

**The original documents are located in Box 3, folder “7-2-75 Craft Multiples Exhibit” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.**

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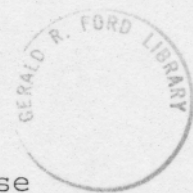
Nancy C.

THE WHITE HOUSE

WASHINGTON

June 24, 1975

MEMORANDUM TO: PETER SORUM  
FROM: SUSAN PORTER  
SUBJECT: Action Memo



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

EVENT: Preview of the "Craft Multiples" exhibition

GROUP: Renwick Gallery

DATE: Wednesday, July 2, 1975

TIME: 2:00 p.m.

PLACE: Renwick Gallery

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

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

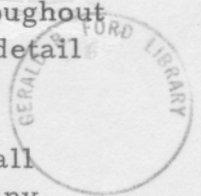
c: BF Staff  
Red Cavaney  
Warren Rustand  
William Nicholson  
Rex Scouten  
Staircase

7/2/75  
patti

THE RENWICK

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

- handcrafts are alive and well in this country. The fact that there were 2300 entries for a show that ended up with 133 is one measure of that. This is especially important in a day when there is so much emphasis on mass production. Our country is rooted in the fact that people use their imaginations and skill with their hands to make the things they need and that are pleasing to them artistically. The show is proof that the importance of this has survived throughout the ages. The craftsman's mind, his hand and his attention to detail is something a machine will never be able to replace.
- that art can be useful. Every item in the show is beautiful, but all are functional as well. And that their usefulness does not take any particular form, i. e. the great diversity in design -- from the modern plexiglas table to salt doe ornaments to the birchbark canoe.
- the importance of this particular show, which emphasizes the importance of handcrafts and puts such a premium on quality. It's interesting that the art of handcrafts is so important to young people, who have been raised on technology, not hand skills: of the craftsmen represented today (126 of them) the majority are in their mid-20s <sup>and mid-30s</sup> and almost a half of them earn their living from handcraft production. We are grateful to the National Endowment of the Arts for providing a grant which will let this show tour smaller cities in the country for three years -- cities a size frequently passed by high quality art shows.
- "What makes the show so significant to me is my special interest in handcrafts and in making Americans more aware of them. I have been trying to spotlight this same type of thing at the White House -- beginning with the Christmas decorations which were all handcrafted -- and continuing with our State Dinner decorations, which have included everything from hand-made wooden decoys to items in silver or crystal to handmade baskets. Art is the most individual expression of a people there is, and by stressing handcrafts from every area of the country, we have the most unique mirror of the United States possible. It's appropriate to exhibit that at the White House, which I plan to keep doing, but it's also appropriate to place a focus on these handcrafts wherever we can, and that's why I'm so excited about this show."

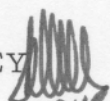



THE WHITE HOUSE

WASHINGTON

June 30, 1975

MEMORANDUM FOR: MRS. FORD

VIA: RED CAVANEY 

FROM: PETER SORUM 

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

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

APPROVE \_\_\_\_\_

DISAPPROVE \_\_\_\_\_



BACKGROUND

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

TAB  
A



6/30/75  
6:30 pm

PROPOSED SCHEDULE

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

Renwick Gallery  
Wednesday, July 2, 1975

1:55 pm Mrs. Ford boards motorcade on South Grounds.  
  
MOTORCADE DEPARTS South Grounds en route  
Renwick Gallery.

[Driving time: 5 minutes]

2:00 pm MOTORCADE ARRIVES Renwick Gallery.

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

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

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

PRESS POOL COVERAGE

2:30 pm Tour concludes.

2:35 pm Mrs. Ford arrives Octagon Room.

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



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

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

[Driving time: 5 minutes]

2:50 pm MOTORCADE ARRIVES South Grounds.





*Paintings in the  
Grand Salon and Octagon Room  
of the Renwick Gallery*

LENT BY

THE CORCORAN GALLERY OF ART

RENEWICK GALLERY OF THE NATIONAL COLLECTION OF FINE ARTS

SMITHSONIAN INSTITUTION WASHINGTON, D.C. 20560





The Grand Salon and the Octagon Room of the Renwick Gallery have been restored to exemplify the taste of American collectors who eagerly purchased European art in the 1860s and 1870s. Many of the paintings shown here belonged originally to William Wilson Corcoran, who gave them to the Corcoran Gallery in 1869. The paintings were first exhibited to the public in much the way they are shown here when the building opened in 1874 as the Corcoran Gallery, Washington's first art museum. In 1897 the collection was transferred to the building that today continues to house the Corcoran Gallery of Art.

The Corcoran Gallery has kindly lent this group of paintings for display in the Renwick Gallery in order that the works might be seen in their original setting.

Other areas of the Renwick Gallery, which constitutes the department for crafts and design of the National Collection of Fine Arts, are devoted to changing exhibitions presenting the creative achievements of craftsmen and designers of the United States.

All dimensions are in inches; height precedes width.

- |  |  |  |
|--|--|--|
| 1.<br>JST SCHAEFFER<br><i>Austrian, 1833-1916</i><br>Sunset in a Hungarian Forest 1866<br>oil on canvas<br>61 x 24<br>Gift of Edwin Lind Morse           | 7.<br>EMILE COUDER<br><i>French, died 1903</i><br>Flower Piece With a Cat<br>oil on canvas<br>45 x 58<br>Purchase: Gallery Fund  | 13.<br>EMANUEL LEUTZE<br><i>American, 1816-1868</i><br>Cromwell and Milton 1854<br>oil on canvas<br>60 $\frac{1}{4}$ x 83 $\frac{3}{4}$<br>Gift of William Wilson Corcoran |
| 2.<br>JEAN JACQUES HENNER<br><i>French, 1829-1905</i><br>Joan of Arc<br>oil on canvas<br>22 x 18<br>Purchase: Gallery Fund                               | 8.<br>JOHANN WILHELM PREYER<br><i>German, 1803-1889</i><br>Fruit 1842<br>oil on canvas<br>22 x 20 $\frac{3}{4}$<br>Purchase: Gallery Fund  | 14.<br>JEAN JACQUES HENNER<br><i>French, 1829-1905</i><br>Woman Standing<br>oil on canvas<br>39 $\frac{1}{2}$ x 21 $\frac{1}{2}$<br>Edward C. and Mary Walker Collection   |
| 3.<br>FERDINAND DE BRAEKELEER<br><i>Belgian, 1792-1883</i><br>The Happy Family 1853<br>oil on wood panel<br>33 x 28<br>Gift of William Wilson Corcoran   | 9.<br>FRANZ LINDER<br><i>German, 1736-1802</i><br>The Butterfly<br>oil on canvas<br>18 x 12<br>Gift of Ralph C. Johnson  | 15.<br>LÉON AUGUSTIN L'HERMITTE<br><i>French, 1844-1925</i><br>Washerwomen on the Banks of the Marne 1898<br>oil on canvas<br>39 x 49<br>William A. Clark Collection       |
| 4.<br>FERDINAND DE BRAEKELEER<br><i>Belgian, 1792-1883</i><br>The Unhappy Family 1853<br>oil on wood panel<br>33 x 28<br>Gift of William Wilson Corcoran | 10.<br>EDWIN LANDSEER<br><i>English, 1802-1873</i><br>Duke of Devonshire and Lady Louisa Egerton<br>oil on canvas<br>27 $\frac{7}{8}$ x 35 $\frac{7}{8}$<br>Edward C. and Mary Walker Collection | 16.<br>UNIDENTIFIED ARTIST<br>William Wilson Corcoran (1798-1888)<br>oil on canvas<br>96 x 60<br>Gift: United States District Court<br>for the District of Columbia        |
| 5.<br>AIMÉ NICHOLAS MOROT<br><i>French, 1850-1913</i><br>El Bravo Toro 1884<br>oil on canvas<br>60 x 31 $\frac{1}{2}$<br>Purchase: Gallery Fund          | 11.<br>THÉOPHILE DE BOCK<br><i>Dutch, 1851-1904</i><br>The Poudon Commons<br>oil on canvas<br>32 x 56<br>Purchase: Gallery Fund  | 17.<br>ADOLF SCHREYER<br><i>German, 1828-1899</i><br>The Watering Place<br>oil on canvas<br>41 x 68<br>Purchase: Gallery Fund  |
| 6.<br>GASTON SAINT-PIERRE<br><i>French, 1833-1916</i><br>Nedjma-Odalisque 1874<br>oil on canvas<br>30 x 37<br>Purchase: Gallery Fund                     | 12.<br>RICHARD BURNIER<br><i>Dutch, 1826-1884</i><br>Cattle on Seashore near Scheveningen 1881<br>oil on canvas<br>62 x 84<br>Purchase: Gallery Fund   | 18.<br>PHILIP DE LÁSZLÓ<br><i>1869 Hungary-1937 England</i><br>Head of an Indian Prince 1906<br>oil on canvas<br>32 $\frac{1}{2}$ x 20<br>Gift of the Artist               |

- |   |   |  |
|---|---|--|
| 19.<br>CHARLES LOUIS MÜLLER<br><i>French, 1815-1892</i><br>Charlotte Corday in Prison 1875<br>oil on canvas<br>41 x 33<br>Purchase: Gallery Fund              | 28.<br>EDWIN AUSTIN ABBEY<br><i>American, 1852-1911</i><br>The Trial of Queen Katharine 1898-1900<br>oil on canvas<br>84 $\frac{1}{4}$ x 145 $\frac{3}{4}$<br>William A. Clark Collection | 37.<br>CLAUDE JOSEPH VERNET<br><i>French, 1714-1789</i><br>Seaport<br>oil on canvas<br>29 x 36<br>Gift of William Wilson Corcoran  |
| 20.<br>JULES ADOLPHE BRETON<br><i>French, 1827-1906</i><br>The Colza Harvest 1860<br>oil on canvas<br>37 x 54<br>William A. Clark Collection                  | 29.<br>AMATI<br><i>(possibly Carlo Amati, Italian, 1776-1852)</i><br>Scene on the Coast of Calabria 1850<br>oil on canvas<br>28 x 24<br>Gift of William Wilson Corcoran                   | 38.<br>MICHEL BOUQUET<br><i>French, 1807-1890</i><br>Halt of the Hunters at Fontainebleau<br>oil on canvas<br>16 x 24<br>Gift of William Wilson Corcoran   |
| 21.<br>EMILE RENOUF<br><i>French, 1845-1894</i><br>The Helping Hand 1881<br>oil on canvas<br>60 x 89<br>Purchase: Gallery Fund                                | 30.<br>LUIGI CHIALIVA<br><i>Swiss, 1842-1914</i><br>The Old Shepherd<br>oil on canvas<br>30 $\frac{1}{2}$ x 45 $\frac{1}{2}$<br>Gift of the heirs of the estate<br>of George E. Lemon     | 39.<br>LOUIS CHARLES MOELLER<br><i>American, 1855-1930</i><br>Disagreement<br>oil on canvas<br>24 $\frac{3}{8}$ x 34 $\frac{1}{4}$<br>Purchase: Gallery Fund   |
| 22.<br>LUIGI CHIALIVA<br><i>Swiss, 1842-1914</i><br>The Shepherdess<br>oil on canvas<br>30 $\frac{1}{2}$ x 43 $\frac{1}{2}$<br>Gift of Charles C. Glover, Jr. | 31.<br>PIERRE EDOUARD FRÈRE<br><i>French, 1819-1886</i><br>Preparing for Church 1853<br>oil on wood panel<br>22 x 19<br>Purchase: Gallery Fund  | 40.<br>JEAN CHARLES CAZIN<br><i>French, 1841-1901</i><br>Ecouen on the Cliff: Low Tide<br>oil on canvas<br>22 x 28<br>William Clark Collection   |
| 23.<br>NARCISSE VIRGILE DIAZ DE LA PEÑA<br><i>French, 1808-1876</i><br>The Approaching Storm 1870<br>oil on canvas<br>33 x 42<br>Purchase: Gallery Fund       | 32.<br>EDUARD HILDEBRANDT<br><i>German, 1818-1869</i><br>Moonrise in Madeira 1856<br>oil on canvas<br>28 x 32<br>Gift of William Wilson Corcoran  | 41.<br>JULES DUPRE<br><i>French, 1811-1889</i><br>Stormy Landscape<br>oil on canvas<br>8 x 10 $\frac{3}{8}$<br>Gift of Florence Tucker Spaulding   |
| 24.<br>LOUIS ROBBE<br><i>Belgian, 1806-1887</i><br>Landscape and Cattle 1849<br>oil on canvas<br>34 $\frac{1}{2}$ x 49<br>Gift of William Wilson Corcoran     | 33.<br>LOUIS LANG<br><i>American, 1814-1893</i><br>Norma 1853<br>oil on canvas<br>34 x 28<br>Gift of William Wilson Corcoran  | 42.<br>JULES ADOLPHE BRETON<br><i>French, 1827-1906</i><br>Brittany Widow 1886<br>oil on canvas<br>37 x 31<br>Purchase: Gallery Fund   |
| 25.<br>CONSTANT TROYON<br><i>French, 1810-1865</i><br>Moving with the Flock<br>oil on canvas<br>43 x 45 $\frac{1}{2}$<br>William A. Clark Collection          | 34.<br>THOMAS PRICHARD ROSSITER<br><i>American, 1818-1871</i><br>Rebecca at the Well 1852<br>oil on canvas<br>39 x 32<br>Gift of William Wilson Corcoran                                  | 43.<br>JEAN CHARLES CAZIN<br><i>French, 1841-1901</i><br>Home of the Artist at Ecouen<br>oil on canvas<br>32 $\frac{1}{4}$ x 40<br>William A. Clark Collection   |
| 26.<br>C. FRIBEL<br><i>Active ca. 1850</i><br>Swiss Mill Scene 1849<br>oil on canvas<br>27 x 38<br>Gift of William Wilson Corcoran                            | 35.<br>JEAN BAPTISTE DETAILLE<br><i>French, 1848-1912</i><br>General of the First Empire 1892<br>oil on canvas<br>34 $\frac{3}{4}$ x 29<br>Gift of the heirs of George E. Lemon           | 44.<br>JEAN CHARLES CAZIN<br><i>French, 1841-1901</i><br>Great Windmill and the Rainbow 1888<br>oil on canvas<br>35 x 46<br>William A. Clark Collection  |
| 27.<br>GEORGE MORLAND<br><i>English, 1763-1804</i><br>The Warrener<br>oil on canvas<br>35 x 44<br>Gift of William Wilson Corcoran                             | 36.<br>JEAN CHARLES CAZIN<br><i>French, 1841-1901</i><br>Moonlight in Holland<br>oil on canvas<br>26 x 32<br>Purchase: Gallery Fund   | 45.<br>WILLIAM ADOLPHE BOUGUEREAU<br><i>French, 1825-1905</i><br>La Petite Berceuse 1865<br>oil on canvas<br>39 $\frac{1}{4}$ x 32<br>On loan from the National Collection of Fine Arts.<br>Lent by Mr. and Mrs. Walter Tuckerman. |



SMITHSONIAN INSTITUTION

*Washington, D.C. 20560*  
*U.S.A.*



THE RENWICK GALLERY  
OF THE NATIONAL COLLECTION OF FINE ARTS

The Renwick Gallery, designed in 1859 as the Corcoran Gallery of Art, was renamed in honor of its architect, James Renwick, in 1965 when it joined the family of national museums administered by the Smithsonian Institution. As a curatorial department of the National Collection of Fine Arts, it is the nation's first showcase for American creativity in crafts, design, and the decorative arts. Six galleries are devoted to special temporary exhibitions, and two permanent period rooms, the Grand Salon and Octagon Room, are furnished in the styles of the third quarter of the 19th century. Film showings and other events supplement the exhibition schedule.

James Renwick, Jr., assisted by his partner Robert T. Auchmutz, designed the building for the private art collection of a wealthy merchant and banker of Washington, D.C., William Wilson Corcoran. Although construction was begun in 1859, the Civil War interrupted its completion prior to interior finishing. It was used as a warehouse for storage of records and uniforms, and as headquarters offices of the Quartermaster General's Corps, from 1861 to 1869.

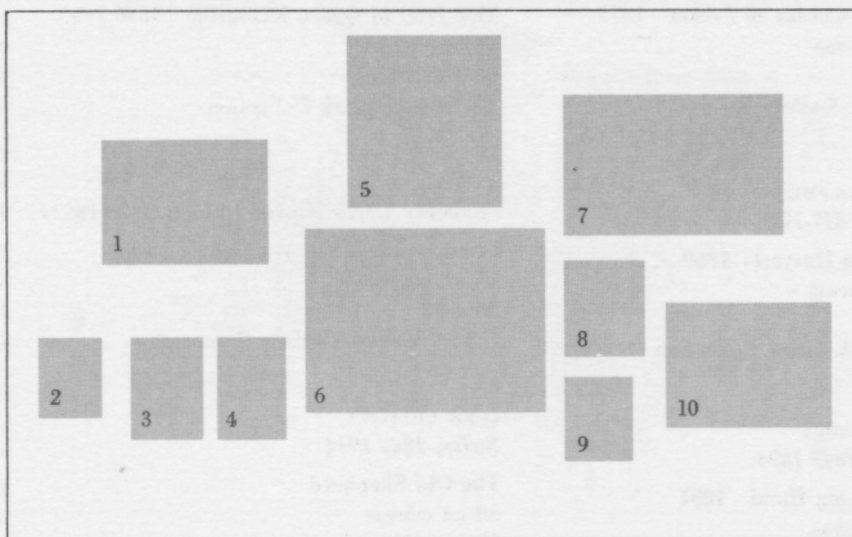
Completion of interior finishing prevented Corcoran from opening the building to the public until 1874, but it was previewed to the public in February 1871 when a grand ball to raise funds for the completion of the Washington Monument was held in it. President and Mrs. Grant presided over the gala affair.

Mr. Corcoran's collection of bronzes, paintings and plaster replicas of famous statues occupied the building from 1874 until 1897, when the collections were moved to the new Corcoran Gallery of Art nearby. The U.S. Court of Claims took possession of the building in 1899, and used it for the next 65 years.

The building, described as "Renaissance" in the 19th century, is an example of what is called today the French Second Empire style. Constructed of brick with sandstone facings and ornaments, the building has a slate mansard roof. Pavilions, originally topped with iron crestings, cap three corners of the building. A pavilion on the northeast corner was omitted because the building was designed to be seen from only two sides--the reason why the rear and one side of the building are of simplified design. Pilasters on the building's face are topped by capitals decorated with Indian corn. The monogram of William Wilson Corcoran, and his profile portrait, appear with the motto "Dedicated to Art" over the front entrance. Additional decorations represent Architecture and Music.

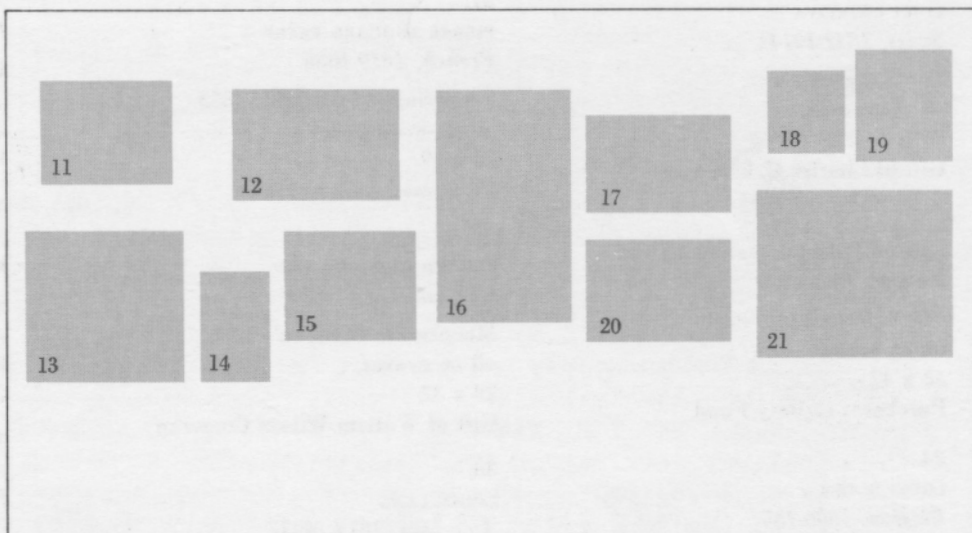
## Grand Salon

- 28 ABBEY, EDWIN AUSTIN  
 29 AMATI  
 11 BOCK, THEOPHILE DE  
 38 BOUQUET, MICHEL  
 3, 4 BRAEKELEER, FERDINAND DE  
 20 BRETON, JULES ADOLPHE  
 12 BURNIER, RICHARD  
 36, 40 CAZIN, JEAN CHARLES  
 22, 30 CHIALIVA, LUIGI  
 7 COUDER, EMILE  
 35 DETAILLE, JEAN BAPTISTE  
 23 DIAZ DE LA PEÑA, NARCISSE VIRGILE  
 41 DUPRE, JULES (South Wall)  
 31 FRÈRE, PIERRE EDOUARD  
 26 FRIBEL, C.



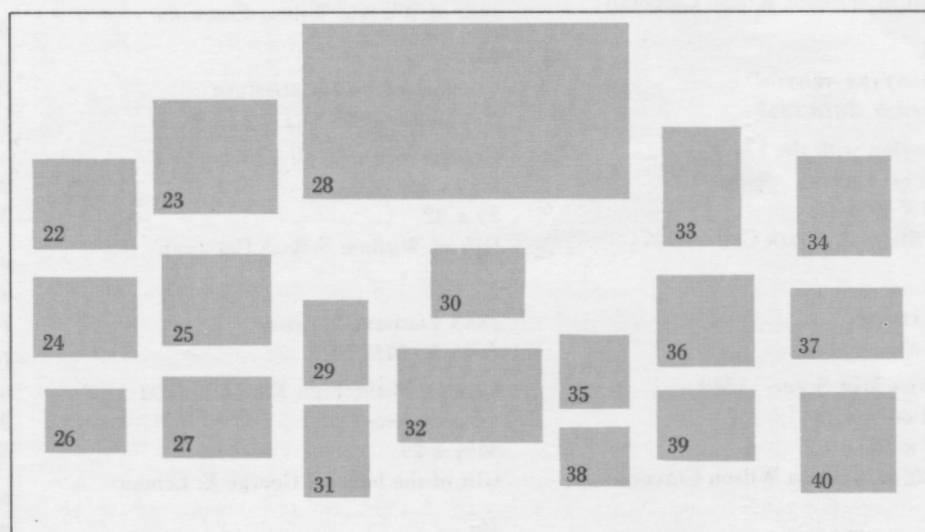
*West Wall*

- 2, 14 HENNER, JEAN JACQUES  
 15 L'HERMITTE, LÉON AUGUSTIN  
 32 HILDEBRANDT, EDUARD  
 10 LANDSEER, EDWIN  
 33 LANG, LOUIS  
 18 LÁSZLÓ, PHILIP DE  
 13 LEUTZE, EMANUEL  
 9 LINDER, FRANZ  
 39 MOELLER, LOUIS CHARLES  
 27 MORLAND, GEORGE  
 5 MOROT, AIMÉ NICHOLAS  
 19 MÜLLER, CHARLES LOUIS  
 8 PREYER, JOHANN WILHELM  
 24 ROBBE, LOUIS  
 21 RENOUF, EMILE



*North Wall*

- 34 ROSSITER, THOMAS PRICHARD  
 6 SAINT-PIERRE, GASTON  
 1 SCHAEFFER, AUGUST  
 17 SCHREYER, ADOLF  
 25 TROYON, CONSTANT  
 37 VERNET, CLAUDE JOSEPH  
 16 UNIDENTIFIED ARTIST



*East Wall*

## Octagon Room (not diagrammed)

- 45 BOUGUEREAU, WILLIAM ADOLPHE  
 42 BRETON, JULES ADOLPHE  
 43, 44 CAZIN, JEAN CHARLES

cover: Emile Renouf, *The Helping Hand*, cat. no. 21. In the Collection of the Corcoran Gallery of Art