

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
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001. letter	Agnes Gund to Hillary Rodham Clinton re: address [partial] (1 page)	09/08/1998	P6/b(6)
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COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15628

FOLDER TITLE:

Henry Chawah: The Eagle Artist

2012-0872-S

rc987

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]
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HENRY SHAWAH . . . "elected an Associate of the Wardens and Commonality of the Mystery of Goldsmiths of the City of London." Goldsmiths' Hall, London, April 1, 1981.

HENRY SHAWAH

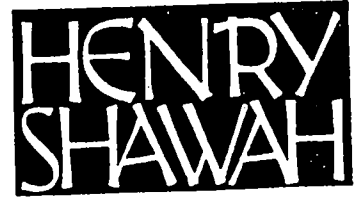
1851 MACE AVE CAMBRIDGE MACE 0214N

Sept. 17 - 88

dear Mr. Henry

Enclosed are 3
color & 3 black & white
photos with a description
of the Eagle. Also my
Vita & business folder.
Please let me know
if I can be of further
help.

Sincerely
Henry Shawah



1851 MASS. AVE., CAMBRIDGE, MASS. 02140

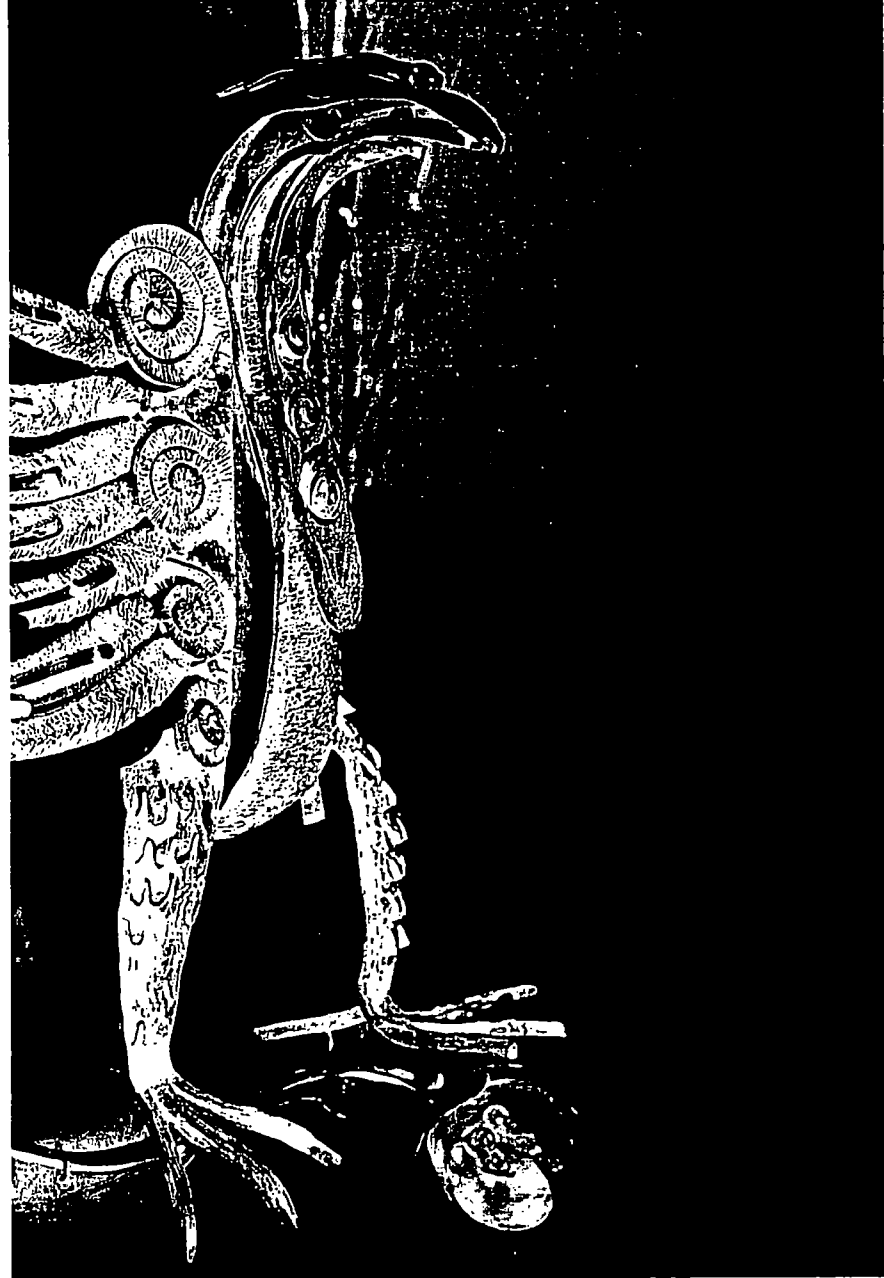
The eagle and the rose , symbols of the United States are composed of fine silver and 18 karat yellow gold and are mounted on an aged pearwood plinth. The gold and pearl rose the eagle clutches can be removed from the talon and worn as a jewel.

The dimensions of the piece are: 13½ inches (30.5 cm.) high and 10 inches (25.2 cm.) wide The rose is 3½ inches (8.4 cm.) long

Both the eagle and the rose are smithed from gold and silver ingots, hammer formed, textured, sawed and soldered creating a sculpture of over 170 seperate units, the stylized cloud forms and the base ornaments are also in 18 karat gold and fine silver.

Sections of the wings will vibrate if the piece is subjected to movement. For example; any slight vibration of its display unit. The spirals at the base of the feathers enhance this action.

When not on display the eagle lives in a velvet lined mahogany case . It does not fear the dark or confinement.



THE GOLDSMITH

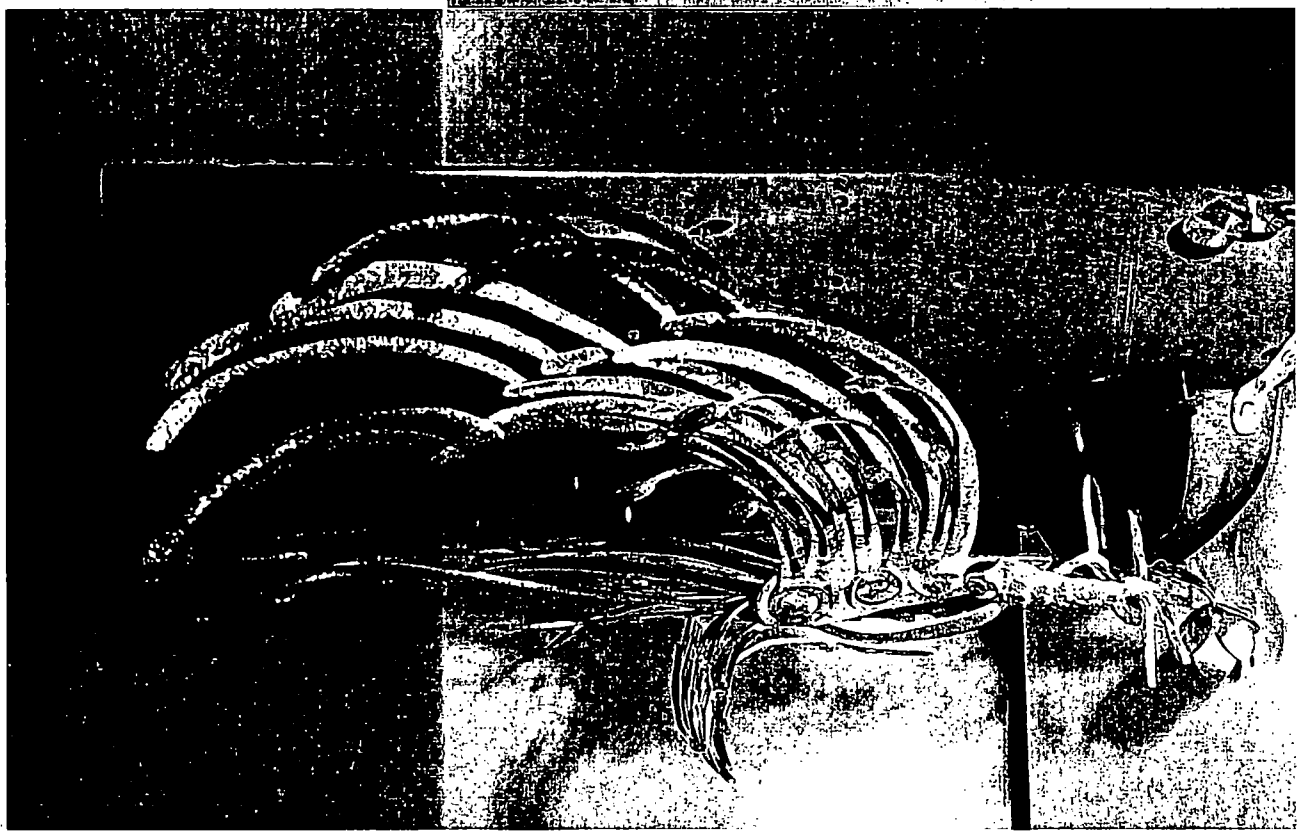
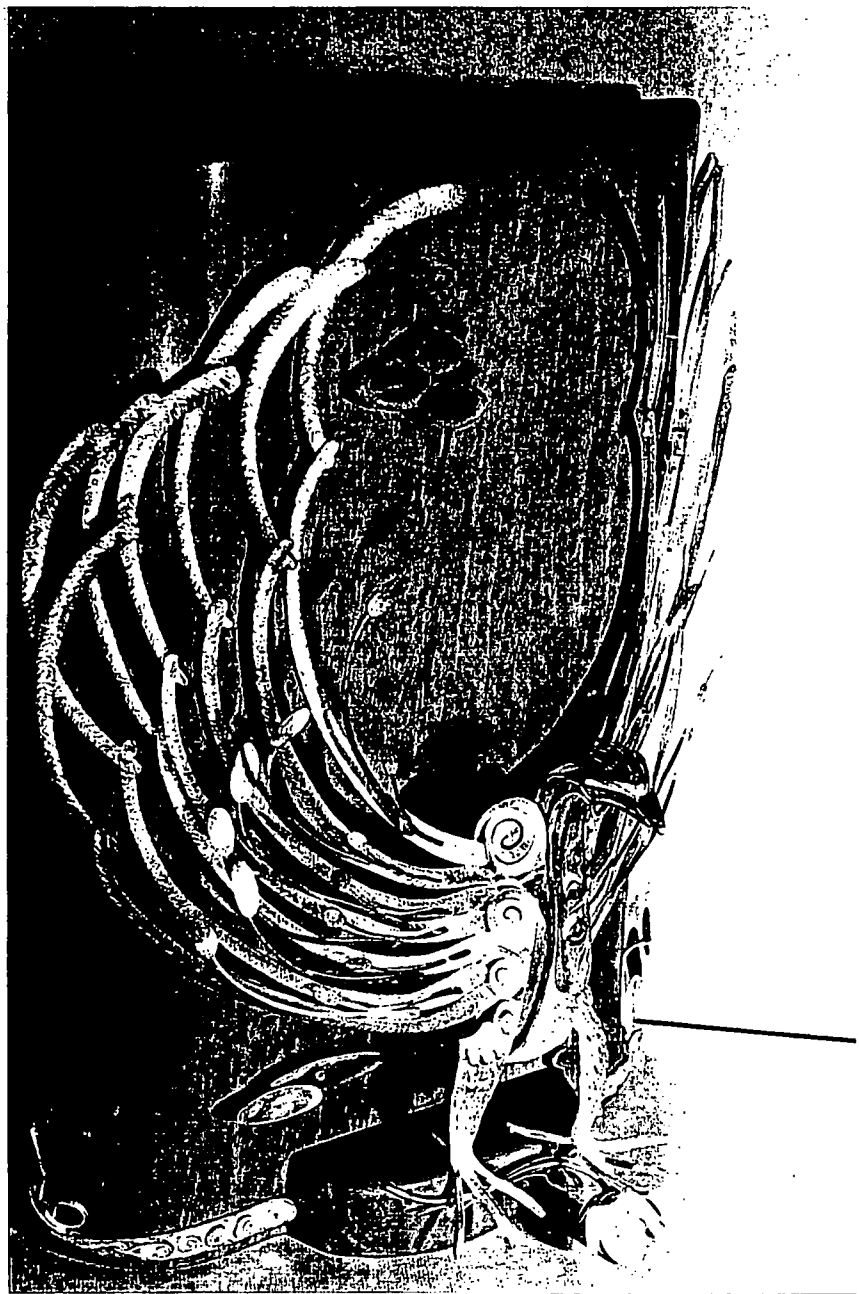
*A ring moves with the hand
And becomes an object in motion.
A brooch, a necklace
Holds fast to the body.
Jewelry, jewelry
Always an intimacy with the body.
And the sculpture in gold and silver?
Waits
For the viewer.*

GREAT artists like Ghirlandio and Dürer, who were goldsmiths as well as painters, understood these relationships and moved easily from the art of goldsmithing to the art of drawing and painting.

It is this alliance of goldsmithing with the other fine arts that has been the inspiration for the work of Henry Shawah, the first American to be honored by London's Worshipful Company of Goldsmiths with a one-man show at Goldsmiths' Hall in 1970. He was elected in 1981 to become an Associate of this world renowned guild. Outside of the United Kingdom only forty other individuals in the world share this honor.

From the days of his first studio on Nantucket Island in 1953 to his current studio in Cambridge, Massachusetts, the jewelry and sculpture designed and executed by Henry Shawah has been exhibited nationally and internationally in galleries and museums. Among his creations are golden hair ornaments for royalty, a presentation piece from a fragment of the original Russian Sputnik and the "Water Bird" salt cellar of gold with blue and green sapphires to honor Julia Child.

Henry Shawah's artistry is the product of his own hand, from the initial step of forming a gold ingot to the final surface treatment and setting of stones. His technique is that of the traditional goldsmiths, who from the time of the ancient Egyptians worked the precious metal with hammer and fire, but his creations are the reflections of our time from flights of fancy to the emotional expressions that concern all serious artists.



RW Greene

Merka
Seastar @
Eggs . Com

Pop's E-Mail
4. weiss @ Eggs . Com

4ell's E-mail
Weisslink @
AOL . Com

Btsey

@ 128 Clark.

Net

E-mail

| Alice _ 4. _ Pushkar
@ OA . EOP . Gov.

Roberta _ W. _ Greene

| @ oa . eop . gov

- or -
Roberta - Greene @ OA . EOP . GOV

Dave Kami @ Erols
Com

- Thanks for Gunt eagle ✓
THE WHITE HOUSE
- Wants Millennium Ent ✓
WASHINGTON

Henry Shaw 
1851 Mass. Ave
Cambridge, Ma

02140

617/864-4635

Fudy

MarkarFudy@AOL.
Com

Withdrawal/Redaction Marker

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P6(b)(6)

[001]

September 8, 1998

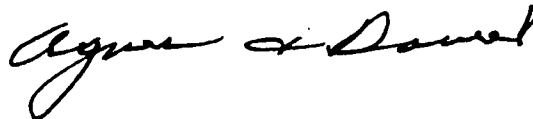
Mrs. Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building
Room 100
Washington, D.C. 20500

Dear Hillary,

It is our pleasure to present you and Bill with this eagle and rose sculpture by Henry Shawah. I think he is a magnificent artist with a wonderful imagination, who does an incredible job of mixing gold and silver. Some of my most cherished jewelry is by him.

Your visionary leadership has strengthened our country in countless ways, and this gift is a small token of my deep appreciation for all that you have done, especially your extraordinary commitment to the arts.

Sincerely,

A handwritten signature in cursive script, appearing to read "Agnes & Daniel", written in dark ink.

Agnes Gund

HENRY SHAWAH
GOLDSMITH
1851 Massachusetts Ave., Cambridge, MA 02140

BORN: September 20, 1920, Danbury CT
SERVICE: U.S.N. 1942-1945 P.T. Boat, Torpedoman

EDUCATION: Pratt Institute, Graduated 1949
Boston University, Graduated 1952
B.S. Art Education
Columbia University, Graduated 1957
M.A. Fine Arts

OTHER STUDIES and/or CLASSES:
Yale School of Art
School of the Museum of Fine Art, Boston
Courses in Public Speaking, Stained Glass
Rendering, Life Drawing, Gold Granulation,
Byzantine Gold Techniques, Enameling.

1949-1951

After graduating from Pratt, my first job was designing Ship Interiors for Irving and Casson in Boston. They did many Newport mansions, the interior of St. John the Divine in New York, etc. Ship Interiors turned into Queen chairs. I left.

The next job was with Boston architect T.B. Epps doing commercial interiors. The Korean war created a shortage of copper and there was no plumbing for toilets, the job ended. Then worked for a Boston decorator. My job was to tell her what all those funny lines on the blueprints were; I lasted three months. During the same period I taught an evening course in design at the Vesper George School of Art. A short summer course in design. The School of Fashion & Design, Boston.

I had some G.I. Bill left so I went to Boston University and was able to complete my work for a B.S. in one year. Was asked to stay on, organize and teach a course in Interior and Basic Design. We did many innovative things at B.U., alarmed the administration by painting our small gallery white. It was a pale pink.

My career in goldsmithing began during my first year of teaching at Boston University. As head of a department I received free a copy of a book by Weinbrenner, "How to Make Jewelry." It was a revelation... It was possible to make miniature sculpture called jewelry. I was carried away with the idea. My first workshop was during the summer of 1953 on Nantucket, MA, in the back of a friend's gift shop. I made, she sold.

After teaching for four years, a salary of \$4200.00 and an eight subject teaching load, I became suspicious of the administration. I left and went to Columbia for my graduate degree in art.

1962-1959

Had several one man shows while in New York, Columbia University, Raybun Studios, America House, and began selling my work to Georg Jensen. The U.S. State Department bought a piece of my work to be shown in Turkey. Was helped by Greta Daniel the then curator of design at MOMA. And my work was shown to Rene de Hourancourt who declared it "trés joli" and patted my head. Pavement pounding in New York was futile, the only sale was to Georg Jensen, others thought my work was nice but it didn't look like the jewelry they could sell. A loan from friends helped me move my workshop from the subbasement of Mr. Roth's sign shop to the lofty heights of Arthur Winter's third floor dental lab on 110th Street off Broadway, where I yearned for Mr. Roth's mammoth cockroaches. At least they didn't mug you. My last year in New York I had to give it all up. No money. No customers. No mental stability. I took a job as designer with the Almor Corp. in Queens, designing supermarkets.

Saved every penny and in November 1959, and with the help of my dear friend Ruth, moved back to Cambridge to a small basement shop which I shared with my cat, Haroun. In Cambridge, I goldsmithed and had the dubious honor of being the only goldsmith in the yellow pages. Taught design courses at the Polaroid Corp., The Cambridge Center for Adult Education, and even Boston University. The B.U. administration had become somewhat enlightened about salary about then.

I became the object of curiosity to the Harvard Business School. Why wasn't I going out of business? What was my secret? The answer was simple. After the first year there was a 100% increase in business: from \$1,300 to \$2,600.

In 1961 I was one of the few Americans invited to exhibit work in England at the very first international show of "Modern Jewelry 1890-1961." Being of unsound mind and naive in the way of the international art world, I sent my work via the U.S. mail. It arrived two days after the show opened. There were some tears.

EXHIBITIONS, LECTURES, ETC.

1959 to Present

- . Work has been exhibited nationally and internationally.
- . In the permanent collection of the worshipful Company of Goldsmiths. Goldsmiths' Hall, London.
- . Permanent collection of Boston Museum of Fine arts.
- . Shown at the New York World's Fair.
- . The first American to have a one man show at Goldsmiths' Hall...The Worshipful Company of Goldsmiths, 1970.
- . Helped set up the 50th Anniversary Home Show Exhibition, "European Goldsmiths" London.
- . Created my own Bicentennial medallion. Revived the ancient technique of coining. Recorded video at Goldsmiths' Hall.
- . I am and for over eight years have been a trustee of the Boston Society of Arts and Crafts. The Oldest Craft organization in the U.S. Instituted the annual auction.
- . Lectures at the Boston Museum of Fine Arts, various craft and art centers. A film for the Boston Museum, for the exhibition: "Treasures of Early Irish Art." Made a gold lunula for the film, which piece was part of the "Irish Art" show, then went on to the Philadelphia Museum.
- . Was made an associate of the Worshipful Company of Goldsmiths, London. At the time there were only 40 others in the world granted this honor.
- . Involved in formation of a large crafts project in North Adams, MA. It met a sad end.
- . A reception and show of my work at the Boston Museum on being made an Associate of the Goldsmith Company.
- . For several years have been working with Dr. Heather Lechtman of MIT on recreating ancient Central and South American goldsmithing techniques. The work appears in several publications by Dr. Lechtman.
- . Have been and still an active in helping young people in the arts find ways to make their work a viable and supportive way of life.

MY PHILOSOPHY:

Design is the universal factor that binds all of the applied arts together. The design factors that make a good painting also make a good pot or piece of jewelry. I feel the term "Decorative Arts" can be a put down for people doing art other than painting and sculpture. I believe the greatest dignity and achievement comes when a person interprets the creativity of the mind into a tangible physical object.

Art is a way of life, one is not artful only in the studio. In order for the arts to flourish in the U.S. today, art and artists must become a viable part of our economy. Poor and suffering artists hardly ever create great or viable works.

MY TECHNIQUE

I work as a traditional smith. I cast my own ingot or work from a bar and by using various hammers and simple tools forge the gold into various shapes and forms. The tools with the exception of my torch, polishing wheel and flexible shaft, are the same as those used by goldsmiths throughout history. One cannot fear the medium or it will show in the work as stilted and lifeless. Instead I go to the gold as though I am the master. Sometimes the gold wins and I have to remelt and begin all over again. I find it very exciting using ancient techniques to create present day expressions.

NON GOLD RELATED:

During the mid to late 70's, I organized and headed "The Red Line Alert," a community and citywide organization that took the MBTA and the Bechtel Corp. to court to force them to build the Red Line extension according to the environmental impact statement they submitted. Their large group of lawyers against our one lawyer was a Goliath creaming poor David. Nevertheless we did manage to save some historical landmarks from destruction, and I think we have been an impetus for later groups seeking input in matters concerning their community and our city.

A WEAKNESS AND LOVE

Restoring and working on old cars, old stoves, old anything, is a great love and madness.

HENRY
SHAWAH

1851 MASS. AVE., CAMBRIDGE, MA 02140

PHOTOCOPY
PRESERVATION

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PRESERVATION

Ms. Bobbie Greene
Office of the First Lady
Room 100 O.E.O.B.
Washington, D.C. 20500

HENRY SHAW

1851 MASS. AVE., CAMBRIDGE, MASS. 02140

THE GOLDSMITH

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Sept. 17 - 98
dear Mrs. Green

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Color & 3 black & white
photos with a description
of the Eagle. also my
Vita & brochure folder.
Please let me know
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help. Sincerely
Henry Shawah

Mrs. Bobbie Green

HENRY
SHAWAH

1851 MASS. AVE., CAMBRIDGE, MASS. 02140



HENRY
SHAWAH

1851 MASS. AVE., CAMBRIDGE, MASS. 02140

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GOLDSMITH

HENRY
SHAWAH



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