The original documents are located in Box 6, folder "7/2/75 - Renwick Gallery Craft Exhibition" of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.

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To: Florence Lowe May 16, 1975

From: Elena Camavier

Subject: Crafts "Renwick Multiples" Exhibition(BiCentennial) at the Renwick Gallery...Dates:

GERALD R. FORD LIBRARY

July 2, 1975:
Private preview for Mrs. Ford with several of the craftsmen and members of the press.

July 3, 1975:
Preview for the craftsmen and the press. Perhaps Mrs. Ford would invite craftsmen to tea at the White House!
July 4, 1975:
Official opening for the public.

Lloyd Herman, Director of the Renwick Gallery, would like to know if Mrs. Ford is interested in meeting at the Renwick in a privately scheduled preview with a few of the craftsmen represented in the exhibition and members of the press; this would occur on July 2. If so, he should be contacted-381-5811.

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June 18, 1975

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FROM: Sheila Rabb Weidenfeld

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GERALD R. FORD LIBRARY

NATIONAL COLLECTION OF FINE ARTS
SMITHSONIAN INSTITUTION
EIGHTH AND G STREETS, N.W., WASHINGTON, D.C.

June 13, 1975

Mrs. Sheila Rabb Weidenfeld
The White House
Washington, D.C.

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As we agreed, I shall phone you late next week, but please get in touch with me before then if there is anything Mrs. Ford or you would like to know.

Sincerely yours,

Margery Byers
Chief, Office of Public Affairs

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D.C., U.S.A. 20560

FOR IMMEDIATE RELEASE

"CRAFT MULTIPLES"
AT
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LIBRARY

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6/10/75 SI-158-75

For further information contact:
Margery Byers (202) 381-5503 or 5528
Gerald Lipson (202) 381-5911

To: Florence Lowe May 16, 1975

From: Elena Canavier

when project got started

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GERALD R. FORD LIBRARY

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THE WHITE HOUSE
WASHINGTON

Questions from Mrs. Byers @ Renwick:

1. People involved at Renwick (in order)
   Dr. Joseph C. Taylor
   Lloyd Herman
   Michael Monroe (Assoc. Curator)
   Miriam Plotnicov (coordinated show)

2. Should she tell anybody.

3. What should they do in terms of press?
   Any announcement from them?
   When will we announce?

4. Should they have any of the craftsmen there.

H: EM 2-8644

GERALD R. FORD LIBRARY

Sheila

THE WHITE HOUSE

WASHINGTON

June 24, 1975

MEMORANDUM TO: PETER SORUM

FROM: SUSAN PORTER

SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Preview of the "Craft Multiples" exhibition

GROUP: Renwick Gallery

DATE: Wednesday, July 2, 1975

TIME: 2:00 p.m.

PLACE: Renwick Gallery

CONTACT: Margery Byers, Chief, Office of Public Affairs
at the Renwick Gallery
381-5503

COMMENTS: Mrs. Ford, Lloyd Herman, Curator of the Renwick, and Nancy Hanks, Chairman of National Endowment for the Arts, will preview the exhibition "Craft Multiples" at the Renwick Gallery on July 2. This will also be a press preview. The show will open to the public on July 4. Background material in the attached file is quite complete. At 3:30 on the 2nd, Mrs. Ford has another event at the White House. Thank you.

c: BF Staff
Red Cavaney
Warren Rustand
William Nicholson
Rex Scouten
Staircase

LIBRARY

2:00? YES
WED, JULY 2ND

THE WHITE HOUSE
WASHINGTON

June 18, 1975

At the Endowm.
Elaine, Canaway
634-1566

TO: Susan Porter

FROM: Sheila Rabb Weidenfeld

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Florence

Mrs. Meyer – Renwick
381-5503
5528
press action memo.

Mr. Lloyd Herman - director of Renwick
381-5811
His sec., Mrs. Barton

Nancy Hanks will attend too.

GERALD R. FORD LIBRARY

NATIONAL COLLECTION OF FINE ARTS
SMITHSONIAN INSTITUTION
EIGHTH AND G STREETS, N.W. WASHINGTON, D.C.

June 13, 1975

Mrs. Sheila Rabb Weidenfeld
The White House
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As we agreed, I shall phone you late next week, but please get in touch with me before then if there is anything Mrs. Ford or you would like to know.

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Margery Byers
Chief, Office of Public Affairs

381-5503
or 5528

GERALD R. FORD LIBRARY

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D.C., U.S.A. 20560

FOR IMMEDIATE RELEASE

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6/10/75 SI-158-75

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GERALD R. FORD LIBRARY

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GERALD R. FORD

(Enclosures: slides of various pieces exhibited in the

Patti

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WASHINGTON

June 24, 1975

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FROM: SUSAN PORTER

SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Preview of the "Craft Multiples" exhibition

GROUP: Renwick Gallery

DATE: Wednesday, July 2, 1975

1:00 p~ Monday afternoon

TIME: 2:00 p.m.

PLACE: Renwick Gallery

CONTACT: Margery Byers, Chief, Office of Public Affairs
at the Renwick Gallery
381-5503 EM2-8644

COMMENTS: Mrs. Ford, Lloyd Herman, Curator of the Renwick, and Nancy Hanks, Chairman of National Endowment for the Arts, will preview the exhibition "Craft Multiples" at the Renwick Gallery on July 2. This will also be a press preview. The show will open to the public on July 4. Background material in the attached file is quite complete. At 3:30 on the 2nd, Mrs. Ford has another event at the White House. Thank you.

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Warren Rustand
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Staircase

GERALD R. FORD LIBRARY

12:00? YES
WED, JULY 2ND

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WASHINGTON

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381-5503
5528

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FOR IMMEDIATE RELEASE

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GERALD R. FORD LIBRARY

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6/10/75 SI-158-75

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(Enclosures: slides of various pieces exhibited in the

Sheila

THE WHITE HOUSE

WASHINGTON

June 30, 1975

MEMORANDUM FOR: MRS. FORD

VIA: RED CAVANEY

FROM: PETER SORUM

SUBJECT: YOUR PREVIEW OF THE "CRAFT MULTIPLES" EXHIBITION
Renwick Galley
Wednesday, July 2, 1975

Attached at TAB A is the proposed schedule for the subject event.

APPROVE_____ DISAPPROVE_____

BACKGROUND

"Craft Multiples" is an exhibition of 133 useful objects of metal, clay, glass, fiber, wood and other materials made by 126 craftsmen in 36 states and the District of Columbia. The items, which will be on public display beginning July 4th, were chosen from 2300 entries in national competition. At the conclusion of the Renwick showing on February 16, 1976, the show will tour the United States visiting towns with population of less than 50,000.

GERALD R. FORD LIBRARY

6/30/75
6:30 pm

PROPOSED SCHEDULE

MRS. FORD'S PREVIEW OF THE
"CRAFT MULTIPLES" EXHIBITION

Renwick Gallery
Wednesday, July 2, 1975

1:55 pm — Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route Renwick Gallery.

[Driving time: 5 minutes]

2:00 pm — MOTORCADE ARRIVES Renwick Gallery.

Mrs. Ford will be met by:
Dr. Joshua Taylor, National Collection of Fine Arts Director
Lloyd Herman, Renwick Gallery Director

Mrs. Ford, escorted by Dr. Taylor and Lloyd Herman, proceeds to second floor gallery entrance.

2:05 pm — Mrs. Ford arrives gallery for preview tour of "Craft Multiples" Exhibition.

PRESS POOL COVERAGE

2:30 pm — Tour concludes.

2:35 pm — Mrs. Ford arrives Octagon Room.

Mrs. Ford will be met by:
Michael Monroe, Associate Curator, Renwick Gallery and Exhibition Designer
Miriam Plotnicov, Exhibition Coordinator

2:40 pm — Mrs. Ford departs Octagon Room en route motorcade for boarding.

2:45 pm — MOTORCADE DEPARTS Renwick Gallery en route South Grounds.

[Driving time: 5 minutes]

2:50 pm — MOTORCADE ARRIVES South Grounds.

GERALD R. FORD LIBRARY

Covering Renwick Visit

Trude Feldman

— Mary Tuthill -- ~~Booth~~ Booth Newspapers

— Sophie Birnham - Family Circle

Lillian Levy

— CBS - 2 people

Mrs. Kravikas

Sally Steel - Enid Publishing Co.

Naomi Nover - News Service

— Sarah Booth Conroy -- W. Post.

Nick Avery

TV News
Duff Thomas
Earl Robertson
Bernard Cooper
Lois Levinson - SS 178-38-9518
~~Loud~~ 7/30/50
Pittsburgh

GERALD R. FORD LIBRARY

For immediate release
Tuesday, July 1, 1975

THE WHITE HOUSE
Office of the Press Secretary to Mrs. Ford

Mrs. Ford will preview the "Craft Multiples" exhibition at the Renwick Gallery Wednesday, July 2 at 2 p.m.

She will go through the exhibition with Dr. Joshua Taylor, director of the National Collection of Fine Arts, and Lloyd Herman, director of the Renwick Gallery. She will also meet Michael Monroe, the associate curator of the Renwick and designer of the show, and Miriam Plotnicov, coordinator of the "Craft Multiples" exhibition.

The exhibition consists of 133 handcrafted designs of metal, clay, glass, fiber, wood and other materials made by 126 craftsmen in 36 states. The show opens at the Renwick Gallery July 4 and continues through February 16.

The 133 items were selected in national competition from more than 2300 entries. Most of the craftsmen whose work is represented are in the mid-20s and 30s and almost half earn their living from handcraft production.

Following its exhibit at the Renwick, the show will tour for three years throughout the United States.

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press note: space in the gallery during Mrs. Ford's tour is greatly limited. Press interested in covering should notify Mrs. Ford's press office.

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MRS. FORD-GIFTS
WASHINGTON (AP) -- FIRST LADY BETTY FORD DISCLOSED TODAY THAT THE PRESIDENT HAS BEEN EXCHANGING PHOTOGRAPHS IN SILVER FRAMES WITH VISITING HEADS OF STATE IN AN EFFORT TO ELIMINATE THE PRACTICE OF EXPENSIVE GIFT-GIVING ON STATE VISITS.

MRS. FORD SAID ''THAT DAY IS GONE,'' REFERRING TO THE GIFT-GIVING, ALTHOUGH SHE CONCEDED IT IS ''QUITE DIFFICULT TO GET OTHER COUNTRIES TO GO ALONG.''

BUT, SMILINGLY, THE PRESIDENT'S WIFE SAID, ''IF THE QUEEN CAN MAKE THEM HER STATE GIFTS,'' IT WAS EQUALLY APPROPRIATE FOR THE PRESIDENT TO DO IT, AN APPARENT REFERENCE TO ENGLAND'S QUEEN ELIZABETH.

MRS. FORD TOLD REPORTERS ABOUT THE NEW GIFT-GIVING POLICY WHEN SHE WAS MAKING A LEISURELY HALF-HOUR TOUR PREVIEWING A RENWICK GALLERY EXHIBIT OF AMERICAN CRAFTS MADE BY 126 CRAFTSMEN FROM 36 STATES AND THE DISTRICT OF COLUMBIA, WHO WERE WINNERS IN A NATIONAL COMPETITION.

MRS. FORD EXPRESSED HER APPROVAL OF THE ITEMS RANGING FROM A HAND-MADE BIRCHBARK CANOE THAT SELLS FOR $850 TO A $5 EGG SEPARATOR.

SHE SAID IT WAS ''AN IDEAL SHOW'' PARTICULARLY FOR THE BICENTENNIAL YEAR AND WAS PARTICULARLY IMPORTANT BECAUSE AMERICAN CRAFTSMANSHIP IS DYING OUT.

SHE WAS ASKED IF SOME OF THE ITEMS MIGHT BE CONSIDERED FOR OFFICIAL GIFTS AND SHE SAID IT WAS ''A LOVELY IDEA -- IF WE COULD AFFORD IT.'' THAT'S WHEN SHE NOTED THAT THE FORDS ARE TRYING TO END ELABORATE GIFT EXCHANGES.

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I'm all in favor of our ~~going~~ back And to crafts - creativity & self-expression beats mass production.

Crafts ~~Many~~ put ~~pull~~ people ~~back~~ to work ~~in~~ the handicapped, senior citizens do fabulous things -

JURORS' STATEMENT

In judging submissions to the competition Craft Multiples through the medium of slides, primary consideration was given to design. Each work was also judged for craftsmanship and function. Purely decorative objects and miniatures were not selected for this exhibition, which focuses on the useful. Nor were any motorized speed vehicles accepted, since the degree of their craftsmanship in technical and functional terms can be more properly evaluated in an exhibition dealing specifically with such vehicles.

The jury examined works in the contemporary idiom for the originality or directness with which they treated conventional usages, as well as for their reproductibility.

Traditional designs were selected with a concern for the craftsman's personal interpretation of the tradition and the appropriateness of the object to contemporary life.

Some types of crafts within given media were sparsely represented and thus a broad comparison of style and technique was not possible in some cases. Nevertheless, if a work met the criteria of design, craftsmanship, and function, it was considered despite its rarity

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among total submissions.

Although there were hundreds of submissions in several craft media, certain kinds of products to which the craftsman's imagination and know-how might be directed were totally missing. Well represented were ceramic table and kitchenware, wooden toys, chairs, and casual tables, pillows, jewelry, dolls, and musical instruments. Less frequently submitted were examples of stitchery (other than in quilting and dolls), printed textiles, apparel, salt-glaze ceramics, large-scale ceramics, rugs (rya, rag types), enamels, earrings and pins, beds or headboards, two-to three-person seating, and large tables.

Many excellent design ideas were evident, but often they were not sufficiently developed or were spoiled by careless workmanship.

The value to the craftsman of clear, "readable" photographs must be stressed in any competition where slides are surrogates for actual works.

Lois Moran
Director, Research and Education Department
American Crafts Council

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Production Craftsmen Today

The terms "production crafts" and "production craftsman" are understood well enough by craftsmen, to judge from the thousands of letters and cards received at the Renwick Gallery requesting entry forms for the Craft Multiples competition. There was some uncertainty, however, about whether the general public would share this understanding. Any person agreeing to produce an edition of ten like objects with only those differences natural to any object of handcraft became a production craftsman for the purposes of the competition but we at the Renwick Gallery needed a definition. We thought that one could be arrived at by deciding at which point a large craft business becomes a small industry, and by sorting out the ways in which production crafts relate to folk art and the fine arts, and to the work of designer craftsmen and industrial designers.

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One day, during the course of a telephone conversation, a master silversmith said, "a production craftsman makes a living making things people want to buy"--and that seemed like a workable, simple definition because it includes the customer as a key part of the equation. With the customer in mind, it seemed right to say that a production craftsman makes multiple copies of objects that combine his personal expression of our culture and traditions with his customers' demand

for wares useful in everyday life.

Our questions concerning the way a production craftsman makes his product centered on the amount of work that a craftsman could assign to other craft workers without supervision, and whether machine processes and power tools change a handcraft design. Must one craftsman make an entire object or may he work as part of a team, each man completing a part in an assembly sequence? Should the craftsman use only hand tools?

The craftsman with employees works through them, thus, a responsible production craftsman who hires one or forty craft workers must--and does--supervise every production step and pass judgement on the finished product so that he may be certain the quality of workmanship he desires will be maintained. The craftsman working alone obviously makes all aesthetic and technical decisions himself, but oftentimes skilled craft workers contribute in this area. Emil Milan, who carved the cutting board and scoop in figure , cleared away most of these problems by saying, "Since I believe that each piece I do should be the best that could be done, it doesn't matter what tools I use, whether it's hand tools or power tools. The method shouldn't show." Ultimately it comes down to that. The method should not show, and when it does the craftsman has failed.

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Tools have been with us from the beginning--some for so long that we no longer consider them tools but think of them as simple implements of handcraft. But a needle is a tool, and if you look back far enough there was a time when even needles made from bone or a thorn did not exist. A spindle is a tool and a shuttle is a tool and a handloom is a tool also. The hammer is a tool and so is an awl or a froe. But what about a sewing machine, or an electric saw, router, sander, or planer?

The potter's wheel is part of mankind's early technical history; does the addition of an electric moter change its function? Environments for controlled heat, such as forges and kilns, are equally ancient. Why should it matter if an electric blower is attached or if the primary source of heat is gas or electricity? Is the lost-way casting technique fundamentally changed because a mold is filled with hot metal in a motor-driven centrifuge?

The future must be taken into account as well, when materials, tools, and processes that now we can only imagine will be commonplace to craftsmen; but being craftsmen, they will make their objects with the same care and skill that is used by craftsmen today.

It is quibbling to define a craftsman by the tools he uses to produce

his work, though the inclination remains to insist that power tools be hand guided. Craftsmen will adopt new machines as they develop to make work lighter and new techniques to make new design concepts possible or improve older fabrication methods. The curved wedge structure of Arthur Carpenter's desk (fig.) is possible because we now have adhesives that will hold under great stress. Better mordants for dyes, improved paints, welding, electroforming, and countless other new technical advances are additions to a craftsman's vocabulary of techniques. The unchanging factor is the skill and care that each craftsman brings to his methods and materials. "The method shouldn't show." The care and skill invested in any craft object always does show.

Time honored methods need not be discarded and a craftsman is free to work the way he pleases. Henri Vaillancourt works alone and uses nothing but the hand tools traditional to his canoe building, whereas forty employees under Nancy Patterson's supervision hand finish and decorate her Iron Mountain Stoneware.

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Timothy Barr and Paul Buckley, makers of the ball cabinet and the gate-leg table, shown in figures and respectively, are part of a three-man co-op in which each man works independently in a well-equipped woodworking shop, sharing tools, supplies, and opera-

ting expenses. Union Woodworks, represented by the conference table shown in figure , is a partnership of four young men. Here, each man has a special function for the business and generally works alone on individual commissions unless a big job demands team work.

Arrangements such as these cooperative and partnership systems help craftsmen to establish themselves as small businessmen--not an easy task considering the government restrictions and paper work ready to descend on any person who becomes an employer. Labor laws passed during the early Roosevelt administration* killed any possibility for cottage industry in the United States, and subsequent tax and safety laws have created problems that block the way of craftsmen who could make and sell much more than they do but have no patience or time to spend on completing the forms and reports required once a single craft worker is hired. Some decide expansion is not worth the trouble and continue to work alone, making a steady but limited income and never catching up on the backlog of orders from

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*Nathaniel K. Fairbank, Handcraft, an Investigation of the present and potential market for non-competitive handcraft in the United States, Division of Self-Help Cooperatives, Federal Emergency Relief Administration, 1934.

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waiting customers. Others find some way to take the leap and hire or train the skilled help necessary to expand production and still maintain high quality. But progression from craftsman to craft business remains a leap--not the easy growth it should be.

Some of the foregoing helps to define the production craftsman. Working either alone or with assistance, he make multiples of an object that he plans to sell. He may or may not use machine or power tools, but if he does use them, they are generally hand guided and never do his tools determine an object's appearance. He may use any materials that are suited to the purpose of his design and he puts his greatest skill and care into his work. His design may be innovative and meant for a small and exclusive clientel, it may be a contemporary interpretation of conventional forms directed toward a wider market, or it may be traditional and exactly reproduce early design forms. It can be useful here to remember how the traditional craftman differs. He is not an innovator, nor does he intend to be, and he desires to keep classic design forms and craft techniques alive.

The one thing a genuine production craftsman does not do is work in isolation. His exposure to the world precludes that. His first decision, to earn a living by his own labor, guarantees constant interac

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action with the people who are his customers. The production craftsman proposes to exercise his skills on behalf of others not gifted with his deft hands and patience and his discipline--or with his daring to live a life stripped of the protections and insurances most people want.

Joseph Mannino, the ceramist whose serving platter is shown in figure , responded decisively when asked why he is a craftsman

> Even though the workman's benefits are nonexistent (no medical insurance, no paid vacations) and the "system" at times seems to be set on crushing the small, small businessman, I'm a craftsman. Freedom is why. Freedom to work when I want and on what I want. Freedom to play many roles: artist, chemist, laborer, salesman. The freedom of feeling in control of one's being and direction. I don't put in a nine-to-five day and then go home to lead a second life. My craft is my lifestyle; to me an eighteen-hour kiln firing is not overtime, a crafts fair is a vacation.

The production crftsman likes to travel in his own way and at his own speed; his independent nature forces him to the course he takes. Wood craftsman Arthur Espenet Carpenter (fig.) describes himself as "an irascible individualist who couldn't do the team trip." Like most

craftsmen he is his own manager, buyer, salesman, bookkeeper, advertiser, and repairman. "A craftsman, like a farmer, is an independent man using all his faculties--body, mind, and spirit. He is directly responsible for his product and for himself. There are no excuses except for God and the weather."

From their own comments about themselves the men and women in this exhibition see craftsmen as essential to society, not to provide for our everyday needs--which our machines take care of fairly well --but essential to nurture those undefined areas of the spirit that make our lives truly rich. They make things that please and serve others. They take pleasure in mastering the discipline of their craft, conceiving an idea and working it into reality, and passing it along to another.

Instrument maker Sam Rizzetta writes, "most of all I take delight in hearing the first voice of a new instrument and knowing that my instruments, an end in themselves for me, are the beginning of a creative expression for others." Furniture maker Shinichi Miyazaki speaks about another aspect of craftsmanship: "When [a craftsman's] skills are applied to the proper materials the result is unique and artistic to a degree impossible to obtain by mass production. And when we use such furniture, the craftsman's joy in creation is somehow

communicated to us and we partake of it."

The stories about the ways in which the 126 men and women included in this exhibition became craftsmen are testimony affirming that craft traditions are passed from older generations to the young. Most are part of our post World War II generation, now in their mid twenties and thirties, with a sprinkling of young college students and several participants whose ages range into the early sixties. Probably half of them picked up the basic techniques of their particular medium--plus a respect and appreciation for handmade objects--from childhood surroundings. Many of the woodworkers learned their first skills from their fathers, for instance, and several craftsmen in the fiber catagory also learned quilting or weaving from family members. For others craft instruction in grade school or high school created an interest that was sparked to life again by opportunities to study craft in college.

Often the craft studied in a school situation is not the one finally chosen as the medium that best suits the individual. When this medium is discovered, he will seek out the necessary information wherever it is to be found: from books or from the advice of other craftsmen, from locating a person or place where a suitable apprenticeship can be arranged, or from teaching themselves through trial and error

experiments. Whichever the way he learns his craft, he will recognize the process as an instinctive, even inevitable, groping toward personal fulfillment.

For such a small group, a noticeable portion studied advanced technology of some kind, or were trained architects or engineers employed in their field, who decided that they really should be craftsmen. Broom maker Jens Wennberg, formerly a managing engineer with a major industrial firm, relates a dramatic change in his lifestyle:

> I found that too much of my energy went to the corporation and I left too many things I wanted undone. I moved to my farm near Ithaca, New York, built an addition to the catin. I grow half of my food, do some sculpting and work as a volunteer counselor. ...,

> I was looking for a craft. I went to the Fox Hollow Festival, Petersburg, New York, a festival of traditional music. Henry Young, a broom-squire from Ohio, was there. I took one look and said, "That is the craft for me." I sat down beside him for four days and he showed me how to make brooms.

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I am one of the traveling people in the tradition of the Connecticut peddler, the tinker, the gypsy. I go from fair to fair, demonstrate broom making, and sell my wares. I have a truck rather than a horse and wagon. My brooms follow the pattern of eighteenth century New England.

The United States is today well-blessed with craftsmen who work chiefly for the joy of sharing joy, like kitemaker Heloise Lochman. She began making kites as a hobby and as gifts for friends and was then drawn into the street-artist scene in the San Francisco Bay area, where she began making kites to sell. Hip and straight alike bought them--everyone likes kites--and now, with the help of her husband, she has a full-time kite-making business. "I don't think I would feel this way about another craft. Kites have special qualities...they embody the things I love--beauty, peace, harmony, freedom--in a way nothing else can. I will make kites the way a plant makes flowers."

Potter James Pringle relates his ceramic forms directly to contemporary life in the United States. He recalls,

Through the first two years of graduate school I was under what I call the oriental mystique in pottery. I was trying, and was

being taught to try, to make a Chinese- or Japanese-type pot. After two years of struggling with this and not getting very far, I ran across a book which listed the work of Hans Coper, Lucy Rie, and Gordon Baldwin, and I realized then that I am not an Eastern-type of person. I am a Westerner, and it is really false for me to try to make pottery in the Eastern tradition. ... where the prime importance is on static design. ... I realized that it was possible to make pottery and concentrate on a dynamic design.

It seemed false to me for any student in the United States to leave his apartment after listening to hard rock music, jump on a motorcycle, go screaming down to his studio, go inside and then turn on more hard-rock music, then sit down at the potter's wheel and try to make a peaceful, oriental pot. ... That doesn't mean that I don't have respect for oriental pottery, for Eastern pottery; it just means that in order to express myself faithfully I have to express myself dynamically, as a Westerner.

An altogether different kind of life is portrayed by Donald C. Briddell, who carves the duck decoys.

I have found that my craft work is the only activity, besides

meditation, that leaves me with more energy when I'm done for the day than when I began.... I find on certain days I can do certain things better than on other days. Being self-employed I can always be working at my optimum since I can move according to the predeliction of the day. Some days I'm in a painting mood, or a carving mood, or I'll want to sling an axe and chop wood for the shop's pot-belly stove; or I'll get the urge to go down by the Susquehanna River and sit in the rocks and watch the ducks. I can also stay up into the wee hours of the a. m. if I'm really into a work and can't put it down. It is of great importance to be able to do these things as they are appropriate. Gladly I'll trade the lure of "Big Money" for "enough to get by on" and the freedom of choice which is the freedom to live in the present as much and for as long as possible. One must be willing to simplify drastically.

The basic roles in human civilization do not change. Craftsmen are the "makers" who put stone on stone to make a house or a temple, the ones who melt the sand and blow the glass, who forge the metal into tools and shape wood and fibers for a thousand uses--without craftsmen there could be no civilization.

Today craftsmen are making prototypes for industry; they are

restorers of historic treasures; they are bricklayers and carpenters and plumbers; and they are our technological tinkerers contriving plastics, electronic components, wheels, motors, wings, and sails into new necessities and delights. They are the artist-craftsmen and production craftsmen making their own versions of the many things we use to create a personal environment.

It is the craftsmen who make mankind's material dreams and ideas real in any age and who carry from generation to generation some of humanity's oldest and best loved traditions. Should we reach the day when we have far more leisure than we do now, the craftsmen will be there--more craftsmen will be there, for a certain number of us must use our hands, and more of us will discover we are among that number. In the beginning of America's third century of independence, there is accomodation and tolerance for a multitude of lifestyles, ways for each of us to express ourselves and our culture, as we choose, and this is good reason to celebrate.

Miriam Davidson Plotnicov
Exhibition Coordinator,
Renwick Gallery of the National Collection of Fine Arts

Craft Multiples

Readers of this publication and viewers of the exhbition it was written to accompany may puzzle over the diversity of objects chosen to represent production crafts today. What does a contemporary glass and plexiglass dining table have in common with a handbuilt carriage made by Amish craftsmen from a design used in the last century and still used today? The answer is simple. They both show the matching of materials and hand skills to contemporary tastes and uses. The Amish buggy is as valid today to the religious sect that shuns modern "conveniences" as the transparant table is to those who furnish their homes in the most contemporary of styles. The craftsman's hand and his attention to detail are important to both pieces--one an object that has persisted in its traditional form and the other a purely contemporary, creative expression. This exhibition was organized to reaffirm the validity both of traditional design that continues to have an appeal today and of the new expressions, created for this moment, that may evolve or continue unchanged to become part of a future heritage.

The idea for an exhibition of production objects by contemporary craftsmen came about during the period in which I served as vice-chairman of the Inter-Agency Crafts Committee--a loosely formed body of federal employees from several government agencies respon-

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sible for programs that benefit craftsmen. Among craftsmen receiving attention in federal programs are those who continue to make utilitarian objects predominantly in rural areas, outside of the mainstream of current trends in art. It seemed to me that it would be worthwhile to match the attention usually given to the artist-craftsman who makes unique objects using craft techniques and materials by mounting an exhibition of well-designed and well-made objects produced in multiples of at least ten. Just as the Windsor chair has survived changes in fashion, appealing to contemporary as well as traditional tastes, other surviving traditional designs might be evaluated on the same basis as fresh, new ones. Such designs have persisted because of their integrity. The approaching Bicentennial of the American Revolution gave strong impetus to our looking at craftsmen working today to produce utilitarian wares of quality as they did in an earlier period in America.

Given an anonymous private gift to organize a national competition for production crafts, the Renwick Gallery applied for--and received--additional funding from the National Endowment for the Arts to send the resulting exhibition on a three-year national tour of towns of a size frequently by-passed by high-quality, nationally selected craft shows. Miriam Davidson Plotnicov, who had helped develop two other Renwick Gallery exhibitions--Woodenworks and Objects for Preparing Food--coordinated the project. With the help of volunteers, Mrs. Plotnicov

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mailed out more than 25,000 entry forms for the competition, using every method imaginable to get word of the competition to craftsmen who might be somewhat isolated geographically or culturally. Each entrant was invited to submit up to three entries, each of which could be represented by as many as three slides showing different views of the same object. By the time the initial jury selection took place on February 6-9, 1975, some 14,800 slides had been received and volunteers had grouped them according to the material used for the entry and coded them. They were arranged in slide trays so that three views of each entry could be seen simultaneously by the jurors. Lois Moran, director of research and education for the American Crafts Council in New York City, and Hedy B. Landman, director of the Danforth Museum in Framingham, Massachusetts served with me on the jury.

Although our intention was to select no more than 100 objects for the exhibition in order to keep it to a size manageable by small museums with limited space, the jury found that it was impossible to choose fewer than 146 slide entries. The objects chosen from the slides were than called in to the Renwick Gallery for viewing, to make certain that their quality matched their photographic appearance. The final selection was of 133 objects made by 126 craftsmen. Of these, eleven are represented only by photographs because of space limita-

tions. It is unfortunate that 500 or so objects could not be shown; a selection of that number would have been much easier.

It is interesting to note the extraordinary diversity of craft techniques, working methods, lifestyles, and finished products of production craftsmen today. Some such craftsmen divide their work among several workers, reducing the costs of producing multiple objects by adopting production-line methods, even though a supervisory craftsman personally oversees all processes that he or she does not personally perform. Other craftsmen work alone, organizing thier own step-by-step processes to duplicate a good design, even though the same amount of personal hand work may go into the fifth and sixth examples of a production design as into the first. Both methods have roots extending into the past: today, as in former eras, the craftsman's customers may be either a wealthy patron seeking a silver pitcher in the day's contemporary style or a working man or woman seeking a beautiful turned-wood salad bowl or a functional, handmade casserole or teapot.

Because industrial production and such technological developments as pyro-ceramics and plastics have made a wide range of well-designed manufactured goods--goods formerly made by craftsmen--available for

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everyone, production crafts today have become important to consumers as a means of giving a personal touch to their somewhat standardized home environments. Consequently, many modern craftsmen turn away from simpler designs that compete directly with their manufactured counterparts to make products that offer genuine alternatives to mass-produced wares, achieving greater importance as creative products affordable to those who seek collectors' items of a new sort. The market for hand-forged steel sewing scissors priced at $200.00 would seem to be limited!

As to the prices of objects in this exhibition, the Renwick Gallery made no attempt to evaluate the fairness of the prices set by craftsmen for their entries. Anyone with some understanding of the techniques and materials used in making these objects could begin to guess at the number of hours of work at a reasonable wage each required, the high cost of some of the materials--such as precious metals, the relative rarity of some of the technical skills required, and the level of artisan-ship required to make the finished product. Prices are also higher for "workmanship of risk," the term used by David Pye, author of The Nature and Art of Workmanship (Cambridge University Press, London, 1968), for craft techniques in which all depends on the skill of a craftsman engaged in work that cannot be salvaged should anything go amiss. I hope that this exhibition and publication will show that the

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alternatives provided by craftsmen to present-day consumers are beautiful and functional. These attractive utilitarian objects made by modern production craftsmen should provoke each viewer to reflect on the importance of the individual creativity that they exemplify.

Lloyd E. Herman
Director, Renwick Gallery of
the National Collection of Fine Arts

FOR IMMEDIATE RELEASE

"CRAFT MULTIPLES"
AT
THE RENWICK GALLERY

Both traditional and contemporary designs are featured in this exhibition of 133 useful objects of metal, clay, glass, fiber, wood and other materials made by 126 craftsmen in 36 states and the District of Columbia. "Craft Multiples" opens at the Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution, on July 4 and continues through February 16. Chosen by national competition, with entries received from 2300 craftsmen, the show represents the best of American production crafts -- those made in at least ten of the same design. Of the 126 craftsmen, the majority in their mid-20s and 30s, almost half earn their living from handcraft production, and over fifty percent live in rural areas.

In size, the objects range from handcarved cattlebone crochet hooks to a 15-foot birchbark canoe; other pieces selected include sterling salt and pepper shakers, hand puppets, a Revere lantern made of sheet brass, jewelry, a glass and plexiglass table, salt dough Christmas ornaments, a spinning wheel, ceramic teacups, and woven baskets. Because of space limitations, eleven objects -- including an Amish buggy, and a free balloon envelope and carriage -- are represented by large color photographs.

"This exhibition," Lloyd Herman, Director of the Renwick, writes in the illustrated catalog, "was organized to reaffirm the validity both of traditional design that continues to have an appeal today and of the new expressions, created for the moment, that may become part of a future heritage....The approaching Bicentennial of the American Revolution gave strong impetus to the interest we

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directed toward craftsmen working today to produce utilitarian wares of quality as their counterparts did in an earlier period in America."

With a few exceptions, the Renwick purchased the first of each edition for the exhibition, and the remaining nine or more are available to the general public. The craftsmen set their own prices, and the Renwick will serve only as a contact, providing -- upon request -- the price, and the craftsman's address and phone number.

Miriam Davidson Plotnicov served as the coordinator of the exhibition and, with the aid of an anonymous gift and a grant from the National Endowment for the Arts, the show will tour for three years to towns with a population of under 50,000.

6/10/75 SI-158-75

For further information contact:
Margery Byers (202) 381-5503 or 5528
Gerald Lipson (202) 381-5911

7/2/75
patti

THE RENWICK

The press will be mainly observing during the tour, but afterwards, as you come out, you'd have the option of stopping and talking to them or going on. If you talk to them, or if you make remarks to the people who put the show together in front of the press, you might want to make these points...

-- handcrafts are alive and well in this country. The fact that there were 2300 entries for a show that ended up with 133 is one measure of that. This is especially important in a day when there is so much emphasis on mass production. Our country is rooted in the fact that people use their imaginations and skill with their hands to make the things they need and that are pleasing to them artistically. The show is proof that the importance of this has survived throughout the ages. The craftsman's mind, his hand and his attention to detail is something a machine will never be able to replace.

-- that art can be useful. Every item in the show is beautiful, but all are functional as well. And that their usefulness does not take any particular form, i. e. the great diversity in design -- from the modern plexiglas table to salt doe ornaments to the birchbark canoe.

-- the importance of this particular show, which emphasizes the importance of handcrafts and puts such a premium on quality. It's interesting that the art of handcrafts is so important to young people, who have been raised on technology, not hand skills: of the craftsmen represented today (126 of them) the majority are in their mid-20s and almost half of them earn their living from handcraft production. We are grateful to the National Endowment of the Arts for providing a grant which will let this show tour smaller cities in the country for three years -- cities a size frequently passed by high quality art shows.

-- "What makes the show so significant to me is my special interest in handcrafts and in making Americans more aware of them. I have been trying to spotlight this same type of thing at the White House -- beginning with the Christmas decorations which were all handcrafted -- and continuing with our State Dinner decorations, which have included everything from hand-made wooden decoys to items in silver or crystal to handmade baskets. Art is the most individual expression of a people there is, and by stressing handcrafts from every area of the country, we have the most unique mirror of the United States possible. It's appropriate to exhibit that at the White House, which I plan to keep doing, but it's also appropriate to place a focus on these handcrafts wherever we can, and that's why I'm so excited about this show."

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FIRST LADY'S FILES

September 8, 1975

Dear Marge:

A belated thank you for sending me the August Calendar. Not only did I show it to Patti, but I also shared it with Mrs. Ford who very much enjoyed seeing it.

Many thanks.

Cordially,

Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford

Ms. Margery Byers
National Collection of Fine Arts
Eighth and G Streets, N.W.
Washington, D.C. 20560

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NATIONAL COLLECTION OF FINE ARTS

EIGHTH AND G STREETS, N.W., WASHINGTON, D.C.

August 5, 1975

Dear Sheila:

I thought you and Patti would like to see the account of Mrs. Ford's visit in our August calendar.

And welcome back to the U.S.!

Best,

Margery Byers

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NATIONAL COLLECTION OF FINE ARTS

AND ITS RENWICK GALLERY

SMITHSONIAN INSTITUTION

NCFA 8th and G Streets, N.W.
Open every day of the week 10:00 a.m. to 5:30 p.m.
Admission free

Renwick Pennsylvania Avenue at 17th Street, N.W.
Open every day of the week 10:00 a.m. to 5:30 p.m.
Admission free

AUGUST 1975 CALENDAR

To See Is To Think

In the preface to his new book, "To See Is To Think: Looking at American Art," Dr. Joshua C. Taylor, Director of NCFA, writes: "A museum that displays works from the past as well as from the present is not a graveyard of remembered feelings but a source for new experience, a means by which each visitor can expand his own private environment and savor those qualities of perception and thought he might otherwise have missed. To walk through galleries or even to thumb through the illustrated pages of a book on art is to meet with a series of distinct happenings, each one of which marks the fresh union of the eye and the mind." As a supplement to the book, which is illustrated with works from the NCFA collections, 36 color slides are also available. They include Benjamin West's "Self Portrait," Thomas Moran's "The Grand Canyon of the Yellowstone," Winslow Homer's "High Cliff, Coast of Maine," Albert Pinkham Ryder's "Moonlight," Isamu Noguchi's "Grey Sun" and Willem de Kooning's "Woman VIII."

The First Lady at the Renwick

We're honored that Mrs. Ford visited the Renwick twice within a

Personality

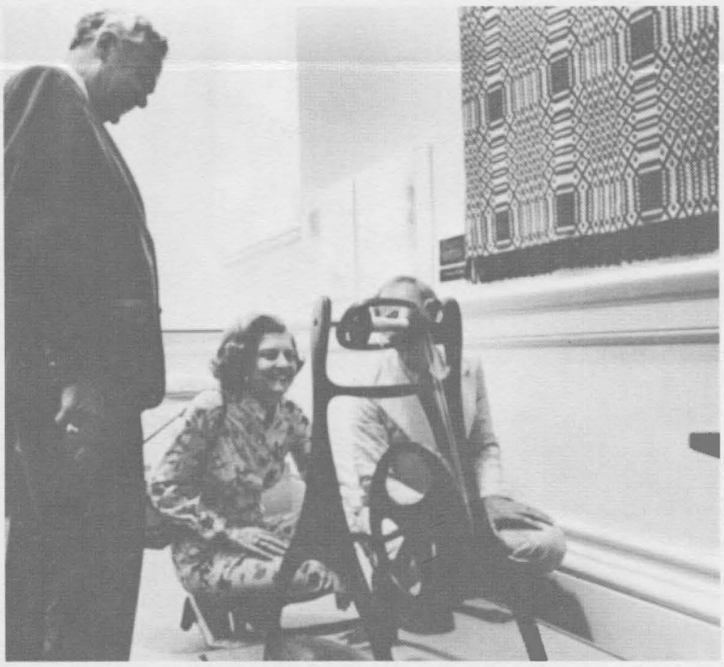
GERALD R. FORD LIBRARY

Katherine Eirk, who trained as an intern with us several years ago, returned "home" this June as the paper conservator on our staff. She documents and photographs the works, advises on their preservation and storage, checks their condition before they are sent on loan, and provides what she calls the "proper care and feeding of works on paper." She drycleans with powdered or block erasers, patches, backs, hinges, bleaches, neutralizes, and waterwashes by either immersion or floating. "Basically," she explains, "you float a watercolor and immerse a print." She may use infrared or ultraviolet light to discover details invisible to the naked eye and, if a work is torn, she places it on a light box while joining the fibers with a bit of paste. To hold the fibers, she adds patches of Japanese tissue to the back and, if the piece is still weak, backs the work entirely with tissue.

Raised in the coal mining area of Madisonville, Kentucky—a county seat of 18,000 which, ironically, has a new paper mill

The First Lady at the Renwick

We're honored that Mrs. Ford visited the Renwick twice within a month, the first time on an unannounced Saturday visit with Janet Ford, the President's sister-in-law, and Mrs. Elizabeth Norblad, Susan Ford's godmother. The women had been out for luncheon and, returning to the White House, Mrs. Ford spontaneously suggested stopping in to see the exhibitions. On her second visit, escorted by NCFA Director Dr. Joshua C. Taylor and Renwick Director Lloyd Herman, she previewed the "Craft Multiples" show. Although scheduled for a 30-minute tour, she stayed a full hour, asking interested and well-informed questions. She was impressed with the variety of crafts and commented that the dropleaf table not only would be particularly good for an apartment but could serve as a desk, suggested brass rather than chrome fixtures for the wood bathtub, admired the canoe although she was more familiar with canvas-covered ones, and said that, as a housewife, she could recognize the importance of the cutting board with its scoop. When she expressed puzzlement at the inclusion of three pillows in the exhibition, Dr. Taylor explained that woven yardage is difficult to show effectively and thus craftsmen weave pillows to demonstrate their creative talent. It was an unhurried and pleasant visit and we hope she will return soon because, as she says, "We're neighbors."



OFFICIAL WHITE HOUSE PHOTOGRAPHS

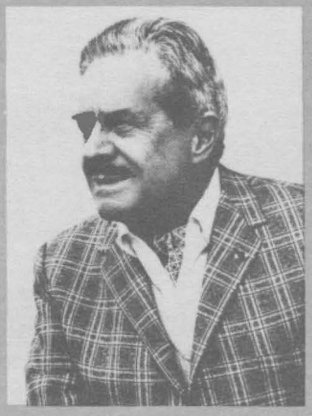
to the back and, if the piece is still weak, backs the work entirely with tissue.

Raised in the coal mining area of Madisonville, Kentucky—a county seat of 18,000 which, ironically, has a new paper mill—she majored in art history and fine arts at the University of Kentucky. It was as a student there that she decided on conservation as a career. "I realized I had no creative artistic talent," she says ruefully, "and what was I going to do when I 'grew up'? A friend who thought I was good with my hands suggested that I be a conservator—although I didn't know what that was. His explanation was that you go with an archeologist and put dinosaur bones in plastic."

Job-hunting just before her graduation in 1966, she wrote to the Smithsonian and a kindly curator answered her in a two-page letter explaining that she was too late for summer internships. He suggested, however, that she come to Washington to find a job to keep body and soul together until an appropriate opening became available. She began as a clerical worker at Woodward and Lothrop, having discovered that "people in Washington with college degrees are worth exactly nothing." A year later, she had to choose between accepting a promotion to assistant buyer of designer dresses or selling postcards at the National Gallery. She opted for fashion but then decided to study for her M.A. at George Washington University, where she majored in museology. A class visit to our conservation lab pinpointed her future plans. "This," she remembers thinking, "is where I want to spend my life." Applying for an unpaid internship, she spent the next year working with conservator Charles Olin, and wrote her thesis on the removal of spots and stains from paper. It was not until 1970, when she joined the Conservation Analytical Laboratory at the Smithsonian's Museum of History and Technology, that she was paid for working in her field. Last year, she took a leave to teach graduate students paper conservation at the State University of New York, College at Oneonta, in Cooperstown and, this spring, taught three one-week consultancies at Oberlin College in Ohio where she has been invited to return.

Rather than pay rent for the kind of apartment she wanted, and because she considers Washington "a human-sized city with a sense of space and openness," she bought a house in Bethesda, Maryland two years ago. "I'd like a wife to take care of the inside so I could work outside," she says with a woman's lib laugh, "and someone to fix my dinner." An enthusiastic horsewoman for 27 of her 31 years, she still takes lessons and boards her horse at a Potomac, Maryland farm. "I'd keep my horse at my house if I could," she says, "because now he costs more to keep than I do."

NCFA | RENWICK | AUGUST



Among the objects included in the Renwick exhibition honoring the industrial design accomplishments of Raymond Loewy (center) are Rosenthal china and the logo for Discover America.

FRI 1 *EXHIBITION*

The Designs of Raymond Loewy Recognized as a pioneer of the industrial design profession, Loewy began his career in 1929 when he re-designed the Gestetner duplicating machine and, since then, his commissions include automobiles, product packaging, airplanes, locomotives, corporation logotypes, the first orbiting space station, vacuum cleaners, ferryboats, dinnerware and luxury buses. In his foreword to the exhibition catalog, Dr. Joshua C. Taylor, Director of NCFA, writes: "Much in this exhibition will seem astonishingly familiar to the American viewer, and it may come as a surprise that so much with which we have been surrounded for the past 40 years and more has been the product of one man's vision. . . . His simple, unambiguous designs that substituted rolling surfaces for finite bulk gave a new pleasure to touch and sight at a time when beauty and technology had yet to become good friends." The 136 photographs, drawings, models and objects represent 81 projects of Loewy and his associates. Models include Air Force One and Northeast Airlines' Yellowbird; among the objects are a 1935 Coldspot refrigerator, a 1966 Barcalounger, a 1973 Skylab flight suit, and a 1975 Avanti II—the design first introduced in 1962. Lloyd E. Herman, Director of the Renwick, directed the exhibition, which was coordinated by Lois Frieman Brand. An illustrated catalog will be available. *Through November 16. At Renwick.*

FRI 1 *ILLUSTRATED LECTURE*

In conjunction with the opening of the exhibition of his work, Raymond Loewy will give a 45-minute lecture on "Changing World Conditions and the Role of Industrial Design." As a 15-year-old in France—he became an American citizen in 1938—Loewy not only designed a model airplane but patented it, founded a corporation to make it and hired a salesman to market it. Today, he commutes from his homes in Palm Springs and France to his offices in New York, Paris and London and, at 81, is a very forward-looking man. In addition to working on the Skylab project from 1967 to 1973, he is designing cars, hydrofoils, wristwatches, tractors and motorcycles for the Russians. Under a new five-year contract, he will take on a broad range of design activities for them—including product planning, packaging, graphics, hotels and shopping centers. Admission free. *At 8 p.m., Grand Salon, Renwick Gallery.*

THU 7 *CREATIVE SCREEN*

This color film demonstrates Raymond Loewy's design contributions to America's space program.

Space Station I—Skylab 28 minutes. As habitability consultant

24th National Exhibition of Prints Co-sponsored by NCFA and the Library of Congress, this biennial show is the result of a juried competition, with the 57 selections made by one curator and two printmakers. In addition, each artist-juror—Nathan Olivera of Stanford, California and Clare Romano of Englewood, New Jersey—is represented by one example of his work. The exhibition is a mixture of figurative and fantasy works, and among the artists included are: Harold Altman of Lemont, Pennsylvania; Carolyn Autry of Toledo, Ohio; Wesley Chamberlin of Sausalito, California; Michael Mazur of Cambridge, Massachusetts; Peter Milton of Francestown, New Hampshire; Frances Julia Myers of Hollandale, Wisconsin, and Gabor Peterdi of Rowayton, Connecticut. A free small catalog, produced by the Library of Congress, is available. *Through September 7. At NCFA.*

Contemporary Stage Design—U.S.A. The first comprehensive exhibition of American scene and costume design ever assembled in the United States is at NCFA prior to its representing the United States in the Third Prague Quadrennial, a worldwide scene design exhibition, in January 1976. It includes 12 three-dimensional set models and 147 paintings, sketches, renderings and collages of set and costume designs by 53 professional and student designers across the country. Encompassing designs for opera, ballet, musicals and drama, it includes productions on Broadway, Off Broadway, and in regional, experimental and university theatres. The show was organized by the International Theatre Institute of the U.S., Inc., a service organization for theatre professionals. An illustrated catalog is available. *Through September 7. At NCFA.*

Art for Architecture: Washington, D.C. 1895-1925 Murals commissioned for the capital were the result of a larger mural movement in the United States from 1876 until 1925, exemplifying the then-popular concept that the arts of architecture, painting, and sculpture should be unified. The exhibition comprises approximately 70 drawings and photographs—in both black-and-white and color—of Washington mural paintings which are familiar but are either unnoticed, destroyed, or seldom on public view. In addition, there is an eight-foot painting by Edwin Blashfield which is a reduced study of one-quarter of the circular mural he painted around the collar of the Library of Congress dome. The other buildings whose murals are featured are the Larz Anderson House (Society of the Cincinnati), the Capitol, the old Evening Star, Georgetown University, the Lincoln Memorial, and St. Matthew's Cathedral. A free checklist is available. *Through October 19. At NCFA.*

A Modern Consciousness: D. J. De Pree and Florence Knoll

THU 7 *CREATIVE SCREEN*

This color film demonstrates Raymond Loewy's design contributions to America's space program.

Space Station I—Skylab 28 minutes. As habitability consultant to the National Aeronautics and Space Administration, Loewy recommended and designed the private living, dining, relaxation and hygiene centers for the astronauts who spent 84 days in man's first home in space. His purpose was to provide congeniality and relief from the psychological stresses of life "out of the world" and to sustain the crew's morale. His designs include the space suit, tools and eating utensils, and this NASA film provides spectacular views of a comet, stars and the earth as seen from the Skylab porthole. *Complete showings at 11:15, 12 noon, and 12:45 p.m. Free. Grand Salon, Renwick Gallery.*

THU 21 *CREATIVE SCREEN*

This trio of films is shown in conjunction with the exhibition "Craft Multiples" which is on view at the Renwick through February 16.

Cabinetmaking 10 minutes. A re-created day in the life of an 18th century Williamsburg cabinetmaker demonstrates the skills of his craft and the fine points of furniture design.

Yankee Craftsman 18-minutes. George Willis, a contemporary New England cabinetmaker, discusses his personal artistic satisfaction, and contrasts the advantages of his methods with those of mass production.

The Music Rack 20 minutes. A music rack by artist-craftsman Wendell Castle is included in the "Craft Multiples" exhibition and, in this film, Castle demonstrates his widely-recognized individual method of lamination. He describes his unique method step-by-step—from the initial sketches to choosing the proper woods to final finishing—and explains that he considers his furniture completed only when the aesthetic and practical aspects are brought into perfect balance.

Complete showings at 11 a.m., 12 noon and 1 p.m. Free. Grand Salon, Renwick Gallery.

THU 28 *ILLUSTRATED LECTURE/CONCERT*

A hammer dulcimer with folding stand is included in the "Craft Multiples" exhibition and its craftsman, Sam Rizzetta of Barboursville, Virginia, will give a slide lecture on the making of this instrument of ancient derivation. A master of woodworking techniques, Rizzetta makes his own mosaic inlay, and his fragile hammers are detailed with light wood laminations. A musician as well as a craftsman, he will play a selection of traditional jigs, reels, hornpipes and waltzes. A practicing craftsman for 15 years, Rizzetta says he is "merely pursuing the kinds of creative expression I have loved best since childhood. For the present, these come together in the most pleasing proportions in designing, crafting and playing stringed instruments." Admission free. *At 8 p.m., Grand Salon, Renwick Gallery.*

Continuing Exhibitions

Academy: The Academic Tradition in American Art. Commemorating the 150th anniversary of the National Academy of Design, this exhibition features 180 works by 124 artists. With the exception of several drawings, all of the works are by Academy members or associates born before 1900. In addition to the Academy's best-known artists, the exhibition also deliberately includes those who were equally active but who are not as well-known today. Among the artists are Robert Brackman, Thomas Cole, Thomas Eakins, Robert Henri, Daniel Huntington, Leon Kroll, Frederick MacMonnies, Samuel F. B. Morse, William Page, Augustus Saint-Gaudens, Maurice Sterne, Abbott Thayer, and Worthington Whittredge. An introductory section features drawings of casts and nudes, emphasizing the importance of the human figure as the chief instrument of artistic expression. Three chronological groupings of paintings and sculpture follow—works from 1825 to 1870, 1870 to 1917, and 1917 to the 1960s. An illustrated catalog is available. *Through September 1. At NCFA.*

Cincinnati), the Capitol, the old Evening Star, Georgetown University, the Lincoln Memorial, and St. Matthew's Cathedral. A free checklist is available. *Through October 19. At NCFA.*

A Modern Consciousness: D. J. De Pree and Florence Knoll This exhibition honors two individuals who strongly influenced 20th-century American furniture design. D. J. De Pree—who in 1923 took over the management of Herman Miller, one of many companies then producing traditional furniture—hired in 1931 an untested designer, Gilbert Rohde, whose innovative ideas made the Miller name synonymous for many with the new taste in modern furniture and furniture systems. Architect Florence Knoll, shortly after World War II, assembled an international roster of designers, architects, and sculptors to create new furniture forms of classical importance for Knoll Associates. Today, museum design collections display furniture created for these firms by such designers as Charles Eames, Eero Saarinen, George Nelson, and Harry Bertoia. The exhibition includes 47 pieces of furniture or furniture systems; an illustrated catalog is available. *Through November 9. At Renwick.*

Craft Multiples Both traditional and contemporary designs are featured in this exhibition of 133 useful objects of metal, clay, glass, fiber, wood and other materials made by 126 craftsmen in 36 states and the District of Columbia. Chosen by national competition, the show represents the best of American production crafts—those made in at least ten of the same design. Among the objects selected are handcarved cattle bone crochet hooks, hand puppets, a Revere lantern made of sheet brass, jewelry, a glass and plexiglass table, salt dough Christmas ornaments, a spinning wheel, ceramic teacups, and woven baskets. Because of space limitations, eleven objects—including an Amish buggy, and a free balloon envelope and carriage—are represented by large color photographs. Of the 126 craftsmen, the majority in their mid-20s and 30s, almost half earn their living from their handcraft production, and over fifty percent live in rural areas. *Through February 16. At Renwick.*

Man Made Mobile: The Western Saddle Saddles which once offered mobility to American settlers today offer beauty and variety to the design-conscious eye. This exhibition includes 16 examples, mostly from the 19th century, and two informative slide presentations. *Through February 25, 1976. At Renwick.*

Boxes and Bowls: Decorated Containers by 19th-Century Haida, Tlingit, Bella Bella, and Tsimshian Indian Artists Second in a series of Renwick exhibitions of significant creative works by Indians of North America. Catalog available. *Through February 29, 1976. At Renwick.*

Thomas Eakins' "An Arcadian," from the "Academy: The Academic Tradition in American Art" exhibition at NCFA.

RENWICK GALLERY
Smithsonian Institution
Washington, D.C. 20650

CRAFT MULTIPLES

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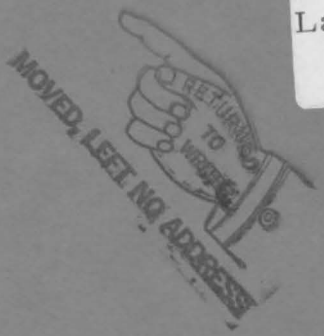

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CRAFT MULTIPLES

CRAFT MULTIPLES

The Renwick Gallery, the department for American crafts and design of the Smithsonian Institution's National Collection of Fine Arts, invites entries for its national open competition for production craftsmen in the United States—those contemporary craftsmen with high creative and technical standards producing multiple copies of well-designed and well-executed handcrafted objects intended for use and enjoyment in everyday life.

After a seven-month showing at the Renwick Gallery, from July 4, 1975, through February 16, 1976, the exhibition will tour for three years to small museums, art centers, and exhibiting libraries in those areas of the United States where first-rate craft exhibitions are seldom available.

TO QUALIFY as a craft multiple, an object must be currently produced in an edition of at least ten. If chosen for CRAFT MULTIPLES, one from the edition will be purchased for the exhibition. The remaining nine of the edition must be guaranteed by the craftsman to be available for sale during the seven-month showing at the Renwick Gallery and the subsequent three-year national tour—either until the entire edition is sold or throughout the tour.

ONE-OF-A-KIND ART OBJECTS ARE NOT SOUGHT FOR CRAFT MULTIPLES.

DESIGNS MAY BE CONTEMPORARY OR TRADITIONAL. Any necessary tools or processes may be used and an object may be produced through the efforts of more than one person; however, objects entered in the competition must be produced principally by hand rather than by assembly-line techniques. *The judgment and hand of each craftsman must have a major effect on the product if it is to be considered a handcraft.*

THERE ARE NO LIMITATIONS ON CRAFT MEDIUM, but each object must be classified according to the principal material used in its formation: fiber, clay, metal, glass, wood, or other.

THERE IS NO ENTRY FEE.

ENTRIES are limited to three works submitted by an individual or group. Sets, or other entries of several parts, will be considered as one entry. To be eligible, entries must be postmarked no later than midnight, January 31, 1975.

A JURY of three representing contemporary and traditional viewpoints will select objects for final judging.

JUDGING WILL BE BY SLIDES. Between 50 and 100 works will be selected from 35mm color slides in 2″ x 2″ cardboard mounts only. Each entry may be represented by no more than three color slides, which should show:

(1) the entire object photographed against a plain background.

(2) a side or back view of three-dimensional objects.

(3) a significant detail.

Two-dimensional entries may be shown by two or three slides including:

(1) a view of the entire object.

(2) one or two views of details.

Accepted work that differs markedly from the slide entry will be disqualified.

MARK EACH SLIDE with:

(1) the word "TOP," indicating the top of the photographed object as seen in the cardboard mount.

(2) entrant's last name and first initial.

(3) an entry number—1, 2, or 3—that corresponds with the entry number of each object listed on the entry form.

RETURN OF SLIDES must be expressly requested; otherwise, permission to retain all slides for a permanent record of production crafts in the United States is assumed. The Renwick Gallery shall have the right to use or reproduce slides of accepted work or to make new photographs of accepted objects for use in the exhibition catalog or for educational and publicity purposes.

SIZE will be limited to objects that can be shipped in crates with outside dimensions measuring 26″ x 26″ x 46″. Consideration will be given to larger objects, which, if chosen for CRAFT MULTIPLES, may be exhibited photographically.

INSURANCE AND SHIPPING COSTS on objects requested for final judging will be assumed by the Renwick Gallery. Retail price will be used for insurance evaluation. Instructions for shipping or hand-delivery of objects and for insurance will be sent together with notification of acceptance.

SALES. Prospective purchasers will be given the craftsman's address for direct sales unless another agent is specified. The Renwick Gallery requests no commission.

SCHEDULE

January 31, 1975	—last date for mailing slides and entry forms to the Renwick Gallery
February 6, 1975	—slide judging
February 15, 1975	—notifications of acceptance and nonacceptance mailed.
March 3-7, 1975	—receipt of shipped or hand-delivered objects at the Renwick Gallery
March 10, 1975	—final judging; return of objects not purchased for CRAFT MULTIPLES.
July 4, 1975 through February 16, 1976	—exhibition at the Renwick Gallery.
March 20, 1976 through April 1, 1979	—national tour dates.

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency.

GPO 882-376

MAIL SLIDES WITH COMPLETED ENTRY FORMS TO:
CRAFT MULTIPLES, Renwick Gallery, Smithsonian Institution, Washington, D.C. 20560.

GPO 882-376

MAIL SLIDES WITH COMPLETED ENTRY FORMS TO:
CRAFT MULTIPLES, Renwick Gallery, Smithsonian Institution, Washington, D.C. 20560.

Complete all UNSHADED areas of Entry Form. SHADED AREAS FOR RENWICK GALLERY USE ONLY. Please turn to reverse side of Entry Form and fill in both return addresses. PLEASE PRINT CAREFULLY.

ENTRY FORM

CRAFT MULTIPLES
RENWICK GALLERY
Smithsonian Institution
Washington, D.C. 20560
Telephone: (202) 381-5811

NAME: _____
last first

ADDRESS: _____
number street city state zip

PHONE: _____
home
_____
business

SLIDES: Received | Returned

The submission of slides and completed entry forms to the Renwick Gallery constitutes an agreement to all conditions set forth in exhibition prospectus.

SIGNATURE _____

ENTRY NUMBER	OBJECT	MATERIAL	TECHNIQUE	height	width	depth	WEIGHT	RETAIL PRICE
1								
2								
3								

PRELIMINARY JUDGING:

FINAL JUDGING:

		CAROUSEL LOCATION	ACC'D	NOT ACC'D	RECEIVED: DATE & CONDITION	PURCHASED	RETURNED
1	a b c						
2	a b c						
3	a b c						

RECEIPT

CRAFT MULTIPLES
RENWICK GALLERY
Smithsonian Institution

Your entry has been received at the Renwick Gallery in the condition noted. After final judging on March 10, 1975, you will be notified whether your entry will be purchased for CRAFT MULTIPLES or returned to you.

ENTRY NUMBER	OBJECT	RECEIVED: DATE & CONDITION
1		
2		
3		

NOTIFICATION

CRAFT MULTIPLES
RENWICK GALLERY
Smithsonian Institution

Initial decisions on slide entries were made at the slide judging on February 6, 1975. Your work is/is not requested for final judging as indicated below.

ENTRY NUMBER	OBJECT	ACC'D	NOT ACC'D
1			
2			
3			

RENWICK GALLERY
Smithsonian Institution
Washington, D.C. 20650

CRAFT MULTIPLES

POSTAGE AND FEES PAID
SMITHSONIAN INSTITUTION

name

street

city, state, zip

RENWICK GALLERY
Smithsonian Institution
Washington, D.C. 20650

CRAFT MULTIPLES

POSTAGE AND FEES PAID
SMITHSONIAN INSTITUTION

name

street

city, state, zip

September 23, 1975

Dear Marge:

Many thanks for sending me copies of the "Craft Multiples" catalog. It's beautifully put together and I know Mrs. Ford will enjoy seeing it.

The exhibit was excellent. In fact, I went back to see it again.

Cordially,

Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford

Ms. Margery Byers
Chief, Office of Public Affairs
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Enclosure in July 2 event file - Press Office

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CRAFT MULTIPLES

CRAFT MULTIPLES

PUBLISHED FOR THE RENWICK GALLERY OF THE NATIONAL COLLECTION OF FINE ARTS BY THE SMITHSONIAN INSTITUTION PRESS, CITY OF WASHINGTON 1975

THIS EXHIBITION WAS ORGANIZED WITH THE AID OF A GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS IN WASHINGTON, D.C., A FEDERAL AGENCY

My teachers are my neighbors
and their lesson is honesty.
They have shown me great warmth and friendliness,
but they have shown my work no mercy.

If my work is to interest them it must look right,
feel right, wear right, work right, and cost right!
I value their influence.

MARY JO HORNING, Omaha, Nebraska

Woven Doll, cat. no. 36

C R A F T M U L T I P L E S

PRICE LIST of objects in the CRAFT MULTIPLES exhibition, arranged by media and catalog numbers

Retail prices shown were established by the individual craftsmen on or before January 31, 1975, the closing date for submittal of entries to the exhibition. In some instances, prices may have changed. For current price and order information, write directly to the craftsman whose work interests you. The mailing address for each craftsman is included in this list.

The Renwick Gallery receives no commission on sales and makes no attempt to evaluate the fairness of the prices set by the craftsmen. Nor does it assume responsibility for variations natural to any object of handcraft.

Purchasers should be prepared to pay any shipping and handling costs.

1 - MORTAR AND PESTLE - $35.00
Tim Ballingham
Route #2 913/457-3617
Westmoreland, Kansas 66549 913/532-6605

2 - "PHASES OF THE MOON" PLATE SET (8) - $100.00
Audrey Bethel
5514 Howe Street
Pittsburgh, Pennsylvania 15232 412/683-1904

3 - EGG SEPARATOR - $5.00
Charles F. Chamberlain
2307 East Third Street 919/758-6563
Greenville, North Carolina 27834 919/758-3031

4 - SET OF THREE GOBLETS - $12.00
Philip Childers
Route #2, Box 204
Weaverville, North Carolina 28787 704/645-6602

5 - CASSEROLE - $30.00
Harriet Cohen
R.R. #2
Amherst, Massachusetts 01002 413/256-8691

6 - COVERED JAR - $15.00
Steve Frederick
P.O. Box 252 319/626-6355
North Liberty, Iowa 52317 319/626-6169

7 - COVERED JAR - $30.00
Stephen Jepson
Box 437
Geneva, Florida 32732 305/349-5587

8 - SET OF THREE MIXING BOWLS - $30.00
Joel Knanishu
P.O. Box 255
Livingston, Tennessee 38570 615/823-5106

9 - BUTTERFLY BOX - $50.00
Tyrone Larson
Route #3, Box 80
Bakersville, North Carolina 28705 704/688-3104

10 - SERVING PLATTER - $60.00
Joseph Mannino
Responding Earth Pottery
7793 Hasbrook Avenue
Philadelphia, Pennsylvania 19111 205/342-5368

11 - COVERED DISH - $16.00
Robert Markle
223 West Ninth Street
Whitefish, Montana 59937 406/862-4738

12 - COIL EARTH PLANTER - $90.00
Roberta Marks
1000 Avenue Lugo
Coral Gables, Florida 33156 305/666-7292

13 - BOWL - $18.00
Irmgard Mezey
151 Bayberry Road
New Canaan, Connecticut 06840 203/966-5268

14 - TEAPOT - $24.00
Ragnar Neass
North River Pottery
107 Hall Street
Brooklyn, New York 11205 212/636-8608

15 - "MARTHA'S FLOWERS" PITCHER - $35.00
Nancy Patterson
Iron Mountain Stoneware, Inc. 615/727-3221
Laurel Bloomery, Tennessee 37680 703/475-3682

16 - PITCHER WITH FOUR TUMBLERS - $38.00
James Pringle
Route #1, Box 181 919/563-6952
Chapel Hill, North Carolina 27514 919/967-1877

17 - COVERED JAR - $48.00
Jeff Procter
2215 Doaks Ferry Road, N.W.
Salem, Oregon 97304 503/581-0844

18 - COVERED JAR WITH SPOON - $22.00
Lee & Carol Rosenbloom
Rosenbloom Pottery
Route #2, Box 528
Knightdale, North Carolina 27545 919/266-3766

19 - TEAPOT - $35.00
Harriet Spleth
East Valley Pottery — 607/587-8494
Alfred Station, New York 14803 — 607/587-8350

20 - CASSEROLE - $15.00
Donald Sprague
2226 S. E. Ash — 503/222-5075
Portland, Oregon 97214 — 503/233-6983

21 - LIDDED CONTAINER - $45.00
Ann Stannard
The Pottery
Gate Hill Road
Stony Point, New York 10980 — 914/947-1671

22 - STONEWARE PITCHER - $30.00
Jack Troy
Mounted Route — 814/643-2130
Huntingdon, Pennsylvania 16652 — 814/643-3554

23 - SET OF FIVE TEA CUPS - $150.00
Leif Wicklund
27 East 21st Street — 212/477-1334
New York, New York 10010 — 212/674-2060

24 - TEAPOT AND FOUR CUPS - $85.00
William Wilhelmi
1129 Ocean Drive — 512/883-0513
Corpus Christi, Texas 78404 — 512/882-7929

25 - REDWARE PLATES - $5.00 each
Roger Zellner
139 East Hubler Road — 814/944-4547
State College, Pennsylvania 16801 — 814/466-6582

26 - BICENTENNIAL DOLL - $19.76
Susan Adamson
Route #6, Box 6340
Bainbridge, Island, Washington 98110 — 206/842-5133

27 - COVERLET - $125.00
Anda Bijhouwer
Parker Head Road
Phippsburg Center, Maine 04562 — 207/389-2033

28 - THREE HAND PUPPETS - $18.00 each
Stephen Blumrich
Route #1, Box 25A
Halsey, Oregon 97348 — 503/466-5991

29 - FLOOR PAD - $150.00
Ronnine Bohannan
306 29th Street — 303/444-4073
Boulder, Colorado 80303 — 303/494-3223

30 - "PORKYPINE" BASKET - $50.00
Edith Bondie
Route #1, Box 207
Hubbard Lake, Michigan 49747 517/727-2377

31 - RUG - $415.00
Jane Busse
7545 Fourwinds Drive
Cincinnati, Ohio 45242 513/793-2049

32 - "BANANAMAN IN SWITZERLAND" PILLOWBOOK - $150.00
Frances Butler
Goodstuffs
6221 Hollis Street 415/655-9916
Emeryville, California 94608 415/845-8097

33 - FLOOR PILLOW - $45.00
Janet S. Daniel
3028 Chadbourne Road
Shaker Heights, Ohio 44120 216/921-2015

34 - "MISS HAVISHAM" SCRAP DOLL - $125.00
Timothy Evans
2518 Eye Street, N.W.
Washington, D.C. 20037 202/337-1608

35 - ANGEL PILLOW - $96.00
Elizabeth Gurrier
71 Main Street
Hollis, New Hampshire 03049

36 - WOVEN DOLL - $35.00
Mary Jo Horning
10710 Calhoun Road
Omaha, Nebraska 68112 402/455-6563

37 - WASTE BASKET - $50.00
Marian John
P.O. Box 485 318/584-2978
Elton, Louisiana 70532 318/584-2242

38 - DRESS - $200.00
Carol & Duffy King
5587 Cornwall Avenue
Riverside, California 92506 714/683-8272

39 - MARBLE CANYON COLLECTION: BLOUSE - $140.00
40 - MARBLE CANYON COLLECTION: TUNIC - $84.00
41 - MARBLE CANYON COLLECTION: TROUSERS - $100.00
42 - MARBLE CANYON COLLECTION: CAPE (Unlined) - $230.00
43 - MARBLE CANYON COLLECTION: PONCHO - $100.00
44 - MARBLE CANYON COLLECTION: SKIRT - $100.00
Connie La Lena
Sunflower
2851 Road B½
Grand Junction, Colorado 81501 303/242-3883

45 - "TRICERATOPS" PILLOW - $30.00
Michelle Lipson
11706 Orebaugh Avenue — 301/649-3509
Wheaton, Maryland 20902 — 301/234-8006

46 - DRAGON KITE - $125.00
Heloise Lochman
1454 Tenth Avenue
San Francisco, California 94122 — 415/564-4759

47 - GOAT TOY - $180.00
Kari Lønning
Station Road, R.D. #1
Brookfield, Connecticut 06804 — 203/775-4382

48 - "MORNING LIGHT" QUILT - $400.00
D. Marie Lyman
1307 S. W. Broadway, #22
Portland, Oregon 97201 — 503/223-9270

49 - HAMMOCK - $150.00
Anne Pixley
922 Tremont
Duxbury, Massachusetts 02332 — 617/934-5149

50 - PLACEMAT AND NAPKIN SET - $23.00
Quicksand Craft Center
Vest, Kentucky 41772 — 606/785-5230

51 - BEDSPREAD - $650.00
Dot Replinger
4 Burnett Circle
Urbana, Illinois 61801 — 217/344-6370

52 - PILLOW FORM - $150.00
Carol Schwartzott
623 Buffalo Avenue
Niagara Falls, New York 14303 — 716/285-8392

53 - PILLOW - $18.00
Kerstin Schweizer
10706 South East 225th Place
Kent, Washington 98031 — 206/852-5584

54 - ROUND HEARTH BROOM - $4.50
Jens L. Wennberg
Midline Road, R.D. #2
Freeville, New York 13068 — 607/539-7733

55 - NANTUCKET LIGHTSHIP SHOPPING BASKET - $220.00
Paul F. Whitten
Franklyn Street
Nantucket, Massachusetts 02554 — 617/228-2480

56 - SET OF TWO BEER MUGS - $48.00
William Bernstein
Route #5, Box #73AA
Burnsville, North Carolina 28714 704/675-4854

57 - DECANTER - $45.00
Thomas Greenleaf
215 Barker Road
Pittsfield, Massachusetts 01201 413/447-7031

58 - NEW JERSEY GOBLETS - $18.00 each
Charles Lutner
Box 331
Fromberg, Montana 59029 406/668-7457

59 - MECHANICAL GLASS GRAPHIC - $375.00
Richard Millard
111 East 26th Street
New York, New York 10010 212/675-0400

60 - TWO CANDELABRA - $40.00 each
Eva Schonfield
2412 Briarwood Road
Baltimore, Maryland 21209 301/664-2577

61 - CANDLE HOLDER - $10.00
Drew H. Smith
1031 South Broadway
Akron, Ohio 44311 216/434-9095

62 - COMPOTE - $45.00
Roger Vines
2604 North East 5th Place
Renton, Washington 98055 206/228-5838

63 - "CONSTRUCTION II" BROOCH - $125.00
Deborah Aguado
325 Central Park West
New York, New York 10025 212/865-7596

64 - SALT AND PEPPER SHAKERS - $150.00
Joel Bagnal
79 Athelstane Road 671/964-7229
Newton Centre, Massachusetts 02159 617/353-2022

65 - RING WITH THREE CULTURED PEARLS - $375.00
George Brooks
Studio K
1470 East Valley Road 805/969-2310
Santa Barbara, California 93108 805/963-3127

66 - SET OF SIX BUTTONS - $60.00
Cashion Callaway
Box 32
Silver City, Nevada 89428 702/784-6814

45 - "TRICERATOPS" PILLOW - $30.00
Michelle Lipson
11706 Orebaugh Avenue — 301/649-3509
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Akron, Ohio 44311 — 216/434-9095

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Roger Vines
2604 North East 5th Place
Renton, Washington 98055 — 206/228-5838

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Deborah Aguado
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New York, New York 10025 — 212/865-7596

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Joel Bagnal
79 Athelstane Road — 671/964-7229
Newton Centre, Massachusetts 02159 — 617/353-2022

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George Brooks
Studio K
1470 East Valley Road — 805/969-2310
Santa Barbara, California 93108 — 805/963-3127

66 - SET OF SIX BUTTONS - $60.00
Cashion Callaway
Box 32
Silver City, Nevada 89428 — 702/784-6814

67 - THREE EASTER EGG BOXES - $75.00 each
Michael Croft
1441 North Day Road — 602/884-2256
Tucson, Arizona 85715 — 602/885-7028

68 - NEW BEDFORD WHALER CHANDELIER - $95.00
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Harpers Ferry, West Virginia 25425 — 304/535-2218

69 - NECKLACE OF FOUR INTERCHANGEABLE NETSUKE BEADS - $295.00
Jaclyn Davidson
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Pittsburgh, Pennsylvania 15212 — 412/321-6050

70 - LETTER OPENER - $12.00
Frances Felten
100 Strong Terrace
Winsted, Connecticut 06098 — 203/379-4929

71 - BRONZE VESSEL - $400.00
Lee Ferber & Doug Hendrickson
Peola Craftsmen
1815 46th — 515/279-4225
Des Moines, Iowa 50310 — 515/276-8954

72 - FOOD CHOPPER - $50.00
Donald B. Francisco
143rd Street
Caledonia, Michigan 49316

73 - RING WITH TOURMALINE - $285.00
Susan Gorman
2104 Noel Drive
Champaign, Illinois 61820 — 217/356-9940

74 - PASTRY KNIFE - $300.00
Robert Griffith
P.O. Box 515 — 618/867-2539
De Soto, Illinois 62924 — 618/453-3778

75 - CANDELABRUM - $63.00
Richard Horosko-Manderbach
5603 Phinney Avenue N.
Seattle, Washington 98103 — 206/524-6574

76 - PERFUME CONTAINER - $75.00
Don M. Johnson
R.D. #3, Box #388
Oneonta, New York 13820 — 607/432-0187

77 - BRACELET - $75.00
Louis Brent Kington
R.R. #1 — 618/549-7926
Makanda, Illinois 62958 — 618/453-2571

78 - EAGLE KITCHEN POT RACK - $160.00
Bruce Le Page
Route #1
Verona, Wisconsin 53593 608/836-7952

79 - FOUR STICK PINS - $50.00 each
Susan S. Lloyd
7714-B Penrose Avenue
Elkins Park, Pennsylvania 19117 215/884-5196

80 - DAMASCUS KNIFE - $500.00
Daryl Meier
700 West Walnut 618/549-3234
Carbondale, Illinois 62901 618/453-3778

81 - NECKLACE WITH ANTLER TIPS - $750.00
Weldon Merchant
216 Main Street
Buda, Texas 78610

82 - "GEORGE WASHINGTON" BELT BUCKLE - $425.00
James I. Meyer
41 West Third Street 717/326-4874
Williamsport, Pennsylvania 17701 717/322-0624

83 - PAIR OF EARRINGS - $49.00
Jacqueline Ott
21 Olney Avenue
Lincoln, Rhode Island 02865 401/728-1066

84 - NECKLACE WITH BIGG'S CANYON JASPER - $850.00
Ronald Pearson
Old Ferry Road
Deer Isle, Maine 04627 207/348-2535

85 - RING WITH RUTILATED QUARTZ - $275.00
Carl Priolo
833 Alberta Avenue
Santa Barbara, California 93101

86 - SEWING SCISSORS - $200.00
Michael Riegel
Route #2, Box #100
Carterville, Illinois 62918 618/985-6890

87 - BELT BUCKLE - $22.00
Emily Bolster Sohier
51 Howellville Road
Berwyn, Pennsylvania 19312

88 - REVERE LANTERN - $60.00
Henry J. Spain
4008 Sherman Drive 919/788-6776
Winston-Salem, North Carolina 27107 919/724-9291

89 - STERLING PITCHER - $950.00
Douglas Steakley
P.O. Box 736
Carmel Valley, California 93924 408/659-3554

90 - NECKLACE - $110.00
Gerald M. Stinn
235 Union 805/937-7010
Orcutt, California 93454 805/937-2820

91 - TEA STRAINER - $75.00
Anita Wiedenhoeft
505 North Frances Street
Madison, Wisconsin 53703 608/257-8881

92 - FREE BALLOON ENVELOPE AND CARRIAGE - $10,395.00
The Balloon Works
Rhyne Aerodrome
R.F.D. #2
Statesville, North Carolina 28677 704/837-0503

93 - DINING TABLE - $3200.00
Jeffrey Bigelow
3407 M Street, N.W. 202/337-4462
Washington, D.C. 20007 202/337-0590

94 - SET OF TWO CROCHET HOOKS (Sizes E & F) - $50.00
Dennis Bosch
R.D. #4
Enosburg Falls, Vermont 05450 802/326-4553

95 - BUGGY - $1250.00
Levi Mast
L-M Buggy Shop
Arcola, Illinois 61910

96 - FORWARD SEAT SADDLE - $598.00
The Smith-Worthington Saddlery Company
Mr. Curtis C. Hanks, Sales Manager
287 Homestead Avenue
Hartford, Connecticut 06112 203/527-9117

97 - LEATHER PORTFOLIO - $75.00
Sven Stalman & Susan Reinhart-Stalman
Route #1, Box #280
Willow Wood, Ohio 45696

98 - ONE QUIRE ART WEIGHT PRINTING/DRAWING PAPER - $79.20 (24 sheets)
99 - TWELVE WATERMARKED NOTE PAPERS AND ENVELOPES - $6.00
Kathryn & Howard Clark
Twinrocker Handmade Paper
R.R. #2
Brookston, Indiana 47923 317/563-3210

100 - SET OF SIX CHRISTMAS ORNAMENTS - $15.00
Susan Weber
1212 Vitalia
Santa Fe, New Mexico 87501 505/983-1396

101 - BATH TUB - $675.00
Mark Baldwin
Morgan Bay Road
Surry, Maine 04684

102 - HARPSICHORD - $2640.00
Christopher F. Bannister
Bannister Harpsichords
Spur Route #518
Hopewell, New Jersey 08525 609/466-1530

103 - ROTATING BALL CABINET - $400.00
Timothy Barr
132 Silver Lake Road
R. F. D.
Brookline, New Hampshire 03033 603/465-7500

104 - PAIR OF MALLARD DUCK DECOYS - $150.00 each
Donald C. Briddell
77 East Main Street
Dallastown, Pennsylvania 17313 717/244-0742

105 - GATE-LEG TABLE - $250.00
Paul Buckley
132 Silver Lake Road
R. F. D. 603/465-7500
Brookline, New Hampshire 03033 603/673-7977

106 - DESK - $1750.00
Arthur Espenet Carpenter
Lower County Road 415/868-1542
Bolinas, California 94924 415/868-1497

107 - MUSIC STAND - $500.00
Wendell Castle
18 Maple Street
Scottsville, New York 14546 716/889-2378

108 - STORAGE DRAWERS AND MIRROR - $650.00
John Cederquist
3180 Chemin de Fer 714/556-4146
Costa Mesa, California 92626 714/633-5060

109 - FIRE ENGINE TOY - $25.00
Mark Davis
Sugar Camp, Route #2
Rhinelander, Wisconsin 54501 715/272-1249

110 - STOOL - $195.00
David Ebner
149 Fairview Avenue
Bayport, New York 11705 516/472-2231

111 - TEN COURSE RENAISSANCE LUTE - $1000.00
Lyn Elder
257-B Waller Street 415/863-9760
San Francisco, California 94102 415/626-7693

112 - SPINNING WHEEL - $450.00
Steven A. Foley
908 Bickner Street, S.W.
Lake Oswego, Oregon 97034 503/636-6583

113 - FLOOR CLOCK - $3250.00
John Gaughan
5223 San Fernando Road, W. 213/245-4412
Los Angeles, California 90039 213/467-0258

114 - ADIRONDACK GUIDE BOAT - $2000.00
Carl G. Hathaway
7 Algonquin Avenue 518/891-3961
Saranac Lake, New York 12983 518/891-1719

115 - MUSIC RACK - $450.00
Richard R. John
915 River Street
Santa Cruz, California 95060 408/426-1947

116 - SPRING CHAIR - $700.00
William C. Leete
431 East Ridge Street 906/228-8542
Marquette, Michigan 49855 906/227-3703

117 - LIBRARY LADDER - $450.00
Edward Livingston
Box 67
Bly, Oregon 97622 503/353-2256

118 - CUTTING BOARD AND SCOOP - $65.00
Emil Milan
R.D. #2, Box #51
Thompson, Pennsylvania 18465 717/727-2030

119 - WOOD AND LEATHER CHAIR - $350.00
Shinichi Miyazaki
32 Greene Street
New York, New York 10013 212/966-1408

120 - HAND MIRROR - $60.00
Kenneth Nelsen
704 South Mulberry
Maryville, Missouri 64468

121 - LAMINATED BIRCHWOOD BOWL - $100.00
Rude Osolnik
2320 CPO — 606/986-4440
Berea, Kentucky 40403 — 606/986-9413

122 - HAMMER DULCIMER AND FOLDING STAND - $600.00 (Dulcimer)
- $75.00 (Folding Stand)
Sam Rizzetta
Route #1, Box #362A
Barboursville, Virginia 22923 — 703/832-2335

123 - VIOLA DA GAMBA BOW - $400.00

124 - SCRAPER PLANE - $500.00
William Post Ross
Chamberlin Street
Greenville, New Hampshire 03048

125 - STOOL - $100.00
Christopher Sabin
159 Shelburne Road
Greenfield, Massachusetts 01301 — 413/774-2650

126 - ROLLING PIN - $25.00
Lee A. Schuette
P.O. Box #164 — 207/384-2434
Durham, New Hampshire 03824 — 603/862-1003

127 - SALAD BOWL WITH SERVERS - $45.00
Bob Stocksdale
2147 Oregon Street
Berkeley, California 94705 — 415/843-7954

128 - FRETLESS ELECTRIC BASS GUITAR - $1650.00
Rick Turner
Alembic
P.O. Box #568 — 707/795-9498
Cotati, California 94928 — 707/527-8897

129 - CONFERENCE TABLE - $800.00
Union Woodworks
Warren, Vermont 05674 — 802/496-2821

130 - BIRCHBARK CANOE - $850.00
Henri Vaillancourt
Mill Street
Greenville, New Hampshire 03048 — 603/878-2306

131 - FIVE-IN-ONE TRAIN TOY - $40.00
Philip J. Van Voorst
213 West First Street — 816/582-4838
Maryville, Missouri 64468 — 816/582-2145

132 - ARM CHAIR - $425.00
Robert C. Whitley
Laurel Road
Solebury, Pennsylvania 18963 215/297-8452

133 - BED FRAME AND CAPTAIN'S STOW - $500.00
Judd Williams
2826 Tenth Street 415/548-5104
Berkeley, California 94710 415/642-5450

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Smithsonian Institution, Washington, D.C.
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CONTENTS

Figure 1. Buggy. Levi Mast, Arcola, Illinois, catalog number 95.

CRAFT MULTIPLES

Readers of this publication and viewers of the exhibition it was written to accompany may puzzle over the diversity of objects chosen to represent production crafts today. What does a contemporary glass and plexiglass dining table have in common with a hand-built carriage made by Amish craftsmen from a design used in the last century and still used today? The answer is simple. They both show the matching of materials and hand skills to contemporary tastes and uses. The Amish buggy is as valid today to the religious sect that shuns modern "conveniences" as the transparent table is to those who furnish their homes in the most contemporary of styles. The craftsman's hand and his attention to detail are important to both pieces—one an object that has persisted in its traditional form and the other a purely contemporary, creative expression. This exhibition was organized to reaffirm the validity both of traditional design that continues to have an appeal today and of the new expressions, created for this moment, that may become part of a future heritage.

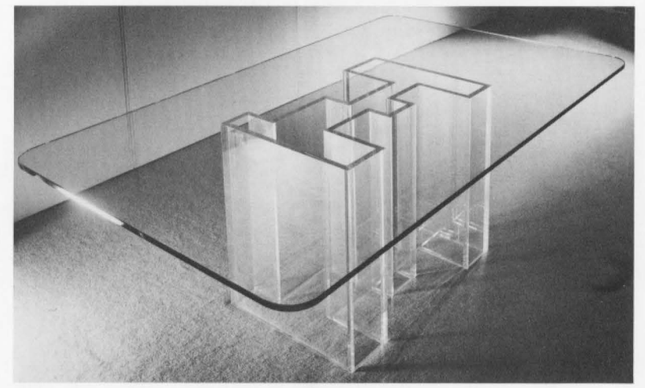


Figure 2. Dining Table. Jeffrey Bigelow, Washington, D.C., catalog number 93.

The idea for an exhibition of production objects by contemporary craftsmen came about during the period in which I served as vice-chairman of the Inter-Agency Crafts Committee—a loosely formed body of federal employees from several government agencies responsible for programs that benefit craftsmen. Among craftsmen receiving attention in federal programs are those who continue to make utilitarian objects, predominantly in rural areas outside of the mainstream of current trends in art. It seemed to me that it would be worthwhile to match the attention usually given to the artist-craftsman who makes unique objects by mounting an exhibition of well-designed and well-made craft works produced in multiples of at least ten. Just as the Windsor chair has survived changes in fashion, appealing to contemporary as well as traditional tastes, other surviving traditional designs might be evaluated on the same basis as that used for fresh new ones. Such designs have persisted because of their integrity. The approaching Bicentennial of the American Revolution gave strong impetus to the interest we directed toward craftsmen working today to produce

Figure 3. Arm Chair. Robert C. Whitley, Solebury, Pennsylvania, catalog number 132.

utilitarian wares of quality as their counterparts did in an earlier period in America.

Given an anonymous private gift to organize a national competition for production crafts, the Renwick Gallery applied for—and received—additional funding from the National Endowment for the Arts to send the resulting exhibition on a three-year national tour of towns of a size frequently bypassed by high-quality, nationally selected craft shows. Miriam Davidson Plotnicov, who had helped to develop two earlier Renwick Gallery exhibitions—*Woodenworks* and *Objects for Preparing Food*—coordinated the project. With the help of volunteers, Mrs. Plotnicov mailed out more than 25,000 entry forms for the competition, using every method imaginable to get word of the competition to craftsmen who might be somewhat isolated geographically or culturally. Each entrant was invited to submit up to three entries, each of which could be represented by as many as three slides showing different views. By the time the initial jury selection took place on February 6–9, 1975, some 14,800 slides had been received, grouped by volunteers according to the material used for the entry, and coded. They were then arranged in slide trays so that three views of each entry could be seen simultaneously by the jurors. Lois Moran, director of research and education for the American Crafts Council in New York City, and Hedy B. Landman, director of the Danforth Museum in Framingham, Massachusetts, served with me on the jury.

Although our intention was to select no more than 100 objects for the exhibition in order to keep it to a size manageable by small museums with limited space, the jury found that it was impossible to choose fewer than 146 slide entries. The objects chosen from the slides were then viewed at the Renwick Gallery to make certain that their quality matched their photographic appearance. The final selection was of 133 objects made by 126 craftsmen. Of these, eleven are represented only by photographs because of space limitations. It is unfortunate that 500 or so objects could not be shown; a selection of that number would have been much easier.

It is interesting to note the extraordinary diversity of craft techniques, working methods, life-styles, and finished products of production craftsmen today. Although their methods of production may vary, these methods have roots extending into the past. Some such craftsmen divide their work among several workers, reducing the costs of producing multiple objects by adopting production-line methods, even though a supervisory craftsman personally oversees all processes that he or she does not personally perform. Other craftsmen work alone, organizing their own step-by-step processes to duplicate a good design, even though the same amount of personal handwork may go into the fifth and sixth examples of a production design as went into the first. Today, as in former eras, the craftsman's customers may be either a wealthy patron seeking a silver pitcher in the day's contemporary style or a working man or woman seeking a beautiful turned-wood salad bowl or a functional, handmade casserole or teapot.

Because industrial production and such technological developments as pyroceramics and plastics have made a wide range of well-designed manufactured goods—goods formerly made by craftsmen—available for everyone, production crafts today have become important to consumers as a means of giving a personal touch to their somewhat standardized home environments. Consequently, many modern craftsmen turn away from simpler designs that compete directly with their manufactured counterparts to make products that offer genuine alternatives to mass-produced wares and achieve greater importance as creative products affordable to those who seek collectors' items of a new sort. The market for handforged steel sewing scissors priced at $200 would seem to be limited!

Figure 4. Sewing Scissors. Michael Riegel, Carterville, Illinois, catalog number 86.

As to the prices of the objects in this exhibition, the Renwick Gallery made no attempt to evaluate the fairness of those set by the craftsmen for their entries. Anyone with some understanding of the techniques and materials used in making these objects could begin to guess at the number of hours of work at a reasonable wage each object required, the high cost of some of the materials—such as precious metals—the relative rarity of some of the technical skills required, and the level of artisanship required to make the finished product. Prices are also higher for craft techniques in which all depends on the skill of a craftsman engaged in work that cannot be salvaged should anything go amiss. I hope that this exhibition and publication will show that the alternatives provided by craftsmen to present-day consumers are beautiful and functional. These attractive utilitarian objects made by modern production craftsmen should provoke each viewer to reflect on the importance of the individual creativity that they exemplify.

LLOYD E. HERMAN
Director, Renwick Gallery of
the National Collection of Fine Arts

PRODUCTION CRAFTSMEN TODAY

The terms "production crafts" and "production craftsman" are understood well enough by craftsmen, to judge from the thousands of letters and cards received at the Renwick Gallery requesting entry forms for the *Craft Multiples* competition. There was some uncertainty, however, about whether the general public would share this understanding. Any person agreeing to produce an edition of ten like objects—with only those differences natural to any object of handcraft—became a production craftsman for the purposes of the competition, but we at the Renwick Gallery needed a definition. We thought that one could be arrived at by deciding at which point a large craft business becomes a small industry, and by sorting out the ways in which production crafts relate to folk art and the fine arts, and to the work of designer-craftsmen and industrial designers.

One day, during the course of a telephone conversation, a master silversmith said that "a production craftsman makes a living making things people want to buy"—and that seemed like a workable, simple definition because it includes the customer as a key part of the equation. With the customer in mind, it seemed right to say that a production craftsman makes multiple copies of objects that combine his personal expression of our culture and traditions with his customers' demand for wares useful in everyday life.

Our questions concerning the way a production craftsman makes his product centered on the amount of work that a craftsman could assign to other craft workers without supervision, and whether machine processes and power tools change a handcraft design. Must one craftsman make an entire object or may he work as part of a team, each man completing a part in an assembly sequence? Should the craftsman use only hand tools?

The craftsman with employees works through them. Thus, a responsible production craftsman who hires one or many crafts workers must—and does—supervise every production step and pass judgment on the finished product to insure that his standards of excellence are maintained. The craftsman working alone obviously makes all aesthetic and technical decisions himself, but often skilled craft workers contribute in this area. Emil Milan, who carved the cutting board and scoop in figure 5, cleared away most of these problems by saying: "Since I believe that each piece I do should be the best that could be done, it doesn't matter what tools I use, whether it's hand tools or power tools. The method shouldn't show."

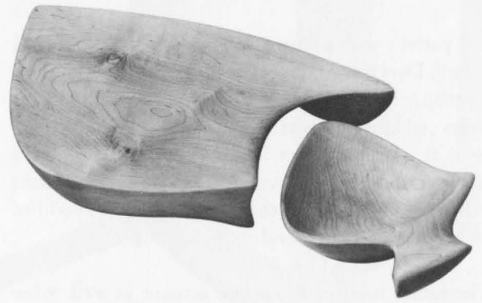


Figure 5. Cutting Board and Scoop. Emil Milan, Thompson, Pennsylvania, catalog number 118.

Figure 6. Desk. Arthur Espenet Carpenter, Bolinas, California, catalog number 106.

Ultimately, it comes down to that. The method should not show, and when it does the craftsman has failed.

Tools have been with us from the beginning—some for so long that we no longer consider them tools, but think of them as simple implements of handcraft. But a needle is a tool, and if you look back far enough there was a time when even needles made from bone or a thorn did not exist. A spindle is a tool and a shuttle is a tool and a handloom is a tool also. The hammer is a tool and so is an awl or a froe. But what about a sewing machine, or an electric saw, router, sander, or planer?

The potter's wheel is part of mankind's early technical history. Does the addition of an electric motor change its function? Environments for controlled heat, such as forges and kilns, are equally ancient. Why should it matter if an electric blower is attached or if the primary source of heat is gas or electricity? Is the lost-wax casting technique fundamentally changed because a mold is filled with hot metal in a motor-driven centrifuge?

The future must be taken into account as well, when materials, tools, and processes that now can only be imagined will be commonplace to craftsmen; but being craftsmen, they will make their objects with the same care and skill that are used by craftsmen today.

It is quibbling to define a craftsman by the tools he uses to produce his work, though the inclination remains to insist that power tools be hand guided. Craftsmen will always adopt new machines as they develop to make work lighter, and will devise techniques to make new design concepts possible or improve older fabrication methods. The unusual curved wedge structure of Arthur Carpenter's desk (fig. 6) is possible because we now have adhesives that will hold under great stress. Better mordants for dyes, improved paints, welding, electroforming, and countless other new technical advances are additions to a craftsman's vocabulary of techniques. The unchanging factor is the skill and care that each craftsman brings to his methods and materials. "The method shouldn't show." The care and skill invested in any craft object always do show.

Time-honored methods need not be discarded and a craftsman is free to work the way he pleases. Henri Vaillancourt (see cat. no. 130) works alone and uses nothing but the hand tools traditional to his canoe building, whereas forty employees under Nancy Patterson's supervision hand finish and decorate her Iron Mountain stoneware (cat. no. 15). Timothy Barr and Paul Buckley, makers of the ball cabinet and the gate-leg table, shown in figures 7 and 8 respectively, are part of a three-man co-op in which each man works independently in a well-equipped woodworking shop, sharing tools, supplies, and operating expenses. Union Woodworks, represented by the conference table shown in figure 9, is a partnership of four young men. Here, each man has a special function for the business and generally works independently on individual commissions unless a big job demands teamwork.

Arrangements such as these cooperative and partnership systems help craftsmen to establish themselves as small businessmen—not an easy task considering the governmental restrictions and paper work ready to descend on any person who becomes an employer. Labor laws passed during the early Roosevelt administration* killed any possibility for cottage industry in the United States, and

* Nathaniel K. Fairbank, *Handcraft, an Investigation of the present and potential market for non-competitive handcraft in the United States,* Division of Self-Help Cooperatives, Federal Emergency Relief Administration, 1934.

Figure 7. Rotating Ball Cabinet. Timothy Barr, Brookline, New Hampshire, catalog number 103.

Figure 8. Gate-Leg Table, closed and open views. Paul Buckley, Brookline, New Hampshire, catalog number 105.

Figure 9. Conference Table. Union Woodworks, Warren, Vermont, catalog number 129.

subsequent tax and safety laws have created problems that block the way of craftsmen who could make and sell much more than they do had they the patience or time to complete the forms and reports that hiring even a single craft worker entails. Some decide expansion is not worth the trouble and continue to work alone, making a steady but limited income and never catching up on the backlog of orders from waiting customers. Others find some way to take the leap and hire or train the skilled help necessary to expand production and still maintain high quality. But progression from craftsman to craft business remains a leap—not the easy growth it should be.

Some of the foregoing helps to define the term "production craftsman." Working either alone or with assistance, he makes multiples of an object that he plans to sell. He may or may not use machine or power tools, but if he does use them, they are generally hand guided and never do his tools determine an object's appearance. He may use any materials that are suited to the purpose of his design, and he puts his greatest skill and care into his work. His design may be innovative and meant for a small and exclusive clientele; it may be a contemporary interpretation of conventional forms directed toward a wider market; or it may be traditional, exactly reproducing early design forms. It can be useful here to remember how the traditional craftsman differs. He is not an innovator nor does he intend to be, and he desires to keep classic design forms and craft techniques alive.

The one thing a genuine production craftsman does not do is work in isolation. His exposure to the world precludes that. His first decision, to earn a living by his own labor, guarantees constant interaction with the people who are his customers. The production craftsman proposes to exercise his skills on behalf of others not gifted with his deft hands and patience and his discipline—or with his daring to live a life stripped of the protections and insurances most people want.

Joseph Mannino, the ceramist whose serving platter is shown in figure 10, responded decisively when asked why he is a craftsman:

Figure 10. Serving Platter. Joseph Mannino, Philadelphia, Pennsylvania, catalog number 10.

Figure 12. Wood and Leather Chair. Shinichi Miyazaki, New York, New York, catalog number 119.

Even though the workman's benefits are nonexistent (no medical insurance, no paid vacations) and the "system" at times seems to be set on crushing the small, small businessman, I'm a craftsman. Freedom is why. Freedom to work when I want and on what I want. Freedom to play many roles: artist, chemist, laborer, salesman. The freedom of feeling in control of one's being and direction. I don't put in a nine-to-five day and then go home to lead a second life. My craft is my life-style; to me an eighteen-hour kiln firing is not overtime, a crafts fair is a vacation.

The production craftsman likes to travel in his own way and at his own speed; his independent nature forces him to the course he takes. Wood craftsman Arthur Espenet Carpenter (fig. 6) describes himself as "an irascible individualist who couldn't do the team trip." Like most craftsmen he is his own manager, buyer, salesman, bookkeeper, advertiser, and repairman. "A craftsman, like a farmer, is an independent man using all his faculties—body, mind, and spirit. He is directly responsible for his product and for himself. There are no excuses except for God and the weather."

From their own comments about themselves the men and women in this exhibition see craftsmen as essential to society, not to provide for our everyday needs—which

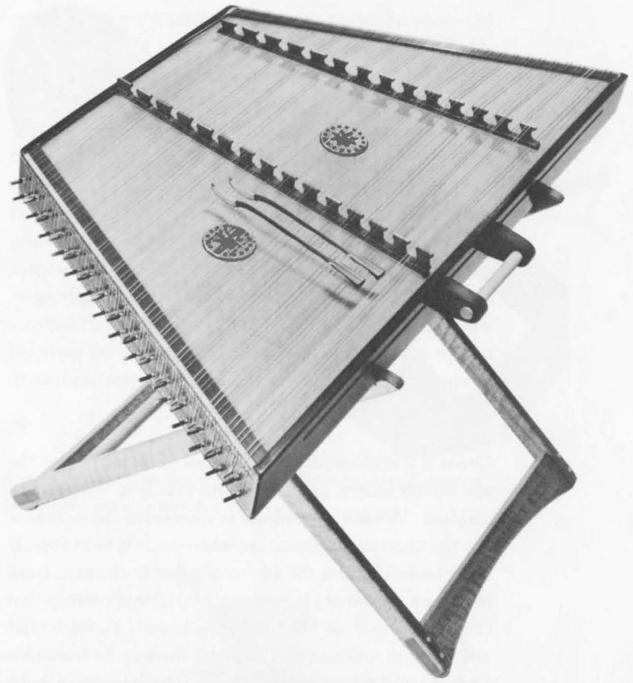


Figure 11. Hammer Dulcimer and Folding Stand. Sam Rizzetta, Barboursville, Virginia, catalog number 122.

our machines take care of fairly well—but essential to nurture those undefined areas of the spirit that make our lives truly rich. Craftsmen make things that please and serve others. They take pleasure in mastering the discipline of their craft, conceiving an idea and working it into reality, and passing it along to another.

Instrument-maker Sam Rizzetta writes: "Most of all I take delight in hearing the first voice of a new instrument and knowing that my instruments, an end in themselves for me, are the beginning of a creative expression for others." Furniture-maker Shinichi Miyazaki speaks about another aspect of craftsmanship: "When [a craftsman's] skills are applied to the proper materials the result is unique and artistic to a degree impossible to obtain by mass production. And when we use such furniture, the craftsman's joy in creation is somehow communicated to us and we partake of it."

The stories about the ways in which the 126 men and women included in this exhibition became craftsmen are

testimony affirming that craft traditions are passed from older generations to the young. Most are part of our post-World War II generation, now in their mid twenties and thirties, with a sprinkling of young college students and several participants whose ages range into the early sixties. Probably half of them picked up the basic techniques of their particular medium—plus a respect and appreciation for handmade objects—from childhood surroundings. Many of the woodworkers, for instance, learned their first skills from their fathers, and several craftsmen working with textiles also learned quilting or weaving from family members. For others, craft instruction in grade school or high school created an early interest that was sparked to life again by opportunities to study crafts in college.

Often the craft studied in a school situation is not the one finally chosen as the medium that best suits the individual. When this medium is discovered, he will seek out the necessary information wherever it is to be found: from books or from the advice of other craftsmen, from locating a person or place where a suitable apprenticeship can be arranged, or from teaching himself through trial and error experiments. Whichever the way he learns his craft, he will recognize the process as an instinctive, even inevitable, groping toward personal fulfillment.

For such a small group, a noticeable portion studied advanced technology of some kind, or were trained architects or engineers, employed in their field, who decided that they really should be craftsmen. Broom-maker Jens Wennberg, formerly a managing engineer with a major industrial firm, relates a dramatic change in his life-style:

I found that too much of my energy went to the corporation and I left too many things I wanted undone. I moved to my farm near Ithaca, New York, built an addition to the cabin. I grow half of my food, do some sculpting, and work as a volunteer counselor. . . .

I was looking for a craft. I went to the Fox Hollow Festival, Petersburg, New York, a festival of traditional music. Henry Young, a broom-squire from Ohio, was there. I took one look and said, "That is the craft for me." I sat down beside him for four days and he showed me how to make brooms.

Figure 13. Round Hearth Broom. Jens L. Wennberg, Freeville, New York, catalog number 54.

I am one of the traveling people in the tradition of the Connecticut peddler, the tinker, the gypsy. I go from fair to fair, demonstrate broom making, and sell my wares. I have a truck rather than a horse and wagon. My brooms follow the pattern of eighteenth-century New England.

The United States is today well blessed with craftsmen who work chiefly for the joy of sharing joy, like kite-maker Heloise Lochman. She began making kites as a hobby and as gifts for friends and was then drawn into the street-artist scene in the San Francisco Bay area, where she began making kites to sell. Hip and straight alike bought them—everyone likes kites—and now, with the help of her husband, she has a full-time kite-making business. "I don't think I would feel this way about another craft. Kites have special qualities . . . they embody the things I love—beauty, peace, harmony, freedom—in a way nothing else can. I will make kites the way a plant makes flowers."

Potter James Pringle relates his ceramic forms directly to contemporary life in the United States. He recalls:

Through the first two years of graduate school I was under what I call the oriental mystique in pottery. I was trying, and was being taught to try, to make a Chinese or Japanese type of pot. After two years of struggling with this and not getting very far, I ran across a book which listed the work of Hans Coper, Lucy Rie, and Gordon Baldwin, and I realized then that I am not an Eastern type of person. I am a Westerner, and it is really false for me to try to make pottery in the Eastern tradition. . . . where the prime importance is on static design. . . . I realized that it was possible to make pottery and concentrate on a dynamic design.

It seemed false to me for any student in the United States to leave his apartment after listening to hard rock music, jump on a motorcycle, go screaming down to his studio, go inside and then turn on more hard-rock music, then sit down at the potter's wheel and try to make a peaceful, oriental pot. That doesn't mean that I don't have respect for oriental pottery, for Eastern pottery; it just means that in order to express myself faithfully I have to express myself dynamically, as a Westerner.

An altogether different kind of life is portrayed by Donald C. Briddell, who carves the duck decoys.

I have found that my craft work is the only activity, besides meditation, that leaves me with more energy when I'm done for the day than when I began. . . . I find on certain days I can do certain things better than on other days. Being self-employed I can always be working at my optimum since I can move according to the predilection of the day. Some days I'm in a painting mood, or a carving mood, or I'll want to sling an axe and chop wood for the shop's pot-belly stove; or I'll get the urge to go down by the Susquehanna River and sit in the rocks and watch the ducks. I can also stay up into the wee hours of the a.m. if I'm really into a work and can't put it down. It is of great importance to be able to do these things as they are appropriate. Gladly I'll trade the lure of "Big Money" for "enough to get by on" and the freedom of choice which is the freedom to live in the present as much and for as long as possible. One must be willing to simplify drastically.

Figure 14. Dragon Kite. Heloise Lochman, San Francisco California, catalog number 46.

Figure 15. Pitcher with Four Tumblers. James Pringle, Chapel Hill, North Carolina, catalog number 16.

The basic roles in human civilization do not change. Craftsmen are the "makers" who put stone on stone to make a house or a temple, the ones who melt the sand and blow the glass, who forge the metal into tools and shape wood and fibers for a thousand uses. Without craftsmen there could be no civilization.

Today, craftsmen are making prototypes for industry; they are restorers of historic treasures; they are bricklayers and carpenters and plumbers; and they are our technological tinkerers contriving plastics, electronic components, wheels, motors, wings, and sails into new necessities and delights. They are the artist–craftsmen and production craftsmen making their own versions of the many things we use to create a personal environment.

It is the craftsmen who make mankind's material dreams and ideas real in any age and who carry from generation to generation some of humanity's oldest and best loved traditions. Should we reach the day when we have far more leisure than we do now, the craftsmen will be there—more craftsmen will be there, for a certain number of us must use our hands, and more of us will discover we are among that number. In the beginning of America's third century of independence, there is accommodation and tolerance for a multitude of life-styles, ways for each of us to express ourselves and our culture, as we choose, and this is good reason to celebrate.

MIRIAM DAVIDSON PLOTNICOV
Exhibition Coordinator,
Renwick Gallery of the National Collection of Fine Arts

JURORS' STATEMENT

In judging submissions to the competition *Craft Multiples* through the medium of slides, primary consideration was given to design. Each work was also judged for craftsmanship and function. Purely decorative objects and miniatures were not selected for this exhibition, which focuses on the useful. Nor were any motorized speed vehicles accepted, since the degree of their craftsmanship in technical and functional terms can be more properly evaluated in an exhibition dealing specifically with such vehicles.

The jury examined works in the contemporary idiom for the originality or directness with which they treated conventional usages, as well as for their reproducibility.

Traditional designs were selected with a concern for the craftsman's personal interpretation of the tradition and the appropriateness of the object to contemporary life.

Some types of crafts within given media were sparsely represented and thus a broad comparison of style and technique was not possible in all cases. Nevertheless, if a work met the criteria of design, craftsmanship, and function, it was considered despite its rarity among total submissions.

Although there were hundreds of submissions in several craft media, certain kinds of products to which the craftsman's imagination and know-how might be directed were totally missing. Well represented were ceramic table and kitchenware, wooden toys, chairs, casual tables, pillows, jewelry, dolls, and musical instruments. Less frequently submitted were examples of stitchery (other than in quilting and dolls), printed textiles, apparel, salt-glaze ceramics, large-scale ceramics, rugs (rya, rag types), enamels, earrings and pins, beds or headboards, two- to three-person seating, and large tables.

Many excellent design ideas were evident, but often they were not sufficiently developed or were spoiled by careless workmanship.

The value to the craftsman of clear, "readable" photographs must be stressed in any competition where slides are surrogates for actual works.

LOIS MORAN
Director, Research and Education Department
American Crafts Council

CATALOG OF THE EXHIBITION

The catalog entries are arranged alphabetically by media and names of the participating craftsmen. In a few instances, considerations of space and size have made it necessary to represent objects by photographs; these instances are indicated by the word "Photograph" placed under the name of the object exhibited. In all instances, the dimensions given are for the actual or pictured object. The dimensions are in inches except where another measurement is specified, followed in parentheses by dimensions in meters (m), centimeters (cm), and millimeters (mm).

All objects are currently in production. Unless otherwise noted, the examples in the exhibition are the property of the Renwick Gallery, National Collection of Fine Arts.

My family heritage is American Crafts.
I have beautiful quilts done by my grandmother.
My great-grandfather made handsome furniture.
My own parents continue to farm land that has belonged to the family since the Civil War. Inventing and making some of one's own tools, spinning, knitting, sewing, were all part of my everyday childhood.
Well-crafted handmade objects were prized and cared for, whether they were handed down from previous generations or created both as a necessary and joyful part of everyday life.

SUSAN ADAMSON, Bainbridge Island, Washington
Bicentennial Doll, cat. no. 26

CERAMICS

One beauty of being a craftsman, or at least a potter,
is that you get instant feedback. When I take a piece of clay
and throw it down on the wheel I can almost see
my reality take shape, as quickly as I can visualize it
or as quickly as I can intellectualize it.
Added to this is the drama of firing.
JAMES PRINGLE, Chapel Hill, North Carolina
Pitcher with Four Tumblers, cat. no. 16

1. MORTAR AND PESTLE
stoneware, glaze; wheel thrown, reduction fired
Made by Tim Ballingham, Westmoreland, Kansas
Mortar: Height 4 (100 mm)
Pestle: Height 5⅞ (147 mm)

2. "PHASES OF THE MOON" PLATE SET
stoneware clay and glaze; wheel thrown, wax block-out glazed
Made by Audrey Bethel, Norman, Oklahoma
Diameter 10⅝ (269 mm)

3. EGG SEPARATOR
stoneware clay and glazes, twine; wheel thrown, trimmed, glazed
Made by Charles F. Chamberlain, Greenville, North Carolina
Diameter 5 (125 mm)

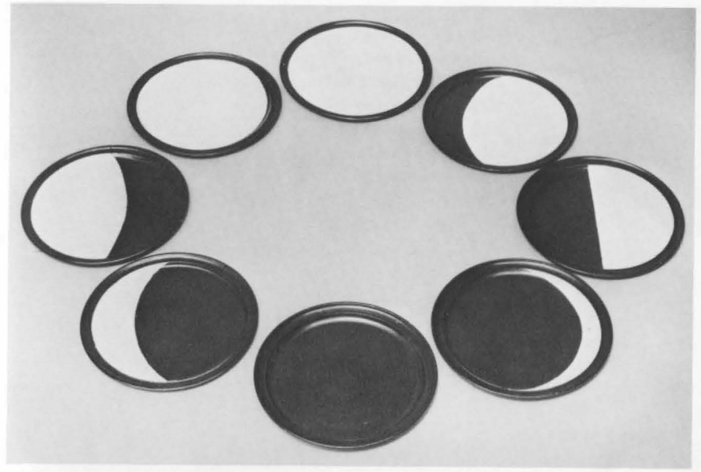
4. SET OF THREE GOBLETS
stoneware, feldspathic glazes; wheel thrown, reduction fired
Made by Philip Childers, Berea, Kentucky
Height 5 (125 mm); diameter 4¼ (106 mm)

5. CASSEROLE
stoneware, cobalt slip, celadon glaze; wheel thrown, printed, glazed, reduction fired
Made by Harriet Cohen, Amherst, Massachusetts
Height 5⅜ (134 mm); diameter 9½ (241 mm)

6. COVERED JAR
stoneware, iron slip and glaze; wheel thrown, reduction fired
Made by Steve Frederick, North Liberty, Iowa
Height 6¾ (171 mm); diameter 7¼ (184 mm)

7. COVERED JAR
stoneware clays and glazes; wheel thrown, wax-resist decorated
Made by Stephen Jepson, Geneva, Florida
Height 6½ (156 mm); diameter 9½ (238 mm)

1



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I have always been a craftsman of sorts. My ancestors were freemen and admitted as such—blacksmith. Before then and now they were boatbuilders, my father a welder, his father a master-machinist. We always worked with our hands.

CHARLES F. CHAMBERLAIN, Greenville, North Carolina
Egg Separator, cat. no. 3

8. SET OF THREE MIXING BOWLS
stoneware; wheel thrown, reduction fired
Made by Joel Knanishu, Livingston, Tennessee
Large bowl: Height 5⅝ (143 mm)
Medium bowl: Height 4⅜ (112 mm)
Small bowl: Height 3⁷⁄₁₆ (88 mm)

9. BUTTERFLY BOX
stoneware, stoneware and luster glazes, decals; wheel thrown and slab constructed, reduction fired, decoration applied
Made by Tyrone Larson, Bakersville, North Carolina
Height 6⅝ (175 mm); width 5½ (140 mm); depth 5½ (140 mm)

10. SERVING PLATTER *Figure 10*
porcelain, slip, glaze; wheel thrown, feathered slip patterned
Made by Joseph Mannino, Philadelphia, Pennsylvania
Diameter 17¼ (431 mm)

11. COVERED DISH
stoneware, glaze; wheel thrown
Made by Robert Markle, Whitefish, Montana
Overall: Height 5⅜ (137 mm)
Dish: Diameter 9⅜ (238 mm)

12. COIL EARTH PLANTER
low fire clays, stain; slab and coil constructed, oxidation fired
Made by Roberta Marks, Coral Gables, Florida
Height 17¾ (450 mm); diameter 13 (330 mm)

9

11

12

I don't think I chose to become a craftsman, rather I think I have always been one. I have always had an innate sense of how an object or design should be put together and I take great pleasure in seeing that design develop into a finished piece that is both complete and beautiful.

TYRONE LARSON, Bakersville, North Carolina
Butterfly Box, cat. no. 9

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15

13. BOWL
stoneware, feldspathic glaze; wheel thrown, dip glazed, reduction fired
Made by Irmgard Mezey, New Canaan, Connecticut
Height 5¾ (146 mm); diameter 9 (230 mm)

14. TEAPOT
mixed clays, stains, and glazes; wheel thrown, textured, stained
Made by Ragnar Naess, Brooklyn, New York
Height 6¼ (160 mm)

15. "MARTHA'S FLOWERS" PITCHER
porcellaneous stoneware, glaze; slip cast, hand decorated, reduction fired
Made by Nancy Patterson, Iron Mountain Stoneware, Inc., Laurel Bloomery, Tennessee
Height 8 (204 mm)

17

16. PITCHER WITH FOUR TUMBLERS *Figure 15*
stoneware, glazes; wheel thrown, reduction fired
Made by James Pringle, Chapel Hill, North Carolina
Pitcher: Height 11 (280 mm)
Tumblers: Height 5¾ (146 mm)

17. COVERED JAR
white stoneware clay and slip, slip glaze; wheel thrown, slip-trail decorated, salt glazed
Made by Jeff Procter, Salem, Oregon
Height 11¼ (290 mm)

18. COVERED JAR WITH SPOON
stoneware, iron oxide glaze, overglaze, wooden spoon; wheel thrown, glazed, reduction fired
Made by Lee and Carol Rosenbloom, Knightdale, North Carolina
Height 7⅝ (193 mm)

19. TEAPOT
stoneware, glaze, cane; wheel thrown
Made by Harriet Spleth, Alfred Station, New York
Height, including handle, 10¼ (260 mm)

Frankly, I wanted to make pots so much when I found out how that I never questioned.... It seems a little like asking a bird why it chooses to fly; the bird's only answer would be to spread its wings and do what it does the best it can.
JACK TROY, Huntingdon, Pennsylvania
Pitcher, cat. no. 22

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20. CASSEROLE
stoneware, feldspathic glaze; wheel thrown, reduction fired
Made by Donald Sprague, Portland, Oregon
Height 5⁹⁄₁₆ (135 mm); length 10¾ (266 mm)

21. LIDDED CONTAINER
stoneware clay, celadon glaze; wheel thrown, beaten, salt glazed
Made by Ann Stannard, Stony Point, New York
Height 8⅛ (203 mm)

22. STONEWARE PITCHER
stoneware; wheel thrown, salt glazed
Made by Jack Troy, Huntingdon, Pennsylvania
Height 11½ (292 mm)

23. SET OF FIVE TEA CUPS
mineral colored clays, fritted lead glaze; slab and overlay constructed, glazed
Made by Leif Wicklund, New York, New York
Height 4 to 4¾ (102 to 121 mm)

22

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24. TEAPOT AND FOUR CUPS
stoneware clay and glazes, stains; wheel thrown, wax-resist decorated
Made by William Wilhelmi, Corpus Christi, Texas
Teapot: Height 8½ (215 mm)
Cups: Height 3 15/16 (100 mm)

25. REDWARE PLATES
red clay, clear and colored glazes; slab molded, glaze decorated
Made by Roger Zellner, State College, Pennsylvania
Diameter 9 to 10¼ (228 to 260 mm)

25

FIBER

By making one whole quilt myself I am carrying on the tradition of American quilts. Many people have the misconception that quilts were a form of communal art. Historically this is just not true. The vast majority of quilts were the work of one woman working alone.
D. MARIE LYMAN, Portland, Oregon
"Morning Light" Quilt, cat. no. 48

When my mother put me off her lap so she could work at her baskets, she gave me scrap material to play with. **That's** ***how I learned to make baskets.***
EDITH BONDIE, Hubbard Lake, Michigan
"Porkypine" Basket, cat. no. 30

26. BICENTENNIAL DOLL
plain weave cotton; silk-screened, sewn, stuffed
Made by Susan Adamson, Bainbridge Island, Washington
Height 20 (50 cm)

27. COVERLET
cotton warp, woolen weft; handwoven, fringed
Made by Anda Bijhouwer, Phippsburg Center, Maine
Length 96 (240 cm); width 84 (210 cm)

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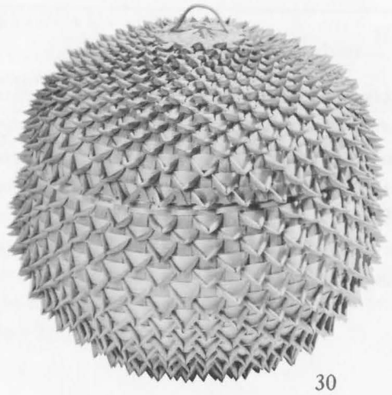

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28. THREE HAND PUPPETS
unbleached muslin; batiked, machine sewn
Made by Stephen Blumrich, Halsey, Oregon
Height 10⅜ (26 cm)

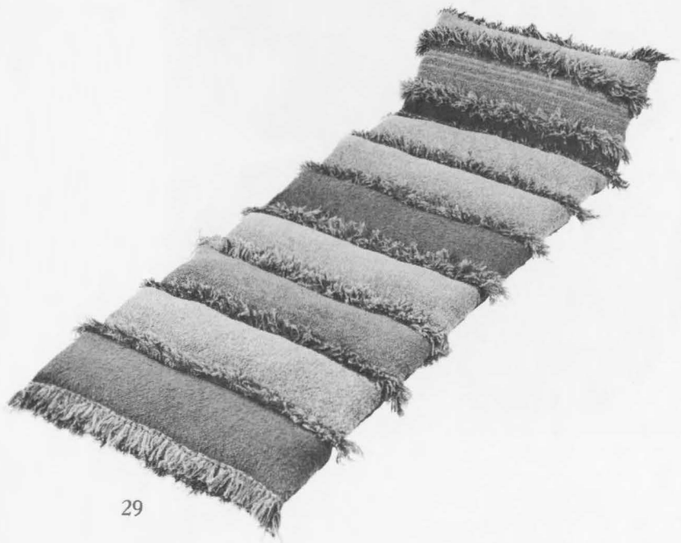
29. FLOOR PAD
wool warp, wool and synthetic bouclé weft, polyester fill; tubular woven, rya knotted, stuffed on loom
Made by Ronnine Bohannan, Boulder, Colorado
Length 78 (195 cm); width 29 (73 cm); depth 6½ (16 cm)

30. "PORKYPINE" BASKET
black ash; woven basketry
Made by Edith Bondie, Hubbard Lake, Michigan
Height 8 (12 cm); diameter 8 (12 cm)

31. RUG
linen warp, undyed wool weft; handwoven, fringed
Made by Jane Busse, Cincinnati, Ohio
Length 85 (213 cm); width 40 (100 cm)

32. "BANANAMAN IN SWITZERLAND" PILLOWBOOK
cotton; silk-screened, sewn, stuffed
Made by Frances Butler, Emeryville, California
Open: Length 192 (480 cm); width 16 (40 cm)
Folded: Length 21½ (54 cm); width 16 (40 cm); depth 4 (10 cm)

33. FLOOR PILLOW
linen warp, woolen weft, polyester fill; handwoven, sewn, stuffed, tassled
Made by Janet S. Daniel, Shaker Heights, Ohio
Pillow: Length 19 (48 cm); width 19 (48 cm); depth 6 (15 cm)
Tassles: Length 6 (15 cm)



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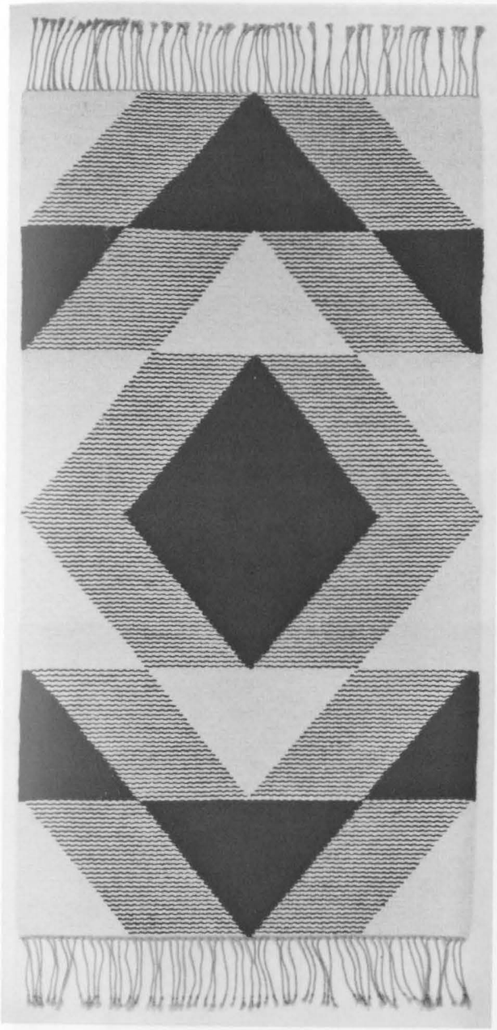
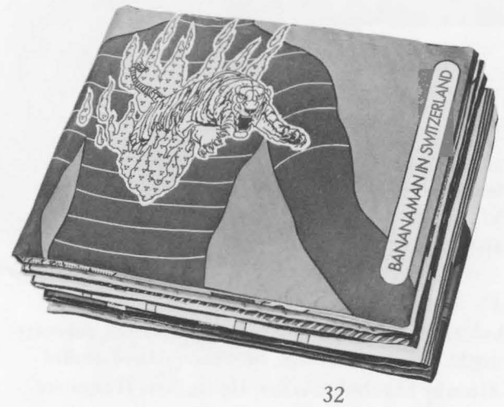


31

The reason I chose Colonial Overshot weaving is that it seems to be a neglected form . . . most of the weavers work in color, texture, or free-form objects that are not loom-controlled but rather a form of art expression. I feel the old patterns that were used in Colonial days . . . took a great deal more skill and complete control of the loom.
ANDA BIJHOUWER, Phippsburg Center, Maine
Coverlet, cat. no. 27



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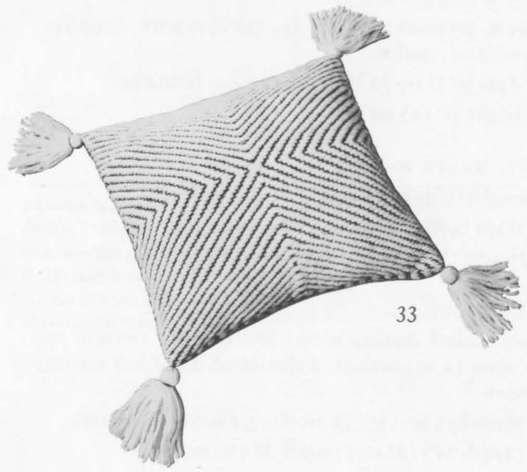


33

34

For most of the years I've been around, I have had an abiding interest in toys. I was inclined for a while to categorize this as a failing when everyone else around me seemed to gravitate instead toward more adult toys, such as automobiles and martini recipes, until I read that the poet, Eugene Field, was firmly attached to a large collection of dolls and that the fine British actor, Peter Bull, is a teddy-bear connoisseur, and has written a charming book on the subject obviously aimed at adult readers.
TIMOTHY EVANS, Washington, D.C.
"Miss Havisham" Scrap Doll, cat. no. 34

34. "MISS HAVISHAM" SCRAP DOLL
muslin, machine and handmade lace, polyester fill, glass beads; hand and machine sewn, embroidered
Made by Timothy Evans, Washington, D.C.
Height 19½ (49 cm)

35. ANGEL PILLOW
unbleached muslin, cotton and mohair yarns, polyester; machine sewn and quilted, hand embroidered, stuffed
Made by Elizabeth Gurrier, Hollis, New Hampshire
Height 16½ (41 cm)

36. WOVEN DOLL
wool, polyester; handwoven, machine sewn, hand embroidered, stuffed
Made by Mary Jo Horning, Omaha, Nebraska
Height 26 (65 cm)

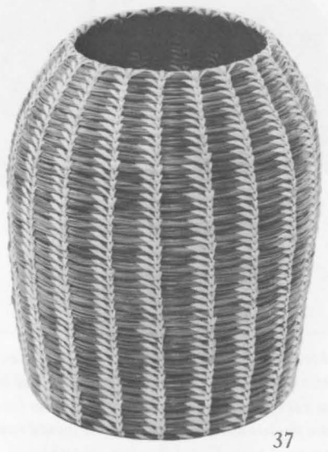
37. WASTE BASKET
longleaf pine needles, raffia; coiled basketry
Made by Marian John, Elton, Louisiana
Height 12¼ (31 cm); diameter 11 (28 cm)

38. DRESS
unbleached muslin, mussel shells, beads, metallic and cotton yarns; batiked, embroidered, hand and machine sewn
Made by Carol and Duffy King, Fairfax, California
Length 54 (135 cm); width 38 (95 cm)

35

36

38



37

I choose to be a part of the tradition of the Coushatta Indian Tribe . . . I am able to contribute my talents in the continuation of this tradition. . . . I was taught by my mother . . . I now have taught my two daughters this same art.
MARIAN JOHN, Elton, Louisiana
Waste Basket, cat. no. 37

MARBLE CANYON COLLECTION (39 through 44)
wool, mohair, alpaca, linen, cotton, wooden buttons, elastic, braided yarn, twisted ties; hand dyed, hand-woven, machine and hand sewn
Made by Connie La Lena, Grand Junction, Colorado

39. BLOUSE
Length 48 (120 cm); width at bottom 20 (50 cm)

40. TUNIC
Length 36 (90 cm); width 17 (43 cm)
Ties: Length 34 (85 cm)

41. TROUSERS
Length 41 (103 cm); width at bottom 25 (63 cm)

42. CAPE, UNLINED
Photograph
Length with hood 68 (170 cm); width at bottom 53 (63 cm)

43. PONCHO
Photograph
Length 41¾ (104 cm); width 46 (115 cm)

44. SKIRT
Photograph
Length 39 (98 cm); width at bottom 25 (63 cm)

39

40

41

I believe I couldn't help becoming a craftsman. I grew up in a family where nothing was purchased if it could possibly be made. My father had a great respect for the handmade and was himself a gunsmith, specializing in muzzle-loading Kentucky long rifles. As a child I had a knack for drawing, so it was natural that I pursue it academically. But, I found the atmosphere in the art world rarified and the work being done there terribly self-conscious. The unself-consciousness of functional crafts suits my temperament, and it pleases me to know each piece I make has required from me more aesthetic decisions than the purchaser would ever guess.
CONNIE LA LENA, Grand Junction, Colorado
Marble Canyon Collection, cat. nos. 39–44

42

43

44

45

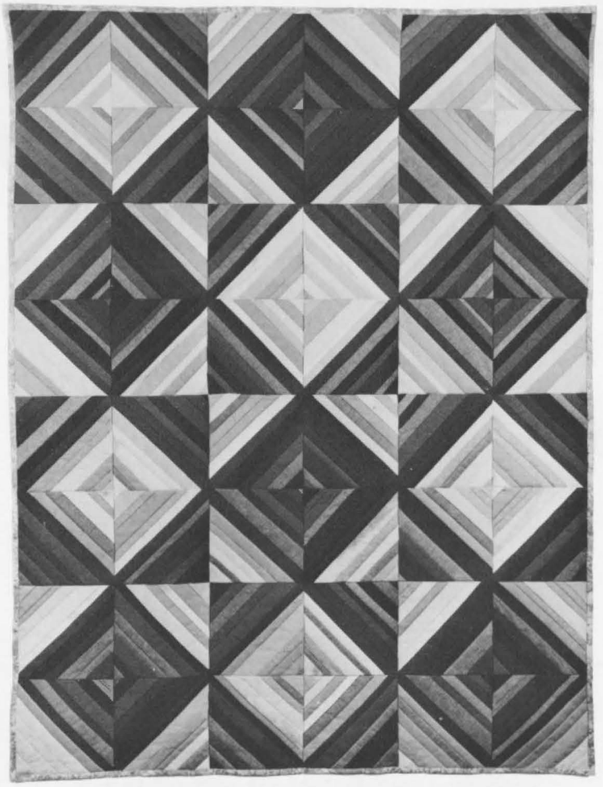
47

45. "TRICERATOPS" PILLOW
unbleached muslin, polyester, silk-screened, machine and hand sewn, stuffed
Made by Michelle Lipson, Wheaton, Maryland
Height 13 (33 cm) ; length 23 (58 cm)

46. DRAGON KITE *Figure 14*
bamboo and reed framework, silk, cotton, nylon, and polyester plain weave cloths, ribbon, mylar; hot-knife cut, machine appliquéd and embroidered
Made by Heloise Lochman, San Francisco, California
Kite: Length 388 (970 cm) ; width 25 (63 cm)
Ribbon streamers: Length 35 (88 cm)

47. GOAT TOY
wool, mohair and synthetic yarns, suede, polyester ; hand-woven, rya knotted, hand sewn, embroidered, stuffed
Made by Kari Lønning, Brookfield, Connecticut
Height 21¼ (53 cm) ; length 25 (63 cm)

48. "MORNING LIGHT" QUILT
denim, chambray, miscellaneous cotton and synthetic fabrics, dacron batting; machine quilted, machine and hand sewn
Made by D. Marie Lyman, Portland, Oregon
Length 84 (210 cm) ; width 64 (160 cm)



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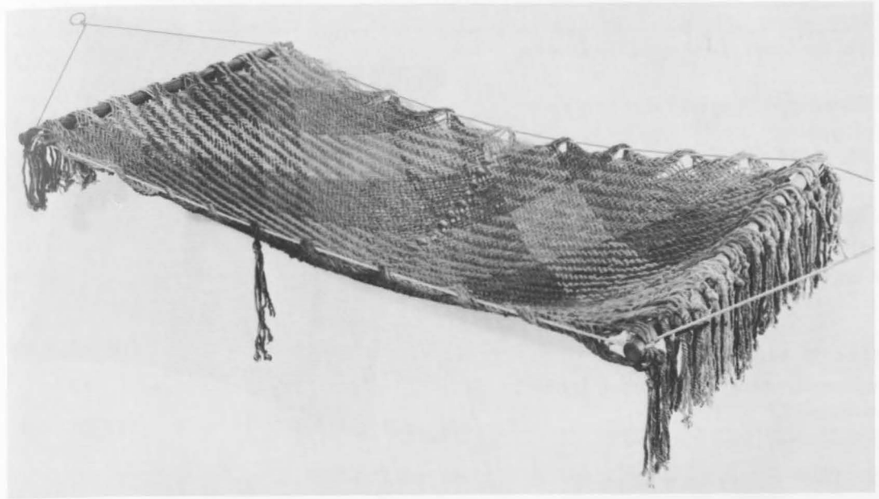
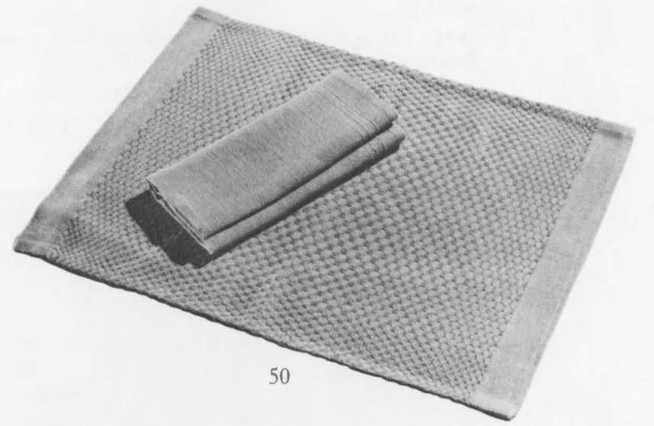


49

49. HAMMOCK
Photograph
jute, wood; 3/3 sprang constructed on circular warp, fringed
Made by Anne Pixley, Duxbury, Massachusetts
Length with fringe 90 (225 cm) ; width 48 (120 cm)

50. PLACEMAT AND NAPKIN SET
linen ; honeycomb and plain weaves, handwoven, hemmed
Made by Quicksand Craft Center, Vest, Kentucky
Placemat: Length 18 (45 cm) ; width 13 (33 cm)
Napkin: Length 18 (45 cm) ; width 16¾ (42 cm)

51. BEDSPREAD
wool ; double double-woven 48-inch loom, fringed
Made by Dot Replinger, Urbana, Illinois
Length 120 (300 cm) ; width 92 (230 cm)



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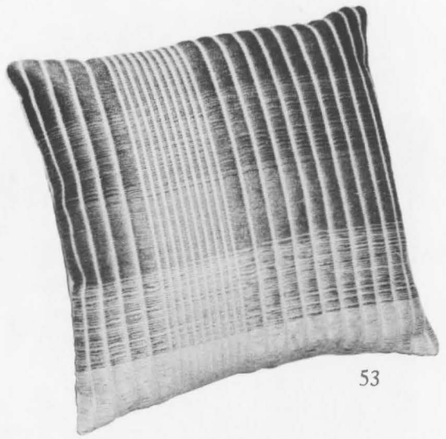
51

52. PILLOW FORM
wool yarns and roving, kapok; hand spun, handwoven, wrapped, stuffed
Made by Carol Schwartzott, Niagara Falls, New York
Length 30¾ (75 cm)

53. PILLOW
linen, polyester; handwoven, machine sewn, stuffed
Made by Kerstin Schweizer, Kent, Washington
Length 15 (38 cm); width 15 (38 cm); depth 4⅞ (12 cm)

54. ROUND HEARTH BROOM *Figure 13*
broomcorn, wire, cotton string, ramin wood, leather; broom-making techniques
Made by Jens L. Wennberg, Freeville, New York
Height 38 (95 cm); diameter 2¼ (7 cm)

55. NANTUCKET LIGHTSHIP SHOPPING BASKET
rattan, oak, ivory, metal findings; woodworking, woven basketry
Made by Paul F. Whitten, Nantucket, Massachusetts
Height with handle 13 (33 cm); length 14¾ (37 cm)



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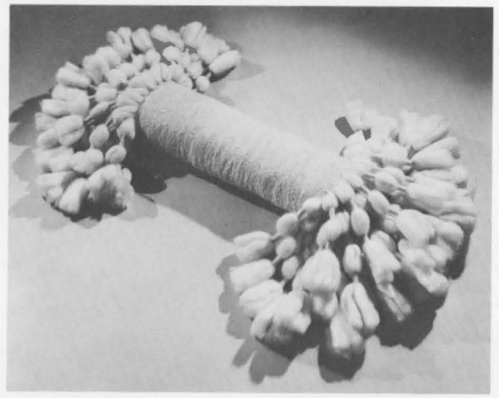


52

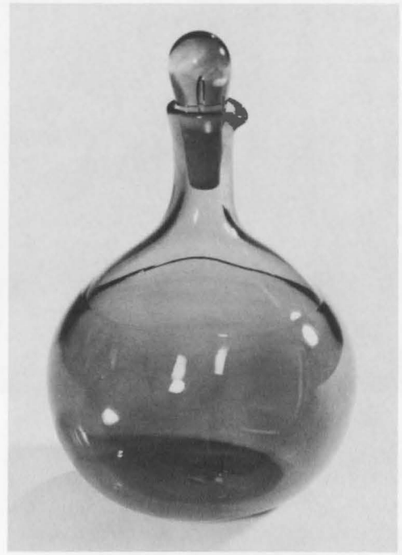
GLASS

I am hooked on the unique qualities of molten glass and its demands on the craftsman. I think this is because you work* with *glass, not on it. . . . Each object I make reflects the fluid movement of the molten material it's made from.
ROGER VINES, Renton, Washington
Compote, cat. no. 62

56. SET OF TWO BEER MUGS
glass; color trailed, blown
Made by William Bernstein, Burnsville, North Carolina
Height 8⅛ (203 mm)

57. DECANTER
glass; blown, ground
Made by Thomas Greenleaf, Pittsfield, Massachusetts
Height 8½ (213 mm); diameter 5 (125 mm)

58. NEW JERSEY GOBLETS
glass; offhand blown
Made by Charles Lutner, Fromberg, Montana
Height 10 (250 mm); diameter 3 to 3⅛ (75 to 78 mm)



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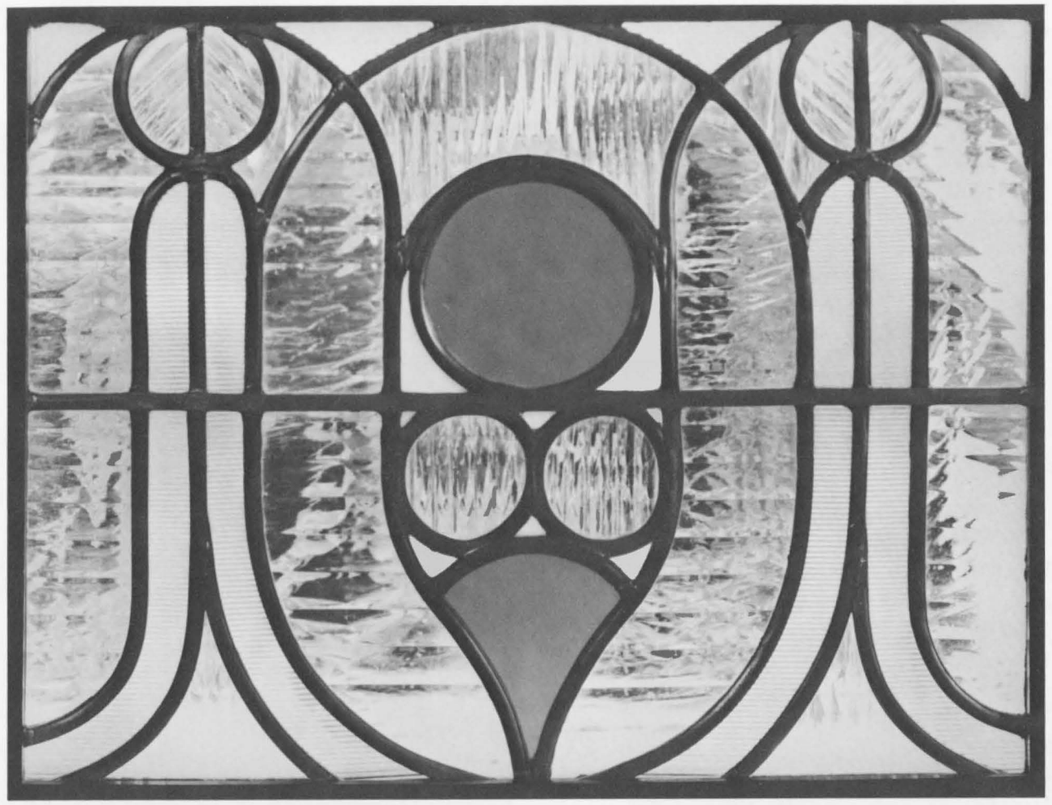


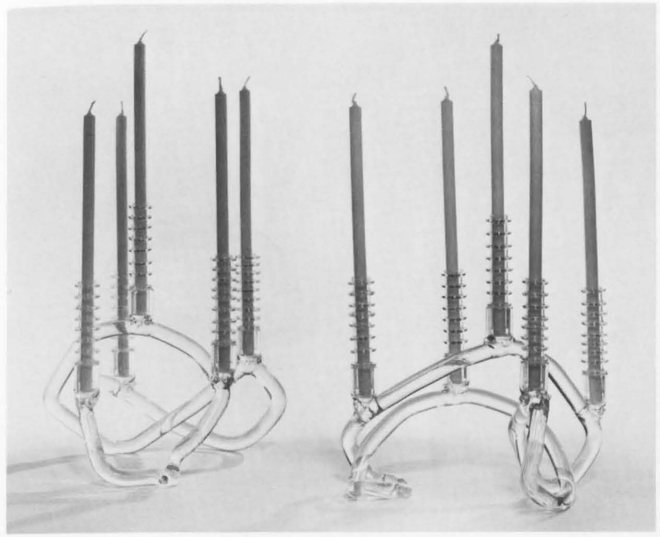
59

59. MECHANICAL GLASS GRAPHIC
lead channel, ⅛-inch, ½-inch, ⅞-inch ridged clear glass, opaque glass, mirror, wood; leaded construction, woodworking
Made by Richard Millard, New York, New York
Height 34¼ (86 cm)
Lent by the artist

60. TWO CANDELABRA
tubular Pyrex glass; flameworked, sanded
Made by Eva Schonfield, Baltimore, Maryland
Height without candles 10⅜ to 10⅝ (260 to 266 mm); width 8½ to 10¼ (213 to 256 mm)

61. CANDLE HOLDER
glass; mold blown
Made by Drew H. Smith, Akron, Ohio
Height without candle 6½ (163 mm); width 4½ (106 mm)

62. COMPOTE
glass; offhand blown
Made by Roger Vines, Renton, Washington
Height 9⅛ (228 mm)



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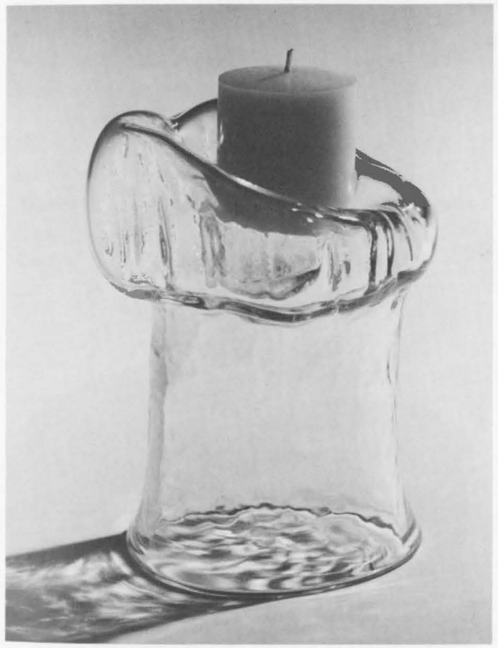


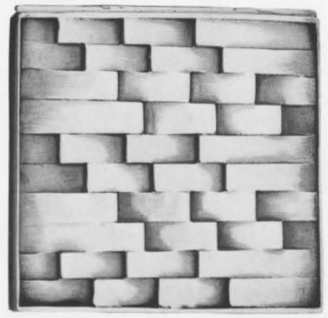
61

62

METAL

The American metalsmithing tradition—though stemming from European origins—was and is yet, an important individual esthetic phenomena.
DEBORAH AGUADO, New York, New York
"Construction II" Brooch, cat. no. 63

63. "CONSTRUCTION II" BROOCH
silver; cast, constructed
Made by Deborah Aguado, New York, New York
Height 1¾ (44 cm); width 1¾ (44 cm); depth ⅜ (9 mm)

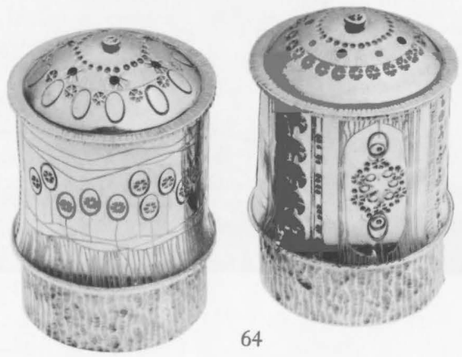


63

64. SALT AND PEPPER SHAKERS
sterling silver; fabricated, stamped, engraved
Made by Joel Bagnal, Newton Centre, Massachusetts
Height 2 (50 mm); diameter 1½ (38 mm)

65. RING WITH THREE CULTURED PEARLS
18k yellow gold, cultured pearls; hand forged from sheet
Made by George Brooks, Santa Barbara, California
Length with setting 1⅜ (34 mm)

66. SET OF SIX BUTTONS
sterling silver; pierced overlay, soldered, oxidized, buffed
Made by Cashion Callaway, Silver City, Nevada
Diameter ⅞ (22 mm)



64

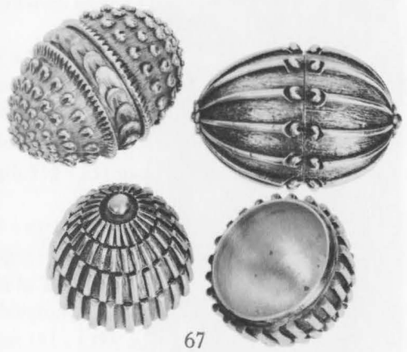
I am an artist because I see. I am a craftsman because society historically calls the medium in which I work a craft. In an age when technology allows man to survive splendidly as a rational animal, the artist makes symbols that help mankind see how to survive as uniquely human beings!
JOEL BAGNAL, Newton Centre, Massachusetts
Salt and Pepper Shakers, cat. no. 64

65

66

67. THREE EASTER EGG BOXES
sterling silver, 24k gold; lost-wax cast, gold electroplated, oxidized, buffed
Made by Michael Croft, Tucson, Arizona
Length 1¾ (44 mm); diameter 1⅜ (34 mm)

68. NEW BEDFORD WHALER CHANDELIER
tin plate; cut from sheet, fabricated, soldered
Made by Roy Daniel, Harpers Ferry, West Virginia
Chandelier: Height 16¼ (406 mm)
Link of chain: Length 5 (127 mm)



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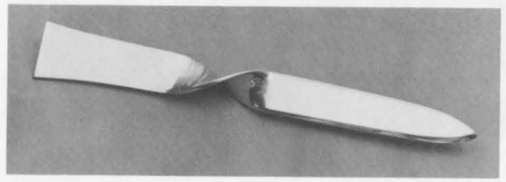


70

Being a craftsman is a happy combination of the urge to play and the need to make a living. My work is my play. My earliest memories, from the time I could hold the simplest tools, are of making things. I still feel the same excitement in the creation of a "thing," and in the striving to perfect techniques.

FRANCES FELTEN, Winsted, Connecticut
Letter Opener, cat. no. 70

69. NECKLACE OF FOUR INTERCHANGEABLE NETSUKE BEADS

sterling silver, manufactured chain; lost-wax cast, soldered, engraved, oxidized, buffed
Made by Jaclyn Davidson, Pittsburgh, Pennsylvania
Beads: Average widest dimension 1⅝ (44 mm)
Chain: Length 16¾ (425 mm)

70. LETTER OPENER

lead-free pewter; hand fabricated from sheet, polished
Made by Frances Felten, Winsted, Connecticut
Length 9⅛ (227 mm)

71. BRONZE VESSEL

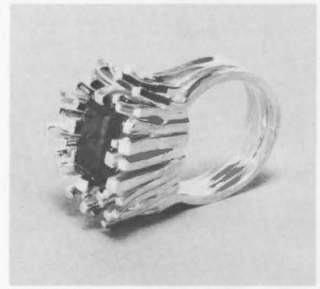
bronze, Brazilian rosewood; lost-wax cast, patined, carved, joined
Made by Lee Ferber and Doug Hendrickson, Des Moines, Iowa
Height 15⅞ (397 mm); width of handle 8¼ (206 mm)

71

72

Craftsmen, I believe, deal with certain limitations (functions and material) and success can be determined by how well the craftsman works within these limitations.

ROBERT GRIFFITH, De Soto, Illinois
Pastry Knife, cat. no. 74



73

74

72. FOOD CHOPPER

tool steel, brass, silver solder, hardwoods; cut and ground from hacksaw steel, handle and inserts drilled, fit, and riveted, oiled, waxed
Made by Donald B. Francisco, Kalamazoo, Michigan
Height 3 (75 mm); length 4¾ (119 mm)

73. RING WITH TOURMALINE

sterling silver, tourmaline; wire fabricated, soldered
Made by Susan Gorman, Champaign, Illinois
Length with setting 1⅛ (28 mm)

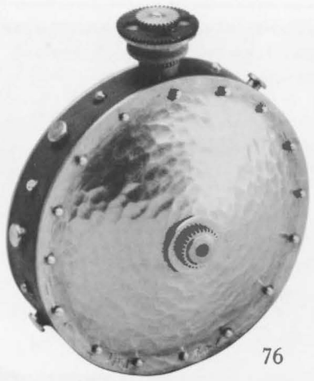
74. PASTRY KNIFE

Damascus steel; Damascene process, hot forged and welded, etched, filed, colored
Made by Robert Griffith, De Soto, Illinois
Length 5¼ (131 mm)

75. CANDELABRUM

wrought iron; hot forged, waxed
Made by Richard Horosko-Manderbach, Seattle, Washington
Height 15½ (388 mm)

75



76

77

78

76. PERFUME CONTAINER
copper, brass, wood, silver, cork, plastic; raised, fused, riveted, carved
Made by Don M. Johnson, Oneonta, New York
Height 3 (75 mm); width 2⅝ (66 mm); depth 1⅜ (34 mm)

77. BRACELET
sterling silver; forged, twisted, filed
Made by Louis Brent Kington, Makanda, Illinois
Width 2¾ (69 mm)

78. EAGLE KITCHEN POT RACK
mild steel; hot-forged, welded, tapered, punched, twisted, textured, waxed
Made by Bruce Le Page, Verona, Wisconsin
Height 29 (725 mm); width 24 (600 mm); depth 8½ (213 mm)

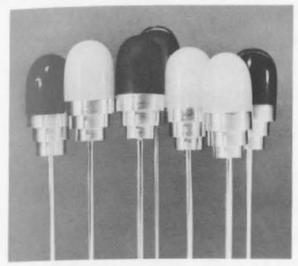
79. FOUR STICK PINS (selected from those shown in illustration)
sterling silver, acrylic; fabricated, turned, cast, hardened
Made by Susan S. Lloyd, Elkins Park, Pennsylvania
Length 4 (100 mm); diameter ⅝ (16 mm)

80. DAMASCUS KNIFE
Damascus steel, silver, ivory; Damascene process, hot forged, cast, ground, shaped, carved, riveted
Made by Daryl Meier, Carbondale, Illinois
Length 8⅞ (222 mm)
Lent by the artist

81. NECKLACE WITH ANTLER TIPS
sterling silver, deer antler, leather; stamped, dapped, silver soldered, antler hand sanded and polished
Made by Weldon Merchant, Buda, Texas
Length 25¼ (631 mm)

82. "GEORGE WASHINGTON" BELT BUCKLE
sterling silver, 14k gold, Burma ruby; lost-wax cast, forged, engraved, granulated
Made by James I. Meyer, Williamsport, Pennsylvania
Height 1⅝ (41 mm); width 1⅝ (41 mm); depth ¾ (19 mm)

83. PAIR OF EARRINGS
sterling silver; cast, forged, finished
Made by Jacqueline Ott, Lincoln, Rhode Island
Widest dimension 1⅝ (41 mm)



79

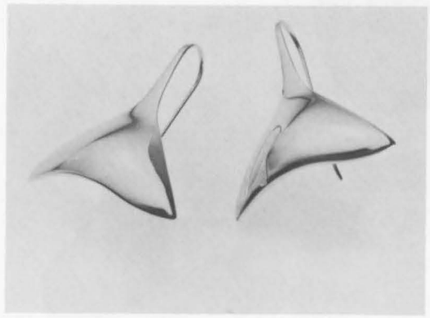
I am essentially an artist but have become a craftsman because of the need for a more tangible, unabstracted method to communicate my ideas and design concepts.
SUSAN S. LLOYD, Elkins Park, Pennsylvania
Four Stick Pins, cat. no. 79

81

As a child growing up in rural northeast Mississippi, I learned to work horn from my father, to pump the bellows in the blacksmith shop for the old smith while shoeing the horses, to make whips and whittle with the old men who sit by the fire passing wintry nights. Being raised in a rural environment where so many things must be made or repaired gave me a good basis for my life as a craftsman. . . . Always, I have worked, strove, and studied to learn every possible media and craft; to form my own style drawn from many arts, mechanics, trades, and techniques. The feeling of accomplishment from being unlimited by lack of knowledge or experience in any material or method is my greatest reward.
WELDON MERCHANT, Buda, Texas
Necklace with Antler Tips, cat. no. 81

80

82



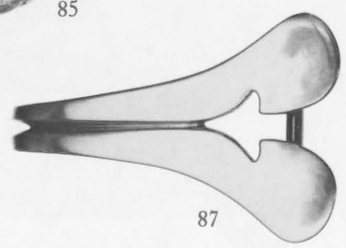
83

84

In the beginning the independent life and making things appealed to me, and that is still true—but now it is more and considerably broader. I like the feeling that people can use and enjoy the things I make. I find satisfaction in running a moderately successful shop and in helping others on their way. I enjoy the response of customers to our work. But most of all, I have found a deep inner need to conceive and to develop ideas and to see them through to fruition. It is the challenge that excites and makes this life a joy professionally.

RONALD PEARSON, Deer Isle, Maine
Necklace with Bigg's Canyon Jasper, cat. no. 84

85



87

84. NECKLACE WITH BIGG'S CANYON JASPER
14k yellow gold, jasper; forged, fabricated from sheet, cast, polished
Made by Ronald Pearson, Deer Isle, Maine
Width 5⅜ (134 mm)

85. RING WITH RUTILATED QUARTZ
14k gold, rutilated quartz; lost-wax cast
Made by Carl Priolo, Santa Barbara, California
Length with setting 1¼ (31 mm)

86. SEWING SCISSORS *Figure 4*
steel; forged, annealed, pierced, filed, sharpened
Made by Michael Riegel, Carterville, Illinois
Length 4 (100 mm)

87. BELT BUCKLE
brass; cast, fabricated
Made by Emily Bolster Sohier, Berwyn, Pennsylvania
Height 1⅝ (41 mm); length 2⅜ (59 mm)

88. REVERE LANTERN
brass, copper, tin, wire; cut from sheet, pierced, fabricated, soldered
Made by Henry J. Spain, Winston-Salem, North Carolina
Height 18 (450 mm); diameter 5⅝ (141 mm)

89. STERLING PITCHER
sterling silver; cut from sheet, fabricated, forged, plated, planished
Made by Douglas Steakley, Bloomington, Indiana
Height 11 (275 mm)

90. NECKLACE
sterling silver, ebony, vermillion, dacron cord; machine and hand cut, drilled, finished
Made by Gerald M. Stinn, Orcutt, California
Length 28 (700 mm)

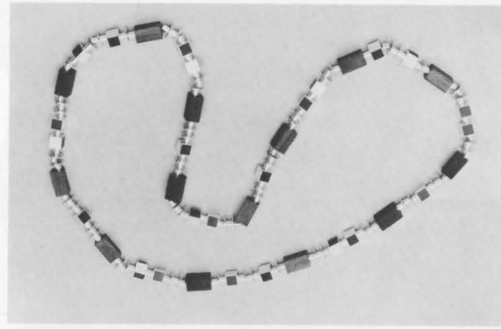
91. TEA STRAINER
copper, brass; raised, forged
Made by Anita Wiedenhoeft, Madison, Wisconsin
Length 7¼ (181 mm)

88

89

Words often fail me;
my hands take over
and express
what I want to say.

ANITA WIEDENHOEFT, Madison, Wisconsin
Tea Strainer, cat. no. 91



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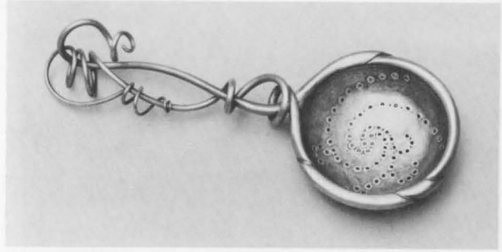


91

OTHER MATERIALS

The rhythm of making a multiple type of craft is
much like dance—enjoyable in that sense and peaceful.
Papermaking is even more rewarding for me than other
crafts might be because the finished piece of
handmade paper holds the anticipation of what is to come;
it needs to be touched, drawn upon,
used by another person.
It is like the bud of a flower.

KATHRYN CLARK, Twinrocker Handmade Paper, Brookston, Indiana
Printing/Drawing Paper, cat. no. 98; Watermarked Note Papers and Envelopes, cat. no. 99

92

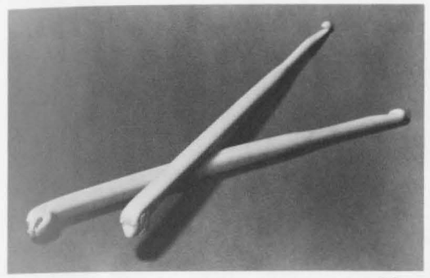
92. FREE BALLOON ENVELOPE AND CARRIAGE
Photograph
Singapore reed, polyester fabric, miscellaneous materials; woven basketry, machine sewn, multiple fabrication techniques
Made by The Balloon Works, Statesville, North Carolina
Envelope: Height 60 ft. (18 m); diameter 50 ft. (15 m)
Carriage: Height 87½ in. (219 cm); length 60 in. (150 cm); width 60 in. (150 cm)

93. DINING TABLE *Figure 2*
acrylic, glass; fabricated
Made by Jeffrey Bigelow, Washington, D.C.
Height 29 (73 cm); length 84 (210 cm); width 48 (120 cm)
Lent by the artist

94. SET OF TWO CROCHET HOOKS
cattlebone; cured, hand and machine sanded, cut, filed, carved, sealed, buffed
Made by Dennis Bosch, Enosburg Falls, Vermont
Size H: Length 5⅞ (147 mm)
Size F: Length 6½ (163 mm)

Although I realize the importance of technology,
I also feel it is important to maintain the quality crafts
that have been so much a part of our tradition.
Although bone carving sounds like an unusual craft,
carvers have been working bone almost since man
started making tools.

DENNIS BOSCH, Enosburg Falls, Vermont
Set of Two Crochet Hooks, cat. no. 94



94

95. BUGGY *Figure 1*
Photograph
wood, steel, glass, poly-foam, vinyl; hand and machine metal and woodworking techniques, upholstered
Made by Levi Mast, Arcola, Illinois
Overall: Height 85 (213 cm); length 161 (402 cm); width 70 (175 cm)
Cab: Height 56 (42 cm); length 64¾ (65 cm); width 51¾ (32 cm)

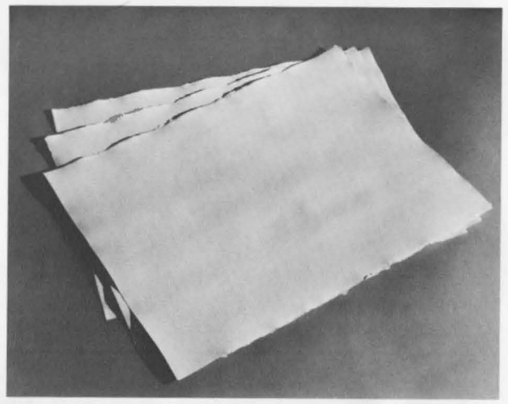
96. FORWARD SEAT SADDLE
wood, metal, assorted leathers, wool flock, linen web; hand and machine cut, forged, carved, stretched, padded, molded, stitched, glued, waxed
Made by Smith-Worthington Saddlery Co., Hartford, Connecticut
Height 23 (58 cm); length 19 (48 cm)

97. LEATHER PORTFOLIO
bridle leather; cut, laminated, machine stitched, wet molded, dried, trimmed, sanded, dyed, waxed
Made by Sven Stalman and Susan Reinhart-Stalman, Willow Wood, Ohio
Height 12 (30 cm); length 14¾ (37 cm); depth 3½ (9 cm)

96

97

I grew up valuing handmade things more than others.
To me they are more interesting, personal, and extravagant.
I love being able to make inexpensive items that people
like and can afford to buy and even to collect over the years.
SUSAN WEBER, Santa Fe, New Mexico
Set of Six Christmas Ornaments, cat. no. 100



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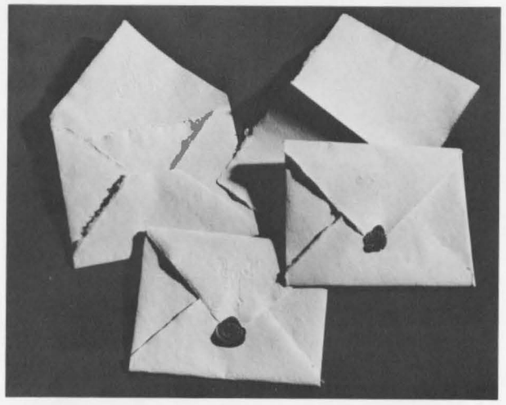


99

100

98. ONE QUIRE ART WEIGHT PRINTING/ DRAWING PAPER
cotton rag; cut, pulped, dyed, molded, deckled, dried
Made by Twinrocker Handmade Paper, Brookston, Indiana
Quire (24 sheets): Length per sheet 30½ (76 cm); width 22½ (56 cm)

99. TWELVE WATERMARKED NOTE PAPERS AND ENVELOPES
cotton rag; cut, pulped, dyed, molded, deckled, dried, folded
Made by Twinrocker Handmade Paper, Brookston, Indiana
Note papers: Length 8¼ (21 cm); width 5½ (14 cm)
Envelopes: Length 6⅛ (17 cm); width 4¾ (12 cm)

100. SET OF SIX CHRISTMAS ORNAMENTS
salt dough, wire; hand formed, baked
Made by Susan Weber, Santa Fe, New Mexico
Height 2⅛ to 3½ (54 to 89 mm)

WOOD

"... work is fulfillment; further, anything worth doing
is worth doing well. Being a wood-craftsman allows me to
remain true to these precepts and provides an opportunity
for creative expression of ideas. To take a project
from start to finish—from seed of idea, through
planning and testing of alternatives, to production and
completion—treating each step with equal attentiveness
and care, yields a measure of satisfaction
which only partially relates to the finished piece itself.
More important is the knowledge that the project
was uncompromisingly pursued; that day-by-day
I did my best to live up to the philosophical maxims
that led me to choose woodworking as a way of life."
STEVEN A. FOLEY, Lake Oswego, Oregon
Spinning Wheel, cat. no. 112

101. BATH TUB
cedar, walnut, chrome fittings; strip planked, laminated, pegged and glued, caulked
Made by Mark Baldwin, Surry, Maine
Height 24⅜ (62 cm); length 50⅜ (128 cm); width 29⅛ (74 cm)
Lent by the artist

101

102

102. HARPSICHORD
Photograph
various woods, metal, plastic, felt; multiple woodworking and instrument-making techniques
Made by Christopher F. Bannister, Hopewell, New Jersey
Overall: Height 34 (86 cm); length 78½ (199 cm)
Case: Height 8¼ (21 cm)

103. ROTATING BALL CABINET *Figure 7*
oak, walnut, hardware; milled, joined, routed, laminated, turned, oiled
Made by Timothy Barr, Brookline, New Hampshire
Height 60⅝ (153 cm); width 17 (43 cm); depth 17 (43 cm)
Lent by the artist

104. PAIR OF MALLARD DUCK DECOYS
balsa, pine, sealer, paint; band sawed, carved, doweled and glued, sanded, painted
Made by Donald C. Briddell, Dallastown, Pennsylvania
Drake: Height 6¾ (17 cm); length 16½ (42 cm); width 7½ (19 cm)
Hen: Height 6¼ (16 cm); length 16¼ (41 cm); width 7¼ (18 cm)

My work combines a pleasant blend of art, creativity, and intellectual stimulus; I have found some security, in terms of commissions and patronage, by doing best what is to be done; and self-employment has many rewards. It may well be that true craftsmen are anachronistic to our society at large; yet, so long as we can survive by our craft efforts, and leave the craft elevated for our having been engaged in it, that is sufficient.
CHRISTOPHER F. BANNISTER, Hopewell, New Jersey
Harpsichord, cat. no. 102

104

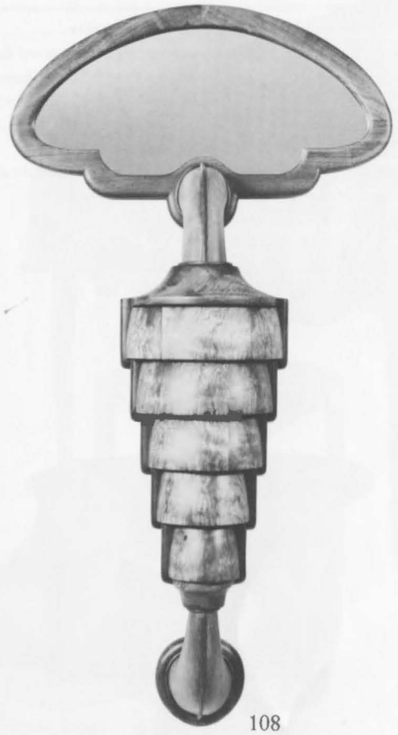
I think of my craft as a door to perception . . .
Things happen when I work, subtle things in my head and in my hands, and I have the time to "see" them and respond to them, note them down if necessary, and if I have to, follow their implications beyond the confines of the immediate task.
That freedom is most precious. The freedom to do work is a great thing, but the freedom to undo the work or not even to do it at all is even more valuable.
DONALD C. BRIDDELL, Dallastown, Pennsylvania
Pair of Mallard Duck Decoys, cat. no. 104

105. GATE-LEG TABLE *Figure 8*
white oak, hardware; milled, planed, mortise and tenon and dovetail joined, oiled, waxed
Made by Paul Buckley, Brookline, New Hampshire
Open: Height 30 (76 cm); length 61¼ (155 cm); width 32¼ (82 cm)
Folded: Height 30 (76 cm); width 32¼ (82 cm); depth 6 (15 cm)

106. DESK *Figure 6*
Photograph
walnut, cherry, Ghanaian Hyedua; multiple hand and machine woodworking techniques, laminated, doweled and glued, rubbed oil finish
Made by Arthur Espenet Carpenter, Bolinas, California
Lid closed: Height 39 (98 cm); length 37 (93 cm); depth 21 (53 cm)
Lid open: Height 39 (98 cm); length 37 (93 cm); depth 33 (84 cm)

107. MUSIC STAND
walnut; steam bent, laminated, hand and machine carved, oiled
Made by Wendell Castle, Scottsville, New York
Height 42 (107 cm); width 26¼ (67 cm); depth 19¼ (49 cm)

107



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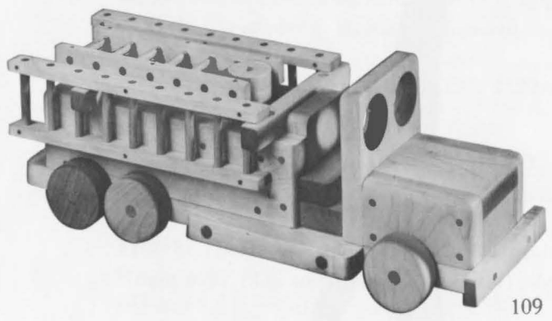

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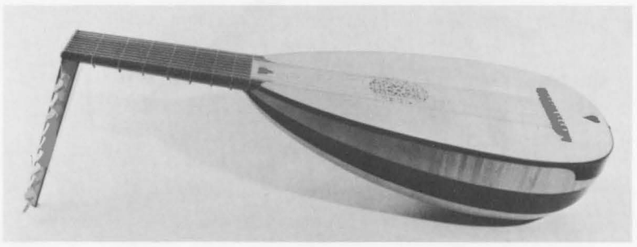


111

108. STORAGE DRAWERS AND MIRROR

imbuia wood, vegetable tanned cowhide, mirror, brass hardware; joined, routed, carved, leather wet molded and hand sewn, oiled

Made by John Cederquist, Costa Mesa, California

Height 38 (96 cm); width 19⅝ (50 cm); depth 10½ (27 cm)

109. FIRE ENGINE TOY

hard maple, white and yellow birch, dowels; hand and machine sawed, drilled, shaped, oiled

Made by Mark Davis, Rhinelander, Wisconsin

Height 5⅝ (14 cm); length 15¾ (40 cm); width 5¾ (15 cm)

110. STOOL

black walnut; dovetail joined, glued, hand carved, oiled

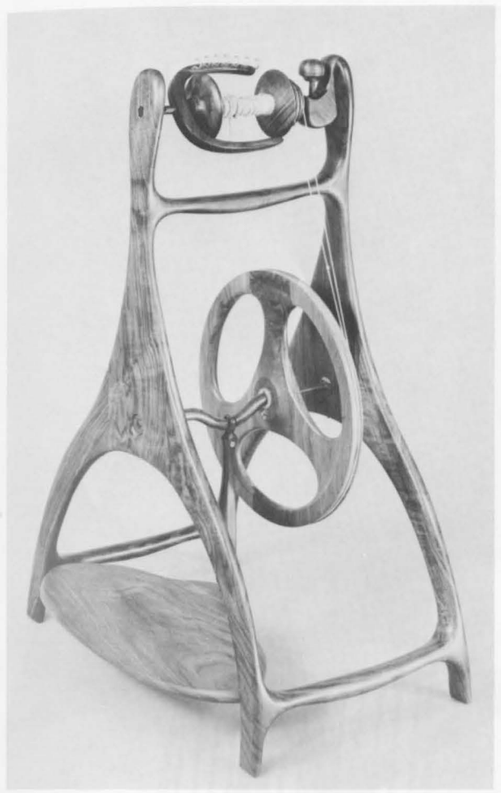
Made by David Ebner, Blue Point, New York

Height 16½ (42 cm); width 16¼ (41 cm); depth 14¼ (36 cm)

I want to recreate as accurately as possible historical musical instruments, so that we can hear music of other periods as it should sound.

LYN ELDER, San Francisco, California

Ten Course Renaissance Lute, cat. no. 111



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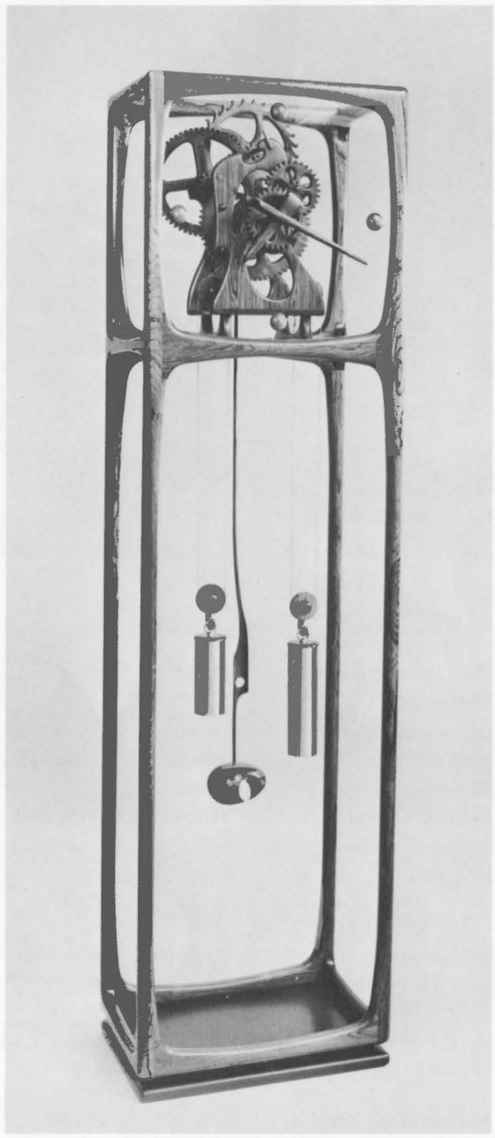


113

111. TEN COURSE RENAISSANCE LUTE

rock maple, Brazilian rosewood, spruce, miscellaneous woods, nylon, metal, gut; multiple woodworking and instrument-making techniques

Made by Lyn Elder, San Francisco, California

Length 32 (81 cm); width 12 (32 cm); depth 10¾ (27 cm)

112. SPINNING WHEEL

black walnut, lignum vitae, brass and steel hardware; machine and hand carved, joined, oiled, waxed

Made by Steven A. Foley, Lake Oswego, Oregon

Height 35¼ (90 cm); width 17 (43 cm); depth 24 (61 cm)

113. FLOOR CLOCK

Brazilian rosewood, glass, stainless steel, hardware; hand and machine cut, joined, carved, oiled

Made by John Gaughan, Los Angeles, California

Height 70 (175 cm); width 18 (45 cm); depth 12 (30 cm)

Lent by the artist

114

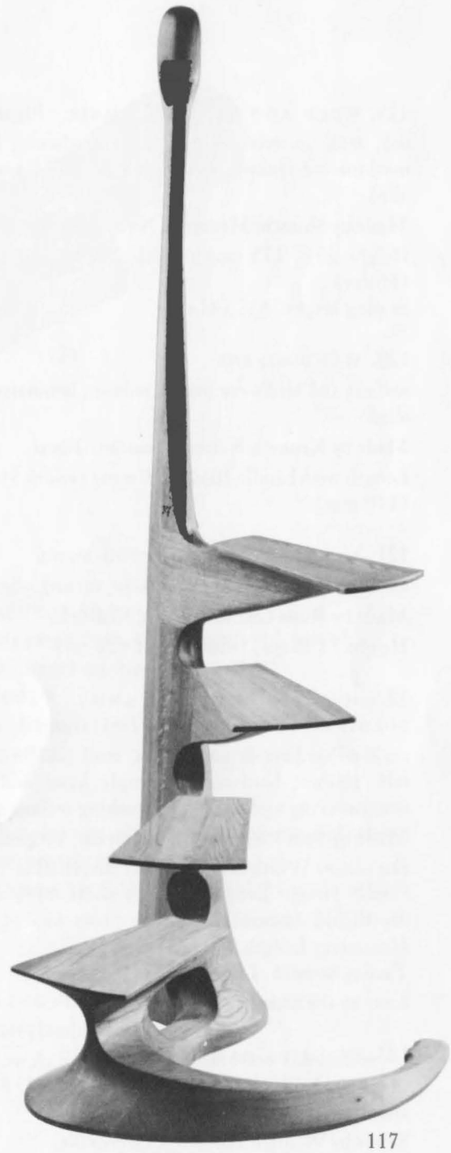
114. ADIRONDACK GUIDE BOAT
Photograph
spruce roots, white cedar, black cherry, hard maple, cane, brass nails and screws; hand and machine woodworking and boatbuilding techniques, caning
Made by Carl G. Hathaway, Saranac Lake, New York
Height 27 (68 cm); length 192 (480 cm); width 40 (100 cm)

115. MUSIC RACK
black walnut, ebony, dowels; laminated, hidden dowel joined, hand and machine carved, oiled, waxed
Made by Richard R. John, Santa Cruz, California
Height 44 (111 cm); width 19½ (49 cm); depth 12¾ (32 cm)

116. SPRING CHAIR
Photograph
black walnut, leather; laminated, carved, oiled
Made by William C. Leete, Marquette, Michigan
Height 55 (138 cm); width 31 (78 cm); depth 48 (120 cm)
Seating height (from attachments) 18 (45 cm)

115

116



117

117. LIBRARY LADDER
white oak, rosewood; slab laminated, hand and machine carved, oiled
Made by Edward Livingston, Bly, Oregon
Height 61⅜ (159 cm); depth 26 (66 cm)
Lent by the artist

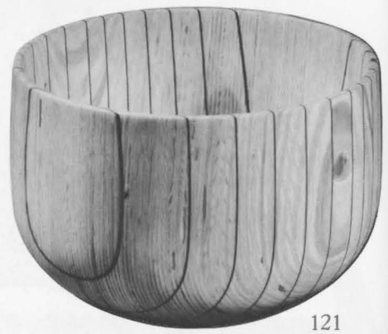
118. CUTTING BOARD AND SCOOP *Figure 5*
hard maple; hand and machine carved, oiled
Made by Emil Milan, Thompson, Pennsylvania
With scoop inserted: Length 20⅛ (51 cm); width 11⅜ (29 cm)

Because it has been a living thing wood carries its natural warmth into whatever you make from it.
EMIL MILAN, Thompson, Pennsylvania
Cutting Board and Scoop, cat. no. 118

119. WOOD AND LEATHER CHAIR *Figure 12*
oak, teak, dowels, leather, brass hardware; hand and machine cut, joined, glued, pegged, hand sewn, laced, oiled
Made by Shinichi Miyazaki, New York, New York
Height 29½ (75 cm); width 24 (61 cm); depth 26 (66 cm)
Seating height 16½ (41 cm)


120

120. HAND MIRROR
walnut and bird's-eye maple, mirror; laminated, carved, oiled
Made by Kenneth Nelsen, Houston, Texas
Length with handle 10⅝ (270 mm); width 5½ (140 mm)

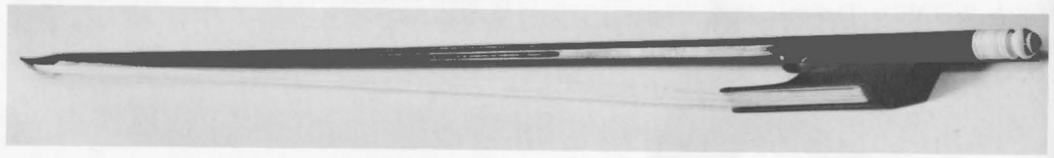

121

121. LAMINATED BIRCHWOOD BOWL
birch plywood, walnut; laminated, turned, oiled
Made by Rude Osolnik, Berea, Kentucky
Height 7 (18 cm); diameter 11 (28 cm)

122. HAMMER DULCIMER AND FOLDING STAND *Figure 11*
various hardwoods and inlays, steel and brass, nylon, felt, leather, hardware; multiple hand and machine woodworking and instrument-making techniques
Made by Sam Rizzetta, Barboursville, Virginia
Dulcimer: Width 36½ (93 cm); depth 21¼ (54 cm)
Stand: Height 21⅝ (55 cm); width 17¼ (44 cm); depth 25¼ (64 cm)
Hammers: Length 8½ (22 cm)
Tuning wrench: Length 8¼ (22 cm)
Lent by the artist

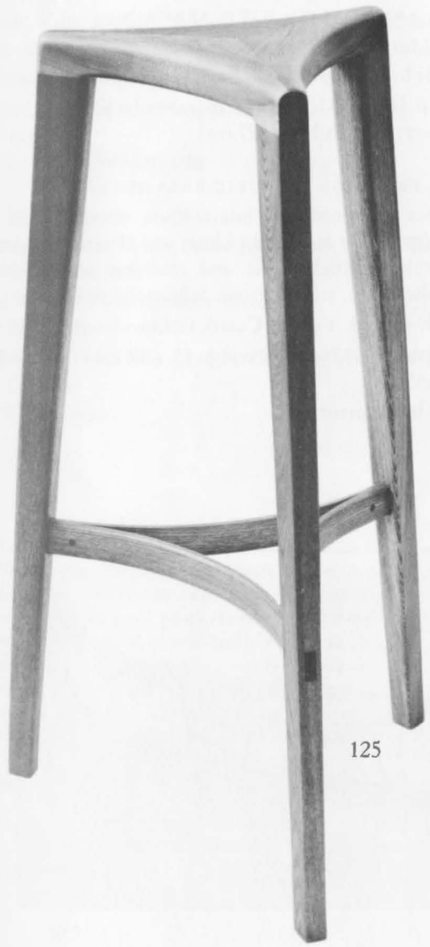
123. VIOLA DA GAMBA BOW
snakewood, ivory, horsehair; hand scraped, fluted, balanced, finished
Made by William Post Ross, Greenville, New Hampshire
Length 28½ (724 mm)

The bow begins as a wooden blank and it is carefully studied in quiet surroundings as it is slowly worked down.... All work on the stick is done by feel in a peaceful, contemplative mood. By and large, the deeper the concentration, the better the result. As with the Japanese samurai sword, the maker imparts a "spirit" to the product that is not accessible to any scientific measurement.
WILLIAM POST ROSS, Greenville, New Hampshire
Viola da Gamba Bow, cat. no. 123


123

All craftsmen of serious stature are fundamentally self-taught. Schools teach only technique. The apprenticeship mode ... is the only way to learn moods and traditions.
WILLIAM POST ROSS, Greenville, New Hampshire
Viola da Gamba Bow, cat. no. 123, and
Scraper Plane, cat. no. 124


124


125

124. SCRAPER PLANE
bronze, curly maple; cast, chased, engraved, carved
Made by William Post Ross, Greenville, New Hampshire
Height 2½ (63 mm); length 6½ (163 mm)
Lent by the artist

125. STOOL
white ash, maple; cut, planed, hand mortise and tenon joined, steam bent, pegged, glued, oiled
Made by Christopher Sabin, Greenfield, Massachusetts
Height 28¾ (73 cm); width 14 (36 cm); depth 14 (36 cm)

126. ROLLING PIN
birch, walnut; laminated, turned, oiled
Made by Lee A. Schuette, Durham, New Hampshire
Length 20 (51 cm); diameter 4½ (15 cm)


126

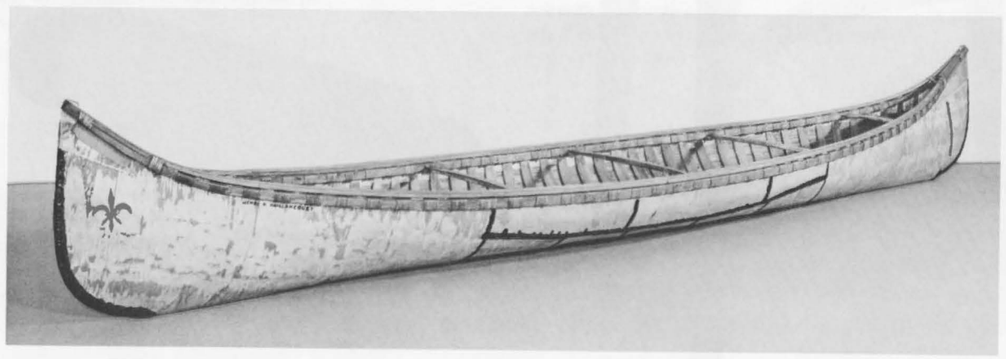
I have a great deal of control over my life-style. I work my butt off and it is fun! Also, I enjoy listening to good music and my instruments enable many musicians to play better, so I enjoy a higher level of music. Making instruments and running a shop is an incredible challenge....
RICK TURNER, Cotati, California
Fretless Electric Bass Guitar, cat. no. 128

127

128

127. SALAD BOWL WITH SERVERS
teak; turned, servers carved, oiled
Made by Bob Stocksdale, Berkeley, California
Bowl: Height 3¾ (9 cm); diameter 10 (25 cm)
Servers: Length 10½ (27 cm)

128. FRETLESS ELECTRIC BASS GUITAR
various hardwoods and inlays, brass, stainless steel, silver, handmade magnetic pickups and electronics, plastic controls; multiple hand and machine woodworking, metalworking, and electronic fabrication techniques
Made by Rick Turner, Cotati, California
Length 48 (121 cm); width 15 (39 cm); depth 2¾ (7 cm)
Lent by the artist



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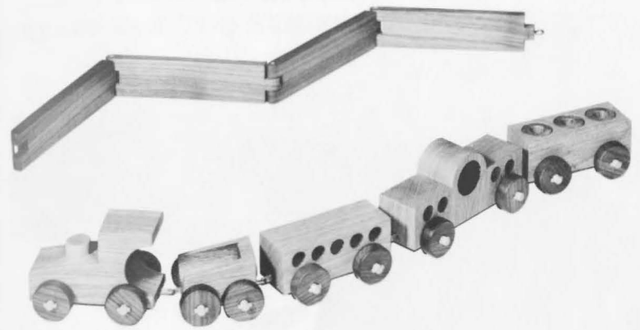


131

129. CONFERENCE TABLE *Figure 9*
red oak, black walnut; hand and machine worked, laminated, dowel and mortise and tenon joined, oiled, waxed
Made by Union Woodworks, Warren, Vermont
Height 29½ (74 cm); length 120 (300 cm); width 42 (105 cm)
Lent by Union Woodworks

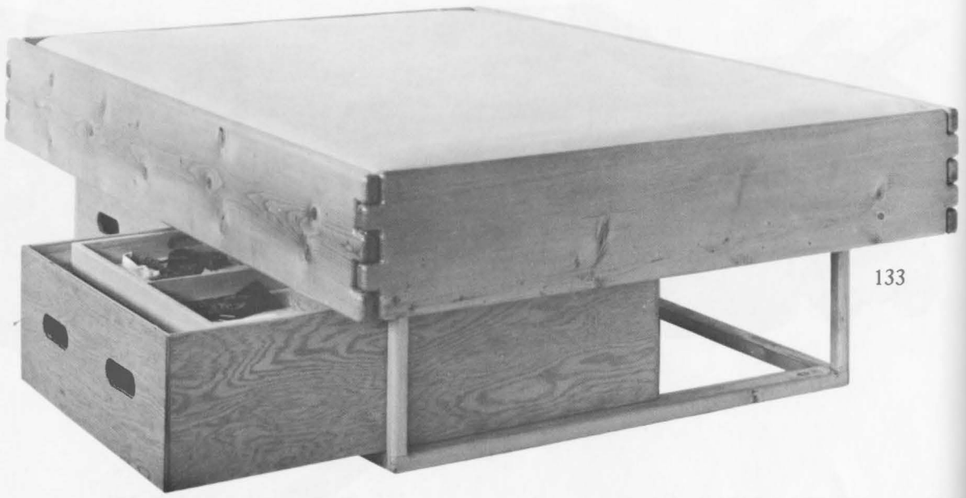
130. BIRCHBARK CANOE
birchbark, cedar, birch, white pine roots, pitch; hand shaped, sewn, doweled
Made by Henri Vaillancourt, Greenville, New Hampshire
Height 26½ (66 cm); length 184 (460 cm); width 34½ (86 cm)
Lent by the artist

The tools used are the axe, crooked knife, awl, and occasionally the froe. Wooden wedges and mallets are used to split the wood, which is cedar for all of the woodwork except the thwarts, which are ash or birch, and no power tools are used. The cover is of white or canoe birch.... sewn with the roots of white pine, shaved of bark and split into sections. All materials are gathered and prepared by myself alone.
HENRI VAILLANCOURT, Greenville, New Hampshire
Birchbark Canoe, cat. no. 130

131. FIVE-IN-ONE TRAIN TOY
oak, walnut, birch, brass, hardware; machine cut and drilled, hand sanded, oiled
Made by Philip J. Van Voorst, Maryville, Missouri
Open and assembled: Height 2⅞ (7 cm); length 21½ (54 cm); depth 2¾ (7 cm)
Closed: Height 6⅜ (16 cm); width 6⅜ (16 cm); depth 2¾ (7 cm)

132. ARM CHAIR *Figure 3*
black walnut; hand shaped, turned, machine and hand carved, heat-shrunk-tenon joined
Made by Robert C. Whitley, Solebury, Pennsylvania
Height 39⅜₁₆ (1 m); width 24½ (62 cm); depth 23½ (60 cm)
Seating height 17 (43 cm)

Being a craftsman has given me a sense of choice and a sense of control over my own destiny. Following this course has given me a realization of the responsibility we all have to perform to the very best of our abilities.
ROBERT C. WHITLEY, Solebury, Pennsylvania
Arm Chair, cat. no. 132



133

133. BED FRAME AND CAPTAIN'S STOW
Photograph
fir, fir plywood, hardware; hand and machine worked, doweled joints, waxed
Made by Judd Williams, Berkeley, California
Height 24 (60 cm); length 84 (210 cm); width 60 (150 cm)

Being a craftsman answers my questions about how to improve the conditions life imposes through environment. That is, to shape the environment is to improve the quality of life.
JUDD WILLIAMS, Berkeley, California
Bed Frame and Captain's Stow, cat. no. 133

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Objects for Preparing Food. Acknowledgments by Joshua C. Taylor and Paul J. Smith. Introduction by Sandra R. Zimmerman. Essay by Mimi Sheraton. 52 pages; 244 black-and-white illustrations. 1972. $3.95.

Form and Fire: Natzler Ceramics, 1939–1972. Foreword by Joshua C. Taylor. Introduction by Lloyd E. Herman. Essays by Daniel Rhodes and Otto Natzler. Catalog of the exhibition by Otto Natzler. 120 pages; 41 black-and-white illustrations; 39 color plates. 1973. $4.25.

Boxes and Bowls: Decorated Containers by Nineteenth-Century Haida, Tlingit, Bella Bella, and Tsimshian Indian Artists. Acknowledgments by Lloyd E. Herman. Foreword by Joshua C. Taylor. Introduction, suggested reading, and catalog of the exhibition by William C. Sturtevant. Essays by Ira S. Jacknis and Bill Holm. 93 pages; 147 black-and-white illustrations. 1974. $3.95.

A Modern Consciousness: D. J. De Pree and Florence Knoll. By Lloyd E. Herman. 32 pages; 30 black-and-white illustrations. 1975. $1.80.

The Designs of Raymond Loewy. Foreword by Joshua C. Taylor. Essays by Lloyd E. Herman and Lois Frieman Brand. 56 pages; 29 black-and-white illustrations. 1975. $2.50.

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