

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. schedule	Schedule for Hillary Rodham Clinton, Final [partial] (1 page)	1/31/94	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Liz Bowyer
OA/Box Number: 3983

FOLDER TITLE:

[HRC Background File] Monday, January 31 [1994]

2014-0483-S

sb384

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Monday, January 31

PHOTOCOPY
PRESERVATION

- Spoke to Tess Moore Melissa's Asst
- ~~Warner~~ Spouses, Lenehear is Internal
 - no set agenda
 - no remarks
 - HRC as host

- ~~- Working to hear from Jessica in intergovernmental rel.~~
- Briefing is being done — can get it Wed / Thurs

Gov. Spouses
624 — Lunch
Contact
7810

Melissa ^{Hike} 5x
Amanp Tess Moore

~~FRIDAY 1/28~~

STATE OF WYOMING
OFFICE OF THE GOVERNOR
CHEYENNE 82002MIKE SULLIVAN
GOVERNORTHE FOLLOWING DOCUMENTS ARE BEING SENT VIA
SHARP FO-511 FACSIMILE TRANSCEIVER.*Dan Perkins*Please call (307) 777-7434 immediately if complications develop.TRANSMITTAL WILL INCLUDE 1 PAGE(S) + COVER.

DATE:

1-28-94

TO:

Liz Bowyer

ADDRESS:

c/o White House*Sandy K...
483-
3000*FACSIMILE
TELEPHONE #202-456-2239

FROM:

GOVERNOR'S OFFICE
STATE OF WYOMING
MIKE SULLIVAN, GOVERNOR*J. Manda*

TELEPHONE #

(307) 777-7434

GOVERNOR'S OFFICE

FACSIMILE # (307) 612-3909

SPECIAL INSTRUCTIONS:

PLEASE DELIVER AS SOON AS POSSIBLE

*Apple
blossom*

~~Tipper~~

~~No~~

a Sandy Kidd



stat flower

Withdrawal/Redaction Marker

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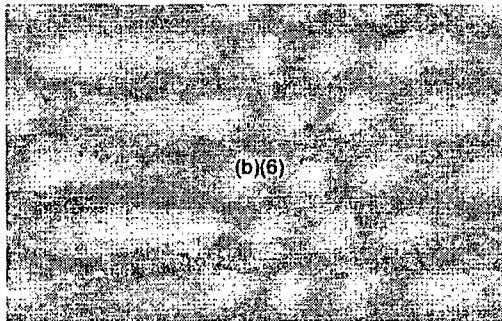
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SCHEDULE FOR HILLARY RODHAM CLINTON
DATE: MONDAY, JANUARY 31, 1994
FINAL

Scheduling Desk: **Sara Grote**
 202-456-2922 **office**
 202-456-2317 **fax**
 202-483-7312 **home**
 1-800-528-7528 **WHCA#4363**

PREV RON **The White House**

11:00 am



12:15 pm-
1:45 pm

GOVERNOR'S SPOUSES LUNCHEON
Yellow Oval Room
CLOSED PRESS

Format: HRC to deliver brief welcoming remarks. Lunch is served.

Participants: Approx. 40 spouses to attend.
[See briefing for more info.]

Contact: Marsha Hale
456-7060

Staff Contact: Sarah Ryan
456-7136

2:00 pm-
2:15 pm

MEET & GREET W/National Wildlife Research
Center
Diplomatic Reception Room
CLOSED PRESS

Por. sculpture
Arkansas state
flower

SCHEDULE FOR HILLARY RODHAM CLINTON
MONDAY, JANUARY 31, 1994
PAGE 2

Format: HRC & Jane Sullivan will proceed to Diplomatic Reception Room together. Jane Sullivan to make introductions. Dr. Northington, Executive Director of National Wildlife Research Center to present HRC with porcelain Arkansas state flower. Meet and greet.

Participants: 6 people to attend. [See briefing for more info.]

Contact: Jane Sullivan
307-632-1717
J.W. Marriott, DC
202-393-2000

RON **The White House**

FORECAST FOR WASHINGTON, DC:

-Cloudy with snow. Minimum temp. 26 to 31. Maximum temp. 31 to 36.

KENNEDY CENTER EVENTS:

-Ariadne Auf Naxos Saito & Baldwin

ARENA STAGE:

-The Price



2600 FM 973 NORTH AUSTIN, TEXAS 78725 • 4201 512-929-3600

January 28, 1994

MEMO

To: Liz Bowyer, Assistant to Mrs. Clinton

From: Mae Daniller, Development Director,
National Wildflower Research CenterSubject: Information for 2 p.m. presentation on Monday January 31, 1994
National Wildflower Research Center and Connoisseur

Enclosed is information you requested on the National Wildflower Research Center and Connoisseur of Malvern, Ltd. We are delighted and excited to be presenting Mrs. Clinton and Mrs. Gore with these wildflower porcelain sculptures. If you require any further information please give me a call.

cc: Dr. David Northington

VIA FAX (202) 456-2239 - to Liz Bowyer
FROM FAX (512) 929-0513 - from Mae Daniller

of pages (including cover) - 13

COCHAIRS

Mrs. Lynda R. Baker
Mrs. Linda R. Baker

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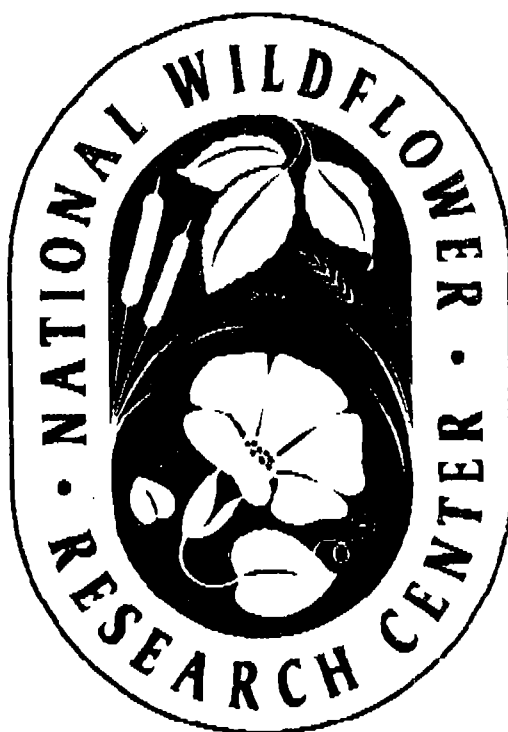
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NATIONAL WILDFLOWER RESEARCH CENTER



MISSION STATEMENT

A critical problem facing the earth and its inhabitants is the ecological imbalance caused by the loss of native flora.

The National Wildflower Research Center was created in 1982 by Lady Bird Johnson to encourage a legacy of natural beauty and ecological stability, and to foster a desirable environment for future generations.

The Wildflower Center is a research and educational organization committed to the preservation and reestablishment of native wildflowers, grasses, shrubs, and trees.

NATIVE PLANTS: AN ENDANGERED HERITAGE

The National Wildflower Research Center is dedicated to the conservation of North American native flora, and to the propagation and reestablishment of native wildflowers, grasses, shrubs, and trees in our planned landscapes. Founded in 1982 by Lady Bird Johnson and a group of volunteers from across the nation, the Wildflower Center offers practical, solution-oriented approaches to environmental problems.

Effective repair of a damaged environment must include the reestablishment of its ecological base: native plants. Sadly, of the 20,000 flowering plant species native to North America, almost 3,000 are threatened with extinction because of the loss of their natural habitats to residential, industrial, and agricultural development. Yet this loss can be reversed. Restoring native plants can help restore stability to the entire ecosystem.

"Today in an era when water tables are dropping and the costs of maintaining public landscapes like city parks are soaring, we need the gallant persistence of these plants that demand less attention than thirsty hybrid grasses and garden exotics... Wildflower landscapes can help us save water."

— Lady Bird Johnson

THE NATIONAL WILDFLOWER RESEARCH CENTER: RESPONDING TO NATURE'S NEEDS

The National Wildflower Research Center encourages the conservation and use of native plants in North American landscapes by providing current and reliable information about our native flora to those who can use that information to make a difference. This mission is accomplished by providing educational programs, by conducting basic and applied research, and by serving as an information clearinghouse.

Education

The Wildflower Center's primary focus continues to be educating the public about the ecological, economic, and aesthetic importance of wildflowers and other native flora. Programs such as workshops, conferences, teacher-training seminars, and demonstration plantings reach everyone from schoolchildren to professional landscape designers. Publications and traveling exhibits also help educate our members and the public about the importance of native flora. Current publications include the members' newsletter, the *Wildflower Handbook*, more than 250 fact sheets, and a variety of educational materials.

Research

By conducting basic and applied research, the Center works to gain a greater understanding of the life-cycles of native plants and how they can be propagated, established, and managed. Understanding how these plants function in their natural environments can help all of us find ways to restore native plant communities and to save threatened species from extinction.

Information

The Center's Clearinghouse compiles and disseminates information on native plants. Working with individuals and institutions, the Clearinghouse maintains a comprehensive database on native plants, including recommended species lists for each state, regional seed sources and native plant nurseries, bibliographies, and lists of related interest groups and resource people. Clearinghouse botanists answer questions and provide essential reference resources for state agencies, landscape architects and designers, nurserymen, and others engaged in wildflower research.

Response to the Center's programs has been overwhelming. Membership stands at 20,000 and is growing. Articles about the Center's work have appeared in *National Geographic*, *Smithsonian*, *Readers Digest*, *Time*, *The New York Times*, *House Beautiful*, *Better Homes and Gardens*, and hundreds of local and regional publications. The Center has been featured on PBS, CBS, CNN, and NPR reports and special programs.

GROWING TOWARD THE FUTURE

The Current Facility

The National Wildflower Research Center now occupies a modest one-story building located on sixty acres just east of Austin, Texas. On this land, the Center operates a propagation house, laboratory, potting shed, and shadehouse, along with demonstration and field research plots. It now employs 20 staff members and draws on the talents of more than 100 volunteers. However, there is essentially no space for the public, no room for growth in research and education programs, and no place to host on-site meetings, workshops, seminars, and short courses.

Conservation of water and other natural resources will be a central theme for the development of the buildings, demonstration gardens, and research plots. The new facility will be a model of environmental sensitivity.

The New Facility

The Center has embarked on an \$8-million capital building campaign to fund the construction of a new facility. A 42-acre site has been acquired and will serve as the location for a 34,000-square-foot building and numerous outbuildings and outdoor areas. The space will allow for much-needed expansion of existing programs and enable the Center to enhance the quality of the experience it offers thousands of visitors each year. Special emphasis will be placed on children's educational programs; extensive demonstration gardens, research plots, and landscape design styles will be exhibited.

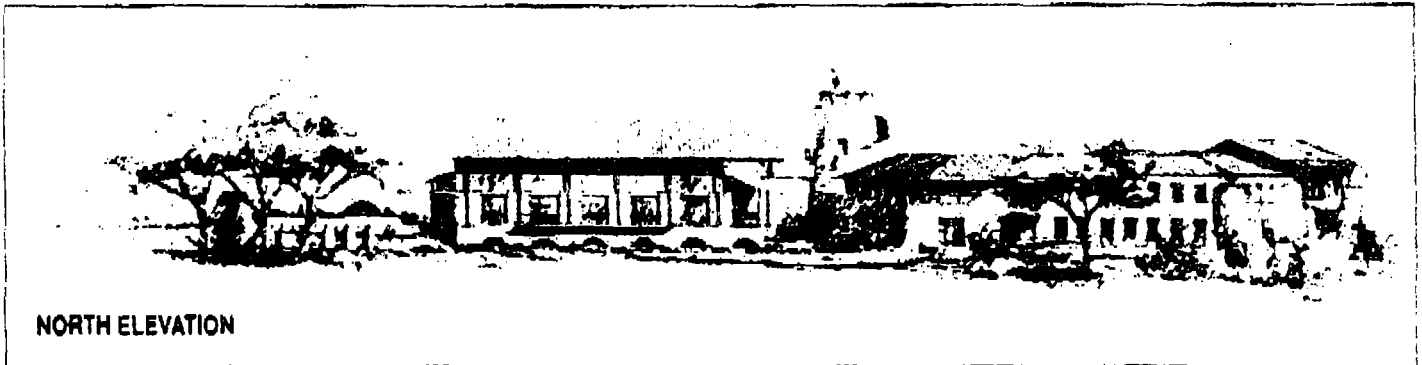
Expanded facilities will allow the Center to more vigorously pursue one of its primary goals: coordinating the efforts of amateurs and professionals who want to work together to address environmental problems. Botanists, horticulturists, landscape architects, nursery managers, land managers, homeowners, governmental agencies — must all be partners in this vital effort. No other organization helps develop the kind of cooperative relationships needed to get results.

WILDFLOWER



A non-profit organization dedicated to researching and promoting wildflowers to further their economic, environmental, and aesthetic use.

Architectural plans for new facility taking shape



NORTH ELEVATION

The Wildflower Center's new home will be nestled into a beautiful Texas Hill Country site just southwest of downtown Austin.

Our tenth anniversary has been exciting and hectic; much of our attention has been focused on developing architectural plans for our new facility, which should open by the summer of 1994.

The move from a former hayfield to a 42-acre site in the heart of the Texas Hill Country will symbolize our growth — and potential — as a true force on the national environmental scene.

The new facility will provide increased visitor access space, something sorely needed at our present site. In fact, the new building will be large enough to enable us to offer regular educational programming such as workshops, seminars, and regional and national conferences for professionals, academicians, and homeowners. Our new home will have a 250-seat auditorium, five classroom-sized meeting areas, a multi-purpose room that can be divided into smaller areas, and a large educational display gallery for permanent and rotating exhibits. The grounds will include numerous research display gardens, landscaped areas, theme gardens, and plant communities such as a preserved woodland and an enhanced natural grassland.

We're excited about this new facility because it will give us an opportu-

nity to demonstrate how construction methods can be environmentally responsible. We'll nestle the buildings into existing topographic features and protect all significant trees on the site, using building techniques that require minimal cut-and-fill disturbance. Plus, the building is designed for maximum energy efficiency, using breezeways, wide porches, passive solar heating, and zoned air conditioning systems.

We'll also show how to conserve irrigation water, by using cisterns to collect roof runoff for later use — a system we've used successfully at our present site for the past eight years.

The new facility will further our educational goals by demonstrating a range of landscaping approaches from stylized formal areas to more natural-looking ones, so our visitors can see how they might incorporate native plants into their own landscaped areas. We want our displays at the new Wildflower Center to invite visitor participation to a greater degree than our present site allows. Displays will emphasize resource conservation and its role in helping humans develop a sustainable co-existence with the land. Visitors will learn how native plants help in preserving and conserving natural

resources.

The display gardens will feature examples of native annuals and perennials used in formal and "wild" landscapes, native grasses for lawn and landscaping use, and shrubs, trees, and understory (shade-loving) plants suitable for all types of landscapes. Theme gardens will include a pollination garden, an endangered species garden, and a garden with plants that native peoples used for food, fiber, medicine, dyes, and building materials. Our

(read on, page 6)

New facility from page 1

younger — and older — visitors will enjoy our plant "petting zoo." Also planned is a research study comparing the cost of maintaining a traditional yard using exotic plants and one using native plants.

We hope you're as excited about this project as we are. We'll keep you posted as our new home springs from the ground.

GIFTS INSIDE



Connoisseur



Terry Lewis
Joint founder, director, creative assembler and head of marketing worldwide.



Diane Lewis
Joint founder, director, designer and flower maker whose work is exhibited internationally.



Anthony Tunburn
Director, artist and designer and head of art department.

All sizes shown are approximate and colours are as accurate as printing processes allow. Some of the major works of art are not illustrated in this brochure. Details of these and the full Connoisseur range can be obtained by contacting the studio at the address shown.

In 1979, a small group of talented and highly experienced artists and craftspeople, recognized as some of the finest in the world, gathered together under one banner... **Connoisseur**.

Their inspiration—a fervent desire to achieve that which had never been done before; with an uncompromising quest for quality, and an unyielding commitment to the creation of superior works of art in porcelain.

The Artists

The artists and craftspeople of Connoisseur seek to achieve perfection and authenticity, and believe that this high level of creativity can only be obtained and maintained through the dedication of each member of the small but highly skilled team. The importance of individual skill is given particular recognition through the system of 'makers marks': each sculpture carries the personal symbol of each artist and craftsperson involved in its creation. To produce that which is beautiful is surely one of the world's most rewarding tasks. The artists and craftspeople of Connoisseur are fully aware of this, and in return they meticulously create sculptures of beauty and quality which they trust will give much pleasure to those who acquire them.

The creation of Connoisseur's highly detailed sculptures is a complex process, beginning with the designer's original concept. This involves many hours of research: books, museums, and various experts are all consulted, and the subject is studied at first hand.

Perhaps the most challenging of all stages is the asse-
of the clay casts
(or 'greenware')...



The model is somewhat larger than the finished porcelain sculpture will be...

A master mould-maker
pouring the first
plaster...



Props are removed
and the model is
carefully examined...



After all information has been assembled, the designer then sculpts a three-dimensional model in plasticene, a soft clay material used expressly for this purpose. The model is somewhat larger than the finished porcelain sculpture will be, to allow for the considerable contraction that takes place during the initial firing. Throughout this stage, the model is continually checked for accuracy, authenticity, and attention to detail.

Once the model is approved, it is cut into individual parts, the number depending on the complexity and intricacy of the design. Plaster moulds ('master' or 'block' moulds) are made to produce the negative image of each plasticene part. On average only ten models can be obtained from one set of the master moulds, so every part of the first master mould has a positive image taken from it using a denser and stronger plaster. From these 'case' moulds, the negative working moulds can be produced, and as their detail is lost, new working moulds with the same clarity as the original masters can be made.

The clay used by Connoisseur is English fine bone china, consisting of kaolin (china clay), china stone, and calcined ox bone. The resulting body is both strong and, when fired, pure white. Because of its exceptional quality, the exact formula is closely guarded.

Water is added to this formula, and the resulting mixture is called 'Slip'. Now the

caster begins his work. The moulds are inspected carefully, as all tolerances must be perfect. The liquid slip is poured into the plaster moulds. The plaster, being porous, absorbs water from the slip, causing a skin of clay to develop around the inside of the mould. In approximately two-and-a-half minutes, the clay has thickened enough, and the excess slip is poured away. After an additional drying period, the clay cast is removed from the mould.

Perhaps the most challenging of all stages is the assembly of the clay casts (or 'greenware'), which have the delicacy of an eggshell. This necessitates extremely careful handling, and tests the caster's concentration to the fullest. Assembly is accomplished by using a formula which incorporates the same slip as a major ingredient. The completed greenware model is then allowed to dry.

The flowermaking is complex in itself, being 95% hand orientated. The clay is a bone china mixture with a gum arabic additive. The flower is assembled in stages, each part joined with slip. Many parts of the flowers—stamen, buds, calyx—are made completely by hand, and this may involve hundreds or even thousands of separate parts. The resulting small variations in shape means each sculpture is unique.

Preparation for firing is complex work, as the greenware models need 'propping' with a



The art of flower making is completely hand done. With the delicate small flowers the craft is completely free-hand . . .



The first layer of colour is applied so subtly . . .

series of clay supports. Since the supports are of the same clay, they allow the model to contract evenly in the kiln, thus preventing distortion. There is often much more clay used in the supports than in the actual model, and they must, of course, be thrown away after they have served their purpose.

Firing the work is the next phase in the process. The heat of the kiln is gradually raised over a 24-hour period to the maximum temperature of 1200°C (2500°F). This process makes vitrification possible. Upon completion of this initial (or 'bisque') firing, a further twenty-four hours is needed for cooling before the kiln door may be opened – always a tense moment. Props are

removed and the model is examined for any cracks or defects. If not perfect, the model is destroyed.

The perfect model is then glazed; that is to say, it is covered with a mixture of 70% clay and 30% glass, which seals the porous surface of the clay. The glaze must be sprayed in a vaporized mist so as not to obscure any of the fine detail.

The second firing (glaze or 'glost' firing) is at the slightly lower temperature of 1080°C (2250°F). Props are no longer needed as the model now has its own integral strength. Upon completion of this firing, the model is again examined to make absolutely sure it is flawless.

Finally, the delicate work of the painter is brought into focus. The careful use of every natural hue is demanded, and the tones of a sculpture must be reproduced as close as possible to the subject in reality. This calls for years of experience with these temperamental colours.

The colours are made from metallic oxides, obtained in powder form and mixed by each painter to suit his or her own requirements. The first layer of colour is applied so subtly that in some instances it can barely be detected. On average each sculpture will receive three applications of colour, with a firing between each. This is done so that exact depth of colour can be achieved. The artist must remember that many colours will change drastically as the sculpture is subjected to repeated firings. The duration of a colour firing is 12-16 hours at a temperature range of 600°C – 800°C (1250°F – 1650°F). Once fired there is no possibility that these colours can be removed or altered.

After the sculpture is fully completed, it is once again intensely examined. Most sculptures are produced in strictly limited editions; limitations that are determined primarily by the difficulties of production. Once an edition limit is reached, the moulds are destroyed.

Thus, after many long hours of agonizing trial and error, that which was born in the imagination of the artist is now a reality – a dream realized in 'living' porcelain.