

*WH Crafts*  
MEMORANDUM

TO: White House Staff

FROM: Ann Stock *AS*  
Social Secretary

DATE: April 27, 1995

RE: The White House Collection of American Crafts

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We have just completed the book The White House Collection of American Crafts done in conjunction with the opening of the crafts exhibit at the National Museum of American Art.

This is a good place to take out-of-town visitors. The exhibit runs through September 4. The museum is located at 8th and G Streets, NW.

The book would make an excellent gift for Mother's Day.

# THE CLINTON COLLECTION

By Heidi L. Berry

**I** imagine walking into the main entrance hall of the White House, with its marble columns, crystal chandeliers and early 19th-century gilded furniture, and seeing a funky contemporary clock on a side table. The clock, by craft artist Wendell Castle, resembles a person as much as it does a timepiece.

It is no more startling in its setting than the large, brilliantly colored blue and yellow glass jar, with a bird perched on its lid, in the antiques-filled Vermeil Room. There, the French neo-classical mantel and the pier table made in New York around 1810 by master craftsman Charles-Honore Lannuier, are far more in harmony with each other and the sensibility of the First Home than the whimsical container by glassmaker David W. Levi.

And that is just the point.

These pieces, part of what is now referred to as the White House crafts collection, were

meant to call attention to themselves, and thereby to the art of craft. Starting tomorrow, they will do so more publicly. The clock, the glass jar and 70 other objects will go on display at the National Museum of American Art. The exhibition, "The White House Collection of American Crafts," runs through September 4.

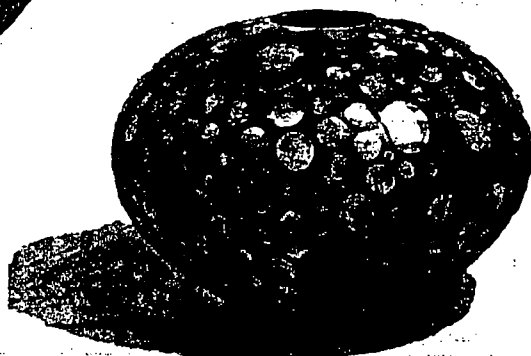
The collection can be seen as the culmination of an effort by Hillary Rodham Clinton to celebrate the year of craft, decreed before her arrival in the White House by both a joint resolution of Congress and a presidential proclamation. The collection, exhibition and accompanying book, published by Harry N. Abrams, for which the First Lady wrote the foreword, also can be seen as the highlight of a career for Michael W. Monroe. Retiring in June as curator-in-charge of the museum's Renwick Gallery, where crafts are the focus, Monroe selected the artists, and in many cases, the individual works of art.

Monroe sees "craft as a full-fledged art form," but he acknowledges that the field has often played "second cousin to the visual arts." Thus the collection and its attendant recognition are also a high point in the careers of the artists—even those with national reputations—who gave examples of work, with values that range from \$600 to \$20,000, to the White House when it asked for a contribution to a permanent collection. It was only later that the White House was reminded it cannot accept the works of living artists, and so the collection has been scheduled for relocation to a future Clinton Library, presumably in Arkansas.

continued on page 20



"Bird Vase" is glass by Dmitri Michaelides and David W. Levi.



Mosaic white pine bowl by Philip Mouthrop, above. Fiber basket titled "Ebarna" by Sharon and Leon Nicholas, right.

PHOTOS BY JOHN BIGGLOW TAYLOR



Dale Chikley's cerulean blue rippled bowl poised on an antique table in the White House.



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*Startling in their White House setting, the objects gathered  
for Hillary Rodham Clinton are going on public display.*

# White House

continued from page 14

The genesis of the Clinton collection was in 1983. Looking ahead to their first Christmas holiday in the White House, Hillary Clinton decided to decorate the Christmas trees with ornaments made and donated by craftspeople, a creative but hardly radical idea. But in a bold departure from the formal, traditional nature of the White House, she also envisioned craft objects placed throughout the rooms.

It was an adventuresome step, and it could have easily failed. Mark Hampton, the interior designer and member of the Committee for the Preservation of the White House, describes crafts as "not easily integrated into decorative schemes."

They are particularly difficult to display in the narrowly focused time framework of the White House, the period 1812 to 1825, he adds. But by many accounts, it was a smashing success. The most

enthusiastic assessments, not surprising, come from craft professionals such as Janet Kardon, director of the American Craft Museum in New York. "It looked wonderful," she recalls.

Even people with a more traditional bent, such as Wendy Cooper, curator of decorative arts at the Baltimore Museum of Art and a member of the Committee for the Preservation of the White House, were supportive. "As a special installation, they were well placed and most of them were very exciting," she says.

After the exhibit ended, most items were put in storage. Some went to the First Family's private quarters, others to the West Wing, near the President's office, and a number were used as centerpieces at White House luncheons.

According to Ann Stock, social secretary to the First Lady, Hillary Clinton turned to her shortly after moving into the White House to come up with specific ways in which to feature crafts there. Stock turned to Monroe.

Stock recall how together they walked through the White House, noting various locations they thought appropriate for displaying crafts. Then Monroe went back to his office and "consulted my memory bank" for objects that would "complement the historical setting of the White House" and could also "stand on their own." Within a month, he had compiled a list of dozens of artists whose work he says fulfilled the criteria he thought appropriate for such a collection.

That the objects were intended to form "the first permanent White House Craft Collection" is clear from the letter Stock sent to more than 70 artists in her capacity as "Special Assistant to The President and Social Secretary." In the solicitation, which in most cases requested a specific work, or a piece from a particular series, Stock assured the artists their contribution "will be displayed in a prominent location in the White House at events throughout the years."

That scenario, it appears, was overly optimistic. For the guidelines of the Committee for the Preservation of the White House state: "Works of an artist are not considered for acquisition unless the artist is deceased and the work executed 25 years prior to the current date." An exception is made only for life portraits of first ladies and presidents.

The intent of this restriction in large part is to allow judgments of quality to be made with the distance of time. And, in relation to the field of craft, that question seems particularly relevant. For there are many who view craft, at best, as a stepsister to the visual arts. "Crafts have been largely ignored by the mainstream art world," says Elizabeth Broun, director of the National Museum of American Art. Indeed, the word artist is rarely applied to craftspeople, who are more often called artisans.

Broun finds this term "unintentionally patronizing." And, she says, the boundaries between craft and art are slowly "blurring."

Still, crafts are a deceptively democratic art form, and their ostensibly functional nature tends to cloud the fine line between craft and art. After all, a basket or a vase or a teapot is presumably created for a utilitarian function. Clearly, some of the objects chosen for the White House are art. Interestingly, most of those that transcend the line discourage use, communicating their decorative rather than functional nature in subtle ways. For example, Castle's clock rests on intertwined and unsteady legs that suggest it should not be expected to give us the time even though it does. And the fluted handles on Levi's jar are clearly too small and fragile to be used.

The show, and Hillary Clinton's support, possibly give the artists a higher profile and more prestige than they have ever had. The collection has already achieved what Stock describes as the First Lady's goal, to "highlight the best of America" and bring visibility to their creators.

That same desire—to expose the artists to the broadest possible public—is the impetus behind the decision to ultimately house the collection in the Clinton presidential library, according to Stock.

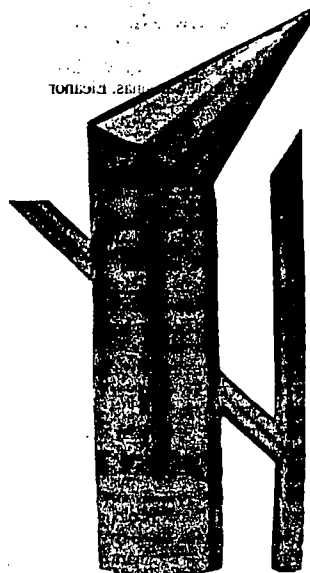


PHOTO BY JOHN BIGELOW TAYLOR

Coffee server in gold plate over brass by Susan Ewing.

That decision was made by Mrs. Clinton herself, according to associate White House curator Betty Monkman. It appears to accede to the Preservation Committee's restrictions while providing the artists continuing exposure. Stock says the collection would remain on permanent display, unless lent to a museum or even the White House itself.

Another option for the collection presumably would have been to give it to the Renwick, where Monroe has worked for 21 years. While Stock and Monroe acknowledge there was some discussion about the collection going to the Renwick, neither explained why it wasn't selected. Rather, Stock points out the unique character of such a collection in a presidential library, the fact that it was formed for the White House, and the First Lady's continuing desire to expose the artists to as broad a public as possible.

Cooper notes that the objects were "kind of a gift to the nation. I kind of hoped they would go to a national museum." It is likely that the collection would get broad exposure in a national museum in the nation's capital.

More than 100,000 people saw the collection while it was displayed during Christmas 1993. The craftspeople who made the objects were invited to a reception then and saw their work at the White House. Neither metal worker Albert Paley nor wood turner Philip Moulthrop recently had been notified that their gift would not permanently reside in the White House. Yet neither seemed distressed when told of the circumstances by a reporter. Instead, each was positive about the public acknowledgement paid to craft by government. It was, Paley said, the "first attempt to bring awareness to the arts in this way," by the "government



Ceramic bowls with gilded interiors by Cheryl Williams were used as centerpieces for a White House dinner.

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recognizing of its cultural resources" and the people who make it.

Mrs. Clinton is not the first First Lady to bring crafts into the White House. Ellen Wilson used rugs and bedspreads made in Tennessee and the Carolinas. Eleanor Roosevelt had furniture for a bedroom through her own crafts project and textiles made under the auspices of the Works Progress Administration. Even presidents have focused on crafts in their home. In 1882, Chester Arthur commissioned a large stained-glass screen made by Louis Comfort Tiffany for the front hall.

As wife of the vice president, Joan Mondale, herself a potter whose work is represented in the collection assembled under Mrs. Clinton, focused great visibility on the field of crafts and brought the work of craft artists to the vice president's residence. "The line between art and craft is slowly dissolving," says Mondale, now in Tokyo where her husband, Walter, is ambassador to Japan.

But the objects have not always fared well through changing administrations. Wilson's textiles have disappeared, either worn out or replaced, according to Monkman. Roosevelt's furniture is still in the White House and used on occasion, but the Tiffany screen was removed in 1902, dismantled and sold at auction. Its whereabouts are unknown, Monkman says, and it may have been destroyed by fire. And much of what Joan Mondale assembled for the vice president's house is in storage.

Mondale herself is one of the thousands of craft artists enjoying the current renaissance of craft. Renwick curator Monroe dates this flowering to university which began after World War II, and he credits the role played by schools, museums, collectors and the media. Monroe estimates there were only a "handful" of craft fairs in the early 1970s. Now, he says, there are "hundreds and hundreds."

Monroe does not consider this entirely a "blue-chip collection." Instead, he sought to gather pieces that would present the full range of craft, from usable pieces to purely decorative or sculptural work. He included established, mid-career and emerging artists. Castle, glass makers Dale Chihuly and Harvey K. Littleton are in the first group, while metal worker Susan R. Ewing and ceramicist Mara Superior are in mid-career. He wanted to demonstrate the "generational exchange" in the field, with artists like Moulthrop, whose father, Edward, is also a craftsman with a piece in the collection, and to include artists who were completely self-taught, such as furniture maker Sam Maloof, as well as those who were highly schooled. In all, he wanted the collection to be geographically and ethnically diverse and to include all craft media: clay, glass, wood, fiber and metal.

His goal for the art form emerges as he describes "a marriage between technique and unusual vision." He points to a free-form bowl by Chihuly of Seattle, the best known of the artists in the collection, as "alive in rigid form," demonstrating the "molten quality



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of his material frozen at a moment in time."

When the exhibit ended in February, 1994, this bowl went to the upstairs Center Hall, which the Clintons use as a private living room. Until it left the White House for this show, it sat on an 18th-century English octagonal desk. Also there was a porcelain cocoa pot, complete with its own pedestal, by Massachusetts artist Mara Superior, which was placed on a table in a corridor on the third floor. It is painted with delicate designs derived from embroidered samplers, and like many of the objects in this collection, Superior's pot demonstrates a sense of humor. Its spout tilts down, as if it is about to pour the cocoa itself.

The Clintons must also have admired the stunning cut-glass vase by another Massachusetts artist, Sidney R. Hutter. His purely sculptural vase, an intriguing mix of classical form and modern technology, also went to the family quarters after the exhibit. It is composed of a spiral of cut and polished clear glass and gives off a hue that ranges from deep purple to pale lavender. The shade comes

the glue, which is colored using a technique developed for the electronic and glass industries.

Ewing, from Ohio, is a generation younger than Castle. Her gold-plated brass coffee server has a severe geometric quality that explores the subject of the cylinder and the cone with humor.

The elegance and beauty of Moulthrop's lathe-turned white pine mosaic bowl is striking; he was asked specifically to donate this piece, he says. "It is one of my distinctive ones that I'm doing." His complex and unique process produces a wooden bowl with white pine suspended in black resin that shimmers and glows, the effect of a kaleidoscope of wood.

Leon and Sharon Niehues of Huntsville, Ark., are another multi-generational craft family. This husband and wife team makes beautifully detailed baskets woven from white oak and enhanced by waxed linen thread. Monroe describes their asymmetrical basket as a "swelling form" whose angled top gives an otherwise static piece a "sense of life." The Niehueses are essentially self-taught.

The energy of the Niehueses' baskets is in direct contrast to the elongated, classically inspired glass vase forms by Dante Marioni, of Seattle. The bright yellow glass is a thoroughly modern touch.

The current show will travel to at least three additional locations, exposing the vibrant work of the 77 artists to an even wider public. And it will, as Monroe explains crafts should, "take us to an area we haven't been to before," where we can discover something "new about ourselves."

Hridi L. Berry, a writer on art and antiques and a collector, contributes regularly to Washington Home.

The White House Collection of American Crafts runs through Sept. 4 at the National Museum of American Art, 8th and G streets NW. Free. For tour details, call 357-3111. Beginning April 28, a virtual tour of the exhibit on the Internet can be reached through World Wide Web by accessing the NMAA's home page at <http://www.nmaa.si.edu>.

Ronald F. Fleming's redwood burl bowl, "New Beginnings," introduces an eclectic note to a formal room in the White House, above. Blown-glass "Image" bag by John Littleton and Kate Vogel, right.



PHOTO BY JOHN BIGGLOW TAYLOR

THE WHITE HOUSE  
WASHINGTON

*File  
White House  
Craft Collection*

**MEMORANDUM**

**TO: THE FIRST LADY**  
**FROM: Ann Stock**  
**DATE: April 6, 1995**  
**RE: Update on White House Craft Collection**  
**CC: Maggie Williams**

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Rita Pynoos has arranged for the Los Angeles City Museum to be a visiting site for the White House Craft Collection during the summer of 1996. I need you to sign off on this site.

Additional museums showing interest in the collection are Memorial Gallery in Rochester, New York, The American Craft Museum in New York City and the Boston Museum of Fine Arts. I'm in the process of finalizing a schedule.

*File Craft Collection*

**CONFIDENTIAL**

**AGREEMENT**  
 Revised January 30, 1995  
 Revised February 14, 1995  
 Revised March 9, 1995

*CONFIDENTIAL*

DETERMINED TO BE AN  
 ADMINISTRATIVE MARKING  
 INITIALS: *Dy* DATE: *9/12/2013*  
*2013-0359-5*

AGREEMENT made this 14th day of December, 1994, between  
 HARRY N. ABRAMS, INC. (hereinafter referred to as "Publisher"), 100 Fifth  
 Avenue, New York, New York 10011 and

WHITE HOUSE HISTORICAL ASSOCIATION (hereinafter referred to as  
 "Proprietor"), 7th Street and Pennsylvania Avenue, N.W., Washington DC 20408.

WHEREAS the parties wish respectively to publish and have published a work  
 (hereinafter referred to as the "Work") of non-fiction tentatively entitled  
**THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS**<sup>1</sup> which shall be a book  
 on the White House craft collection to be sold as a catalogue for exhibition(s) and to be sold  
 in the book trade.

#### W I T N E S S E T H

In consideration of the mutual covenants herein contained, the parties agree as follows:

1. (a) Proprietor agrees to provide only those textual materials specified in  
 Paragraph 1.(b), herein for the Work which Publisher will produce and publish according to  
 the specifications attached hereto as "Exhibit A" and the schedule<sup>2</sup> attached hereto as "Exhibit  
 B."

The Publisher will copyright the entire Work in the name of the Proprietor, the  
 essay for the Work in the name of Barbaralee Diamonstein, and the photographs for the Work  
 in the name of Publisher in compliance with the Universal Copyright Convention.

(b) Always subject to the approval rights stated herein, Publisher shall edit,  
 design, produce, market, and sell the Work with appropriate advertising for the Work to be

<sup>1</sup>Any alternative title is subject to the approval of Proprietor.

<sup>2</sup>The production schedule is dependent on timely delivery of materials and approvals  
 by Proprietor.

*W. Gray*  
*Memo*  
*9/11/13*

sold in bookstores.

2. In connection therewith, Proprietor shall deliver to Publisher, on the dates set forth below, the following materials (hereinafter referred to collectively as the "Manuscript"), all in form and content reasonably satisfactory to Publisher:

(a) A list of 92 photographs of 72 craft objects for reproduction in color in the work.

(b) Not later than December 16, 1994, the textual material described below, prepared in accordance with Publisher's style sheet, a copy of which has been delivered to Proprietor, in the form of a double-spaced printed copy of all textual material plus, if available, a computer disk (3 1/2", high density, formatted according to a standard word processing program) containing all textual material for the work.

The textual material shall include:

- i. a foreword of about 500 - 1,000 words by Elizabeth Broun;
- ii. an introduction of about 2,000 - 3,000 words by Michael Monroe;
- iii. acknowledgements, complete and detailed caption material, biography of each craftsperson, and catalogue checklist by Michael Monroe.
- iv. statement by Hillary Rodham Clinton.

(c) If the material is not delivered in form and content reasonably satisfactory to the Publisher by the dates specified above, the delivery date specified in Paragraph 10 below will be extended as necessary.

(d) The White House Social Secretary agrees to retain copies of textual materials submitted to Publisher.

3. Publisher will contract separately and be financially responsible for the Photographer for the work with a projected budget of approximately \$20,000. Photographer shall also shoot 4x5 black-and-white negatives for use by National Museum of American Art. Proprietor may also request that Publisher make duplicates of color slides of all objects and in situ shots at Proprietor's expense.

Publisher will contract separately and be financially responsible for Barbara Lee

Diamonstein, or an alternative writer approved by Proprietor, for an essay to be included in the Work, the content of which shall be subject to Proprietor's approval, with an approximate budget of \$10,000.

Publisher will contract separately and be financially responsible for a researcher to develop appropriate descriptive material on the craft objects, subject to Proprietor's approval of researcher.

4. Proprietor hereby grants to Publisher, its approved licensees, approved designees, and approved assigns the exclusive right to print, publish, vend, reproduce, and otherwise deal in the Work in volume form in all languages throughout the World for the term of the copyright, and, subject to Proprietor's approval, to use or license others to use the Work in whole or in part in magazines, newspapers, other periodicals, advertising, and publicity to aid in the promotion or sale of the Work. Proprietor also grants to Publisher the right, subject to Proprietor's approval, such approval to be provided within three (3) business days, to license subsidiary or secondary rights to a third party. Such rights shall include book club, foreign language editions, mail order, premium, serial, syndication, and condensation. All rights not conveyed specifically to Publisher herein are retained by Proprietor.

It is understood that the photographs included in the Work may be exploited only to the extent stated in this Agreement.

5. (a) Proprietor represents and warrants that it has the full right and authority, through assignment from the National Archives and Records Administration, to enter into this Agreement and that all material delivered by it hereunder will be new and original.

Proprietor further represents that it has obtained the written consent of the owners of the copyright of any textual material included in the Work, as well as the written consent of the owners for worldwide distribution of any material which is to be reproduced in the Work.

(b) Proprietor also represents and warrants that the Work, if published, will not infringe upon or violate any right of third parties or any statutory copyright or any law or government regulation, and that the Work is innocent and contains no matter, which, if

published, will be libelous or in violation of any right of privacy.

(c) Proprietor warrants that it is not under any obligation to any other publisher or person that could interfere with or injure the sale of the Work. Proprietor further agrees that it will not hereafter write, prepare, edit, or allow its name to be used in connection with any work which might be considered competitive with or interfere with the sales of the Work without the written consent of Publisher which shall not be unreasonably withheld.

6. Publisher shall pay Proprietor and Proprietor shall accept as its sole, guaranteed, compensation pursuant to this Agreement and for each and all the rights contained herein granted by Proprietor to Publisher pursuant to this Agreement, the following amounts:

(a) The aggregate sum of Twenty-Five Thousand dollars (\$25,000) as an advance against the royalties payable to Proprietor pursuant to the following subparagraphs of this paragraph 6, which sum shall be payable as follows:

Upon signing of this agreement, the sum of Twelve Thousand Five Hundred dollars (\$12,500);

Upon acceptance of the manuscript delivered in accordance with the provisions of paragraphs 2 and 3 of this Agreement, the sum of Twelve Thousand Five Hundred dollars (\$12,500).

(b) For hardcover copies sold in the trade by Publisher at a discount of less than fifty percent (50%) of the suggested list price, a royalty of five percent (5%) of the retail list price for the first 15,000 copies sold, a royalty of eight percent (8%) of the retail list price for the 15,001 - 30,000 copies sold, a royalty of ten percent (10%) of the retail list price for over 30,000 copies sold, less adjustment for credits and returns.

(c) For hardcover copies sold in the trade by Publisher at a discount of fifty percent (50%) or more of the suggested list price, royalties at a rate of one-half of the royalties provided in Paragraph 6.(a), <sup>not changed</sup> above, less adjustment for credits and returns.

(d) For paperback copies sold in the trade by Publisher at a discount of less than fifty percent (50%) of the suggested list price, a royalty of five percent (5%) of the retail list price for all copies sold, less adjustment for credits and returns.

(e) For paperback copies sold in the trade by Publisher at a discount of fifty

percent (50%) or more of the suggested list price (but not remainder sales), royalties at the rate of one-half of the royalties specified in paragraph 6.(d), above, less adjustment for credits and returns.

(f) On all rights licensed by Publisher to a third party pursuant to paragraph 4 hereof, Publisher shall pay Proprietor fifty percent (50%)<sup>3</sup> of the royalty income actually received by Publisher.

(g) No royalty shall be paid on copies sold to Proprietor (excluding copies sold to exhibiting venues), copies that are remaindered or on copies provided gratis or for review purposes. *not changed*

(h) All proceeds due Proprietor under this Agreement shall be paid to The White House Historical Association, 750 Jackson Place, N.W., Washington, DC 20503.

7. (a) Publisher will render to Proprietor statements of income received semi-annually on March 31 of each year for the six months ending on the preceding December 31, and on September 30 of each year for the six months ending on the preceding June 30. Subject to the provisions stated below, the statement will be accompanied by checks for any monies shown to be due by such statement.

(b) In making accountings, Publisher shall have the right to deduct a reasonable reserve against returns and to recoup any overpayment of earnings. In the event of a claim or suit against Publisher which, if sustained, would constitute a breach of any of Proprietor's warranties pursuant to this or any other agreement between parties, Publisher shall have the right to reasonably withhold royalties and other payments which may be due pursuant to this Agreement pending a final determination thereof. Publisher shall have the right to apply any of said withheld royalties and other payments then or thereafter accruing hereunder in reduction of the obligation of Proprietor under Paragraph 5 of this Agreement. Publisher shall be required to segregate any royalties earned by Proprietor under this Agreement pending payment thereof and shall not be liable for interest thereon.

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<sup>3</sup>For the license of foreign rights Publisher shall pay Proprietor 60% of the royalty income actually received by Publisher and shall pay Proprietor 75% of the royalty income actually received from a license to a UK publisher.

8. Publisher shall show concept and layout, text, photographs<sup>4</sup>, jacket design and content, flap copy, cover and paper stock, print size and style, and first galley proofs of the Work to Proprietor for approval, which shall return such, with comments, if any, within five (5) business days. The White House Social Secretary or her designee shall be Proprietor's representative for such approvals. If approvals or comments are not received within twenty-four (24) hours after the deadline, Publisher will assume approval given.

If alterations in the proofs are made at the Proprietor's request (or because of the Proprietor's failure to deliver accurate copy for the printer) which cost more than ten percent (10%) of the cost of composition, exclusive of the cost of correcting printer's and/or Publisher's errors, the Proprietor's royalty account shall be charged for such excess.

Publisher shall also have the sole right to fix or alter the suggested retail price and otherwise shall fix the wholesale price at which the Work shall be sold.

Publisher shall print or cause to be printed on the title page of all copies of the Work: "Harry N. Abrams, Inc., in association with White House Historical Association," and on the spine - "Abrams/White House Historical Association."

9. Publisher shall have the right to use Proprietor's name in advertising the Work. Proprietor shall endeavor to credit the Publisher in any promotion related to the Work.

Any public appearances by Hillary Rodham Clinton, use of her name or that of the President or of the White House shall be subject to express, written consent of Hilary Rodham Clinton, the President, or the Office of Counsel to the President.

Publisher will show advertising and promotional materials and strategy and catalogue copy to Proprietor for approval. Such approval or comments shall be provided within five (5) business days. If approvals or comments are not received within twenty-four (24) hours after the deadline, Publisher will assume approval given. The White House Social Secretary or her designee shall be Proprietor's representative for all publicity matters relating to the Work.

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<sup>4</sup>The Work shall include the existing photograph of the President and the First Lady in front of the 1993 Christmas tree as well as the photograph of the exterior of the White House, a photograph of Hillary Rodham Clinton with crafts on the cover.

10. Publisher shall provide hardcover and paperback copies of the Work to the National Museum of American Art and other venues for sale.

Publisher shall provide Proprietor with 25 complimentary copies of the Work and Proprietor's attorney with 10 complimentary copies of the Work.

11. Should Proprietor wish to purchase copies of the work from the Publisher's inventory and should Publisher have sufficient inventory to fill such orders, Publisher will supply copies at a discount of 50% of the Publisher's list price.

Publisher agrees to produce reprints for Proprietor if Proprietor's order is at least 2,000 copies, the price of the books to be based on the manufacturing cost at that time.

12. After two years from the date of publication, Publisher shall have the right to dispose of overstock copies of its edition by remaindering but shall first offer Proprietor the opportunity to purchase such copies at the best price offered Publisher.

13. Proprietor may not incur any obligation on behalf of Publisher.

14. Notwithstanding anything to the contrary herein, Publisher may not terminate this Agreement until Publisher has notified Proprietor in writing in reasonable detail of the specific reason or reasons for which the Publisher has judged the textual material to be unsatisfactory, including editorial suggestions for revising the textual material. Publisher shall then work with Proprietor to render the textual material satisfactory.

15. Publisher shall have the textual material reviewed by counsel and inform Proprietor of any issues raised by counsel following said review.

16. If Publisher fails to keep the Work in print and Proprietor makes written demand to reprint the Work or license reprint rights in the Work, Publisher shall within ninety (90) days after the receipt of such demand, notify Proprietor in writing if it intends to comply. Within six (6) months thereafter, Publisher shall either reprint or license reprint rights in the

Work unless prevented from doing so by circumstances beyond its control. If Publisher fails to notify Proprietor within ninety (90) days that it intends to comply, or within six (6) months after such notification or if Publisher declines or neglects to reprint the Work or fails to license to any third party any of the rights in any of the complete editions of the Work granted to Publisher in this Agreement, then this Agreement shall terminate and all rights granted hereunder shall revert to Proprietor, subject to licenses previously granted. After such reversion, Publisher shall continue to participate to the extent set forth in this Agreement in monies received from any license previously granted by it. Upon such termination, Proprietor shall have the right for thirty (30) days thereafter to purchase the film, if any, at cost including typesetting.

17. Publisher shall not insert nor authorize any of its licensees to insert advertisements in any edition of the Work.

18. Publisher agrees to include Proprietor, the President, the First Lady, and Ann Stock as additional insured under Publisher's errors and omissions policy or General Liability policy whichever is in effect at publication.

19. This Agreement shall inure to the benefit of and be binding upon the successors and assigns of the parties, except that neither party Proprietor shall, without other party's written consent first obtained, assign its obligations under this Agreement.

20. This Agreement shall be governed by the laws of the State of New York, regardless of the place of execution or performance.

21. The waiver by either party or the failure by either party to claim a breach of any of the provisions of this Agreement shall not be, or be held to be, a waiver of any subsequent breach or affecting in any way the effectiveness of such provision.

22. No modification or waiver of any of the provisions of this Agreement shall be

binding unless it is in writing signed by the parties hereto. No waiver of a breach hereof shall be deemed to constitute a waiver of a further breach, whether of a similar or dissimilar nature.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the day and year first above written.

HARRY N. ABRAMS, INC.

WHITE HOUSE  
HISTORICAL ASSOCIATION

BY: \_\_\_\_\_  
Alan H. Rutsky  
Executive Vice President

BY: \_\_\_\_\_

TITLE: \_\_\_\_\_

DATE: \_\_\_\_\_

DATE: \_\_\_\_\_

## EXHIBIT A

## THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS

Specifications:

Trim size: 8 1/2 x 11 inches upright

Total # pages: 128

Total # words: 30,000

Total color plates: 92 4 color 30 full size on 32 1/2 pages  
30 - 3 per page

Paper: 100# Celeste Dull

Binding - Hardcover: Smythe sewn

Cloth: Rainbow Imperial or Domestic (GSB)

Boards: 130 pt. Binders Boards

Endsheets: Colored 80# text Rainbow Antique

Head and tailbands:

Spine: square

Stamping: approx 25 inches square

Jacket: Printed 4 color one side  
Regular 80#C-1-S Sterling Litho  
Lamination.

Binding - Paperback: Threadsewn

Cover: 12 pt. C-2-S Sprinhill Cover.  
4 color. Lamination one side.  
Trimmed flush 3 sides. No flap.

Packing: Individually shrinkwrapped  
overwrapped with kraftpaper  
to form bundles of 3 - 5 copies  
and then placed into a container.

THE WHITE HOUSE  
WASHINGTON

MEMORANDUM

DATE: MAY 4, 1994  
TO: THE FIRST LADY  
FROM: ANN STOCK  
RE: WHITE HOUSE CRAFT COLLECTION  
CC: Maggie Williams  
Cheryl Mills

DETERMINED TO BE AN  
ADMINISTRATIVE MARKING  
INITIALS: By DATE: 9/12/2013  
2013-0359-5

Per our discussion in the last scheduling meeting, I'd like to bring you up to date on where we stand with the WHCC traveling exhibit.

We've met with Anna Cohen, Director of the of the Smithsonian Institution Travelling Exhibition Service (SITES) and discussed with her the parameters of what we'd like to see happen with the exhibit. She basically has developed a proposal that would cover building of the exhibit, traveling cases, VIP receptions for opening night, a poster, and catalog/book, etc.

The White House can only loan the exhibit to the Smithsonian. They also happen to be the best at creating the exhibits. They're treating this exhibit much like they treated the travelling exhibit of First Ladies gowns.

SITES has given us an estimate of approximately \$950,000.00 for seven cities. The tour would begin at the Renwick this November and then travel to Los Angeles (FYI-I spoke with Betty Sheinbaum. She's helping us to locate an L.A. gallery and funding sources). After L.A., the exhibit would go to 2 more cities in '95 and 3 cities in '96, ending at the Olympic Pavilion in Atlanta.

I've attached a list of cities. The only ones we're sure we want to go to are Washington, Los Angeles, New York and possibly, Little Rock. Miami, Dallas and Cincinnati might be good choices.

We're looking at a number of funding sources. Betty Sheinbaum is developing a list for us. Susie Thompkins, owner of Esprit, will be here this Saturday to look at the collection and is very interested in underwriting the entire tour. In addition, I spoke with Mike Berman, who suggested American Express, Coca-Cola and Time Warner. Joan Noto, who was chairman of this year's Washington Craft show, and is married to Lou Noto, CEO of Mobil

Oil, wants to see the collection Friday. She has identified several funding sources, as well.

Paul Gottlieb, chair of Harry N. Abrams Publishing, will be here tomorrow with Barbaralee Diamonstein-Spielvogel. She wants to write a book on the crafts. Bob Barnett will see them. He suggested we also contact Simon and Shuster. I've attached Barbara's last craft book.

For the \$950,000.00 this is what SITES is going to do:

- \* Work with The White House to identify most appropriate geographic locations and museums;
- 2 \* Prepare descriptive materials, visual packets and "offering" letters to potential host museums;
- 3 \* Negotiate itinerary slot with each prospective museum, and find alternative cities and/or museums for any booking period that remains unfilled after initial round of negotiations;
- 4 \* Draw up contract for each host museum that stipulates installation and publicity conditions;
- 5 \* Prepare Loan Agreement documents for each of the 75 artists, assign insurance values to every object in show, and file insurance records for length of tour;
- 6 \* Photograph each object for representation in exhibition catalogue;
- 7 \* Develop, design, write, print, and make national distribution arrangements for exhibition catalogue and exhibition brochure;
- 8 \* Develop, design, print and make distribution arrangements for exhibition poster;
- 9 \* Work with The White House to develop invitation format and special event activities for each host museum;
- 10 \* Build between 17 and 20 exhibition crates outfitted for "cradlewrapping;"
- 11 \* Photograph each artist for representation on exhibit wall panels; write short artist biographies; construct /silkscreen actual panels;
- 12 \* Produce explanatory label for each object;
- 13 \* Supervise construction for installation brackets for each object;

where do you proceed? -  
Foreword HRC

Who is  
the  
contract  
with

Who  
engages

- 14\* Design and produce exhibition banners for front entrances of museums;
- 15\* Prepare publicity packets for each host museum and contact wide range of media to promote national tour;
- 16\* Initiate shipping bids and negotiate contract with fine arts carrier for length of tour;
- 17\* Prepare condition reports for, as well as wrap and pack, all objects;
- 18\* Supervise shipping and installations.

I can't wait to get this in motion and "on-the-road." If this goes well, the next book on the agenda will be "Clinton Style: Entertaining at the White House."

↓  
What else does the White House  
need to do?



AMERICAN CRAFTS AT THE WHITE HOUSE  
POTENTIAL EXHIBITORS

Telephone 202-357-3168  
Fax 202-357-4324  
Telex 264729

Birmingham Museum of Art  
2000 8th Avenue North  
Birmingham, AL 35203  
John Schloder, Director

University Art Museum  
Arizona State University  
Nelson Fine Arts Center  
Tempe, AZ 85287-2911  
Marilyn Zeitlin, Director

Arkansas Arts Center  
P.O. Box 2137  
Little Rock, AR 72203  
Townshend Wolfe, Director

Craft and Folk Art Museum  
5800 Wilshire Blvd.  
Los Angeles, CA 90036  
Patrick Ela, Executive Director

Palo Alto Cultural Center  
1313 Newell Road  
Palo Alto, CA 94303  
Linda Craighead, Director

Museum of Contemporary Art, San Diego  
700 Prospect Street  
La Jolla, CA 92037  
Hugh Davies, Director

California Crafts Museum  
900 North Point Box 25  
San Francisco, CA 94109  
Louise Gregory, Director

San Francisco Craft and Folk Art Museum  
Fort Mason Center  
San Francisco, CA 94123  
Carole Austin, Curator

Denver Art Museum  
100 West 14th Avenue Parkway  
Denver, CO 80204  
Lewis Sharp, Director



Brookfield Craft Center  
P.O. Box 122  
Brookfield, CT 06804  
John Russell, Director

Center for the Fine Arts  
101 West Flagler St.  
Miami, FL 33130  
Mark Ormond, Director

Georgia State University Art Gallery  
Georgia State University  
University Plaza  
Atlanta, GA 30303  
Tina Dunkley, Director

High Museum of Art  
1280 Peachtree Street, NE  
Atlanta, GA 30309  
Ned Rifkin, Director  
William Bodine, Assoc. Director

Art Institute of Chicago  
111 South Michigan Avenue  
Chicago, IL 60603  
James Wood, Director

Terra Museum of American Art  
664 North Michigan Avenue  
Chicago, IL 60611  
Scott Atkinson, Curator

Fort Wayne Museum of Art  
311 East Main Street  
Fort Wayne, IN 46802  
Emily Kass, Director

Indianapolis Museum of Art  
1200 West 38th Street  
Indianapolis, IN 46208  
Bret Waller, Director



Brunner Gallery and Museum  
Iowa State University  
290 Scheman Building  
Ames, IA 50011  
Lynette Polhman, Director

Octagon Center for the Arts  
427 Douglas Avenue  
Ames, IA 50010  
Helen Kaplan, Director

Dane G. Hansen Memorial Museum  
Main Street  
P.O. Box 87  
Logan, KS 67646  
Renee McElroy

J.B. Speed Art Museum  
2035 South Third Street  
Louisville, KY 40201  
Peter Morrin, Director

Baltimore Museum of Art  
Art Museum Drive  
Baltimore, MD 21218  
Brenda Richardson, Deputy Director

National Museum of Ceramic Art  
250 West Pratt Street  
Baltimore, MD 21201  
Shirley Brown, Chairman

Minneapolis Institute of Arts  
2400 Third Avenue South  
Minneapolis, MN 55404  
Evan Maurer, Director

Nelson-Atkins Museum of Art  
4525 Oak Street  
Kansas City, MO 64111  
Mark Wilson, Director



St. Louis Art Museum  
One Fine Arts Drive  
Forest Park  
St. Louis, MO 63110  
James Burke, Director

Albright-Knox Art Gallery  
1285 Elmwood Avenue  
Buffalo, NY 14222  
Douglas Schultz, Director

American Craft Museum  
40 West 53rd Street  
New York, NY 10019  
Janet Kardon, Director

Cincinnati Art Museum  
Eden Park  
Cincinnati, OH 45202  
Millard Rogers, Jr., Director

University of Oregon Museum of Art  
1430 Johnson Lane  
Eugene, OR 97403  
Dr. Stephen McGough, Director

Contemporary Crafts Association  
3934 S.W. Corbett Avenue  
Portland, OR 97201  
Marlene Gabel, Director

James A. Michener Art Museum  
138 S. Pine Street  
Doylestown, PA 18901  
Bruce Katsiff, Director

CIGNA Museum and Art Collection  
P.O. Box 7716  
Philadelphia, PA 19192-2078  
Melissa Hough, Director



Pennsylvania Academy of the Fine Arts  
118 North Broad Street  
Philadelphia, PA 19102  
Linda Bantel, Director

The Society for Contemporary Crafts  
2100 Smallman Street  
Pittsburgh, PA 15222  
Linda Metropulos, Executive Director

Columbia Museum of Art  
1112 Bull Street  
Columbia, SC 29201  
Salvatore Cilella, Director

Hunter Museum of Art  
10 Bluff View  
Chattanooga, TN 37403  
Cleve Scarbrough, Director

Knoxville Museum of Art  
410 Tenth Street  
World's Fair Park  
Knoxville, TN 37916  
Stephen Wicks, Curator

Memphis Brooks Museum of Art  
1934 Poplar  
Overton Park  
Memphis, TN 38104  
E.A. Carmean, Director

Dallas Museum of Art  
1717 West Harwood  
Dallas, TX 75201  
Dr. Richard Brettell, Acting Director

Virginia Museum of Fine Arts  
2800 Grove Avenue  
Richmond, VA 23221  
Katherine Lee, Director



- American Crafts, page 6

Seattle Art Museum  
P.O.Box 22000  
Seattle, WA 98122-9700  
Mary Gardner Neill, Director

Madison Art Center  
211 State Street  
Madison, WI 53703  
Stephen Fleischmann, Director

Milwaukee Art Museum  
750 North Lincoln Memorial Drive  
Milwaukee, WI 53202  
Christopher Goldsmith, Executive Director

Patrick and Beatrice Haggerty Museum of Art  
Marquette University  
13th and Clybourn  
Milwaukee, WI 53233  
Dr. Curtis Carter, Director

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THE WHITE HOUSE  
WASHINGTON

DATE: June 15, 1995

TO: Maggie Williams

FROM: Marvin Krislov  
White House Counsel  
Room 128, OEOB, x6-7903

☒ FYI

☐ Appropriate Action

☐ Let's Discuss

☐ Per Our Conversation

☐ Per Your Request

☐ Please Return

☐ Other

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File  
WH Crafts

TO: THE FIRST LADY  
FROM: Ann Stock AS.  
RE: Update on the White House Craft Collection  
DATE: February 22, 1996  
cc: M. Williams ✓

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Just an update on the exhibition schedule of the White House Craft Collection... I just received word that the collection is tentatively scheduled to travel to the following Museums over the next two years:

**Art Museum of Western Virginia**  
Roanoke, Virginia  
November 9, 1996 - January 12, 1997

**Morris Museum**  
Morristown, New Jersey  
February 9 - April 20, 1997

**Colby College Museum of Art**  
Waterville, Maine  
May 11- July 13, 1997

**Tampa Museum of Art - - pending**  
Tampa, Florida  
September - December 1997

After that the collection will return to Washington to have its condition assess and make any repairs, etc. The National Gallery of American Art will then decide if the Collection is in any shape to continue to travel - - there is actually a waiting list of Museums that would love to have it!

I will let Patti know the dates as soon as they are 100% locked in for your calendar.

Thank you.

File  
Crafts  
THE WHITE HOUSE  
WASHINGTON

June 15, 1995

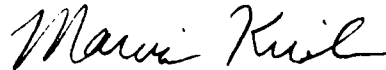
Leonard L. Silverstein, Esq.  
Silverstein & Mullens  
1776 K Street, N.W.  
Suite 800  
Washington, D.C. 20006

Dear Len:

This letter confirms our discussion regarding the publication of The White House Collection of American Crafts. As we discussed, the book has been published and, because of last minute changes to the arrangements, the copyright is wrongly attributed to The White House Historical Association. As we also have discussed, the National Archives should be recognized as the holder of the copyright. In any event, I want to confirm that the WHHA understands that the copyright for any future editions will be attributed to the National Archives, which is consistent with previous discussions and with the agreement signed with the publisher.

We thank you and the Association for your cooperation.

Sincerely yours,



Marvin Krislov  
Associate Counsel to the President



CONFIDENTIAL  
CONFIDENTIAL

Harry N. Abrams, Inc.  
100 Fifth Avenue  
New York, N.Y. 10011  
(212) 206-7715  
Cable ABRAMBOOK  
Telex 175975  
Fax (212) 645-8437

May 5, 1995

**DETERMINED TO BE AN  
ADMINISTRATIVE MARKING**

**INITIALS:** By **DATE:** 9/12/2013  
2013-0359-5

Marvin Krislov  
The White House  
Counsel's Office  
Old Executive Office Building  
Room 130  
Washington, DC 20500

Dear Mr. Krislov,

RE: The White House Collection of American Crafts

Pursuant to paragraph 6(a) of the enclosed, fully executed contract, please find herewith two checks, one payable to The National Archives Trust Fund and the other to The White House Endowment Fund.

The total payment specified in the contract is 25,000.00, to be split between the two parties. The amount of \$4,822.00 has been deducted from the total payment, as it was agreed that the two parties, and not Abrams, would be responsible for paying the expenses incurred by Nancy Ellison, who took Mrs. Clinton's photograph for the book. Therefore, each enclosed check is in the amount of \$10,089.00. This amount is \$12,500.00 (half of the total payment due) minus \$2,411.00 (half of Nancy Ellison's expenses).

Abrams has paid Nancy Ellison the \$4,822.00 amount. I enclose a copy of the check for your records.

Sincerely,

Elisa Urbanelli  
Editor

HARRY N. ABRAMS, INC.  
TIMES MIRROR  
100 FIFTH AVENUE  
NEW YORK, N.Y. 10011

STATEMENT OF REMITTANCE

015522

| VOUCHER         | INVOICE NO. | DATE     | DESCRIPTION | GROSS AMOUNT | DEDUCTION | NET AMOUNT |
|-----------------|-------------|----------|-------------|--------------|-----------|------------|
| 114173          | 0           | 04/24/95 | 3684        | 4,822.33     | 0.00      | 4,822.33   |
| VENDOR NO. 2439 |             |          | TOTALS      | 4,822.33     | 0.00      | 4,822.33   |

PLEASE DETACH BEFORE DEPOSITING

HARRY N. ABRAMS, INC.

TIMES MIRROR  
100 FIFTH AVENUE  
NEW YORK, N.Y. 10011

Citibank Delaware  
One Penn's Way  
New Castle, DE 19720

62-20  
311

015522

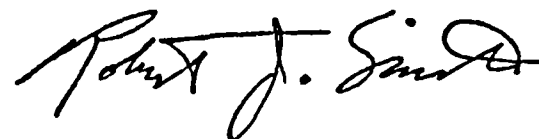
| DATE     | CHECK NO. | AMOUNT    |
|----------|-----------|-----------|
| 05/02/95 | 15522     | ★4,822.33 |

PAY 4,822 DOLLARS 33 CENTS

(CHECK NOT VALID AFTER SIX MONTHS)

PAY  
TO THE  
ORDER  
OF

NANCY ELLISON  
812 FIFTH AVENUE  
NEW YORK NY 10021



AUTHORIZED SIGNATURE  
(IF OVER \$5000.00, TWO SIGNATURES REQUIRED)

⑈00015522⑈ ⑆031100209⑆

38721575⑈ AUTHORIZED SIGNATURE

DETERMINED TO BE AN  
ADMINISTRATIVE MARKING

INITIALS: Py DATE: 9/13/2013  
2013-0359-5

~~CONFIDENTIAL~~

AGREEMENT  
Revised January 30, 1995  
Revised February 14, 1995  
Revised March 9, 1995  
Revised April 12, 1995

~~CONFIDENTIAL~~

AGREEMENT made this 14th day of December, 1994, between

HARRY N. ABRAMS, INC. (hereinafter referred to as "Publisher"), 100 Fifth Avenue, New York, New York 10011 and

NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (hereinafter referred to as "Proprietor"), National Archives Trust Fund, 7th Street and Pennsylvania Avenue N.W., Washington, DC 20408.

WHEREAS the parties wish respectively to publish and have published a work (hereinafter referred to as the "Work") of non-fiction tentatively entitled

**THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS**<sup>1</sup> which shall be a book on the White House craft collection to be sold as a catalogue for exhibition(s) and to be sold in the book trade.

#### WITNESSETH

In consideration of the mutual covenants herein contained, the parties agree as follows:

1. (a) Proprietor agrees to provide only those textual materials specified in Paragraph 2.(b), herein for the Work which Publisher will produce and publish according to the specifications attached hereto as "Exhibit A" and the schedule<sup>2</sup> attached hereto as "Exhibit B."

The Publisher will copyright the entire Work in the name of the White House Historical Association, for the first printing only (all subsequent printings to be copyrighted in the name of the proprietor) the essay for the Work in the name of Barbaralee Diamonstein, and the photographs for the work in the name of Publisher in compliance with the Universal

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<sup>1</sup>Any alternative title is subject to the approval of Proprietor.

<sup>2</sup>The production schedule is dependent on timely delivery of materials and approvals

Copyright Convention.

Publisher hereby grants to Proprietor the right, with regard to the photographs, at the conclusion of the Clinton Administration or five (5) years after the date of this Agreement, whichever is later, to reproduce the photographs for displays at Proprietor's exhibits and in any literature accompanying such exhibits. This right is royalty-free and irrevocable.

(b) Always subject to the approval rights stated herein, Publisher shall edit, design, produce, market, and sell the Work with appropriate advertising for the Work to be sold in bookstores.

2. In connection therewith, Proprietor has delivered to Publisher, on the dates set forth below, the following materials (hereinafter referred to collectively as the "Manuscript"), all in form and content reasonably satisfactory to Publisher:

(a) A list of 92 photographs of 72 craft objects for reproduction in color in the work.

(b) Not later than December 16, 1994, the textual material described below, prepared in accordance with Publisher's style sheet, a copy of which has been delivered to Proprietor, in the form of a double-spaced printed copy of all textual material plus, if available, a computer disk (3 1/2", high density, formatted according to a standard word processing program) containing all textual material for the work.

The textual material shall include:

- i. a foreword of about 500 - 1,000 words by Elizabeth Broun;
- ii. an introduction of about 2,000 - 3,000 words by Michael Monroe;
- iii. acknowledgements, complete and detailed caption material, biography of each craftsman, and catalogue checklist by Michael Monroe.
- iv. statement by Hillary Rodham Clinton.

(c) If the material is not delivered in form and content reasonably satisfactory to the Publisher by the dates specified above, the delivery date specified in Paragraph 10 below will be extended as necessary.

(d) The White House Social Secretary agrees to retain copies of textual

materials submitted to Publisher.

3. Publisher will contract separately and be financially responsible for the Photographer for the work with a projected budget of approximately \$20,000. Photographer shall also shoot 4x5 black-and-white negatives for use by the National Archives and the National Museum of American Art. Proprietor may also request that Publisher make duplicates of color slides of all objects and in situ shots at Proprietor's expense.

Publisher will contract separately and be financially responsible for Barbaralee Diamonstein, or an alternative writer approved by Proprietor, for an essay to be included in the Work, the content of which shall be subject to Proprietor's approval, with an approximate budget of \$10,000.

Publisher will contract separately and be financially responsible for a researcher to develop appropriate descriptive material on the craft objects, subject to Proprietor's approval of researcher.

4. Proprietor hereby grants to Publisher, its approved licensees, approved designees, and approved assigns the exclusive right to print, publish, vend, reproduce, and otherwise deal in the Work in volume form in all languages throughout the World for the term of the copyright, and, subject to Proprietor's approval, to use or license others to use the Work in whole or in part in magazines, newspapers, other periodicals, advertising, and publicity to aid in the promotion or sale of the Work. Proprietor also grants to Publisher the right, subject to Proprietor's approval, such approval to be provided within three (3) business days, to license subsidiary or secondary rights to a third party. Such rights shall include book club, foreign language editions, mail order, premium, serial, permissions, syndication, condensation, postcards and calendars. It is further understood that postcards produced by the National Museum of American Art in connection with the exhibition are considered approved pursuant to the Agreement. All rights not conveyed specifically to Publisher herein are retained by Proprietor.

It is understood that the photographs included in the Work may be exploited only to the extent stated in this Agreement

5. (a) Proprietor represents and warrants that it has the full right and authority to enter into this Agreement and that all material delivered by it hereunder will be new and original. Proprietor further represents that it has obtained the written consent of the owners of the copyright of any textual material included in the Work, as well as the written consent of the owners for worldwide distribution of any material which is to be reproduced in the Work.

(b) Proprietor also represents and warrants that the Work, if published, will not infringe upon or violate any right of third parties or any statutory copyright or any law or government regulation, and that the Work is innocent and contains no matter, which, if published, will be libelous or in violation of any right of privacy.

(c) Proprietor warrants that it is not under any obligation to any other publisher or person that could interfere with or injure the sale of the Work. Proprietor further agrees that it will not hereafter write, prepare, edit, or allow its name to be used in connection with any work which might be considered competitive with or interfere with the sales of the Work without the written consent of Publisher which shall not be unreasonably withheld.

6. Publisher shall pay Proprietor and The White House Endowment Fund and Proprietor and The White House Endowment Fund shall accept as its sole, guaranteed, compensation pursuant to this Agreement and for each and all the rights contained herein granted by Proprietor to Publisher pursuant to this Agreement, the following amounts:

(a) The aggregate sum of Twenty-Five Thousand dollars (\$25,000) as an advance against the royalties payable to Proprietor and The White House Endowment Fund pursuant to the following subparagraphs of this paragraph 6, which sum shall be payable as follows:

Upon signing of this agreement, the sum of Twelve Thousand Five Hundred dollars (\$12,500) payable to the Proprietor;

Upon acceptance of the manuscript delivered in accordance with the provisions of paragraphs 2 and 3 of this Agreement, the sum of Twelve Thousand Five Hundred dollars (\$12,500) payable to The White House Endowment Fund.

(b) For hardcover copies sold in the trade by Publisher at a discount of less

than fifty percent (50%) of the suggested list price, a royalty of five percent (5%) of the retail list price for the first 15,000 copies sold, a royalty of eight percent (8%) of the retail list price for the 15,001 - 30,000 copies sold, a royalty of ten percent (10%) of the retail list price for over 30,000 copies sold, less adjustment for credits and returns.

(c) For hardcover copies sold in the trade by Publisher at a discount of fifty percent (50%) or more of the suggested list price, royalties at a rate of one-half of the royalties provided in Paragraph 6.(b), above, less adjustment for credits and returns.

(d) For paperback copies sold in the trade by Publisher at a discount of less than fifty percent (50%) of the suggested list price, a royalty of five percent (5%) of the retail list price for all copies sold, less adjustment for credits and returns.

(e) For paperback copies sold in the trade by Publisher at a discount of fifty percent (50%) or more of the suggested list price (but not remainder sales), royalties at the rate of one-half of the royalties specified in paragraph 6.(d), above, less adjustment for credits and returns.

(f) On all rights licensed by Publisher to a third party pursuant to paragraph 4 hereof, Publisher shall pay Proprietor fifty percent (50%)<sup>3</sup> of the royalty income actually received by Publisher, except that Publisher shall pay Proprietor sixty-six and two-thirds percent (66 2/3%) of the royalty income received from the licensing of postcards and calendars.

(g) No royalty shall be paid on copies sold to Proprietor (excluding copies sold to exhibiting venues), copies that are remaindered or on copies provided gratis or for review purposes.

(h) All proceeds due the White House Endowment Fund under this Agreement shall be paid to The White House Endowment Fund, 740 Jackson Place, N.W., Washington, DC 20503, for the improvement of public spaces.

Any royalties in excess of those advanced in Paragraph 6.(a), above, shall be divided equally between the Proprietor and The White House Endowment Fund. All proceeds due Proprietor under this Agreement shall be paid to the National Archives Trust Fund, 7th

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<sup>3</sup>For the license of foreign rights Publisher shall pay Proprietor 60% of the royalty income actually received by Publisher and shall pay Proprietor 75% of the royalty income

Street and Pennsylvania Avenue N.W., Washington, DC 20408.

7. (a) Publisher will render to Proprietor statements of income received semi-annually on March 31 of each year for the six months ending on the preceding December 31, and on September 30 of each year for the six months ending on the preceding June 30. Subject to the provisions stated below, the statement will be accompanied by checks for any monies shown to be due by such statement.

(b) In making accountings, Publisher shall have the right to deduct a reasonable reserve against returns and to recoup any overpayment of earnings. In the event of a claim or suit against Publisher which, if sustained, would constitute a breach of any of Proprietor's warranties pursuant to this or any other agreement between parties, Publisher shall have the right to reasonably withhold royalties and other payments which may be due pursuant to this Agreement pending a final determination thereof. Publisher shall have the right to apply any of said withheld royalties and other payments then or thereafter accruing hereunder in reduction of the obligation of Proprietor under Paragraph 5 of this Agreement. Publisher shall be required to segregate any royalties earned by Proprietor under this Agreement pending payment thereof and shall not be liable for interest thereon.

8. Publisher shall show concept and layout, text, photographs<sup>4</sup>, jacket design and content, flap copy, cover and paper stock, print size and style, and first galley proofs of the Work to Proprietor for approval, which shall return such, with comments, if any, within five (5) business days. The White House Social Secretary or her designee shall be Proprietor's representative for such approvals. If approvals or comments are not received within twenty-four (24) hours after the deadline, Publisher will assume approval given.

If alterations in the proofs are made at the Proprietor's request (or because of the Proprietor's failure to deliver accurate copy for the printer) which cost more than ten

---

<sup>4</sup>The Work shall include the existing photograph of the President and the First Lady in front of the 1993 Christmas tree as well as the photograph of the exterior of the White House. Copyright © 1993 by Hillary Rodham Clinton, with credits on the cover.

percent (10%) of the cost of composition, exclusive of the cost of correcting printer's and/or Publisher's errors, the Proprietor's royalty account shall be charged for such excess.

Publisher shall also have the sole right to fix or alter the suggested retail price and otherwise shall fix the wholesale price at which the Work shall be sold.

For the first printing of the work, Publisher shall print or cause to be printed on the title page of all copies of the Work: "Harry N. Abrams, Inc., in association with White House Historical Association," and on the spine - "Abrams/White House Historical Association." On all subsequent printings of the work, Publisher shall print or cause to be printed on the title page of all copies of the Work: "Harry N. Abrams, Inc., in association with the National Archives," and on the spine - "Abrams/National Archives."

9. Publisher shall have the right to use Proprietor's name in advertising the Work. Proprietor shall endeavor to credit the Publisher in any promotion related to the Work.

Any public appearances by Hillary Rodham Clinton, use of her name or that of the President or of the White House shall be subject to express, written consent of Hilary Rodham Clinton, the President, or the Office of Counsel to the President.

Publisher will show advertising and promotional materials and strategy and catalogue copy to Proprietor for approval. Such approval or comments shall be provided within five (5) business days. If approvals or comments are not received within twenty-four (24) hours after the deadline, Publisher will assume approval given. The White House Social Secretary or her designee shall be Proprietor's representative for all publicity matters relating to the Work.

10. Publisher shall provide hardcover and paperback copies of the Work to the National Archives, National Museum of American Art and other venues for sale.

Publisher shall provide Proprietor with 35 complimentary copies of the Work.

11. Should Proprietor wish to purchase copies of the work from the Publisher's inventory and should Publisher have sufficient inventory to fill such orders, Publisher will supply copies at a discount of 50% of the Publisher's list price.

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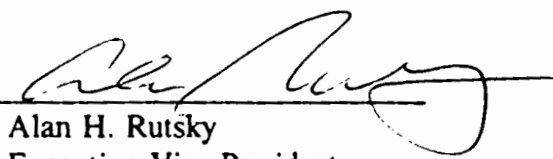
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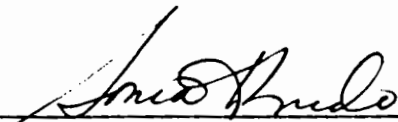
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BY:



Sonia R. Rudo  
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4/25/95

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## EXHIBIT A

### THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS

#### Specifications:

Trim size: 8 1/2 x 11 inches upright  
Total # pages: 128  
Total # words: 30,000  
Total color plates: 92 4 color 30 full size on 32 1/2 pages  
30 - 3 per page  
Paper: 100# Celeste Dull

#### Binding - Hardcover:

Smythe sewn  
Cloth: Rainbow Imperial or Domestic (GSB)  
Boards: 130 pt. Binders Boards  
Endsheets: Colored 80# text Rainbow Antique  
Head and tailbands:  
Spine: square  
Stamping: approx 25 inches square  
Jacket: Printed 4 color one side  
Regular 80#C-1-S Sterling Litho  
Lamination.

#### Binding - Paperback:

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Cover: 12 pt. C-2-S Sprinhill Cover.  
4 color. Lamination one side.  
Trimmed flush 3 sides. No flap.  
Packing: Individually shrinkwrapped  
overwrapped with kraftpaper  
to form bundles of 3 - 5 copies  
and then placed into a container.

CRAFTS

BC-CRAFTS lifestyle:TB

A sampling of American craft gets a new home and respect in the nation's capital

By Mary Daniels  
Chicago Tribune

With the Renwick Gallery of the Smithsonian Institution's National Museum of American Art right across the street from the White House, it was quite natural for Hillary Rodham Clinton to turn to her neighbor for help when she decided to form the first official White House Crafts Collection, says Michael W. Monroe.

He is the curator in charge of the Renwick Gallery, a separate museum dedicated to exhibiting American craft of all periods and collecting 20th Century American craft.

Clinton asked Monroe "to find works that would work with the architecture of the White House," he says.

It was a major undertaking done in record time, one which has resulted in an exhibit (which opened April 28 at the National Museum of American Art in Washington, D.C.) and a book. Both reflect the powerful, visionary work being done in fine craft across America today.

Until Sept. 4, the public will be able to see 72 contemporary craft objects by 77 artisans which have been displayed on a rotating basis in the Executive Mansion's public and private spaces since 1993.

If a trip to the nation's capital is out of the question, craft-lovers still can see the pieces in the book, "The White House Collection of American Crafts" by Michael W. Monroe (Harry N. Abrams Inc., \$35), which was published to coincide with the April opening of the exhibit. The book contains an essay by Barbara Lee Diamonstein, a former White House staff assistant and the first director of cultural affairs of New York City, and 92 color photographs cataloging the exhibit.

The endeavor began serendipitously in 1993, when the White House participated in the celebration of the Year of American Craft. President Clinton and his wife invited more than 3,000 craft artists from across the U.S. to create ornaments with an angel theme for the official White House Christmas tree. When it was discovered that the Christmas tree needed a new skirt, Monroe says, quilters from each state were asked to do a segment of the skirt depicting characteristics of their home state.

The contributions by these craftspeople made the first lady realize that there were many other places in the White House where American crafts could be displayed. More than 1 million visitors annually tour the White House to view the many historical paintings, sculptures and other pieces of decorative art that have been collected in it.

"The White House is filled with furniture, china, glassware, carpets, drapes, settees, sofas, which are exquisite examples of historical craftsmanship," says Monroe, a Wisconsin native who studied at the Art Institute of Chicago.

There are fireplace mantels, tabletops and bookshelves where crafts can be displayed, Monroe says.

"After identifying them, we took pictures of all the appropriate situations," he adds.

His next task was to find works that would fit into the room.

Judging by the book, he's made good matches. For example, the curator points out a work called "New Beginnings," which is carved from a single burl of redwood in a design of individual overlapping leaves and says, "Look at the bowl of leaves by Ronald Fleming of Tulsa sitting in the Red Room, which is filled with mahogany furniture. You can see how that piece echoes against the carvings in that room."

Monroe also points out that there is a lot of gold leaf in the White House, and there are several pieces in the craft collection that incorporate gold leaf, such as the "Prayer Bowls" of Cheryl C. Williams, a ceramist from Eugene, Ore.

Apart from texture and color, shapes were another consideration. Beneath a portrait of Jacqueline Kennedy Onassis in the Vermeil Room, "an elongated interpretation of her," Monroe has placed the "Incandescent Bottles" of North Carolina artist Michael Sherrill. Monroe describes the bottles as "extenuated, long, tall and elegant vessels."

When making his overall choices, Monroe says he looked "not only for ideals of craftsmanship, but extraordinary vision" in the artists whose work he chose.

To show the full range of media used by the artists, Monroe covered five categories: clay, wood, fiber, glass and metal.

There are numerous examples of pieces made by a parent and pieces made by their child, which show the continuity of craft from one generation to another. One example is a piece of glass sculpture by Harvey Littleton, who is credited with reviving contemporary glass blowing, and another by his son John Littleton and John's wife, Kate Vogel, who also do glass blowing.

Monroe also wanted to represent the many ways that artists learn to do their craft. For example, Native American Nathan Youngblood of Santa Clara Pueblo, N.M., who donated a black carved jar to the collection, learned by the apprentice system, Monroe says. "Other people have gone to the highest, most sophisticated art schools," he says.

Both men and women and a range of ages are represented, from the self-taught furniture-maker Sam Maloof, who still is producing in his 80s, to 27-year-old Zachary Oxman of Virginia, who donated a menorah.

"I wanted to do the whole spectrum, from extremely established to mid-career to emerging people," Monroe adds. "I tried to reflect the great diversity of craftsmanship that exists in this country."

Most artists donated their pieces to the White House. Because of the short time frame (the book was started around Thanksgiving), most artists did not do special pieces for the White House, Monroe says. Two exceptions are "White House Vase 1" in cut, ground and polished plate glass by Sidney Hutter of Massachusetts, and a white earthenware vessel with a 24-karat gold interior called "The White House Bowl" by Bennett Bean of New Jersey.

Many of the pieces in the exhibit already have been used as centerpieces for state dinners in the White House. Monroe says it was a special moment for him, when he was "fortunate enough to be invited to one of those dinners and saw it for myself."

The artists in the show say they feel Monroe has done a good job.

Cheryl Williams went to the White House last year to see her work. "It's great the craft collection is in newspapers and magazines, giving people an overview of what's going on in the crafts world," she says. While relatively few have their work in the White House, she says, "there are thousands of artists out there."

Ronald E. Kent of Honolulu, a wood-turner, says he is "overwhelmed to be in the White House Collection. My knees got weak just getting an invitation from the first lady. It is wonderful recognition of the fine craft movement and of the blurred distinction between wonderful craftsmen and craft artists, the indeterminate feeling of soul some work has that others, no matter how technical, never achieve."

-END-OF-AUTOBREAK(1)-

-AUTOBREAK(2)-FOLLOWS

\*\*\*\* filed by:KR-F(-- ) on 05/11/95 at 08:29EDT \*\*\*\*  
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## the first lady's crafty connection



Photos by Jim Brantley/The Washington Times  
Esthy Adler, Leo Zickler and Judy Zickler inspect Dale Chihuly's "Cerulean Blue Macchia with Chartreuse Lip Wrap."

For Ohio ceramic artists **Cur-tis** and **Suzan Benzle**, Thursday's black-tie opening reception at the National Museum of American Art was another perk from their inclusion in the White House Collection of American Crafts.

But for the Benzles' daughter, **Marissa**, it was a chance to snag a handshake with first lady **Hillary Rodham Clinton**.

The 9-year-old managed to thread her way to the front of the capacity crowd for the big clinch.

"It was fun," she said moments later between sips of ginger ale.

Mrs. Clinton, who came to open the exhibition formally, stayed to shake hands for nearly a half-hour after her prepared remarks.

Looking pretty crafty herself in a black tuxedo with a gold collar, Mrs. Clinton praised the collection's 77 artists for their "skill, creativity and vitality."

"It is remarkable how well the collection complements the White House" decor, she added. "I must confess, as I walk down the hallways, I feel a little bereft" since the works were removed.

The 72 donated pieces, including lathed wooden bowls, quilts, baskets and several stunning blown-glass objects, were first displayed at the White House around Christmastime in 1993.

The Clintons came up with the idea for the exhibit to mark 1993 as the Year of American Craft. **Michael Monroe**, curator of the Smithsonian's Renwick Gallery, handpicked the artists and solicited the craft pieces.

There was some grumbling among artists that they had to donate their works to the permanent collection.

"It's an honor in the craft world" to be included in such a prestigious display, said basket maker **Karl Lonning** from Ridgefield, Conn. "But you can only donate to so many places, and artists aren't known for being well-off."

But **David Ellsworth**, who contributed a lathed white oak pot to the exhibit, preferred to take the long view.

"That's what an artist does with his work — he gets it in a public place," the Quakertown, Pa., artisan said.



Hillary Rodham Clinton shakes hands amid a crush of wellwishers.



Kathie Williamson and Margo Kless discuss another work as John Hechinger conducts a silent evaluation.

Besides, "I make my living over a body of work, not one particular piece," he added.

Artists and patrons alike hailed the White House collection for raising the profile of the nation's contemporary crafts artists.

The National Museum of American Art "had been looking for a couple of years for the right way to signal the connection between crafts and art," said **Elizabeth Broun**, the museum's director.

Art collectors are finding their way increasingly to the work of craft artists these days, Ms. Broun added.

**J. Carter Brown**, former director of the National Gallery, stopped by to tour the craft exhibit after the first lady departed and the crowd had thinned.

"I think it's superb," he said. The exhibit, with its blue drapes and white columns "suggests the White House setting without rubbing your nose in it."

— **Laura Outerbridge**

## Embassy Row

By James Morison

### State's real estate

Disputes between the State and Treasury departments delayed the sale of diplomatic property in Japan as the real estate market there plummeted by 30 percent over the past several years, a General Accounting Office report says.

The GAO recommends selling the residences of the deputy chief of mission at the U.S. Embassy and the Treasury Department's top representative, the financial attache. It also recommends leasing a three-acre undeveloped portion of the 12-acre Mitsui tract, a diplomatic compound housing embassy personnel.

A March 1991 State Department consultant's report valued the deputy chief of mission's residence at \$92 million, Treasury House at \$15 million and the Mitsui compound at \$3.3 billion.

Since then, residential land prices have declined 30 percent. In addition, the condition of Treasury House has deteriorated, and the property has lost \$10 million in value, the GAO report says.

The report blames "inter-agency squabbles" and says "the U.S. government missed its opportunity to sell while property values were high."

The State Department rejects the GAO findings.

"The criticism of the department regarding its failure to dispose of certain 'high value' real estate in Tokyo is made in hindsight," Richard Greene, the department's chief financial officer, wrote in the report.

"Had the department sold the property at Mitsui before property values peaked, would GAO have criticized the department for failing to maximize potential gain?"

The Treasury Department says it is prepared to sell its property if the embassy provides housing for the financial attache.

### Ask your mother

The British public is enraged by its government's decision to spend about \$20 million to purchase Winston Churchill's personal papers from his wealthy heirs, who, nevertheless, claim they need the money.

The Sunday Telegraph of London had some advice for Churchill's grandson, also named Winston, who serves as a member of the ruling Conservative Party in Parliament.

The papers should have been given to the public and, if he needed the money that badly, Mr. Churchill should have asked his mother, who just happens to be the U.S. ambassador to France. Ambassador Pamela Harriman is the former wife of Mr. Churchill's father, Randolph.

The Telegraph, itself a conservative paper, said Mr. Churchill "is a man who owes everything, down to his very name, to the reputation of his grandfather."

"It may be true that he has, in the rather odd sense in which rich people use the phrase, 'no money,' but one cannot help thinking that he has more than enough to enable him, if he knew how, to live like a gentleman. And one may ask why his mother, Pamela Harriman, who was once one of the richest in America, was not able to give him enough to get by on if he could not manage to furnish it himself."

### Chiang's widow

The widow of Chiang Kai-shek, the Nationalist leader who lost China to Mao Tse-tung, has been invited to a special ceremony in Washington organized by Congress to honor her contribution to U.S.-Chinese relations during World War II.

Madam Chiang, who lives in New York, is expected to attend the ceremony July 26, according to a report in a Hong Kong newspaper, the United Daily News.

President Clinton and other senior figures are also due to attend.

In 1943, responding to an invitation by President Roosevelt, Madame Chiang traveled to New York and Washington to request American aid in the fight against Japanese invaders.

### Fallout from a hanging

The Philippines appointed a new foreign minister yesterday in a further fallout from the hanging of a Filipina maid in Singapore.

President Fidel Ramos appointed Domingo Siazon, the former ambassador to Japan, to head the Foreign Ministry, replacing Roberto Romula, who resigned last month.

Mr. Romulo quit Sunday in the face of public pressure over his handling of the case of Flor Contemplacion, who was hanged for murder in March. The execution sparked a diplomatic dispute between Manila and Singapore.

• If you have a tip, suggestion or question, call Embassy Row at 202/636-3297.

The Washington Times  
TUESDAY, MAY 2, 1995

# THE CLINTON COLLECTION

By Heidi L. Berry

Imagine walking into the main entrance hall of the White House, with its marble columns, crystal chandeliers and early 19th-century gilded furniture, and seeing a funky contemporary clock on a side table. The clock, by craft artist Wendell Castle, resembles a person as much as it does a timepiece.

It is no more startling in its setting than the large, brilliantly colored blue and yellow glass jar, with a bird perched on its lid, in the antiques-filled Vermeil Room. There, the French neo-classical mantel and the pier table made in New York around 1810 by master craftsman Charles-Honore Lannuier, are far more in harmony with each other and the sensibility of the First Home than the whimsical container by glassmaker David W. Levi.

And that is just the point.

These pieces, part of what is now referred to as the White House crafts collection, were meant to call attention to themselves, and thereby to the art of craft. Starting tomorrow, they will do so more publicly. The clock, the glass jar and 70 other objects will go on display at the National Museum of American Art. The exhibition, "The White House Collection of American Crafts," runs through September 4.

The collection can be seen as the culmination of an effort by Hillary Rodham Clinton to celebrate the year of craft, decreed before her arrival in the White House by both a joint resolution of Congress and a presidential proclamation. The collection, exhibition and accompanying book, published by Harry N. Abrams, for which the First Lady wrote the foreword, also can be seen as the highlight of a career for Michael W. Monroe. Retiring in June as curator-in-charge of the museum's Renwick Gallery, where crafts are the focus, Monroe selected the artists, and in many cases, the individual works of art.

Monroe sees "craft as a full-fledged art form," but he acknowledges that the field has often played "second cousin to the visual arts." Thus the collection and its attendant recognition are also a high point in the careers of the artists—even those with national reputations—who gave examples of their work, with values that range from \$600 to \$20,000, to the White House when it asked for a contribution to a permanent collection. It was only later that the White House was reminded it cannot accept the works of living

artists, and so the collection has been scheduled for relocation to a future Clinton Library, presumably in Arkansas.

*continued from page 14*

The genesis of the Clinton collection was in 1993. Looking ahead to their first Christmas holiday in the White House, Hillary Clinton decided to decorate the Christmas trees with ornaments made and donated by craftspeople, a creative but hardly radical idea. But in a bold departure from the formal, traditional nature of the White House, she also envisioned craft objects placed throughout the rooms.

It was an adventuresome step, and it could have easily failed. Mark Hampton, the interior designer and member of the Committee for the Preservation of the White House, describes crafts as "not easily integrated into decorative schemes."

They are particularly difficult to display in the narrowly focused time framework of the White House, the period 1812 to 1825, he adds. But by many accounts, it was a smashing success. The most enthusiastic assessments, not surprisingly, come from craft professionals such as Janet Kardon, director of the American Craft Museum in New York. "It looked just wonderful," she recalls.

Even people with a more traditional bent, such as Wendy A. Cooper, curator of decorative arts at the Baltimore Museum of Art and a member of the Committee for the Preservation of the White House, were supportive. "As a special installation, they were well placed and most of them were very exciting," she says.

After the exhibit ended, most items were put in storage. Some went to the First Family's private quarters, others to the West Wing, near the President's office, and a number were used as centerpieces at White House luncheons.

According to Ann Stock, social secretary to the First Lady, Hillary Clinton turned to her shortly after moving into the White House to come up with specific ways in which to feature crafts there. Stock turned to Monroe.

Monroe and Stock both recall how together they walked through the White House, noting various locations they thought appropriate for displaying crafts. Then Monroe went back to his office and "consulted my memory bank" for objects that would "complement the historical setting of the White House" and could also

"stand on their own." Within a month, he had compiled a list of dozens of artists whose work he says fulfilled the criteria he thought appropriate for such a collection.

That the objects were intended to form "the first permanent White House Craft Collection" is clear from the letter Stock sent to more than 70 artists in her capacity as "Special Assistant to The President and Social Secretary." In the solicitation, which in most cases requested a specific work, or a piece from a particular series, Stock assured the artists their contribution "will be displayed in a prominent location in the White House at events throughout the years."

That scenario, it appears, was overly optimistic. For the guidelines of the Committee for the Preservation of the White House state: "Works of an artist are not considered for acquisition unless the artist is deceased and the work executed 25 years prior to the current date." An exception is made only for life portraits of first ladies and presidents.

The intent of this restriction in large part is to allow judgments of quality to be made with the distance of time. And, in relation to the field of craft, that question seems particularly relevant. For there are many who view craft, at best, as a stepsister to the visual arts. "Crafts have been largely ignored by the mainstream art world," says Elizabeth Broun, director of the National Museum of American Art. Indeed, the word artist is rarely applied to craftspeople, who are more often called artisans.

Broun finds this term "unintentionally patronizing." And, she says, the boundaries between craft and art are slowly "blurring."

Still, crafts are a deceptively democratic art form, and their ostensibly functional nature tends to cloud the fine line between craft and art. After all, a basket or a vase or a teapot is presumably created for a utilitarian function. Clearly, some of the objects chosen for the White House are art. Interestingly, most of those that transcend the line discourage use, communicating their decorative rather than functional nature in subtle ways. For example, Castle's clock rests on intertwined and unsteady legs that suggest it should not be expected to give us the time even though it does. And the fluted handles on Levi's jar are clearly too small and fragile to be used.

The show, and Hillary Clinton's support, possibly give the artists a higher profile and more prestige than they have ever had. The collection has already achieved what Stock describes as the First Lady's goal, to "highlight the best of America" and bring visibility to their creators.

That same desire—to expose the artists to the broadest possible public—is the impetus behind the decision to ultimately house the collection in the Clinton presidential library, according to Stock.

Full  
Craft Show  
Book

THE WASHINGTON POST  
THURSDAY, APRIL 27, 1995

12  
recognizing one of its cultural resources" and the people who make it.

Mrs. Clinton is not the first First Lady to bring crafts into the White House. Ellen Wilson used rugs and bedspreads made in Tennessee and the Carolinas. Eleanor Roosevelt had furniture for a bedroom made through her own crafts project and textiles made under the auspices of the Works Progress Administration. Even presidents have focused on crafts in their home. In 1882, Chester Arthur commissioned a large stained-glass screen made by Louis Comfort Tiffany for the front hall.

As wife of the vice president, Joan Mondale, herself a potter whose work is represented in the collection assembled under Mrs. Clinton, focused great visibility on the field of crafts and brought the work of many craft artists to the vice president's residence. "The line between art and craft is slowly dissolving," says Mondale, now in Tokyo where her husband, Walter, is ambassador to Japan.

But the objects have not always fared well through changing administrations. Wilson's textiles have disappeared, either worn out or replaced, according to Monkman. Roosevelt's furniture is still in the White House and used on occasion, but the Tiffany screen was removed in 1902, dismantled and sold at auction. Its whereabouts are unknown, Monkman says, and it may have been destroyed by fire. And much of what Joan Mondale assembled for the vice president's house is in storage.

Mondale herself is one of the thousands of craft artists enjoying the current renaissance of craft. Renwick curator Monroe dates this flowering to university classes, which began after World War II, and he credits the role played by schools, museums, collectors and the media. Monroe estimates there were only a "handful" of craft fairs in the early 1970s. Now, he says, there are "hundreds and hundreds."

Monroe does not consider this entirely "a blue-chip collection." Instead, he sought to gather pieces that would present the full range of craft, from usable pieces to purely decorative or sculptural work. He included established, mid-career and emerging artists. Castle, glass makers Dale Chihuly and Harvey K. Littleton are in the first group, while metal worker Susan R. Ewing and ceramicist Mara Superior are in mid-career. He wanted to demonstrate the "generational exchange" in the field, with artists like Moulthrop, whose father, Edward, is also a craftsman with a piece in the collection, and to include artists who were completely self-taught, such as furniture maker Sam Maloof, as well as those who were highly schooled. In addition, he wanted the collection to be geographically and ethnically diverse and to include all craft media: clay, glass, wood, fiber and metal.

His passion for the art form emerges as he describes "a marriage between exquisite technique and unusual vision." He points to a free-form bowl by Chihuly of Seattle, among the best known of the artists in the collection, as "alive in rigid form," demonstrating the "molten quality

of his material frozen at a moment in time."

When the exhibit ended in February, 1994, this bowl went to the upstairs Center Hall, which the Clintons use as a private living room. Until it left the White House for this show, it sat on an 18th-century English octagonal desk. Also there was a porcelain cocoa pot, complete with its own pedestal, by Massachusetts artist Mara Superior, which was placed on a table in a corridor on the third floor. It is painted with delicate designs derived from embroidered samplers, and like many of the objects in this collection, Superior's pot demonstrates a sense of humor. Its spout tilts down, as if it is about to pour the cocoa itself.

The Clintons must also have admired the stunning cut-glass vase by another Massachusetts artist, Sidney R. Hutter. His purely sculptural vase, an intriguing mix of classical form and modern technology, also went to the family quarters after the exhibit. It is composed of a spiral of cut and polished clear glass and gives off a hue that ranges from deep purple to pale lavender. The shade comes from the glue, which Hutter colors using a technique developed for the electronic and glass industries.

Ewing, from Ohio, is a generation younger than Castle. Her gold-plated brass coffee server has a severe geometric quality that explores the subject of the cylinder and the cone with humor.

The elegance and beauty of Moulthrop's lathe-turned white pine mosaic bowl is striking; he was asked specifically to donate this piece, he says. "It is one of my distinctive ones that I'm doing." His complex and unique process produces a wooden bowl with white pine suspended in black resin that shimmers and glows, the effect of a kaleidoscope of wood.

Leon and Sharon Niehues of Huntsville, Ark., are another multi-generational craft family. This husband and wife team makes beautifully detailed baskets woven from white oak and enhanced by waxed linen thread. Monroe describes their asymmetrical basket as a "swelling form" whose angled top gives an otherwise static piece a "sense of life." The Niehueses are essentially self-taught.

The energy of the Niehueses' baskets is in direct contrast to the elongated, classically inspired glass vase forms by Dante Marion, of Seattle. The bright yellow glass is a thoroughly modern touch.

The current show will travel to at least three additional locations, exposing the vibrant work of the 77 artists to an even wider public. And it will, as Monroe explains crafts should, "take us to an area we haven't been to before," where we can discover something "new about ourselves." ♦

*Heidi L. Berry, a writer on art and antiques and a collector, contributes regularly to Washington Home.*

*The White House Collection of American Crafts runs through Sept. 4 at the National Museum of American Art, 8th and G streets NW. Free. For tour details, call 357-3111. Beginning April 28, a virtual tour of the exhibit on the Internet can be reached through World Wide Web by accessing the NMAA's home page at <http://www.nmaa.si.edu>.*

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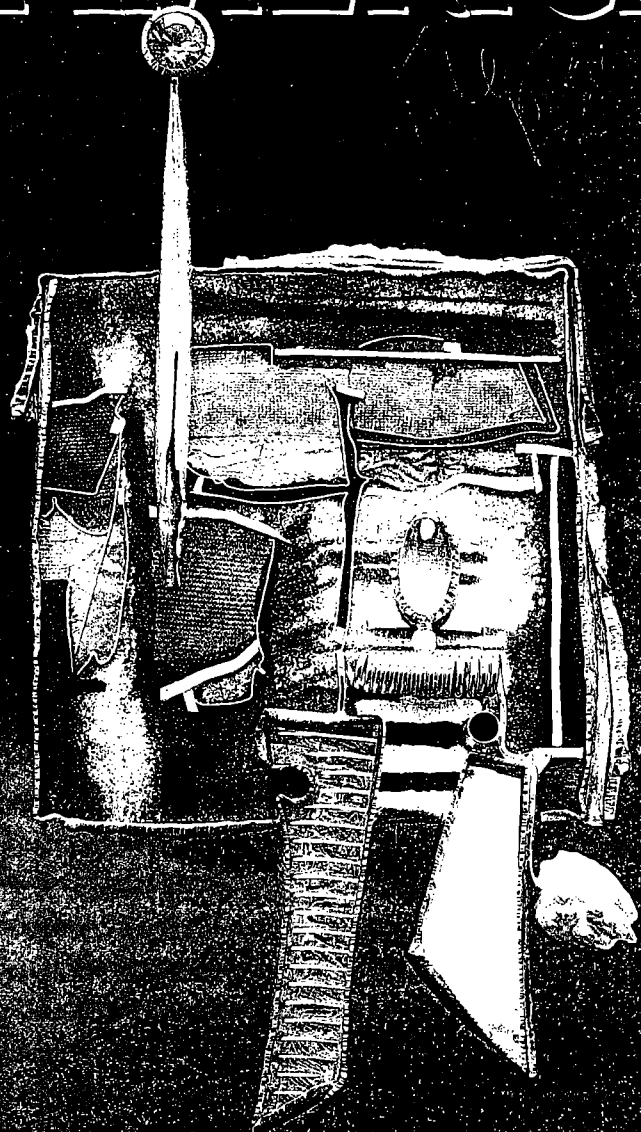
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