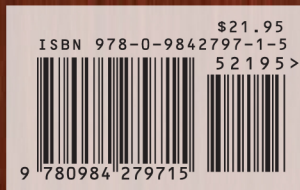


He was one of the seminal artists that helped bridge the gap between craft and art. He would always say he wasn't an artist, he was a woodworker. But I think one of the biggest impacts of his career was bridging that gap.

*Daniel Foster*

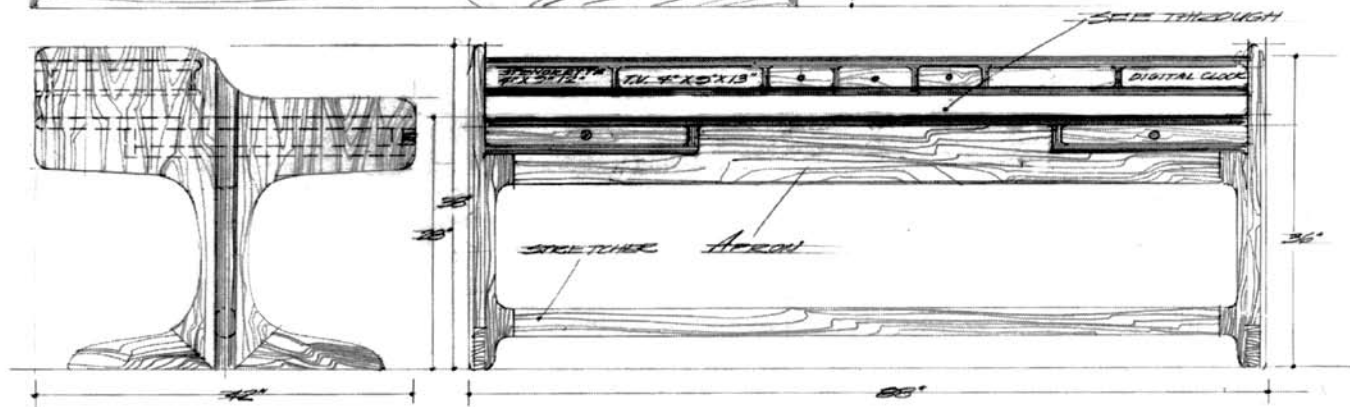


MALLOOF at 90: an American Woodworker Sasse

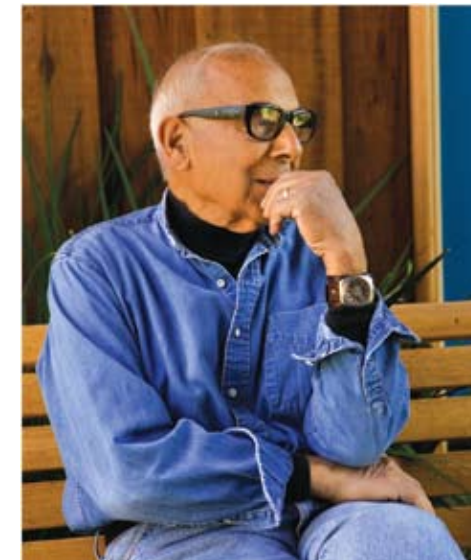
# Malloof

at 90

An American Woodworker  
by Gene Sasse



January 24, 1916 - May 21, 2009



# Malloof

at 90

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hope each piece I make reflects my soul.

Sam Maloof



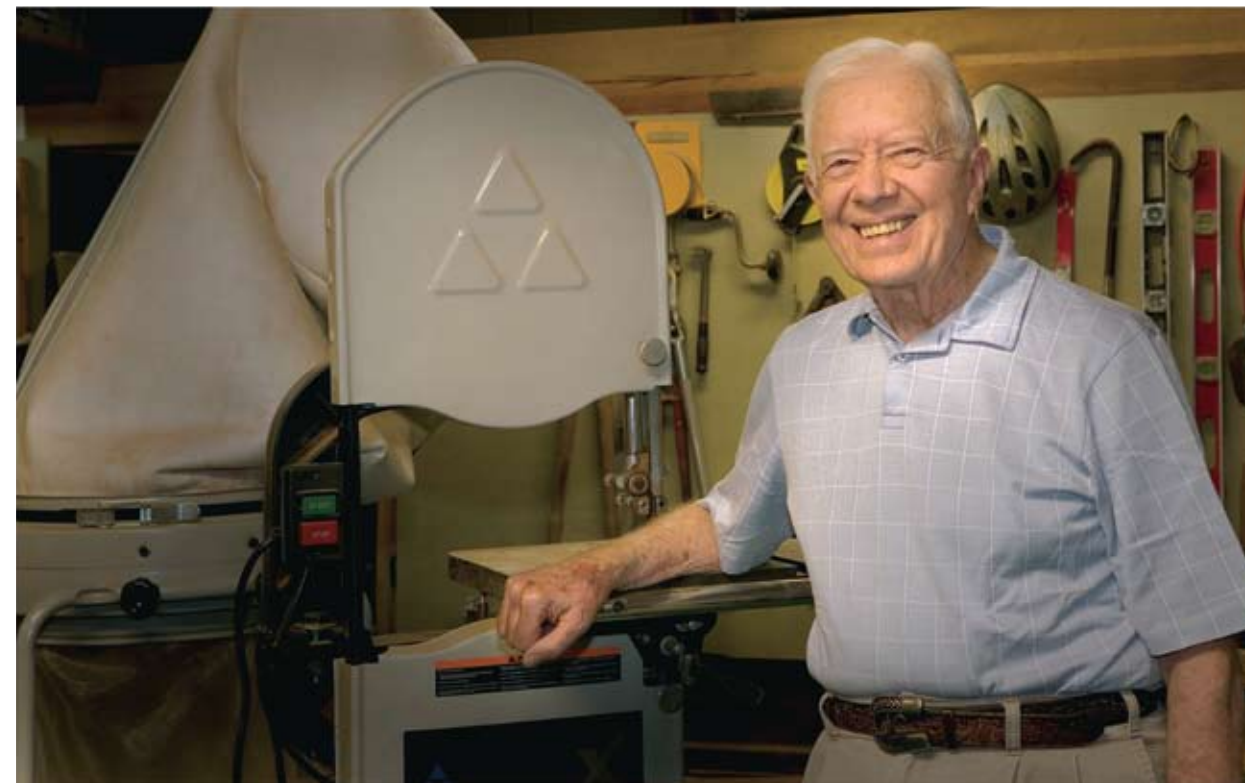
## INTRODUCTION

I consider Sam Maloof to be the world's finest woodworker. His integrity and personal philosophy are demonstrated vividly in the design and beauty of his exquisite furniture. For more than 50 years he has shared his art and woodworking skills with anyone who has had the good fortune to know him. His friends have become customers, and his customers have become friends.

Sam has touched the hearts and lives of countless people with his extraordinary talent and skills as a teacher and role model, so his legacy will survive for generations to come. In recent years he has been inundated with honors, and he richly deserves even more acclaim than he has been given.

My visits with him have always been inspirational, and I consider myself fortunate to have him as a personal friend.

*Jimmy Carter*





# Sam Maloof— Young of Spirit

“SAM MALOOF – WOODWORKER” are the only words that Sam carved into the sign that hangs on his gate to describe how he sees himself professionally. To those in awe of his accomplishments, the word “woodworker” inadequately describes his creations. Sam Maloof, young of spirit at 90 years of age, works in his shop daily and thereby continues to produce astonishingly beautiful works of art in the medium of wood!

True, Sam does work with huge slabs of wood selected from Mother Nature, seasoned in storage and shaped in his integrated workshop. When a splendidly figured piece of wood is selected for achieving a special purpose, Sam transforms that wood into magnificent art that is also useful. The process is comparable to an artist selecting paints – or as a sculptor choosing marble or clay – or when an architect designs buildings made of concrete, glass and steel. Sam’s art includes architectural spaces, church altars along with communion settings, office and conference furnishings and uniquely fashioned domestic furniture. Through Sam’s self-expression, he gives tangible shape to the inner self as it is drawn from the design template of his mind and soul. His sense of ideally proportioned forms translates into furniture enjoyed by everyone who cares about beauty. Those who know Sam and own his works are privileged. Although Sam’s art is highly

personal it is also universally appealing and understood by anyone who encounters it.

Sam is an uncommonly gifted designer, craftsman and artist who is famous for his unwavering dedication to hand craftsmanship. Fine craftsmanship has been his calling ever since the late 1940s. Sam was a pioneer in what evolved into a new field of woodworking that embraced thoughtful, beautiful and well-wrought craftsmanship. His furniture expresses joy in the color, patterns and varieties of woods and the shapes made from them. He personally selects the wood, then cuts, joins, carves, smooths and finishes each piece of furniture. Sam infuses each work with his personal vision of incredible design possibilities that evolves as each work is shaped. The field that Sam pioneered in the 1940s is part of a major development in America which writers now call “the studio furniture movement.” In the eighteenth century, such hand-craftsmanship was known as “bespoke” or personally commissioned work as distinct from factory or mass production of the nineteenth century and beyond.

For many practicing craft persons today and for younger artisans who aspire to achieve excellence (whether in wood or in other crafts media), Sam Maloof is a profound influence and role model. Sam, his life and works, inspire creativity. Due to

his unique and finely honed skill, Sam has been awarded several honorary Doctor of Letters degrees from notable universities, a medal of the Society of Arts and Crafts, Boston, and a MacArthur Fellowship (Living Genius award), as well as the Master-Craftsman Award of Distinction from the Gamble House in Pasadena. Even with such honors, Sam has never been distracted from making wooden furniture for thousands of patrons around the world.

Samuel Solomon Maloof was born on January 24, 1916, in the town of Chino, California. Chino was a multi-cultural farming community where truck gardens, dairies, and citrus groves flourished. Here Sam's father, Slimen Nasif Nadir Maloof, with his wife Anisse and family settled after coming to the United States from Lebanon. The Maloofs immigrated to the U.S. in 1905 having passed through Ellis Island and ventured to join relatives in Pawtucket, Rhode Island. Slimen Nasif's sister, Holla, had already moved to Santa Barbara where she operated a store, and Sam's parents journeyed to California to join her.

Maloof's parents began making their living by selling goods from a horse-drawn carriage and Anisse sold her personally-made lace, embroidered linens and crochet work. Sam's love of craftsmanship stems from his early admiration of his mother's ac-

complished hand skills. In 1922, the family moved to the Imperial Valley, then back to Chino in 1924. These moves followed openings and closings of dry goods stores owned by Sam's father. Briefly, between 1912 and 1914, Sam's parents and family returned to the town of Douma, a mountain village in Lebanon, to live near their parents. The Maloofs returned to California to settle business, fully expecting to return to Lebanon, but their return was prevented by the outbreak of the First World War. Therefore, Sam was born in the U.S. rather than in Lebanon. Two of Sam's sisters were stranded by the war in Lebanon with their grandparents and sadly, while Turkish soldiers occupied Douma, Sam's grandparents starved to death. His sisters barely survived. Fortunately, they were able to return to the U.S. in 1925 with the aid of the Red Cross. By this time six children had been added to the Maloof family. They all lived in a home behind their store in Chino, where the Maloofs sold dry goods and other supplies as well as hand-wrought embroidery and crochet work made by Sam's mother, Anisse, in her dress shop.

Sam retains fond memories of Chino and its multi-cultural roots. For a few years the family moved to the town of Ontario to open another store, but the depression ruined that venture, encouraging the Maloof's to return to Chino to survive hard times.

They lived in a crowded home where, at one time, seventeen family members shared the space and tasks. They grew garden produce and earned a small income through part-time jobs. Sam used his gifting to eagerly help shape, fix and improve whatever family and friends needed.

In the 1930s, while Sam was in high school, his natural abilities as an artistic calligrapher, cartoonist and graphic artist became known. Sam found gainful employment by hand lettering a sign that said "Welcome to Chino" on Central Avenue at the main entry to his town. He was also employed to hand letter store signs and paint the words of "Chino Mercantile Company" on the front of a brick building in town. He was a natural draftsman who had mastered all images of Disney cartoons and dreamed of some day creating his own comic strip. Sam also became an accomplished athlete for the Chino High School varsity football, basketball and baseball teams. Sam was known as the "Bronze Syrian".

Sam's journey of self-discovery involved work for the Vortex Manufacturing Company, experience with night classes in the Frank Wiggins Trade School, employment with industrial designer Harold E. Graham, graphics for the Padua Hills Theatre and displays for Bullock's downtown department store in Los Angeles. The journey included induction into

the U.S. Army in 1941, Sam's rise from private to master sergeant in a matter of months, his drafting and display work for the army in Alaska and his return to civilian life and subsequent post war design work at Angelus-Pacific where he learned color separation and silk screen printing. California's most famous artist of the time, Millard Sheets (1907-1989) was looking for a person who could produce colored silkscreen prints from his watercolors. Sam was equal to the task. Millard Sheets invited him to stay in his studio near Padua Hills and offered him employment. Here, Sam's outlook on the world of art matured and expanded as he accomplished everything demanded by Sheets in a whirlwind of artistic activities.

In 1948, after marriage to Alfreda Ward, whom Sam met at Scripps College, Sam could no longer give Sheets his undivided attention and service to the irregular schedule that his studio work demanded; therefore, in 1949, at the age of 34, Sam struck out on his own. At first he made simple furniture for himself from fir plywood that had been used as forms for pouring concrete. He built a basic workshop furnished with rudimentary tools in the garage of his home in Ontario, California. This led to Sam's first commission work in 1949; however, it proved to be a financial disaster because the cost of materials devoured the commission.



Sam did not make that mistake again. In 1950, his work was featured by the *Sunday Home Magazine* of the *Los Angeles Times*. He was making a modest living with his furniture, but basically competing with prices of commercial factory furniture. In 1952, the famous industrial designer Henry Dreyfuss commissioned Sam to build furniture for his home. This opportunity allowed Sam's work to mature and develop into more subtly shaped and sculptural parts. The rest is history, or rather, art history!

Over the years, the changes wrought in Sam's furniture have progressed naturally in a dialogue between Sam's love of design and taut structure and his admiration for complex patterns of design discovered in the natural world. Part of this, of course, involves the extraordinary beauty of wood itself. The natural beauty of wood is inextricably bound to Sam's grasp of possibilities while making functional works of art. His mind, heart, and hands grasping and guiding tools to shape wood is what gives his furniture soul.

I first met Sam in 1966 at a gathering of craftsmen, designers and educators at a conference in Niagara Falls, New York. At the time I was on the curatorial staff of the Winterthur Museum in Delaware. The purpose of this conference was to examine "The Role of the Crafts in Education in Contemporary

Society". Sam had some of his furniture on view in an exhibition. Sam has an extremely outgoing and engaging personality, so little time passed before we became friends. This friendship has endured and deepened over the years that followed. As we walked through the exhibition together, he opened my eyes to a world of craftsmanship unknown to me. We removed one of his chairs from the exhibition and I tested its seating for comfort. For Sam, function was inseparable from beauty. The chair more than passed the test for both elegance and comfort.

Touching Sam's furniture was a revelation. Its surfaces were taut, smooth, and sensuously sculptural. Sharp and soft lines of the wood flowed together like the anatomy of wind-swept beaches or plant forms analogous to the sculptured surfaces of his furniture. Ingenious joinery held the furniture parts together. Joinery was accented with contrasting wooden plugs. I had not seen modern handmade furniture with such a distinctive personal and highly recognizable style. Sam was already a preeminent figure in the field of the new furniture movement in America. His works captured attention in part because he was enormously productive and effective as an exhibitor. His works were widely displayed in important exhibitions. His successes proved that in the face of commercial factory production it

was possible to make a living through handmade furniture. Despite Sam's struggles and achievements, there were still members of the conference in Niagara who believed that the only future for furniture was through design for mass production. More than one conference participant remarked that those who made their own furniture in their individual studio or shops were impractical romantics who were bound to fail. That notion was turned on its head in 1969 with the opening of the seminal and massive exhibition "Objects: USA" at the National Collection of Fine Arts. Sam's furniture was displayed in this exhibition that toured 23 American cities and toured for two years in Europe. This was not the first exhibition of consequence in Sam's long journey as a studio furniture maker nor was it to be his last. What needs to be stressed here is that while Sam's furniture looks wonderful in exhibitions, it is even more special when it is used. To feel the furniture is to fully appreciate the brilliance of Sam's craft.

In 1975, I selected Sam Maloof's furniture to initiate a program for public seating at the Museum of Fine Arts (MFA) in Boston. I wished to let the visiting public know that fine craftsmanship in America is alive and well. I had moved to Boston to form a new department of American Decorative Arts and Sculpture as its first curator. The National Endowment for the Arts provided funding that allowed Sam

to make more than a dozen splendid pieces of public seating furniture for the Museum. The wall label explained that this furniture was part of the Museum's permanent collection yet at the same time allowed for public seating. This initiated an acquisition program for contemporary American crafts for the permanent collections that brought in works by more than 50 other contemporary furniture craftsmen and women in America. No other museum in this country was blessed with such a comprehensive collection of seating furniture. One of the surprising side effects of this program was a substantial reduction in vandalism to museum objects once visitors were instructed by label to sit on the contemporary furniture and to take care to not spoil the furniture in the process. Many museums have copied this program initiated with Maloof's furniture

Sam is a creative and generous visionary who gives full energy, time, talent, and devotion to every project he undertakes. Building project after project has been his destiny and his needs for space, shop, display areas and storage needs are forever expanding. A severe test for Sam came about when the home and shop he had built on his seven acre lemon grove in Alta Loma was threatened with demolition by invasion of a proposed California state highway. However, the California State Legislature designated Sam a "living treasure," which made it impossible

for the transportation authority to simply purchase and demolish Sam's hand-built home and associated buildings. Negotiations settled on removing the existing buildings to a new site, reconstructing them, and making additional and substantial improvements. Sadly, before the move was achieved, Sam's wife, Alfreda, who was also his business manager, passed away in September 1998. The trauma was catastrophic for Sam. Intense mourning followed even as the vicissitudes of removal to the new site took place. While he was still finishing the architectural detail work with his associates at the new site on Carnelian Street in Alta Loma, California, Sam was honored with a Life-time Achievement Award of Distinction given in Tempe, Arizona, by the Furniture Society and I was privileged to present this award to Sam in February 2001.

In July 2001, Sam married Beverly Wingate. She had been a friend of the Maloofs for many years. This was a blessing for Sam because she brought fresh energy and talent to the rapidly proliferating buildings and their surroundings on Carnelian Street. Development of the beautiful drought tolerant gardens of the new Maloof property has been among Beverly's notable achievements. In December 2001, a celebration of Sam's retrospective exhibition took place at the Renwick Museum in Washington, D.C. Present were Beverly; his son,

Slimen; business manager Roslyn Bock; and Sam's woodworking associates Larry White, Mike Johnson, and David Wade. The exhibition featured record crowds and enthusiastic critical reviews. Even with such adulation, Sam remains the same forthright, friendly, and down-to-earth artist, designer, and craftsman who still calls himself a "woodworker." For every new generation of studio artists that work in crafts media, Sam's work and life continues to be an inspiration.

Exactly what makes Sam's work universally appealing is not easily explained. His art draws from many sources and skills mastered during his journey. The drama of the silhouette of his furniture has much to do with his confident graphic abilities. His draftsmanship is sure and his calligraphy is brilliant. His loving attention to detail, joinery, lamination, figures of wood and sculptural form were all developed over years of design refinements. Any attempt to decode Sam's work or imitate it fails because the magic is in the work itself. As Sam observes, a work made by hand can express feelings and have soul. Yet, not all works made by mankind have soul. Beyond ninety, Sam can surely tell which works have soul and which do not, and Sam's work is drenched with the ineffable quality he calls soul.

Jonathan Leo Fairbanks





# The Genius of Sam Maloof

Sam Maloof is an internationally acclaimed woodworker of the 20th century - and now the 21st century. Maloof's skills and practice continue to thrive with his characteristic strength and vigor even at the age of 90. Regarded as a prominent leader of the California modern arts movement, Maloof has produced furniture that not only builds on the history of woodworking, but also contributes increasingly to the dialogue within the fine and contemporary art world.

As the boundaries between the world of craft and functional art become blurred and integrated into the fine and contemporary art vernacular, Maloof is undoubtedly one of the greatest artists of our time. Maloof holds strong to the term or classification of himself as a "woodworker"... however, interdisciplinary art practices of the past few decades within the art world are knocking down the walls between the worlds of "craft" and "art".

Maloof speaks volumes within his specific art form of woodworking to the more fundamental formal elements of quality art-making (i.e., design, line, texture, shape, scale). For example, the sublime and highly efficient qualities of Maloof's furniture design speak heavily to the art world's traditions of minimalism and abstraction. Although the two camps of craft and art defended their individual territories

with tunnel-vision intensity, it is undeniable that the formal practices and approaches within both camps were fundamentally similar.

In essence, highly accomplished woodworkers and artists of our time like Maloof - whether intentionally or not - are becoming the catalysts and contributors to this growing integration and collaboration between the fields of craft and art. Whether the art form is functional or not is secondary to its primary value as an art form.

Collectors of Maloof's furniture may disagree with this perspective...if not even Maloof himself. After all, to sit in a Maloof Elkhorn rocking chair is a unique and transcendental experience that must be "felt" and experienced first-hand vs. observed like a three-dimensional non-functional object of sculpture.

There is the undeniable feeling when sitting in a Maloof chair that the utilization of the chair completes its purpose or function. To be in the presence of a Maloof chair and not sit in it is a very frustrating and incomplete experience - and ignores the intent of the designer. The chair or furniture is a "living thing" that needs to be in use - not languish in passive display as a pure object of beauty.



It can be argued that Maloof's expression of creativity and art form intentionally aims to achieve the very best goals and benefits of both the fine/contemporary art world and the functional craft art world - which creates a dual or double challenge to overcome. Art at the service of utility is the essence of Maloof's philosophy of design. As he states, "Good furniture must convey a feeling of function but also must be appealing to the eye." Maloof's genius is his ability to achieve both objectives with stellar and exemplary results over a career that spans well over a half century.

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Genius - an all-too-often overused term in today's culture - is nonetheless the appropriate term for the great vision, talents, work, and life of Sam Maloof. Maloof is a self-made genius who evolved organically. He perfected his skills and craft over many years of trial-and-error education, and he is now regarded as a master of hands-on wood craftsmanship. He holds honorary doctorate degrees from several important universities. And it's no surprise that Maloof received the coveted MacArthur Foundation Fellowship Award in 1985 (often referred to as the "Genius" Award).

Maloof's production of thousands of great woodworks represents a monumental contribution to the lives of thousands that take daily pleasure and in-

spiration from his art. It has clearly established his career and international credentials and acclaim.

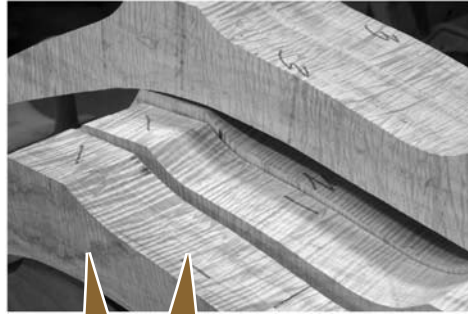
Maloof is also dedicated to sharing and educating others about the beauty and craft of woodworking and art. He has generously formed a public non-profit foundation, Sam and Alfreda Maloof Foundation for Arts and Crafts, which serves thousands of public visitors with tours of his historic hand-built home, studios, education center, art collections, visitor's center/store, and gardens. His six acre property in Rancho Cucamonga, California is a testimony to the life and work of Alfreda and Sam Maloof over 50 years, and now with his second wife, Beverly. It is an important cultural and community institution in the region.

Perhaps because of his down-to-earth and self-taught background and philosophy, Maloof is as unique of an artist as he is as a man. His vision, kindness, humor and spirit all mix together to form a one-of-a-kind man of genius. It is particularly inspiring for one to find such qualities still burning so brightly and strongly in someone in their 90s.

Daniel Foster



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Maloof's chairs remain strictly functional. Although sculptural, they are not conceived as sculpture per se, or as artworks that appeal to the intellect. The balance between art and utility is strictly maintained. As beautiful as it appears, a Maloof rocking chair is remarkably comfortable. Art at the service of utility is the essence of Maloof's philosophy of design. It is a motto that has sustained a tradition of fine craftsmanship.

*Jeremy Adamson*



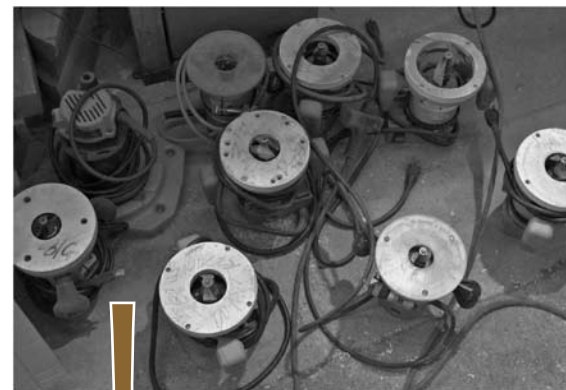


Working with my hands is a joy. It gives me a sense of fulfillment; something so many seek and so few find.

*Sam Maloof*







I don't consider myself an artist. I never have. I'm a furniture maker, I'm a woodworker, and I think woodworker's a very good word, and I like the word. It's an honest word, and that is what I am, a woodworker.

*Sam Maloof*



O n creativity,  
it's from God.

*Sam Maloof*







Very few people make it to the top of their profession, but Sam did and has been there for decades. Almost no one at the top remembers their roots, but Sam does. Living with Sam's furniture has been a major positive for my wife and me. Who else can combine beauty, comfort and an actual sensuous experience as you rub your hand over his furniture? The only downside is that guests at our home who sit in Sam's rocker don't want to leave.

*Al Goldman*





Sam is a man of immense humanity, integrity, honesty, and charity. He is filled with a great kindness of spirit and a love for all people, their art and stories. He is a collector of every medium, knowing that each object held leads to the creation of more art. He shares wonderful stories of the artists whose work he collects, sharing their work and life with friends and visitors, and in so doing teaching us more about the creative process and those involved.

*Wallace Cunningham*







It just happened...

I built the house like

I do furniture.

*Sam Maloof*





My son worked in the White House and he and I have talked about the fact that those people are just people. At the same time, there is much to learn from them. It is wonderful to realize that Sam and all of us are just people. He is now 91, almost 92, and continues to provide deep lessons; lessons that both empower and humble us.

Sam has an amazing gift of hand, eye, and mind coordination; along with a deep caring about what he does. Sam's experienced sense of touch leads to the visual beauty we see through his eyes.

*Lindell Marsh*





Sam has known me since I was a baby. I remember him since the time I was about 11. He lived in my father's [Millard Sheets] studio for a couple of years in the '40s. There he worked for Dad, building things, making frames for paintings and producing my father's silk screens. After school, I got in the habit of heading for the studio where I would carry on long conversations with Sam while he worked. By 12, I had developed a crush on this handsome man who was friendly and kind to me. He'd call me on it when I was obnoxious but usually he was simply there to talk to. He used to say, "When you grow up and we get married..." And I believed it! He was 30 and I was 12. The announcement of his engagement to

Alfreda undid me for a time. But, luckily, I got over it in time to go to their wedding.

Sammy gave me one of his beautiful chairs for a wedding present when I was married. I treasure it, along with some pieces that were my parents', to this day. We have remained dear friends throughout the years. I loved Freda as I did Sam. When Freda died, my husband Tom and I worried that Sam would lose his lust for life. Several years later, however, he and one of my dearest friends, Beverly Wingate, fell in love. As Unitarian Universalist ministers, Tom and I had the great joy of officiating at their marriage ceremony.

I got to say, "I finally get to marry Sam . . . to Beverly!"

*Carolyn Sheets Owen-Towle*





Picasso's mother said  
of her son that if he  
had been a soldier  
he certainly would have been a  
general. I have long felt that Sam  
too would have been a general,  
or a leader in every undertaking.

*James W. Hueter*







I have always had the conviction that joinery is an aesthetic part of a piece of furniture, really of woodwork in general. If a joint is well made, why go to the trouble of covering it up?

*Sam Maloof*





Every master knows that  
the material teaches the artist.

*Ilya Ehrenburg*







would rather be  
home working.

*Sam Maloof*





For a man who is basically self-taught his draughtsmanship is absolutely beautiful and the designs faithfully reflect that vision. Over the years he's refined the work so that the extraneous is omitted leaving a beautiful piece that is visually very satisfying. And unlike many talented people, Sam is unassuming and a genuinely good man!

*John Kapel*



Which is my favorite  
piece of furniture?  
It's the one I'm  
working on at the  
time. They are all  
like children, I  
have no favorites.

*Sam Maloof*









Sam has never lost his devotion to his craft. He looks at a piece of wood as a beautiful object and can, in his mind, imagine what it will look like as he turns the wood on his band saw and freehand forms it into a seat, an arm, a leg and, after many hours of work, it becomes a beautiful piece of furniture..

*Jay Rodriguez*





In a recent trip to the Metropolitan Museum of Art I wandered into a gallery of American Craft. The artists' names meant nothing to me and represented merely the mythical "genius" whose work gets displayed in a place like the Met.

Until...

I turned a corner and saw one of Sam Maloof's chairs. I experienced something that Southern California has repeatedly inspired in me: a great demystification. Here was a work defined as high art by its placement in such an institution, yet I had met the artist and had heard him describe his creative process. The tiny placard next to Sam's work was particularly humorous because of this connection to him: it was the only one that said anything about the artist having turned his work into "a successful business."

*Nick Poggioli*





Everybody looks for a hero,  
 someone to emulate, to brag about, to  
 pin one's hopes on, to consider a close friend.  
 Sometimes it's a sports celebrity, sometimes a  
 rock star, an author, or even a craftsman.

Sam is a hero. I find myself enthralled  
 with the telling of one of his adventures and  
 often leave inspired imagining all that is possible.

*Kirk Delman*







love the feel, the character of wood,  
no matter what the species.

*Sam Maloof*







Confidence of mythic proportions appears to follow Sam into every corner of his life. His furniture is elegant and refined as well as functional and poetic. His home is unconventional yet perfectly comfortable. His collection is impeccable, every object with its own story. Even contradictions such as his preference for state-of-the-art fast convertibles and his choice of clothes: worn jeans, work boots, and tee shirts appear to make sense.

It just feels right.

It's just beautiful.

*Kirk Delman*



The rewards of woodworking are not monetary. It is a long road. But there is basic, deep emotional satisfaction as well as a spiritual satisfaction that comes from working with your hands.

*Sam Maloof*





I start a whole new cycle again on each piece of furniture, so each piece I make is a renewal of my life.

*Sam Maloof*



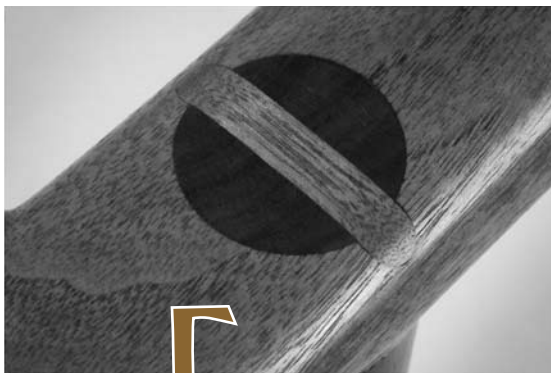




could not  
live in a house  
with only one  
kind of art

*Sam Maloof*





Furniture should be felt. I think  
art is alive and wants to be felt.

*Sam Maloof*





Sam Maloof is a legend not only in this craft, but also in the art world at large. Not only is his work beautiful and well designed, but it is functional as well. As an aspiring woodworker myself, Sam Maloof has always been an inspiration to me. Having seen his work in countless magazines and books my admiration for his work grew. But my true appreciation for him and his work didn't come until I had the opportunity to see his work in person. The way curves blend into other curves, or how two lines converge into one perfectly in the middle. Knowing that these were done by hand and eye adds a sense of amazement to his work.

*Kaleo Kala*







Sam's rocking chair is a vivid example of how genius can transform a most common object, elevating it to the realm of sculpture.

*Larry White*







He's 90 years old... He's a kid, he gives everybody a lot of hope, that It's not your age, it's your spirit, your joy of life, your faith and your gifts. I think if I had one prayer... It would be that I would be at 90 as full of life as Sam.

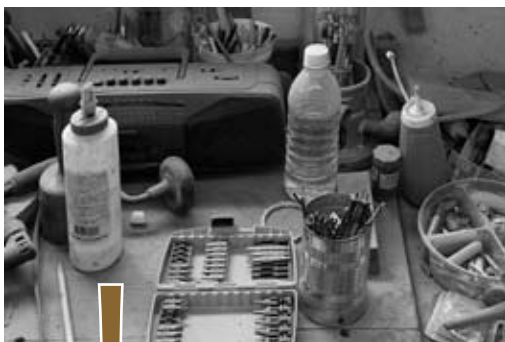
*Rene Russo*











consider Sam one of those great few friends. Whether it is his time, his knowledge, or his wonderful stories (which I call “Sammy time”) he will always come through for you “at the drop of a glue brush”.

*Gary Knox Bennett*





You take a piece of wood and make a piece of furniture, it lives forever.

*Sam Maloof*





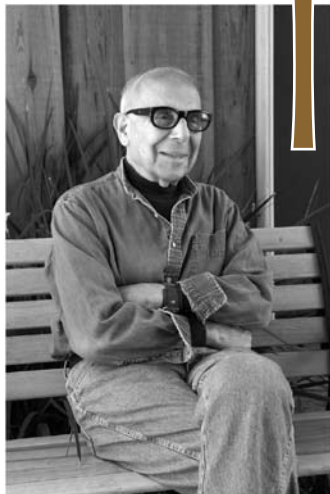


Sam always has an energy about him. He is a celebrity. Everyone wants to know him and be around him. When you are giving to others the goodness shows through your work, and his work is still some of the most beautiful I have seen. Sam has lifted up and inspired so many of us.

*Leslie Codina*



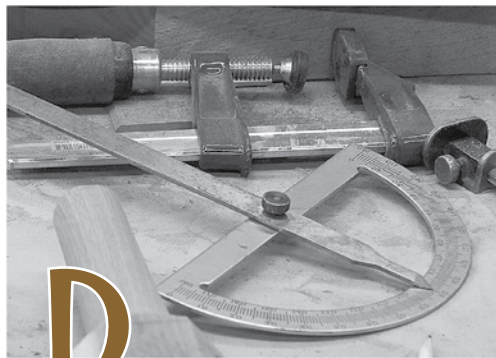




think I can say without a doubt that nobody over the years has modeled for me a stronger work ethic than Sam. And what an amazing body of work he has accomplished, beginning well before I was born. It has been a privilege to be but a small piece of this history, and an honor to have Sam Maloof to call me one of his craftsmen.

*Mike Johnson*





**R**ay Charles couldn't see my furniture, but he said he could feel that it had soul.

*Sam Maloof*







I've had a wonderful  
60 years of purchasing art,  
touching art, and I want to  
share it with people.

*Sam Maloof*







Only one who devotes himself to a cause with his whole strength and soul can be a true master. For this reason mastery demands all of a person.

*Albert Einstein*



Good design is a great combination of common sense, unusual imagination, clarity of purpose, aesthetic insight and a deep reverence for the love of life.

*Millard Sheets*



The role of the artist is  
not to find solutions,  
but to compel us to  
love life in all its countless,  
inexhaustible manifestations.

*Leo Tolstoy*







His zest for life is continually evident as he drives around in his Porsche convertible like a 16-year old, top down, music playing, with a complete lack of pretense, defying his age.

*Wallace Cunningham*

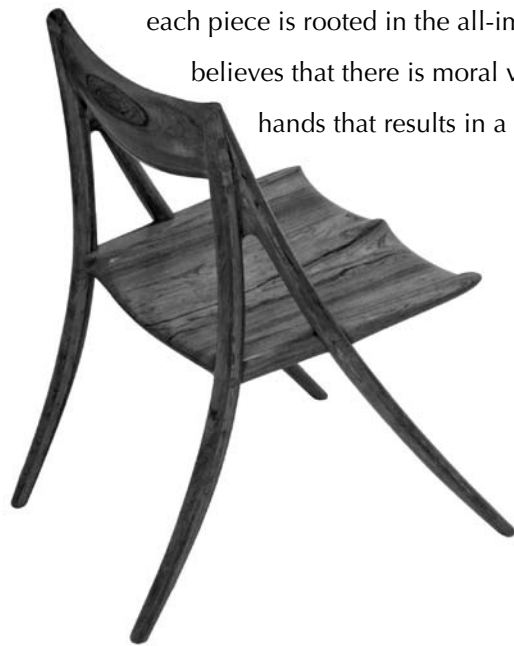






Sam's greatest gift is that of creator. His residences, shops, warehouses, museum, and mostly his furniture, are all a portrait of him, each piece reflecting its time and place. He is a man with strong hands and a big heart. The construction of each piece is rooted in the all-important sense of touch. Sam believes that there is moral value to working with one's hands that results in a sense of quietness and dignity.

*Wallace Cunningham*





A man who works with  
his hands is a laborer; a man  
who works with his hands  
and his brain is a craftsman;  
but a man who works with  
hands and his brain and his  
heart is an artist.

*Louis Nizer*



# SAM'S STAFF

left to right:  
Larry White,  
Ros Bock, Sam,  
David Wade, and  
Mike Johnson



Larry White

Sam and  
Mike Johnson



Mike Johnson

David Wade



Sam and  
Larry White



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CREDITS

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**Introduction:**  
Jimmy Carter  
39th U. S. President

**Essay 1:** Jonathan Leo Fairbanks  
Fellow ACC (Honorary)  
The Katharine Lane Weems Curator of American Decorative Arts and Sculpture, Emeritus Museum of Fine Arts, Boston

**Essay 2:** Daniel Foster  
President/CEO of The Community Foundation serving Riverside & San Bernardino Counties  
Past Executive Director of the Riverside Art Museum

**Photography:**  
Gene Sasse

**Equipment:** All the photos were taken with a Canon EOS1ds, a Mark III 1ds or a Sinar C 4X5 camera.

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Fred Hartson

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Quotation  
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Director for Collections & Services  
Library of Congress

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Furniture Maker and Artist

**Jimmy Carter**  
39th President of the United States

**Leslie Codina**  
Ceramic Artist

**Wallace E. Cunningham**  
Architect  
Wallace E. Cunningham, Inc.

**Kirk Delman**  
Registrar and Collections Manager  
The Ruth Chandler Williamson Gallery  
Scripps College

**Ilya Ehrenburg**  
Russian Writer

**Albert Einstein**  
American Physicist

**Al Goldman**  
Chief Market Strategist  
Corporate V. P.  
A. G. Edwards, Inc.

**James W. Hueter**  
Artist

**Mike Johnson**  
Sam’s Assistant

**Kaleo Kala**  
Woodcraftsman

**John Kapel**  
Woodcraftsman

**Lindell Marsh**  
Attorney at Law

**Louis Nizer**  
English Lawyer

**Nick Poggioli**  
Law Student

**Jay Rodriguez**  
Vice President of Corporate Information  
NBC

**Rene Russo**  
Actress

**Carolyn Sheets Owen-Towle, Rev., Dr.**  
Daughter of artist  
Millard Sheets

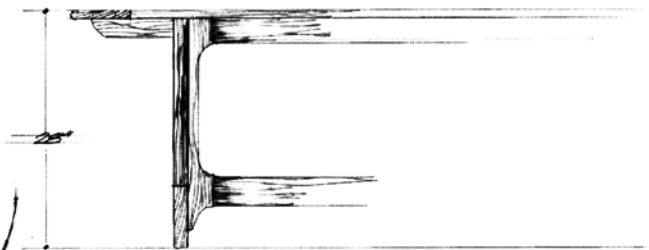
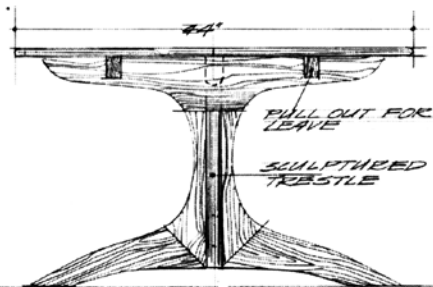
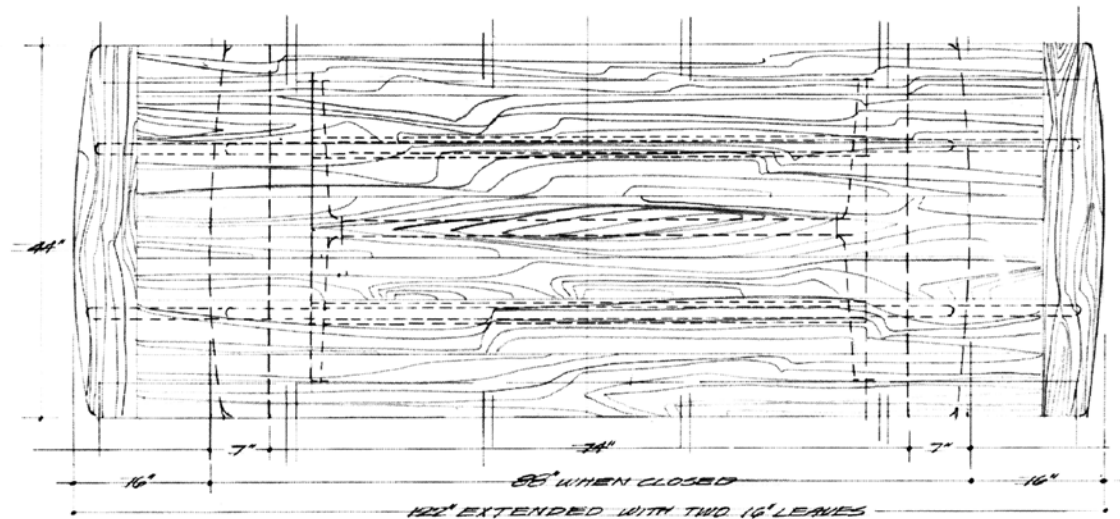
**Millard Sheets**  
American Painter, Teacher and a representative of the California School of Painting

**Leo Tolstoy**  
Russian writer

**Larry White**  
Sam’s Assistant



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EXTENSION TRESTLE DINING TABLE FOR  
MR. AND MRS. JOHN HOKING  
SCALE  $\frac{1}{8}" = 1$  INCH NOVEMBER 1978  
WALNUT/HAND RUBBED OIL FINISH

*Signature*

DINING CHAIRS W/ HIGH ARMS  
DINING CHAIRS W/ LOW ARMS  
CURVED FLAT SPINDLE  
SCULPTURED WOOD SEAT

