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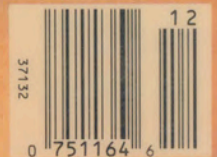
VOGUE

**live
it
up!**

**delights
fantasy**

sunny days,
romantic nights,
free-spirit style

NEW STARS,
TRENDS, HYPE



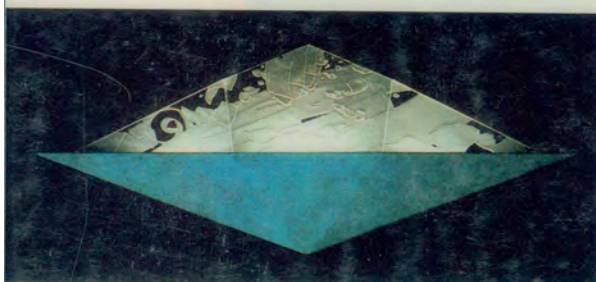
LIVING

American crafts: another opening,
another show. BY BARBARA PLUMB

This is a triumphant season for the American Craft Council. For its thirtieth anniversary celebration, the council recently cut the ribbon on its long-awaited new home for the American Craft Museum at 40 West Fifty-third Street in New York City and on a provocative first show, *Craft Today: Poetry of the Physical*, representing the largest survey of contemporary crafts ever organized in the United States.

More than three hundred works, including furniture and accessories by 286 American artists—all of it created since 1980—are strikingly displayed. Colorful, varied and energetic, the exhibit underlines fascinating changes that have occurred in this rapidly expanding field since the Museum's last comprehensive show in 1969. Then there was a great deal of experimentation for experimentation's sake; now, with the artists' freshly gained confidence in their techniques, the focus is on purposeful experimentation, encouraged by new patrons (and collaborators).

So healthy and productive is the crafts movement in America today that many artists are able to earn a living by selling their work. It is with pride that Paul J. Smith, the director of the Museum, can now say, "I think there's no geographical area in the world that equals the United States in the richness, originality, diversity, and activity of its craft media."



Left: Sleek yet ornamented, Ray King's "Aurora" scone combines an opaque, patinated-bronze base, an elaborately carved optical-glass top.

Right: "Africa," a 150-by-45-inch crêpe-de-Chine textile, was emblazoned with graphic elephants and splashes of color by artist Julia Hill.

Painted by hand in the resist technique, it is meant to be worn or hung on a wall. Far right: Unique perfume bottles by Stephen M. Paulsen in a variety of rare woods, including orange ivorywood burl, Tagua ivory nut, arariba, and Pernambuco. Elaborately inlaid, turned on a lathe, finished by hand—they are magnificent.



Above: Pencil-post bed by James Schriber.



Above: A decorative cotton hanging by Warren Seelig, trained in industrial weaving.



Above: Alphonse Mattia creates the varied hues in his valet chairs by applying bleach, stain, paint to the carved faces and seats.



GEORGE ERNE