clinton's support for the Year of American Craft (1993), and the fact that they held the first

exhibition of contemporary crafts at The White House in December of 1993, and have assured that crafts have a place in, and are shown with, The White House collection, demonstrates the renewed significance of crafts. There is, as well, an increased focus on excellence and the realization that the handmade is once more enjoying the prominence in our culture that it so rightly deserves, as a symbol and expression of our most enduring American values, skills, and dreams.

THE WHITE HOUSE
WASHINGTON

MEMORANDUM

TO: Allison Muscatine
FROM: Ann Stock *AS* .
DATE: January 19, 1995
RE: Craft Collection Book
CC: Maggie Williams

Attached are Michael Monroe's recommendations for points to be made by The First Lady in the forward of **The White House Collection of American Crafts**. I thought they might be helpful to you.

Michael Monroe - 357 2531
Paul Gottlieb - publishing it (Abrams)
212-206-7715

Lower Entrance Hall -

RENWICK GALLERY

OF THE NATIONAL MUSEUM OF AMERICAN ART

SMITHSONIAN INSTITUTION

The White House Collection of American Crafts

POSSIBLE IDEAS FOR CLINTON STATEMENT

- 1) Welcome people to the collection and to the exhibition to be held at the Smithsonian Institution's National Museum of American Art.
- 2) What has this collection meant to the visitors to the White House? What have been their reactions?
- 3) What is the significance of craft in America?
- 4) Why are American crafts important to the Clintons?
- 5) What does the collection mean to the Clintons? What have been their reactions?
- 6) Note how these pieces have been used in the White House beyond the Christmas season in 1993, such as in formal and informal dinner parties.
- 7) Note how the pieces have been and continue to be rotated throughout the public spaces of the White House.
- 8) The White House is known for its remarkable collection of historical decorative arts such as furniture, silver and glass. How have these contemporary pieces joined the tradition of crafts at the White House?
- 9) Say something about how pleased they are to now share these objects with an even larger audience in the form of this exhibition at the Smithsonian Institution's National Museum of American Art.
- 10) Talk about the 1993 year-long celebration entitled *The Year of American Crafts* that provided the impetus for this collection.
- 11) Talk about your neighbor, the Renwick Gallery and its mission to collect, exhibit and research contemporary American crafts.
- 12) Thank Michael W. Monroe for his efforts at assembling this collection, the exhibition at the Smithsonian Institution's National Museum of American Art and the book etc.

THE WHITE HOUSE
WASHINGTON

MEMORANDUM

TO: Allison Muscatine
FROM: Ann Stock *AS.*
DATE: January 24, 1995
RE: WHITE HOUSE COLLECTION OF AMERICAN CRAFTS book
CC: Maggie Williams

I sent you the enclosed highlights from the Renwick Gallery with regards to Mrs. Clinton's statement. I also thought you might like to have the additional information which was just sent to me.

Thanks!

RENWICK GALLERY

OF THE NATIONAL MUSEUM OF AMERICAN ART

SMITHSONIAN INSTITUTION

The White House Collection of American Crafts

POSSIBLE IDEAS FOR CLINTON STATEMENT

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Foreword

President William J. Clinton and First Lady Hillary Rodham Clinton moved into the White House in January 1993, just at the beginning of the designated "Year of American Craft: A Celebration of the Creative Work of the Hand." Then-President George W. Bush had signed the presidential proclamation just months before to recognize the achievements of thousands of artists whose aesthetic ingenuity centers on craft processes and materials.

To make the celebration truly special, President and Mrs. Clinton graciously decided to turn their new home into a showcase for craft art, and just before the holidays in 1993, 72 donated objects were installed throughout the formal rooms of the White House. Since then, several hundred thousand guests and tourists have admired these remarkable works. This book and the public exhibition at the National Museum of American Art that accompanies it are ways of sharing the collection with a wider public.

One hallmark of American democracy has been the easy accessibility of our leaders, including the president. Stories abound from the early decades of our history about the unruly guests at Andrew Jackson's inauguration party who celebrated the era of the common man until the White House was left a shambles, or the many petitioners, job-seekers, veterans and widows who daily lined the corridors of the house during Abraham Lincoln's presidency.

In the Gilded Age, celebrities in government, industry, and the arts began to cater to the interest in their lives and homes by removing their private living quarters far from the salons, smoking rooms, banquet halls, ballrooms, picture galleries and lobbies, which were then embellished as quasi-public spaces for display and entertainment. The new interior design movement of the 1870's fueled a wave of sophisticated decorative fashions that gave each room a distinctive character.

In the White House, too, the formal rooms were made over in the early 1880's by the nation's foremost design firm, headed by Louis Comfort Tiffany. Under his experienced hand, the first floor became a visual stage, with dazzling up-to-the-minute glass screens and other embellishments. The idea began to take hold that the president's residence was a unique ceremonial site for the nation. Decades later, as First Lady Jacqueline Kennedy led Americans on a televised tour of the home with its early furnishings newly restored, we learned again to feel the special connection to our shared culture that the White House offers.

In 1972, the Smithsonian opened a new museum dedicated to crafts in a landmark French Second-Empire building across the street from the White House and next door to Blair House, where foreign heads of state stay on official visits. The Renwick Gallery—named for architect James Renwick, and administratively a part of the National Museum of American Art—developed an ambitious exhibition program highlighting the rich diversity of art in such craft media as wood, metal, fiber, glass, and clay. There was a special focus in the program on the studio crafts movement begun in the late 1940's, a

marriage of handcraft traditions and post-war industrial processes and techniques. By the time the Renwick was founded in the early 1970's, a generation of inspired studio craft artists had established an exciting array of possibilities for expression.

New collectors responded enthusiastically to the new crafts featured at the Renwick, finding the combination of form and function, elegance and spontaneity, tradition and experiment irresistible. In 1977, Joan Mondale (herself a ceramicist) moved into the Vice President's residence, recently donated to the nation by then-Vice President Nelson Rockefeller, and she filled the home with the American art and studio crafts that she loved. In presenting this collection in a series of installations, Mrs. Mondale worked closely with Michael W. Monroe, curator at the Renwick Gallery.

Over the past decade, the Renwick has also built a collection of contemporary crafts representative of the best in America. To celebrate the official "Year of American Crafts" in 1993, Michael Monroe, now curator-in-charge of the Renwick Gallery, selected almost 200 objects from the Gallery's holdings for an exhibition called American Crafts: The Nation's Collection. When the President and First Lady decided to form the White House American craft collection, they naturally turned to Mr. Monroe to curate the collection. His idea was not to present a museum-style survey of all American crafts, but to make this a "working collection," with key objects chosen for defined places in each room, with the works selected to complement or embellish the character of each of the formal interiors. As this book shows, the White House Collection of American Crafts that resulted greatly enhances the ambiance of the president's home.

Without doubt, it is the artists themselves who are truly responsible for the extraordinary success of this landmark collection. Each responded to the opportunity with a burst of creativity that constitutes a lasting gift to all American citizens. All works in the collection were donated either by the artists directly or by their patrons, for the purpose of enriching the White House with the finest examples of American craft art. The recognition of their talents by the White House is a fitting tribute to their long traditions of excellence. It is a pleasure for the National Museum of American Art through its Renwick Gallery to participate in forming this historic collection and sharing it with the American public.

Elizabeth Broun
Director, National Museum of American Art
Smithsonian Institution

THE YEAR OF AMERICAN CRAFT 1993

THE YEAR OF AMERICAN CRAFT 1993 is a celebration of the creative work of the hand and represents the broad spectrum of craft across the United States, Canada, Latin American and the Caribbean. The primary goals are to heighten national and international awareness of the ways in which the crafts provide a central core for the aesthetic and spiritual life of each country, and to explore the roots, the cultural diversity, and the contemporary expression of our multiple craft visions.

The year of American Craft intends to celebrate both the quality and the wide range of the crafts, and the lives and professions of craft artists and practitioners. It will promote public awareness of the richness and accessibility of the crafts and their value, through strengthening ties between craft artists, crafts organizations and their communities. Furthermore, it will highlight the common threads for craft that permeate all American cultures, strengthening existing bonds and forging new ones.

The Year of American Craft was conceived by a national body of leading craft artists and administrators, and is a separate entity responsible for its own funding and programming. It is, however, working with the American Craft Council in many areas. 1993 was chosen as the specific year to celebrate the anniversaries of crafts organizations around the country, including the 50th anniversary of the American Craft Council, as well as to provide a spring board for the growth of craft in the 21st century. Coordination will be carried out within the United States, but will include all the Americas, both geographically and culturally. The national committee, consisting of representatives of both geographic and constituency groups, provides oversight and coordination to programming at all levels. National activities will highlight, promote, connect, and enhance local and regional efforts.

Programming planned at this time includes: national, regional, and local exhibitions; publications; public dialogue through conferences, symposia, and educational outreach for all ages and level of involvement; governmental resolutions and endorsement; celebrations and festivals; recognitions, awards, and fellowships; films and television coverage using both specials and regular programming; scholarly research concerning the historic development of the crafts world and the economic impact of the craft world on its surrounding environment; and many collaborations between individuals, private institutions, and public agencies, and the wider professional communities at all levels.

News of programming will be available through local, regional, and national calendars, national and local media coverage, and through craft journals of all kinds. The Year of American Craft in conjunction with the American Craft Council will publish a newsletter that will be available to all State and media constituents as well as members of the YOAC sponsorship program.



PHOTOCOPY
PRESERVATION

PHOTOCOPY
PRESERVATION

RENWICK GALLERY

OF THE NATIONAL MUSEUM OF AMERICAN ART
SMITHSONIAN INSTITUTION
WASHINGTON, D.C. 20560

Albert Raymond Paley, *Portal Gates*, 1974, hand-wrought and forged steel, brass and copper, 90 1/4 x 72"
Commissioned for the Renwick Gallery of the National Museum of American Art, Smithsonian Institution

exhibition label copy

The White House Collection of American Crafts

<artist>Suzanne L. Amendolara <life dates>born 1963

<annotation>Resides in Edinboro, Pennsylvania

<title>*Flora, Scent Bottle* <date>1993

<media>sterling silver and 24k gold; smithed, fabricated, hydraulic-pressed, and dye-formed

<credit>Lent by the White House, gift of the artist

<annotation>This metalsmith strives to create functional containers that project a sense of beauty, fantasy, and femininity. Intended for use on very special or romantic occasions, Flora, Scent Bottle captures the gesture and grace of plant life, a major source of inspiration for her work.

<artist>Ralph Bacerra <life dates>born 1938

<annotation>Resides in Pasadena, California

<title>*Teapot* <date>1992

<media>earthenware, slip cast, chrome red glaze, overglaze enamels, and luster

<credit>Lent by the White House, gift of the artist

<annotation>This large and dramatic teapot reflects the artist's experimentation with glazes and the effects produced by firing clay in the kiln at varying temperatures. Drawing his imagery from nature, Bacerra used an actual tree trunk and twigs to create a mold for the body, spout, and handle of this teapot and pedestal base. Featuring an unusually vibrant and saturated hue of red, Bacerra's pieces are accented with gold and brightly colored geometric patterns.

<artist>Bennett Bean <life dates>born 1941

<annotation>Resides in Blairstown, New Jersey

<title>*The White House Bowl* <date>1993

<media>white earthenware and gold leaf; glazed, pit-fired, and painted

<credit>Lent by the White House, gift of the artist

<annotation>Created especially for the White House crafts collection, this extensively decorated bowl features an abstract and fragmented design motif inspired by the American flag. Bean contrasts the complex exterior patterns against a rich 24k gold interior.

<artist>Curtis Benzle <life dates>born 1949

<annotation>Resides in Hilliard, Ohio

<artist>Suzan Scianamblo Benzle <life dates>born 1950

<annotation>Resides in Upper Arlington, Ohio

<title>*Tuxedo Junction* <date>1992

<media>porcelain colored inlays; hand-built

<credit>Lent by the White House, gift of the artist

<annotation>Mastery of technique is essential to the creation of delicate, multilayered porcelain vessels such as Tuxedo Junction. The unique eggshell-thin bowl, with its ruffled rim, allows light to pass through its intricately patterned surface, creating a translucent environment in full color.

<artist>Sonja Blomdahl <life dates>born 1952

<annotation>Resides in Seattle, Washington

<title>*Crimson/Green Blue* <date>1992

<media>blown glass

<credit>Lent by the White House, gift of the artist

<annotation>Symmetry and brilliant color are the essential visual elements for this glass blower. In this piece, Blomdahl emphasizes the curvaceous silhouette of the classically-inspired form. A clear band of glass that joins the crimson bottom of the vase to the green top acts as an optic lens to absorb light and produce a warm inner glow.

<artist>Akira Blount <life dates>born 1945

<annotation>Resides in Bybee, Tennessee

<title>*Man in Lion Costume* <date>1993

<media>cotton, wool, buttons, and beads; stitched and painted

<credit>Lent by the White House, gift of the artist

<annotation>This jointed doll with a lion mask that lifts to reveal a human face is meant to represent the qualities of leadership symbolized by the lion in art and literature. Blount associates the lion with Aslan in The Chronicles of Narnia by C. S. Lewis, a character who embodies the attributes of love, compassion, and sacrifice. The mask suggests the human traits that animals in close relation to people often seem to possess.

<artist>Ken Carlson <life dates>born 1945

<annotation>Resides in Belgrade, Montana

<title>*Porcupine Basket* <date>1993

<media>copper; woven and oxidized

<credit>Lent by the White House, gift of the artist

<annotation>This elaborately worked copper form illustrates the artist's fascination with the ancient basketry technique of plaiting. The ductile, yet structural, nature of copper, along with its natural ability to develop a rich, green patina, has led Carlson to explore its potential in unusual textured forms.

<artist>Wendell Castle <life dates>born 1932

<annotation>Resides in Scottsville, New York

<title>*Presence Clock #7* <date>1990

<media>mahogany, bronze, brass, and curly maple; stained, patined, and bleached

<credit>Lent by the White House, gift of the artist

<annotation>The various manifestations of time have been an inspiration for Wendell Castle and for several years he has designed and built provocative, table-sized and tall

case clocks. In this piece, Castle exploited the clock's potential as a form of sculpture. In contrast to the manifestation of balance and logic at its top, the unique pedestal base of uneasy asymmetry features two limp and surreal pairs of clock hands that appear to have fallen from exhaustion.

<artist>Dale Chihuly <life dates>born 1941
<annotation>Resides in Seattle, Washington
<title>*Cerulean Blue Macchia with Chartreuse Lip Wrap* <date>1993
<media>blown glass
<credit>Lent by the White House, gift of the artist
<annotation>Known for his large and sculptural blown glass pieces, Dale Chihuly created this dynamic and pulsating form that seems to embody fluidity and motion. The brightly colored lip and immodest blotches of vibrant color undulate over the surface, bringing it to life.

<artist>Anthony A. Corradetti <life dates>born 1955
<annotation>Resides in Baltimore, Maryland
<title>*Awakening* <date>1993
<media>blown glass, multiple firings with luster paints
<credit>Lent by the White House, gift of the artist
<annotation>This attenuated blown vase with its wide base provided the artist with a broad surface on which to apply his painted imagery. Using multicolored lusters, Corradetti layers his colors between multiple firings to achieve rich surfaces. The black background is a perfect foil for the dreamlike quality of the painted images that twist and wrap around his forms.

<artist>Fletcher Cox <life dates>born 1948
<annotation>Resides in Tougaloo, Mississippi
<title>*Golden Section Plate I* <date>1993
<media>bird's-eye maple, spalted red oak, bubinga, wenge, and maple veneer;
lathe-turned
<credit>Lent by the White House, gift of the artist
<annotation>The patterning in the broad rim of this plate results from an ordered but
random encounter of wood pieces, while the central focal image is a calculated diamond
pattern based on the traditional geometric formula of the golden section.

<artist>Frank E. Cummings III <life dates>born 1938
 <annotation>Resides in Long Beach, California
 <title>*It's Magic* <date>1993
 <media>myrtle burl, ebony, black onyx, and 18k gold; lathe-turned and inlaid
 with carved rim
 <credit>Lent by the White House, gift of the artist
 <annotation>Fashioned from a single burl of myrtle wood, this elegant vessel balances a strong and solid form with a delicate carved rim suggestive of lace. An inlaid band of

onyx and gold provides additional contrast and drama.

<artist>John S. Cummings <life dates>born 1940
<annotation>Resides in Nashville, Tennessee
<title>*Porcelain Vase-Sang-de-Boeuf* <date>1985
<media>porcelain and sang-de-boeuf glaze; wheel-thrown
<credit>Lent by the White House, gift of the artist
<annotation>Inspired by classic Chinese glazes and ceramic forms, potter John Cummings strives for perfection, as illustrated by this exquisitely thrown and glazed porcelain vase.

<artist>Judy B. Dales <life dates>born 1945
<annotation>Resides in Boonton Township, New Jersey
<title>*Spirit Flight* <date>1993
<media>cotton and polyester; hand and machine-pieced, hand-appliquéd and hand-quilted
<credit>Lent by the White House, gift of the artist
<annotation>This artist is known for her ability to create a painterly flow of color by combining a multitude of printed fabrics in soft, subtle hues. Dales made this quilt during an intense period of mourning following her mother's death. The tears cascading down the right side symbolize her feelings of grief and loss and the ethereal figure floating above the starry heavens represents the human spirit.

<artist>Virginia Dotson <life dates>born 1943
<annotation>Resides in Scottsdale, Arizona
<title>*Sunlight (#4)* <date>1993
<media>ivorywood and ebony; laminated and lathe-turned with carved rim
<credit>Lent by the White House, gift of the artist
<annotation>This bowl, featuring an asymmetrical rim, was inspired by the geological formations of the Arizona landscape where the artist lives. The chronological arrangement of rock layers and the stark contrast of light and shadow typical of that terrain are expressed in this piece.

<artist>Patrick W. Dragon <life dates>born 1952
<annotation>Resides in Orlando, Florida
<title>*Untitled* <date>1993
<media>white earthenware with terra sigillata, underglazes, slips, stains, oils, acrylics, inks, and 22k gold leaf; wheel-thrown and burnished
<credit>Lent by the White House, gift of the artist
<annotation>The surface decoration on this bowl captures the illusion of pictorial space, immersing figurative motifs in an abstract landscape.

<artist>David Ellsworth <life dates>born 1944
<annotation>Resides in Quakertown, Pennsylvania

<title>Pot <date>1993

<media>white oak; lathe-turned

<credit>Lent by the White House, gift of the artist

<annotation>Understated but graceful form is the hallmark of this wood turner, who reveals in this piece his reverence for the subtle grain patterns that white oak produces. Ellsworth's primary concern has been to explore the expressive and contemplative qualities of wood as a means to transcend our conventional associations with function and use in regard to vessels.

<artist>Susan R. Ewing <life dates>born 1955

<annotation>Resides in Oxford, Ohio

<title>OBOR 1 Coffee Server <date>1990

<media>24k goldplate over brass; formed, fabricated, sandblasted, and electroplated

<credit>Lent by the White House, gift of the artist

<annotation>The unique configuration of this coffee server demonstrates that an object does not need to be defined or constrained strictly by its function. This piece represents the artist's concern for inventing animated abstract forms while working with pure shapes and volumes.

<artist>Ronald F. Fleming <life dates>born 1937

<annotation>Resides in Tulsa, Oklahoma

<title>New Beginnings <date>1993

<media>redwood burl; lathe-turned and carved

<credit>Lent by the White House, gift of the artist

<annotation>Inspired by forms nature, Fleming created this handsome bowl from a single burl of redwood. After roughing out the shape of the bowl on a lathe, he began the intensive and laborious task of hand carving individual overlapping leaves in a design that suggests movement, growth, and enclosure.

<artist>Andrea Gill <life dates>born 1948

<annotation>Resides in Alfred, New York

<title>Pitcher <date>1991

<media>low-fire terra-cotta clay, engobes, and glaze; press molded and slab constructed

<credit>Lent by the White House, gift of the artist

<annotation>Andrea Gill's interest in painting and fifteenth-century decorated pottery such as Spanish and Italian tin-glazed majolica has inspired the surface treatment of her vases. This vessel brings to mind a large pitcher with its pinched spout and two-dimensional handle. The repeat pattern of dancing goblets suggests that a lively celebration is about to commence.

<artist>Michael Haley <life dates>born 1947

<annotation>Resides in Huntsville, Arkansas

<artist>Susy Siegele <life dates>born 1953
<annotation>Resides in Huntsville, Arkansas
<title>*Lizards Interpreting the Ancient Symbol* <date>1993
<media>colored porcelain; slab-built and inlaid
<credit>Lent by the White House, gift of the artist
<annotation>By using a variety of inlaid colored porcelains, these potters achieve designs that are integral to the structure of their pieces as opposed to being painted on the surface. Here, two lizards with subtly patterned bodies peer down from the walls of the bowl to contemplate a tortoise bearing the symbol of yin and yang, the ancient Chinese principles of cosmic harmony.

<artist>William Harper <life dates>born 1944
<annotation>Resides in Tallahassee, Florida
<title>*Pentimenti #1: The Golden Fleece* <date>1987
<media>enamel on fine silver and fine gold, 14k gold, 24k gold, sterling silver, peridot, moonstone, pearl, plastic, and mirror; cloisonné
<credit>Lent by the White House, gift of Norma and William Roth
<annotation>William Harper creates objects of startling originality. This brooch, created from such disparate and contrasting materials as 24k gold and plastic, is intended for self-adornment, yet it invokes the power and mystery of ritual amulets. A colorist and master of the cloisonné enameling technique, Harper's imagery is inspired by the art and design of various cultures, from the intricate complexity of Persian miniatures and rugs to the spirit and magic of African assemblage sculpture.

<artist>Bob Hawks <life dates>born 1920
<annotation>Resides in Tulsa, Oklahoma
<title>*Longitudinal II* <date>1993
<media>purple heart and yellow boxwood; segmented and lathe-tuned
<credit>Lent by the White House, gift of the artist
<annotation>The silhouette of this vessel creates the impression of an object ready to levitate. The dark lower portion, narrowed at the bottom, balances the lighter upper section which appears inflated and almost buoyant.

<artist>Anne Hironelle <life dates>born 1944
<annotation>Resides in Port Townsend, Washington
<title>*Tandem Teapot Diptych* <date>1993
<media>stoneware clay; wheel-thrown, extruded and assembled additions
<credit>Lent by the White House, gift of the artist
<annotation>These subtly colored, raku-fired teapots reflect Hironelle's strong architectonic sense of design. The flowing, contoured shapes of the lids, handles, and spouts on the two teapots relate to each other as formal devices, demonstrating the artist's fondness for conceiving and arranging her pieces in complementary pairs.

<artist>Thomas Hoadley <life dates>born 1949

<annotation>Resides in Lanesborough, Massachusetts

<title>*Nerikomi Bowl* <date>1993

<media>colored porcelains; hand-built and nerikomi technique

<credit>Lent by the White House, gift of the artist

<annotation>The nerikomi technique of using colored porcelains allows the pattern to penetrate through the thickness of the wall so that it is visible both inside and out. Hoadley took advantage of this organic union of pattern and structure to create an intricately and richly designed vessel.

<artist>Dawn Kiilani Hoffmann <life dates>born 1956

<annotation>Resides in Hagerstown, Maryland

<title>*Oval Punch Bowl and Ladle* <date>1993

<media>sterling silver; raised and forged

<credit>Lent by the White House, gift of the artist

<annotation>The quiet and elegant simplicity of this handwrought oval punch bowl and its matching ladle allows one to fully appreciate the silver and its reflective qualities. The forged legs on the base have been carefully executed so as not to interrupt the sweeping lines of the fluted bowl. The ladle, made as a companion piece, echoes the design of the bowl.

<artist>Robyn Horn <life dates>born 1951

<annotation>Resides in Little Rock, Arkansas

<title>*Pierced Geode #336* <date>1990

<media>maple burl, bloodwood, and ebony; lathe-turned and routed

<credit>Lent by the White House, gift of the artist

<annotation>In this turned, half-spherical wood piece, the artist was inspired by geodes, hollow stones full of quartz crystals. Three dovetailed ebony and bloodwood spears slice across the polished surface of the sphere, creating tensions of color and texture.

<artist>Sidney R. Hutter <life dates>born 1954

<annotation>Resides in Waltham, Massachusetts

<title>*White House Vase #1* <date>1993

<media>plate glass; cut, ground, polished, laminated, and ultraviolet curing adhesive

<credit>Lent by the White House, gift of the artist

<annotation>Traditionally vases and other vessels were made for utilitarian purposes; however, a concern for purely decorative forms has become apparent in the work of many American craft artists. Created from commercially available plate glass, Sidney Hutter's geometric and mathematically exact vases are totally nonfunctional. Reflecting the influence of Cubism, Constructivism, and architecture, these vases are painstakingly assembled with ultraviolet curing glue and colored to produce various optical tricks.

<artist>John Jordan <life dates>born 1950

<annotation>Resides in Antioch, Tennessee

<title>*Black Textured Jar* <date>1993

<media>box elder, fossil ivory, India ink, and lacquer; lathe-turned, carved, textured, dyed, and inlaid

<credit>Lent by the White House, gift of the artist

<annotation>This carved and textured lidded storage jar is typical of John Jordan's simple but finely detailed vessels. The woods that he uses are discards found at dumps and construction sites. Jordan finds great satisfaction in creating objects from materials that were destined to be buried or burned.

<artist>Ronald E. Kent <life dates>born 1931

<annotation>Resides in Honolulu, Hawaii

<title>*Translucent Wood Bowl* <date>1993

<media>Pacific Norfolk pine; lathe-turned, multiple oil-soaked, and hand-sanded

<credit>Lent by the White House, gift of the artist

<annotation>Ronald Kent's turned bowls are known for their remarkably narrow bases. The extreme thinness of his vessels allows the light to penetrate; here, he took full advantage of the striking grain of Pacific Norfolk pine to reveal patterns reminiscent of tortoise shell.

<artist>Ellen Kochansky <life dates>born 1947

<annotation>Resides in Pickens, South Carolina

<title>*Counterpane* <date>1992

<media>cotton, antique fabrics, metallic thread, and paint; pieced, machine-stitched, quilted, and embroidered

<credit>Lent by the White House, gift of the artist

<annotation>Ellen Kochansky is passionate about color, and a collector and admirer of assorted scraps of cloth. She quilts abstract images inspired by views of her flower garden through a window and the rural property surrounding her South Carolina studio, delighting in the visual disparity between that which is tiny and immediate and the vast and panoramic distance.

<artist>Jon Kuhn <life dates>born 1949

<annotation>Resides in Winston-Salem, North Carolina

<title>*Pastel Skies* <date>1993

<media>bora-silicate, lead-fluoride, and colored glass; ground, polished, and laminated

<credit>Lent by the White House, gift of the artist

<annotation>Attracted to the purity and intrinsic seductiveness of glass, Kuhn creates precise cubes of crisp geometry that dazzle the eye. Executed with exquisite care, the brilliant inner core is comprised of several hundred tiny pieces, cut and polished to within one-ten thousandth of an inch prior to being laminated together, and then embedded in transparent and refractive crystal.

<artist>Cliff Lee <life dates>born 1951

<annotation>Resides in Stevens, Pennsylvania
<title>*Peach Vase on a Pedestal* <date>1993
<media>porcelain with celadon glaze; wheel-thrown and carved
<credit>Lent by the White House, gift of the artist
<annotation>Inspired by his Chinese heritage, potter Cliff Lee fuses a tradition of fine craftsmanship with the innovations of contemporary artisanry. This exquisitely incised and carved porcelain vase on a distinctive pedestal base is unified through its cool and elegant celadon glaze.

<artist>Po Shun Leong <life dates>born 1941
<annotation>Resides in Winnetka, California
<title>*Cityscape Box* <date>1993
<media>bird's-eye maple, eastern hard maple, black walnut, and cherry;
bandsawn and carved
<credit>Lent by the White House, gift of the artist
<annotation>Originally trained as an architect, Po Shun Leong creates intricate cityscapes based on legendary archaeological and architectural sites, both real and imaginary. Using a variety of exotic woods, this complex diorama features numerous drawers that swing out to expose unexpected hiding places.

<artist>David W. Levi <life dates>born 1959
<annotation>Resides in Seattle, Washington
<title>*Bird Jar* <date>1993
<media>blown glass
<credit>Lent by the White House, gift of the artist
<annotation>This brilliant yellow and blue lidded glass jar unites the artist's love for classical container forms with his contemporary feeling for intensely saturated colors. The tropical bird perched on the lid lends a sense of whimsy to the piece.

<artist>Mark Lindquist <life dates>born 1949
<annotation>Resides in Quincy, Florida
<title>*Fluted Vessel, Ascending, with Rhythmic Motion* <date>1992
<media>cherry burl; lathe-turned and chainsawn
<credit>Lent by the White House, gift of the artist
<annotation>Known for his spontaneous and direct approach to turning wood on a lathe, often rough-shaping his pieces with a chainsaw, Mark Lindquist challenges the time-honored traditions of the craft. This piece features an undulating rim juxtaposed against two sets of opposing diagonal flutes that convey an effect of twisting movement.

<artist>Melvin Lindquist <life dates>born 1911
<annotation>Resides in Quincy, Florida
<title>*Natural Top Hopi Bowl* <date>1993
<media>hophornbeam burl; lathe-turned
<credit>Lent by the White House, gift of the artist

<annotation>In pursuit of the ideal vase form, this craftsman has been turning bowls for over fifty years. Using skills and knowledge gained through his engineering and machinist background, Lindquist developed new tools and techniques for working with difficult woods. This vase, inspired by Native American ceramic forms, illustrates his fondness for exploiting the individual character of each piece of wood to enhance its imperfections and to suggest the creative process.

<artist>Harvey K. Littleton <life dates>born 1922

<annotation>Resides in Spruce Pine, North Carolina

<title>*Blue Orchid Implied Movement* <date>1987

<media>blown glass and barium/ potash glass with multiple cased overlays of
Kugler colors

<credit>Lent by the White House, gift of the artist

<annotation>In this glass sculpture, Harvey Littleton takes full advantage of the once flowing quality of molten glass and captures it in that state. The deep blue color in the teardrop base of each unit suggests a source of energy for these writhing tendrils as they reach skyward.

<artist>John Littleton <life dates>born 1957

<annotation>Resides in Bakersville, North Carolina

<artist>Kate Vogel <life dates>born 1956

<annotation> Resides in Bakersville, North Carolina

<title>*Imago Bag* <date>1993

<media>blown glass; etched

<credit>Lent by the White House, gift of the artist

<annotation>This spirited piece, with its central baglike form surrounded by four smaller ones, acts as a metaphor for the phases of life: birth, renewal, growth, and mutual dependence. The etched surfaces lend softness and warmth to the work, qualities that belie the nature of brittle glass.

<artist>Kari Lønning <life dates>born 1950

<annotation>Resides in Ridgefield, Connecticut

<title>*Architexture* <date>1992

<media>wood, rattan reed, and twigs; woven and dyed

<credit>Lent by the White House, gift of the artist

<annotation>This artist has chosen basketry as a means of expression because it allows her great freedom to work with color and pattern in a rigid form. This piece was inspired by the strength and simplicity of Japanese courtyard gardens and the color and intimacy of English cottage gardens. Lønning developed a technique of construction that produces a double wall, prompting associations with the privacy and mystery of enclosed spaces.

<artist>Dona Look <life dates>born 1948

<annotation>Resides in Algoma, Wisconsin

<title>*Basket #932* <date>1993

<media>birch bark and silk thread; sewn and wrapped
<credit>Lent by the White House, gift of Karen Johnson Boyd
<annotation>Using natural white birch bark and wood materials of her native Wisconsin, Dona Look constructs perfectly symmetrical and elegant baskets. The natural vertical markings in the birch establish an organic pattern that is used to emphasize the vertical form. Using silk thread, she has sewn the sections of bark together with remarkable skill and sensitivity, demonstrating respect for the material and reminding us of the importance of harmony in our relationship with nature.

<artist>Sam Maloof <life dates>born 1916
<annotation>Resides in Alta Loma, California
<title>*Rocker #60* <date>1982
<media>walnut; sawn, laminated, shaped, sanded, and oil-finished
<credit>Lent by the White House, gift of Barbaralee Diamonstein and Carl Speilvogel
<annotation>Considered by many craft artists to be the most difficult piece of furniture to make, the chair has become synonymous with the name of Sam Maloof. This rocker consists of simple, contoured parts that flow together gracefully, reflecting the artist's meticulous involvement with every detail of his work. Exquisitely designed, this piece invites you to sit and be embraced with comfort and understated elegance.

<artist>Dante Marioni <life dates>born 1964
<annotation>Resides in Seattle, Washington
<title>*Yellow Pair* <date>1993
<media>blown glass
<credit>Lent by the White House, gift of the artist
<annotation>Known for his love of classical pottery forms such as the kylix (a shallow, footed bowl with side handles) and the oinochoe (a tall vessel with an elongated neck and single handle), Dante Marioni fashions hot glass into graceful, symmetrically articulate forms. While the shapes of these vessels join a centuries-old tradition, their shocking color palette, limited to one intensely saturated chrome yellow with black accents, suggests the era in which they were created.

<artist>Thomas R. Markusen <life dates>born 1940
<annotation>Resides in Kendall, New York
<title>*Raspberry Candleholders #426-D* <date>1993
<media>copper and brass; hot-formed, compressed, and fabricated
<credit>Lent by the White House, gift of the artist
<annotation>These three patinated candle holders, with their planar shafts and creased collars, reflect the fluid and plastic quality of red-hot copper when it is forged and shaped. A disc of polished brass at each collar acts as a reflective platform for candlelight.

<artist>Dimitri Michaelides <life dates>born 1961

<annotation>Resides in Freeland, Washington
<artist>David W. Levi <life dates>born 1959
<title>*Bird Vase* <date>1993
<media>blown glass
<credit>Lent by the White House, gift of the artist
<annotation>Using a classical vase form, the two-handled amphora, these glass blowers added a decidedly twentieth-century ingredient to this vase with its raucous colors and tropical bird ornaments.

<artist>Joan Mondale <life dates>born 1930
<annotation>Resides in Tokyo, Japan
<title>*Bowl* <date>1991
<media>stoneware and shino glaze; wheel-thrown
<credit>Lent by the White House, gift of the artist
<annotation>This beautifully thrown stoneware bowl by potter Joan Mondale typifies her desire to produce useful objects. The ribbed exterior recalls the spinning motion of the potter's wheel while the bold and confidently applied calligraphic brushstroke visually energizes the surface.

<artist>Edward Moulthrop <life dates>born 1916
<annotation>Resides in Atlanta, Georgia
<title>*Rare Ashleaf Maple Spheroid* <date>1993
<media>ashleaf maple; lathe-turned
<credit>Lent by the White House, gift of the artist
<annotation>For this wood turner, the exciting quest is to reveal the sensual and natural beauty hidden within each tree. Edward Moulthrop seeks the simplest forms and shapes in order to display the subtle and exotic range of colors and the infinite patterns of growth rings that nature has created.

<artist>Philip Moulthrop <life dates>born 1947
<annotation>Resides in Marietta, Georgia
<title>*White Pine Mosaic Bowl* <date>1993
<media>white pine and resin; lathe-turned
<credit>Lent by the White House, gift of the artist
<annotation>Using woods native to the southeastern United States, Philip Moulthrop turns large and simple vessels that highlight the grain, beauty, texture, and color that is too often overlooked. This bowl is one of a series that Moulthrop developed in which cross sections of white pine are preserved and suspended in resin. The contrasting black ground heightens the visual impact of each disc of wood and focuses attention on its uniqueness.

<artist>Thomas P. Muir <life dates>born 1956
<annotation>Resides in Perrysburg, Ohio
<title>*Espresso Server* <date>1991

<media>sterling silver, nickel, and aluminum; formed, fabricated, cast, and oxidized

<credit>Lent by the White House, gift of the artist

<annotation>Thomas Muir was inspired by mechanical devices for the component parts of this functional vessel, which suggests the human figure in its gesture and shape. The unexpected forms and structural relationships he finds in machines and tools intrigue him more than natural forms as a source of imagery.

<artist>Joel Philip Myers <life dates>born 1934

<annotation>Resides in Bloomington, Illinois

<title>*Valmuen XXXXX* <date>1991

<media>blown glass

<credit>Lent by the White House, gift of the artist

<annotation>This glassmaker uses color to dazzle and delight. This piece was inspired by red flowers: paper poppies sold on Armistice Day, fields of wild poppies, and poppies in his Danish garden. In the large lozenge-shaped vessel, Myers built layers of transparent and translucent colors in a striking and dynamic composition.

<artist>Leon Niehues <life dates>born 1951

<annotation>Resides in Hunstville, Arkansas

<artist>Sharon Niehues <life dates>born 1952

<annotation>Resides in Huntsville, Arkansas

<title>*Eburna* <date>1993

<media>white oak, waxed linen thread, and coralberry; woven, split, dyed, drilled, and stitched

<credit>Lent by the White House, gift of the artist

<annotation>Careful not to detract from their baskets as vessels, these craft artists avoid unnecessary appendages to their beautifully constructed containers. This basket features a double layer of alternating strips, one dark and one light, that are delicately sewn together with linen threads. A sense of energy is conveyed by the bulging body, which is constrained only by its slanted and narrow collar.

<artist>Laney K. Oxman <life dates>born 1946

<annotation>Resides in Hillsboro, Virginia

<title>*Feminine Nostalgia* <date>1993

<media>whiteware, underglaze pencils, stains, enamels, lusters, photo transfers, and 22k gold; hand-built and wheel-thrown

<credit>Lent by the White House, gift of the artist

<annotation>Mastery of technique was essential to the creation of this difficult and intricate vessel form. Oxman incorporated a multitude of decorative devices—from photo transfers to 22k gold—to convey a romantic and baroque sense of exuberance. Heavily encrusted with applied flowers and leaves, sensuously drawn contemporary nudes flaunt their lack of inhibition adjacent to nostalgic Victorian portraits of women.

<artist>Zachary Oxman <life dates>born 1968
<annotation>Resides in Hillsboro, Virginia
<title>*A Festival of Light* <date>1993
<media>bronze, granite, and marble; cast
<credit>Lent by the White House, gift of the artist
<annotation>The goal of this artist is to create functional pieces that combine a classic, figurative aesthetic with contemporary whimsy. Oxman's offbeat Hanukkah menorah comprised of five dancing men in tail coats is a joyous commemoration of this festival of lights.

<artist>Albert Paley <life dates>born 1944
<annotation>Resides in Rochester, New York
<title>*Candleholders* <date>1992
<media>steel; forged and fabricated
<credit>Lent by the White House, gift of the artist
<annotation>This pair of forged steel candlesticks by Albert Paley illustrate his ability to coax fluid, sensual, and supple forms from an industrial material known for its rigidity. Mastery and refinement of smithing techniques allow for the bold freedom of design and rightness of proportion that are typical of this metalsmith's refined works.

<artist>Ed Pennebaker <life dates>born 1955
<annotation>Resides in Green Forest, Arkansas
<artist>Amy Nichols <life dates>born 1958
<annotation>Resides in Akron, Ohio
<title>*Covered Bowl with Woodpecker Finial* <date>1993
<media>blown glass
<credit>Lent by the White House, gift of the artist
<annotation>At first glance, this covered bowl and lid, with its rich purple color and staid symmetry, presents a very formal posture that disguises a delightful twist of humor—the image of a woodpecker perched on a bowler hat sitting on a man's head.

<artist>Peter Petrochko <life dates>born 1948
<annotation>Resides in Oxford, Connecticut
<title>*Wood Vessel (TENT Series)* <date>1993
<media>Brazilian purple heart and African wenge; bandsawn, laminated, hand-carved, and disc-sanded
<credit>Lent by the White House, gift of the artist
<annotation>Challenged by the many possibilities of what a vessel might be, Peter Petrochko contrasted woods found on two different continents to create this striking bowl. By laminating his woods and passing them through a bandsaw, he is able to fashion vessels whose sides are curvilinear and sensuous in their configuration.

<artist>Richard Q. Ritter <life dates>born 1940
<annotation>Resides in Bakersville, North Carolina

<title>*Grail Series #6* <date>1993
<media>blown glass; sand-etched
<credit>Lent by the White House, gift of the artist
<annotation>Richard Ritter uses glass to create illusions of a fluid world within solid crystal. The soft and liquid qualities of the glass and its transparent characteristics have inspired him to explore the possibilities of subtle colorations, internal form, texture, and depth.

<artist>Adrien Rothschild <life dates>born 1949
<annotation>Resides in Baltimore, Maryland
<title>*Purple Mountains Majesty* <date>1991
<media>cotton; machine-pieced and hand-quilted
<credit>Lent by the White House, gift of the artist
<annotation>Entranced by the dazzling optical effects she had seen in Amish quilts, Adrien Rothschild began quilting fifteen years ago. Her early works in fabric were strictly geometric, repeat block designs in graduated colors. Since her travels to the mountains of New Zealand, Canada, and West Virginia, Rothschild has turned to portraying tree-covered mountains, as seen in this quilt.

<artist>Harvey S. Sadow, Jr. <life dates>born 1946
<annotation>Resides in Jupiter, Florida
<title>*The Pearl, Ground Zero Series* <date>1986
<media>ceramic; wheel-thrown, glazed, raku-fired, and sandblasted
<credit>Lent by the White House, gift of the artist
<annotation>This low and carefully wheel-thrown form serves the artist's vision of the vessel as a global metaphor. Repeated raku-firings have produced a highly corroded and pitted surface texture that simultaneously suggests the earth's primal beginnings and its apocalyptic death.

<artist>Adrian Saxe <life dates>born 1943
<annotation>Resides in Los Angeles, California
<title>*Untitled Ewer (IST)* <date>1992
<media>porcelain, lusters, fish hook, feathers, rubber crawfish, and plastic
<credit>Lent by the White House, gift of the artist
<annotation>This elaborate ewer reflects the artist's desire to combine his eclectic interests and experiences in historical ceramic traditions with a contemporary style. The elegant and highly glossed body of the pot suggests a vegetable form, to which a flamboyant gold baroque handle and jaunty lid—with a tassel composed of a rubber crawfish and fish hook—have been added.

<artist>David J. Schwarz <life dates>born 1952
<annotation>Resides in Ridgefield, Washington
<title>*Z-Axis, Other Facets 2-15-92* <date>1992
<media>blown glass; ground, polished, sandblasted, and painted

<credit>Lent by the White House, gift of the artist
<annotation>This carefully drawn and colored glass sculpture demonstrates the artist's skill in designing convincing illusions of deep and unending space. Originally trained as an engineer, Schwarz finds satisfaction in faceting his glass pieces with great precision, duplicating the brilliance of a wonderfully cut gem.

<artist>Lincoln Seitzman <life dates>born 1923
<annotation>Resides in West Long Branch, New Jersey
<title>*White Mountain Apache Olla Basket Illusion* <date>1992
<media>guatambu wood and ink; lathe-turned
<credit>Lent by the White House, gift of the artist
<annotation>Although this large and elaborate vessel gives the illusion of being a basket woven with reeds, in reality, it is made of wood turned on a lathe. Inspired by the designs and shapes of Apache baskets, Seitzman embellished this jar with delightful, bold geometric designs in the shapes of human figures and animals.

<artist>Michael Sherrill <life dates>born 1954
<annotation>Resides in Hendersonville, North Carolina
<title>*Incandescent Bottles* <date>1993
<media>white stoneware, alkaline and barium glazes; wheel-thrown
<credit>Lent by the White House, gift of the artist
<annotation>The simple and attenuated forms of these bottles offer intriguing variation in the physical relationships among the parts of ceramic vessels: handle, foot, body, neck and lip. Sherrill distinguished the parts by vibrant, incandescent hues on the chalky and pitted surfaces of the bottles.

<artist>Michael Shuler <life dates>born 1950
<annotation>Resides in Santa Cruz, California
<title>*Goncalo Alves Bowl #732* <date>1994
<media>goncalo alves and lacquer; segmented, lathe-turned, and hand-rubbed
<credit>Lent by the White House, gift of the artist
<annotation>This conical bowl is a stunning example of the segmented technique, as practiced by wood turner Michael Shuler. The technique, which requires laminating hundreds of small pieces of wood into a larger block prior to turning, produces a complex and sometimes unexpected pattern. This piece seems to evoke a sense of gyrating motion.

<artist>Josh Simpson <life dates>born 1949
<annotation>Resides in Shelburne Falls, Massachusetts
<title>*Megaworld* <date>1994
<media>glass, silver reactive glass, and glass cane inclusions; multi-layered, hot flame, and hot worked
<credit>Lent by the White House, gift of Stewart G. Rosenblum in honor of William Jefferson Clinton and Hillary Rodham Clinton

<annotation>This large orb of exquisitely formed glass is reminiscent of the earth as photographed by NASA from outer space and reflects the artist's interests in the natural world, technology, and the cosmos. The floating shapes of continents, oceans, vast plateaus, and geological formations are trapped within the sphere's colorless outer layers.

<artist>Alan Stirt <life dates>born 1946

<annotation>Resides in Enosburg Falls, Vermont

<title>*Spiral Fluted Butternut Bowl* <date>1993

<media>butternut; lathe-turned and carved

<credit>Lent by the White House, gift of the artist

<annotation>This understated turned bowl balances a smooth interior with an exterior of carved flutes whose upward swirls relate beautifully to the undulating pattern of the grain.

<artist>Randy J. Stromsøe <life dates>born 1951

<annotation>Resides in Cambria, California

<title>*Centerpiece Bowl on Three-Legged Stand* <date>1993

<media>sterling silver, pewter, and gold leaf; forged and raised

<credit>Lent by the White House, gift of the artist

<annotation>It took this metalsmith over 100,000 hammer blows to produce this handsome bowl, forged and shaped from a single disc of sterling silver. Inspired by architectural columns and the classical tripod form, Stromsøe fabricated and gold-leafed a bold pedestal base that elevates the bowl to a celebratory and ceremonial state.

<artist>Mara Superior <life dates>born 1951

<annotation>Resides in Williamsburg, Massachusetts

<title>*A Cocoa Pot* <date>1990

<media>porcelain, underglazes, and ceramic oxides; slab constructed

<credit>Lent by the White House, gift of the artist

<annotation>This highly decorated cocoa pot rests on a pedestal complete with a table cloth, an indication of Mara Superior's delightful sense of humor. Inspired by the graphic qualities of embroidered samplers, Superior covered the flattened forms with abundantly drawn detail, including lettering, lace patterning, and a generous sprinkling of brown specs resembling cocoa beans. A sense of animation is achieved by the downward tilt of the spout in a beckoning gesture of hospitality.

<artist>James C. Watkins <life dates>born 1951

<annotation>Resides in Lubbock, Texas

<title>*Ritual Display* <date>1992

<media>stoneware; wheel-thrown and sagger-fired

<credit>Lent by the White House, gift of the artist

<annotation>Influenced by the desert topography of the American Southwest, Watkins's double-walled and massive wheel-thrown caldrons conjure up the scorched walls of deep canyons. Snakes and bird-shaped adornments serve as guardians on the rims of his bowls,

evoking mystery, magic, and ritual.

<artist>Cheryl C. Williams <life dates>born 1958
<annotation>Resides in Eugene, Oregon
<title>Prayer Bowls <date>1993
<media>stoneware, gold leaf, and acrylic paint; wheel-thrown and airbrushed
<credit>Lent by the White House, gift of the artist
<annotation>This trio of bowls reflects the potter's concern for simple, yet superbly executed forms and intense colors. For Williams, the contrast of the brilliant and luminous gold interior against the roughly textured exterior represents a metaphor for human nature.

<artist>Nathan Youngblood <life dates>born 1954
<annotation>Resides in Santa Clara Pueblo
<title>*Black Carved Jar* <date>1991
<media>earthenware; hand-coiled, carved, and burnished
<credit>Lent by the White House, gift of the artist
<annotation>This elaborately worked jar expresses Nathan Youngblood's distinctive style within the pottery tradition of the Santa Clara pueblo in New Mexico where the artist lives. The concise and deeply incised pattern portrays clouds, water, and mountains. Youngblood's objective is to integrate curvilinear design and geometric abstraction so that they flow effortlessly over the form of his vessels. The surface treatment of this unglazed jar, featuring a stone-burnished gloss with a contrasting matte finish in the channels, is characteristic of the pueblo's pottery.

<artist>Mary Ann Toots Zynsky <life dates>born 1951
<annotation>Resides in Philadelphia, Pennsylvania
<title>*Beau Couple from the Chaos and Order Series* <date>1993
<media>glass; fused, slumped, and hand-formed
<credit>Lent by the White House, gift of the artist
<annotation>Known for perfecting a unique method of constructing free-form vessels from layer upon layer of thin glass threads, Zynsky creates pieces that vibrate with brilliant color. These exuberant pieces—fused, slumped, and folded with heat—belie the customary rigidity associated with glass. The rough edges and textured surface suggest freshly-cut swatches of stiffened silk.

DRAFT

Acknowledgments

To President William Clinton and Hillary Rodham Clinton I owe a great debt of gratitude for their willingness to share their enthusiasm and conviction for the arts by embracing the visual expressions of America's craft artists in the White House. This publication and its related exhibition are testimony to their vision and generosity in sharing these contemporary treasures with yet an even wider audience.

The 1993 Year of American Craft: A Celebration of the Creative Work of the Hand started as a project of the Crafts Report Educational Fund, Inc. The concept was originally inspired by and first introduced to the craft community through Hortense Green's leadership of the successful "All Join Hands" celebration of crafts in New Jersey. I am indebted to her for her subsequent and determined lobbying efforts for craft groups in the United States and for her vision in providing a model on which to build a national and international celebration of craft.

The official planning of the Year of American Craft began in 1989 and a national steering committee was organized. The February 1990 inaugural meeting was the result of four planning sessions held between April 1989 and February 1990 attended by interested persons who eventually constituted a national committee. In June of 1992 the Year of American Craft received the sponsorship of the American Craft Council which provided infrastructure support

for the project.

The Steering Committee of the Year of American Craft wisely elected Susie Gray, founder of the Smithsonian Craft show in Washington, D.C., to be Chairman of their group. A very special thanks goes to her for her remarkable leadership and determination to guide this major effort through what became at times a difficult obstacle course. It was through her efforts in conjunction with the support of the American Crafts Council that on October 23, 1993 the 102nd Congress passed the resolution H.J. RES 380, followed by President George Bush's Presidential Proclamation designating the calendar year 1993 as the Year of American Craft: A Celebration of the Creative Work of the Hand.

An articulate spokesperson and craft advocate, Phyllis George Brown, wife of former Kentucky Governor John Brown and founder of the Kentucky Arts and Crafts Foundation, played a vital role as Honorary Chair and National Spokesperson. She made many numerous effective appearances on behalf of the Year of American Craft, for which I am most grateful.

Special appreciation is owed to Linda Van Trump, Executive Director of the Arkansas Craft Guild, and Susie Gray, Chairman of the Steering Committee for the Year of American Craft, for their initial idea of decorating the 1993 White House Christmas tree with handcrafted ornaments from all 50 states, the District of Columbia and the six territories and possessions that make up the

United States of America. Phyllis George Brown carried forth their idea to the Clintons who wholeheartedly embraced the notion of making the Year of American Craft a central theme in the planning of the 1993 holiday season at the White House.

Additionally, I would like to thank the members of the Year of American Craft Steering Committee who devoted countless hours of their expertise to insure a successful celebration. They include: Joann H. Stevens, Vice Chair; Joan Foster Tooke, Secretary; Carolyn A. Hecker, Treasurer; Terrance Demas; Ray Dockstader; Robert G. Hart; Evangeline J. Montgomery; Alice Rooney; and Rita Steinberg. Carol Sedestrom Ross and Hortense Green of the American Craft Council proved to be effective and supportive liaisons between the council and the Year of American Craft Steering Committee.

My sincere thanks to each of the State Coordinators for the Year of American Craft who were unfailing sources of good information and good humor.

To John Bigelow Taylor and his partner Diane Dubler go my deepest sense of appreciation for their exquisite photography that has captured the richness of color and texture of these crafted objects. Their ability to portray three-dimensional qualities in a two-dimensional format is quite remarkable. The series of photographs picturing the crafts in the various rooms of the White House are truly breathtaking.

To Barbaralee Diamonstein, my appreciation for her essay surveying the historical developments of the American craft movement since World War II with a sense of clarity that conveys the evolution of this infinitely rich subject.

To my staff at the Renwick Gallery I remain forever indebted for their attention to detail and remarkably deep reservoirs of energy and patience. Marguerite Hergesheimer, Megan Neal and Gary Wright were particularly invaluable in a variety of tasks including assembling lists of over three thousand craft artists to be invited to create ornaments for the White House Christmas tree, compiling artists biographical materials, and completing a range of other organizational tasks that demand skill, patience and devotion to the project.

At the National Museum of American Art, the parent museum of the Renwick Gallery and where the exhibition is to be presented, I am indebted to Elizabeth Broun, Director, whose belief in craft art and commitment to this project assured its success. She enthusiastically embraced the idea of showing the White House Collection of American Crafts as an exhibition. Val Lewton, Chief of Design and Production at the National Museum of American Art has once again produced another in a long line of sterling gallery installations that enhance the visitors' appreciation of the art. Also, I thank Melissa Kroning, Registrar, Office of Registration and Collections Management at the National Museum of American Art, for assuring that all aspects of the registration

and handling of the objects for the exhibition received careful attention.

At Harry N. Abrams, Inc., I thank Paul Gottlieb for his vision and unfailing enthusiasm. His steadfast commitment for this project from conception to completion remains an inspiration. To Elisa Urbanelli, Editor, my sincere gratitude for her patience, diligence and thoughtful editing. Her cheerful, tactful persistence brought clarity and a sense of cohesion to this publication. It is always a challenge for an art director to bring unity to the disparate elements of a book. I especially appreciate the handsome design of this publication by Samuel N. Antupit whose magnificent efforts reinforce the strength and drama of the materials.

Most importantly, my appreciation extends to the craft artists themselves. Their spirit of generosity has made this collection possible and their cooperation with supplying information about their work and themselves has been profoundly gratifying. Four of the pieces in this collection were donated by generous patrons of the artists. To them, Karen Johnson Boyd, Barbaralee Diamonstein and Carl Speilvogel, Stewart G. Rosenblum and Norma and William Roth, I extend my gratitude for making it possible to include these pieces in the collection.

Finally, I hope that the reader and the museum visitor will be moved to further explore the diversity and richness of

contemporary American crafts. To each and everyone who lent his or her commitment, knowledge and enthusiasm to this project, your efforts have immeasurably enriched the citizens of our nation.

Michael W. Monroe

Curator-in-Charge

Renwick Gallery

National Museum of American Art

Smithsonian Institution

The White House Collection of American Crafts

"We've tried to elevate the role and visibility of American artisans, because there is some very fine work being done. We look at some of the [decorative arts] that were given to the White House as gifts or were purchased during the 19th century---and they were crafts of their time, so I think its important that we appreciate the artistry of crafts of our time."

Hillary Rodham Clinton

This exhibition and the accompanying publication, The White House Collection of American Crafts, documents the 72 pieces of craft by 77 of America's leading and emerging artists as well as the extraordinarily high level of support, encouragement and visibility given to American crafts in the White House by the President William Clinton and Hillary Rodham Clinton.

The handsome pieces pictured in this volume illustrate the skill, imagination, and vitality characteristic of contemporary craft in the 1990s. Using glass, wood, clay, fiber and metal, these artists reveal their unusual ability to manipulate materials in unique ways to express their vision in the form of original objects of startling beauty. This collection is testimony to the Clinton's belief in the value of creative works of the hand as the most industrialized century of our history draws to a close. In an increasing world of advanced computer technology, the digital surrogate, and even the remote access to virtual realities, the intimate and physical qualities of the personal handmade object has never had more appeal.

The most frequently toured home in the United States, the White House is a symbol of America's history, government, ideals and aspirations. Well over a million visitors tour the White House annually to view the works by some of the finest painters and sculptors whose subjects include American landscapes and portraits of Presidents and First Ladies, the antique furniture and decorative

arts in period settings and memorabilia of historical significance. From its first residents, John and Abigail Adams in 1780 to William Jefferson Clinton and Hillary Rodham Clinton in 1993, each succeeding First Family has brought to the Executive Mansion interests and a style uniquely their own.

Support for American crafts in the White House is not without historical precedent. In 1882, President Arthur commissioned Louis Comfort Tiffany of New York City to create a dazzlingly colored glass screen for the Cross Hall. Previous First Ladies known for promoting crafts include Ellen Wilson, Eleanor Roosevelt and Rosalyn Carter.

In 1913, Mrs. Ellen Wilson, the first Mrs. Woodrow Wilson, created the "Blue Mountain Room" furnished with handwoven coverlets, fabrics, doilies, and floor-coverings by women from the Blue Ridge Mountains of North Carolina and Tennessee. The wives of government officials and the people of Washington, D.C. were welcomed to visit the room, meet the weavers, and place orders thus insuring a continuation of their craft.

An enthusiastic promoter of the crafts, Eleanor Roosevelt, along with three other women, organized Val-Kill Industries in 1927. Established in Hyde Park, New York, it was a small workshop producing Colonial revival furniture and other crafts. The craftsmen looked at pieces in the American Wing of the Metropolitan Museum of Art for their models. Sold exclusively through W. and J. Sloane of New York City, the Roosevelts acquired pieces from a Val-Kill maple bedroom suite in the late 1920s and early 1930s for use in the White House. Several coverlets, woven in Virginia under the auspices of the Works Progress Administration (WPA), were purchased for use in the bedrooms as well.

First Lady Rosalyn Carter hosted the traditional luncheon for Senate wives in an untraditional style in May of 1977. Instead of using the official White House china and glassware, she chose instead to feature dinnerware, glasses, napkin rings, and centerpieces hand made by contemporary American craft artists. Borrowed from the craftspeople especially for the occasion, the luncheon in the State Dining Room featured yellow-clothed tables, each highlighting the works of a different potter, glass blower, metalsmith and basket maker.

The hallmark of this collection formed by President and Mrs. Clinton that separates this effort

from earlier ones is their conviction that these pieces continue to be seen widely by the broadest number of visitors possible since the initial December 1993 showing. Whereas earlier efforts by First Ladies were limited to hand made furnishings in bedrooms for the private quarters, or dinnerware for one social event, this collection continues to be rotated and is seen daily by visitors, special guests, and dignitaries in the public spaces of the White House. Many pieces have been the featured focal point as centerpieces for Presidential dinners and other social events. Several objects in this collection have been handsomely displayed in a late 18th-century English library bookcase in the West Wing Reception Room near the President's Oval Office and pieces have been chosen by the First Family to enjoy in the private quarters. The collection continues to play an integral role in the Executive Mansion's daily, social, political, and aesthetic life.

The Year of American Craft: A Celebration of the Creative Work of the Hand was mandated by a Joint Resolution of Congress and a Presidential Proclamation that provided the stimulus and theme for the 1993 holiday season at the White House. President and Mrs. Clinton wholeheartedly embraced the Year of American Craft as a way to encourage the appreciation of hand crafts as a symbol of cultural richness and enduring excellence in America.

Conceived by a national body of leading craft artists and administrators, the Year of American Craft was a celebration of the creative work of the hand and represented the broad spectrum of craft across the United States, Canada, Latin America, and the Caribbean. The primary goals were to heighten national and international awareness of the ways in which craft reflects the spiritual life of each country and to explore the cultural diversity and contemporary expression of our multiple craft visions.

Throughout all the Americas, craftspeople, collectors, educators and craft enthusiasts found innovative ways to share their conviction that craft is the hand print of all cultures. Programming included: national, regional, and local exhibitions; publications; public dialogue through conferences, symposia, and educational outreach for all ages and level of involvement; governmental resolutions and endorsements; celebrations and festivals; recognitions, awards, and fellowships; films and television coverage using both special and regular programming; scholarly research concerning the historic

development of the crafts world and the economic impact of the craft world on its surrounding environment; and many collaborations among individuals, private institutions, public agencies, and the wider professional communities at all levels.

The White House's recognition of the Year of American Craft, celebrated during the holiday season of 1993, served as a fitting tribute and culmination of a year-long national and international celebration. The efforts at the White House were expressed in many forms: the collection of craft art as seen in this book; handcrafted ornaments for the Christmas tree; a hand-quilted tree skirt; a "Children's Tree" decorated with ornaments by school children; a contemporary cast bronze Hanukkah menorah; the White House Creche; a "Wheat Weaver's Tree" featuring hand-woven straw ornaments; and the Gingerbread White House.

Standing in the center of the Blue Room, the official White House Christmas Tree was an 18 1/2' Fraser fir decorated by thousands of hand crafted ornaments from all 50 states, the District of Columbia, the six territories and possessions that comprise the United States of America. The tree represented the beauty of diversity and strength from a united effort achieved through the commonality of craft. The First Family suggested angels, with or without musical instruments, as a motif for the tree. Over three thousand craft artists were invited to create unique ornaments executed in fiber, ceramic, glass, wood, and metal for the occasion. The craft community, generous in spirit, submitted over 7,500 ornaments, thus allowing several additional trees to be decorated in the Entrance Hall as well as several wreaths which were suspended in the large windows along the East Colonnade overlooking the Jacqueline Kennedy Garden.

The tree skirt for the Blue Room Christmas tree consisted of individual segments that were designed and quilted by an individual selected from each of the 50 states, the District of Columbia, and the six territories that comprise the United States of America. Symbolizing the state in which each quilter lives, there are apple blossoms from Arkansas, buckeyes from Ohio, and marine life from Florida.

Mrs. Clinton said of the final effect, "Our family is so excited about our first holiday season at

the White House. I was thrilled when I saw the magnificent tree in the Blue Room decorated with beautiful craft ornaments from all over the country. The artists who contributed their time and talents have truly made this a memorable Christmas for our family."

For the holiday season of 1993 the craft collection of 72 objects was handsomely installed throughout various locations in the White House including the Ground Floor Corridor, the Library, the Vermeil Room, the China Room, the Diplomatic Reception Room, the North Entrance, the Cross Hall, the Green Room, the Blue Room, and the Red Room.

This group of objects does not pretend to be a broad survey of all facets of contemporary craft making as practiced today. A curator organizing such a collection for a museum exhibition would have the opportunity to exercise a wide range of latitude for including a wide variety of pieces without regard for the architecture or decor of the museum hosting the exhibit. In sharp contrast was the rationale and the parameters for determining the choices in selecting objects for this White House craft collection. The criteria for inclusion were defined by the architecture, the historical settings and furnishings with careful consideration given to the period rooms including their color, texture, and scale. It was important that all of the craft media be represented: ceramic, wood, glass, metal, and fiber were included. There was little wall or floor space for textile hangings and furniture; and wearable fiber pieces and jewelry were not appropriate. The most desirable settings for objects in each room included the antique pier tables, cabinets, bookcase-desks, fireplace mantels, work tables, and sofa tables.

The pieces selected represent responses to the already established aesthetic of these historical spaces. The most appropriate objects for most of these settings proved to be the vessel form. One of the richest areas of current craft expression, objects in the form of vessels have been fashioned from all craft media of ceramic, glass, fiber, metal, and wood. Many of the vessels were chosen because they related to classical and traditional shapes of the past. Sonja Blomdahl's symmetrical Crimson/Green Blue (Figure #), John S. Cummings' beautifully proportioned Porcelain Vase--Sang-de-Boeuf (Figure #), and Dante Marioni's elegant Yellow Pair (Figure #) are particularly good examples. For other craftspeople, the exaggeration of form and color indicates a seeking of ways to break with traditions as

expressed by Bennett Bean's boldly patterned The White House Bowl (Figure #), the three strongly colored and elongated bottles by Michael Sherrill (Figure #), and Mary Ann Toots Zynsky's free-formed asymmetrical bowls in vibrant hues (Figure #).

Critical to the success of the collection was the placement of the objects in each room. For instance, Ronald Fleming's intricately carved redwood bowl featuring a pattern of overlapping leaves proved to be an excellent choice for inclusion in the Red Room (CT #9). The elegant American Empire style furniture in this room features dark and richly carved and finished woods in characteristic designs including lions' heads, dolphins and acanthus leaves. The flowing and graceful scrolled arms of the sofa find resonance in the sweeping movement of Fleming's leaves. Placed on a small round table made of mahogany and various fruit woods with a trompe-l'oeil top of marble inlaid in a geometric pattern, this important piece of American Empire furniture was created by New York cabinetmaker Charles-Honoré Lannuier in the early 19th century.

Currently used for official occasions involving a small number of guests, the Family Dining Room became an ideal focal point for two exquisite pieces of craft placed on a sideboard. Pictorial elements found in the elegant portrait of Edith Carow Roosevelt by Théobald Chartran (CT #10) suggested the placement of Albert Paley's wrought iron candelabra and Edward Moulthrop's ashleaf maple bowl. The handle of Mrs. Roosevelt's parasol is repeated by the candelabra's diagonal spears while the horizontal lathe-turned wood spheroid bowl form repeats the oval frame that contains the energy of this portrait.

Often used on ceremonial occasions, the Grand Staircase features portraits of 20th century Presidents (CT #11). One of the landings displays a handsome and unique pier table on which a boldly patterned spherical bowl by Philip Moulthrop and an equally dynamic piece by Ronald Kent were displayed. Both contemporary craftsmen use black as a dramatic accent in their work, just as the 19th century cabinetmaker had done on the legs and on the apron of this table. The strong symmetry of these two contemporary pieces complement the formal portrait of Woodrow Wilson by Frank Graham Cootes, the balanced pair of candelabra and the pier table.

David M. Levi's bright yellow and blue Bird Jar appears to be completely at ease in the Blue Room. This oval shaped room, with many furnishings in the French Empire style feature several decorative motifs including acanthus foliage, imperial eagles, wreaths, urns, stars and classical figures. Levi's blown glass vessel, placed on a mahogany marble-topped table purchased by President James Monroe in 1817, perfectly complements the symmetry of the room and echoes in color the graceful blue-satin draperies with handmade fringe and gold valances. To the left of the center south facing window hangs John Vanderlyn's portrait of James Madison and to the right is a portrait of Thomas Jefferson by Rembrandt Peale.

Remodeled as a library in 1935, the White House Library is appointed with works representative of a full spectrum of American thought and tradition. Placed in the center of the room on a drum table attributed to the New York cabinetmaker Duncan Phyfe is potter Cliff Lee's traditionally carved porcelain vase with a pale celadon glaze (CT #6), an ideal location in this soft grey and rose colored environment for study and contemplation.

The Yellow Oval Room, decorated in the Louis XVI style of the late 18th century France, has numerous superb examples of the decorative arts including French and English cabinetmaking, Chinese urns of the same period, and a 19th century Turkish Hereke carpet. The intense color of Dante Marioni's classically inspired Yellow Pair (CT #5) reflects the name of the room and is appropriately seen in this formal drawing room for the President and his family. Just beyond the window is the Truman Balcony overlooking the South Lawn. In the distance stands the Washington Monument.

The Center Hall serves as a spacious drawing room for the First Family and Presidential guests. Recent First Families have used this space to display works by American Artists. Presence Clock #7 by Wendell Castle (CT #3) was placed atop a grand piano in front of a boldly abstract painting by Dutch-born Willem de Kooning on loan to the President and Mrs. Clinton. By pairing the curvilinear legs and hands of Castle's animated timepiece against the gestural and dynamic brush strokes found in the painting, the two pieces enhance and complement each other, one in two dimensions and the other in the third dimension.

The octagonal 18th century English partner's writing desk, located in The Center Hall as well, provided an ideal setting for Dale Chihuly's dynamically blown glass vessel. The cool and aqueous color of this asymmetrical and undulating form contrasts beautifully with the architecture and the warm yellow and white color scheme in this informal sitting room.

Michael Sherrill's color saturated Incandescent Bottles (CT #16) seen here under a contemplative portrait of Jacqueline Bouvier Kennedy Onassis by Aaron Shikler in the Vermeil Room complements the soft yellow of the paneled walls. The attenuated contemporary bottle forms echo Shikler's elegant handling of his subject in an exaggerated vertical format. The Vermeil Room serves as a display room and, for formal occasions, as a ladies' sitting room. Other portraits of First Ladies in the room include Patricia Ryan Nixon, Claudia (Lady Bird) Johnson and Anna Eleanor Roosevelt.

The large Entrance Hall, seen by guests as they arrive on the State Floor of the White House, includes furnishings such as a French pier table and a pair of French settees with exquisitely carved mahogany swans' heads (CT #12). The baroque character of John Littleton and Kate Vogel's contemporary blown glass sculpture is in graceful harmony with the flowing forms of the swan's curved neck and its stylized wings. The contours and the curvilinear character of the legs on the small side table further echo the sculpture's swelling and bulbous forms. A grouping of Cheryl Williams' Three Prayer Bowls, with their gold leaf interiors, naturally complement and repeat the effect of the gilded bronze on the French Empire clock, the framed mirror, and apron of the French pier table purchased by President James Monroe in 1817 (CT #12).

Additional pieces in this collection are indicative of the astonishing breadth of objects made today that ranges from highly personal statements as reflected in Jon Kuhn's dazzling geometric glass sculpture (Figure #) and Kari Lonning's non-functional woven and dyed rattan sculptural form suggesting a basket (Figure #), to utilitarian pieces created for daily use as in Mara Superior's delightful ceramic cocoa pot (Figure #) and Randy Stromsøe's ceremonial silver, pewter, and gold-leafed bowl.

The educational backgrounds of the craft artists featured in the collection are as interesting and

diverse as the works they create. While many have had extensive formal training in university art departments or in private art schools, others have attended excellent arts and crafts schools that offer non-degree short-term courses or workshops specializing in strengthening technical and aesthetic skills.

Others, like full-time basket makers Sharon and Leon Niehues of Pettigrew, Arkansas, have availed themselves to the vast amount of technical information that is available from conferences, workshops, books, films, and periodicals. For instance, the Niehues' who began creating baskets 21 years ago, learned their craft by consulting a book by the Arkansas Extensive Service. "It took years of practice taking a tree apart to enable us to get quality materials to weave a nice basket. We do all the work with traditional hand tools. This is green woodworking - using the log while it's fresh after cutting."

The career of potter Nathan Youngblood of the Santa Clara Pueblo is a prime example of the time-honored tradition of an apprentice serving at the side of a master. His exquisite and elaborately detailed Black Carved Jar (Figure #) is the result of years of study with his grandmother Margaret Tafoya, the last living representative of the century's early recognized pueblo potters.

The art of craftsmanship is often transmitted from one generation to another. Melvin Lindquist, the most senior artist in the collection, was formally trained as an engineer and began turning in the 1930's as a vertical turret-lathe operator for the General Electric Company. It was at his home shop, however, that he applied his machinists and engineering background to developing new tools and innovative experimentation with turning hollow forms, reverse turning, and horizontal and vertical parting techniques that are all widely used by wood turners today. Melvin's involvement in wood turning proved to be an influence on his son Mark who today continues to explore even newer possibilities in the medium. Whereas Melvin's pieces are heavily inspired by the smoothness and symmetry of ancient Oriental, Greek, and Indian ceramic vases, his son Mark's forms are more likely to be rough hewn and informed by contemporary attitudes in wood sculpture.

Not caring about the taboos of the purists, Mark Lindquist's pieces often have roughly textured surfaces that often times have been shaped by using a chain saw. This approach, with its emphasis on

directness, asymmetry, and energetic handling, symbolizes his desire to explore his personal expression and challenge the norms of earlier generations.

Included in this collection are other examples of generational craft transmission such as ceramicist Laney Oxman to her son Zack, a metalsmith; glassblower Harvey Littleton to his son John and daughter-in-law Kate Vogel, also glass artists; and woodturner Edward Moulthrop to his son Philip, a woodturner as well. Several artists, however, have taught themselves the techniques of the craft that they practice today as full-time professionals. One such splendid example is Sam Maloof who, at the age of 32 in 1948, began what would become for him a life-long odyssey with the beauty of wood and form as expressed through his graceful and inspiring Rocking Chair (Figure #6). "From the day I started, I have been able to make my living working for myself and doing what I like to do, work in wood. I love the feel, the character of wood no matter what the species, and I enjoy making objects that are both functional and beautiful."

Many of the forms in this collection reflect a wide range of international technical, historical, and aesthetic traditions and influences. Several artists chose to remain close to a particular tradition in form or technique. Cliff Lee's carved porcelain vase (Figure #), inspired by the artist's Chinese heritage, John Cumming's classically shaped and glazed bottle (Figure #), and Thomas Hoadley's beautifully hand-formed bowl (Figure #) employing the ancient Japanese nerikomi technique of using colored porcelains, are excellent examples.

Other artists in this collection have similarly been inspired by classical and symmetrical vessel forms; however, a few of them chose to employ techniques borrowed from 20th century technology. Some notable examples include Edward and Philip Moulthrop, and Sidney Hutter.

For instance, Edward Moulthrop, known for his gargantuan sized turned wood bowls large enough for children to hide in, borrowed technology developed by the Department of Agriculture researchers to protect Army gun stocks from temperature changes. The chemical polyethylene glycol solution in which his vessels are soaked for three months stabilizes the wood so that it won't shrink, crack, or split. Edward says, "If it weren't for this chemical, my large pieces would be impossible to

make."

Edward's son Philip Moulthrop, also a turner of elegant spherical wood bowls (Figure #) has developed an unusual system of gluing small segments of cross-cut pine branches to his forms prior to filling and building up the surrounding areas with a black walnut dust mixed with Epoxy. The unifying effect of the blackened Epoxy resin strengthens the structural integrity of the form and provides an element of contrast and drama.

Sidney Hutter's White House Vase #1 (Figure #) is indicative of an interest in the strong clean lines of modern design that symbolizes the desire of many craft artists to develop new skills through technology. Their constant experimentation has brought dynamic new possibilities for expression. Like the Moulthrops, Hutter uses spin-offs from the scientific community for holding together his decorative but nonfunctional vessel forms. Cut and polished from mundane plate glass pieces of the same kind that is found in window panes, Hutter uses glues cured with ultraviolet light to bind the pieces together, a technique originally developed for the electronic industry that melds colored dyes into clear glass.

Another artist working in the glass medium is Mary Ann Toots Zynsky whose determined effort to develop a new technique has earned her a distinctive niche in the expansive world of artists working in glass. Perfecting a unique method of constructing free-form vessels from layer upon layer of thin glass threads resembling spaghetti lengths, Zynsky creates pieces that pulsate with brilliant color (Figure #). Her exuberant pieces fused, slumped, and folded with heat belie the customary rigidity associated with glass. With her technique resolved, Zynsky's objective was to make a pair of beautiful vessels that would be as expressive as possible.

With the gradual reduction of college and art school teaching positions in the 1980's and 1990's, many craftpersons found it necessary to develop sophisticated marketing skills in an effort to continue their craft. It is estimated that nearly a half-million people earn their livelihood from their craft, many of whom are included in this collection. Ellen Kochansky is just such an artist. Inspired by her rural garden as seen through the window of her studio, Ellen's Counterpane quilt (Figure #) is a

sensitive interpretation of the beauty of nature. Sophisticated Kochansky moves comfortably between the world of artist as quilter and the frenetic commercial sphere of commerce with its interior designers, department store buyers, and home fashion retailers. Her one-of-a-kind fiber wall hangings like Counterpane have enhanced the lobbies and offices of the corporate world while national retailers have purchased in quantity her contemporary bed quilts produced by the company she founded, EKO Quilts.

Today, more than at any time in American history, crafts have become more diversified, expressive, visible, and expansive as the contemporary American craft movement continues to grow in its sphere of visibility and influence globally. Several artists represented in the White House collection enjoy national and international reputations and their works are coveted by leading museums, corporations, and collectors. Dale Chihuly's blown glass piece Cerulean Blue Macchia with Chartreuse Lip Wrap (Figure #) shows his mastery of the medium. Chihuly began his career as an artist working individually, but today he currently employs over 50 full-time employees who assist in his efforts to bring the art of glass to continually expanding audiences. His foray into designing sets for the Seattle Opera's production of Claude Debussy's *Pelléas and Mélisande* were met with great critical acclaim, proving that the potential for new realms in craft are only limited by the imagination.

The 72 objects in this exhibition at the Smithsonian Institution's National Museum of American Art and this publication should be viewed as a selection of what is being produced today and not representing all the talented craftspersons presently at work. An embryonic collection, it is not definitive. however, it does include works by artists from all regions of the United States, works in all media, works that range from utilitarian to purely decorative and or sculptural, as well as works that range from established to emerging craftspersons. From a Native American not formally schooled in craftmaking techniques but raised in the artistic traditions of his New Mexico pueblo home, to a graduate of a prestigious American design school now innovating glass forming techniques in her Paris studio, all of the artists of the White House craft collection are American citizens, and in aggregate, all the beautifully crafted objects they produce serve as a material record that functions as a bridge between the past and the present.

Sam Maloof, a completely self-taught full-time craftsman who next year will become an octogenarian, completes seventy-five new pieces of furniture each year in a California studio he built himself. His walnut Rocker #60 (Figure #) in the White House Collection of American Crafts epitomizes the essence of craft, beautifully conceived and masterfully executed. On the other hand, Zachary Oxman is at age 27 the youngest artist in the White House Collection of American Crafts. Oxman, who has undergraduate and graduate degrees in art, produces bronze goblets, candelabums, and sculptures in a one-man foundry that he built in rural Virginia. His delightful Hanukkah menorah, A Festival of Light (Figure #), depicts five men in tailcoats dancing for joy as they lift their candles to heaven. The light from Oxman's candles are symbolic of many hopes and aspirations. May they burn brightly for future generations as we celebrate the joy of life through craft. Separated by more than fifty years of age, Maloof and Oxman are living testimony to the vitality, spirit, continuity, energy, and enduring qualities of craft and the enormous satisfaction that it gives.

The White House is a wonderful setting for highlighting causes, but without the vision, support, and enthusiasm of President Clinton and Hillary Rodham Clinton, the craftspersons of America might not have had the opportunity to share with their fellow citizens the affirmation that through craft we can commemorate the multi-cultural heritage of our nation and pay tribute to the artistic diversity that exists among all people. As Lady Bird Johnson once said, the White House gives you "a bully pulpit...a chance to do something for your country that makes your heart sing."

Thank you Mr. President and First Lady.