

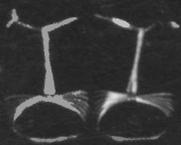
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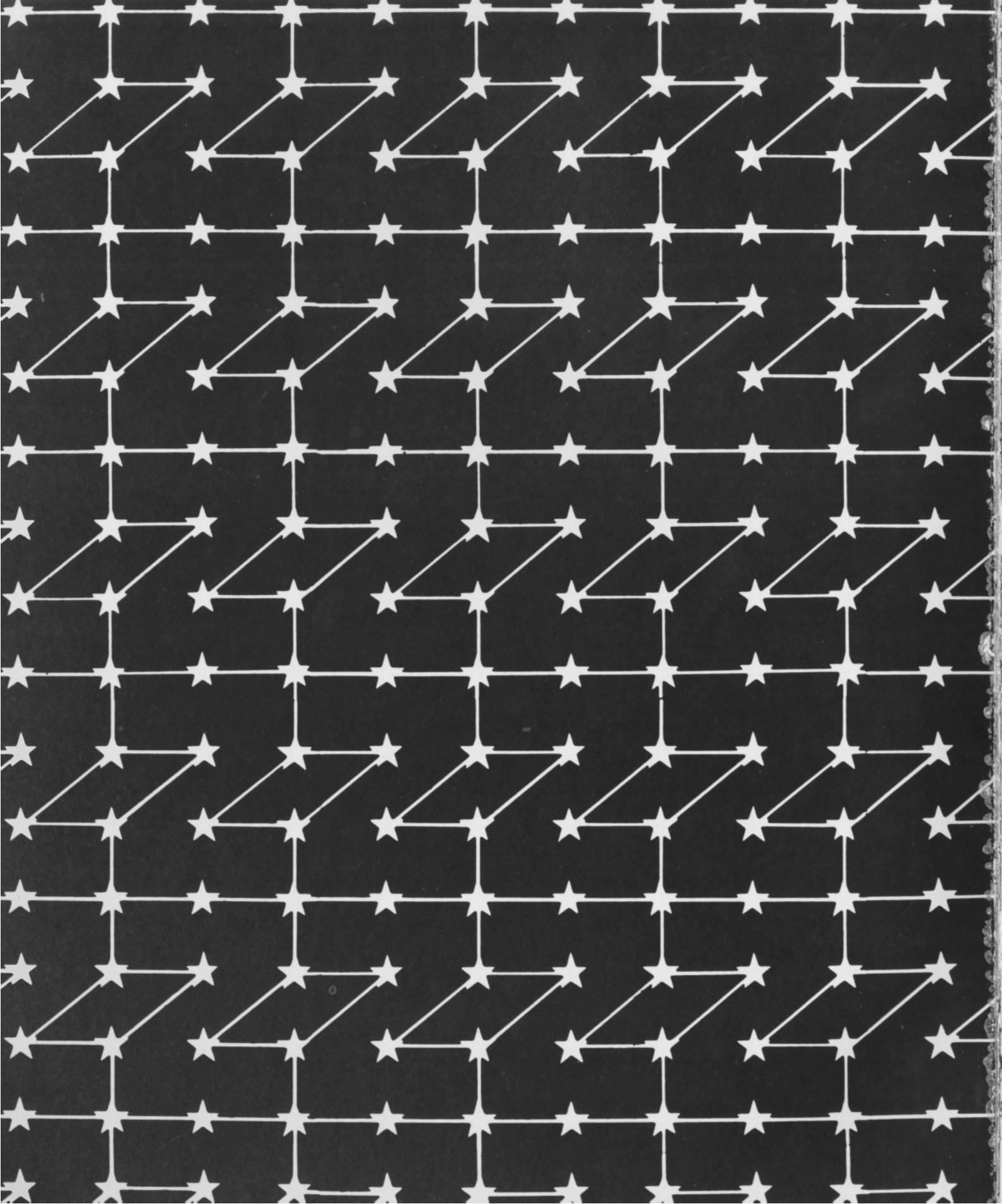
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Parsons School of Design





PARSONS SCHOOL OF DESIGN

affiliated with The New School

[Faint, illegible text from the reverse side of the page is visible through the paper.]



Portfolio & Catalog

**Divisions
of the
New School
for
Social
Research**

Affiliated Institution

Parsons School of Design

Bachelor of Fine Arts (BFA)
Certificate Programs &
Associate in Applied Science (AAS)
Department of Communication Design
Department of Environmental Design
Department of Fashion Design
Department of Fine Arts
Department of Illustration
Concentration in Art Education
Concentration in Photography
Concentration in Crafts

Major Divisions

Adult Division

Division of Humanities
Division of Social Sciences
Human Relations Work-Study Center
The Language Center
Creative and Performing Arts
Institute for Retired Professionals
Auxiliary Activities
New School Art Center
Conference on Wall Street and the Economy
New School Concerts
"The School Bulletin" (Monthly Bulletin)

The Graduate Faculty

Master of Arts (M.A.), Doctor of Philosophy (Ph.D.),
and Doctor of Social Science (D.S.Sc.)

Programs in:

Anthropology	Political Science
Economics	Psychology
Philosophy	Sociology

Master of Arts in Liberal Studies Program

Auxiliary Activities
"Social Research" (Quarterly Journal)
Specialized Research Programs
Inter-University Consortium in Perception
Post-Doctoral Programs

Center for New York City Affairs

Master of Arts Program in Urban Affairs and Policy Analysis
Master of Arts Program in Human Resources
Continuing Education Program in Urban Affairs

Auxiliary Activities
Research Program
"City Almanac" (Bi-monthly publication)

The Senior College

Bachelor of Arts Program
Freshman Year Program for High School Seniors
The New School for Social Research
Main Center
66 West 12th Street
New York, New York 10011
Telephone 212/741-5600
Parsons School of Design
an affiliate of The New School
66 Fifth Avenue
New York, New York 10011
Telephone 212/741-8910

**Parsons
School of
Design
A Definition**

The simplest way to describe Parsons School of Design is to call it an art school and most people are willing to accept this casual definition. But Parsons is not merely a school of art—it is one of the few colleges in this country that directs its energies solely to the education of the talented young people who in a few years will shape our visual world. Parsons' students are drawn from diverse backgrounds; 36 states of the union are represented and 28 foreign countries. Over 20% receive scholarships or other financial aid from the college and all, prior to admission, have met exacting standards of intellectual and artistic excellence, measured through the presentation of academic records and portfolios of work.

Some of our graduates will become painters and sculptors whose art will contribute to our cultural and intellectual life but the majority by far will become designers, those creative professionals who determine how our everyday world will look. They will design the homes and offices in which we live and work, the clothes we wear, the automobiles we drive, our books, magazines, movies and television. Parsons, by helping to form the designer, has a crucial effect upon our lives for our experience would be seriously limited without the designer's touch.

Parsons' impact upon visual America seems at first to be disproportionately great for, while its graduates make up a substantial percentage of the country's artists and designers, it is not a large school. Enrollment is approximately 900 full-time students plus 850 evening students and there are just over 150 faculty members, two thirds of whom are professionals teaching part-time. A brief history of the college may help account for the size of its contribution.

Origins

Parsons was founded 78 years ago, in 1896, by William Merritt Chase, one of America's leading painters and teachers of art at the turn of the century. As may be imagined, the Chase School, as it was first known, was devoted to the education of painters and sculptors and was not notably different from several other institutions that existed at the time—among them the Art Students League and the National Academy of Design. But in 1904, Frank Alvah Parsons of Teacher's College, Columbia University, joined the faculty and his influence on the school and its growth during the next 26 years was profound.

In 1902 the school was incorporated under the name of the New York School of Art and, in 1909 five years after Parsons first came to teach it was reincorporated under the name of the New York School of Art and, in 1909 five years after Parsons first came to teach it was reincorporated as The New York School of Fine and Applied Arts—a name which already reflected the influence of Parsons' thinking. In 1910 he assumed the school's presidency. It is in large measure due to the prophetic philosophy of Frank Alvah Parsons that the college (which today bears his name) occupies its unique position in American higher education.

Concepts

Frank Alvah Parsons was the first American educator to see a direct relationship between the education of the visual artist and the world of industry. Under his leadership, The New York School of Fine and Applied Arts initiated courses in Interior Architecture and Decoration, Fashion Design and Advertising Art. Parsons saw in our emerging industrial society the components for a new art in America and at the same time, a visual potential not previously accessible to American industry. In 1915 he

wrote, "Industry is this nation's life, art is the quality of beauty in expression, and industrial art is the cornerstone of our national art."

In his thinking and in the courses begun under him at the school, Parsons anticipated by almost a full decade the concepts that underlay that most prophetic of design schools, Walter Gropius' Bauhaus at Dessau, Germany. There can be no doubt that the effect of the New York School of Fine and Applied Arts, renamed Parsons School of Design in 1941, has been decisive in determining the visual direction of our lives.

Parsons and The New School

In the early months of 1970, Parsons' Board of Trustees made one of its most eventful decisions by determining that Parsons would affiliate with The New School for Social Research, one of America's unique universities. Never before had a school of design as distinguished as Parsons linked its strengths to an institution whose outlook was as progressive or whose commitment to the arts as deep as those of The New School.

This affiliation brought to Parsons resources that are unobtainable to most independent schools of art and design. It made possible the broadening of the liberal arts curriculum so that degree candidates are today able to choose among a vast range of courses in the humanities and social sciences which, when appropriate, can be closely related to the specific intellectual needs of the design student.

Physical Facilities

As a result of Parsons' affiliation with The New School, the college chose a new site, in the midst of the university campus. This setting on lower Fifth Avenue is six blocks above Greenwich Village's famous Washington Arch and in the center of the community that has traditionally been the nation's artistic and intellectual hub. It is also a place of historic landmarks and one of New York City's most sought-after residential communities.

After acquiring its two new buildings in the spring of 1972, they were completely renovated so that the fall 1972 term began in studio and laboratory facilities that are among the most modern available at any private college of the visual arts in New York. In addition, many specialized spaces for lectures, seminars, and exhibits are available to the Parsons faculty and students in the other buildings of the university that surround the college.

Major Programs

Parsons School of Design today reflects the philosophies of its founders in its view of the visual arts, its conviction that they are as necessary in our homes, offices or factories as in our expanding museums and galleries. The curricular offerings at Parsons are broad and students entering the college may matriculate for the Bachelor of Fine Arts degree, Professional Certificate or Associate in Applied Science degree. Because of maximum flexibility in course offerings a student can choose a program best suited to his needs.

There are eight areas of specialization—Communication Design, Illustration, Fashion Design, Environmental Design, Fine Arts, Art Education, Crafts and Photography.



No. 715 Meadow Green



No. 714 Mint



No. 716 French Blue



No. 738 Regal



No. 130 Autumn Brown



No. 722 Cocoa

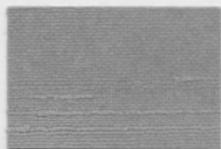


No. 744 Sienna*

* New colors



No. 45 Black



No. 38 Nile



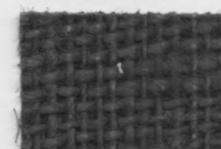
No. 20 Jade



No. 8 Alice Blue



No. 16 Gray



No. 1634 Chocolate



No. 14 White (linen)



MATting WITH COLOR—SOME HINTS

In addition to protecting artwork, the reason for matting a picture is to isolate it from its surroundings. Done properly it can provide a resting area for the eye.

CHOOSING THE MAT

In choosing the colors and textures for matting, it is important to know the surroundings the picture is going to be in. Is it a formal or informal setting? Are the furnishings period or contemporary? Is there wall paneling? Is the lighting soft and subdued or natural?

KNOW YOUR STOCK

There may be a variety of solutions to a matting problem and it is useful to have several samples on hand with which to experiment (a mat Korner Kaddy will be helpful here). Double matting can sometimes be used for accenting 1 color in a painting, that by itself, would tend to overpower. The all fabric, natural fiber mats add texture, softness and mood. Here certain shades can be achieved that are not possible with ordinary mats. Texture will diffuse light so that the same hue will remain, but be quieter. Mood can be all important in selecting a mat. A wintry scene, for example, can be destroyed by the use of a hot, bold color.

WHAT COLOR?

The color of a mat can help the picture stand out or can serve as a border against a busy background. The mat should serve to point up one of the colors in the subject. When one color predominates, the eye 'feels' more comfortable and is less unsettled or distracted.



The yellow color and outdoor feeling is enhanced by the use of a textured burlap in the predominate color of the picture.



As with the picture to the left a burlap fabric keeps the natural mood, but the color change now enhances the accent color of brown.

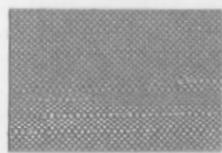
DIFFERENT MEDIUMS

In working with different medium subjects, these tips might be helpful.

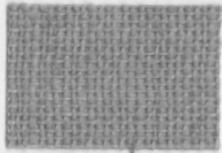
Watercolor: Where a good deal of white shows through, try a rich, brightly colored mat.

Pastels: a soft quality can be maintained by using a mat in a tint of one of the colors of the subject.

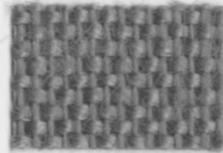
Oils: Keep this bold quality by using a 'bold' color mat. In working with mats, remember that you are dealing with art and, in so doing, are part of the creative process—so be free, be creative!



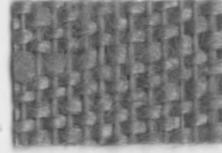
No. 38 Nile



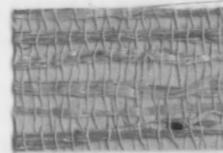
No. 25 Sage



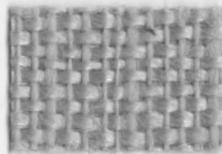
No. 68 Arbor Green



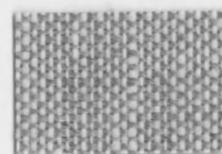
No. 59 Golden Brown



No. 54 Driftwood



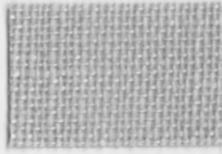
No. 20 Jade



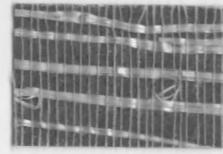
No. 15. Natural (linen)



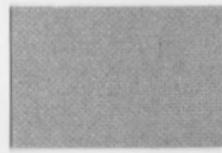
No. 33 Chamois



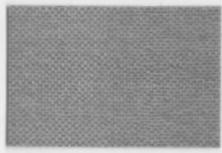
No. 26 Celery



No. 50 Sandalwood



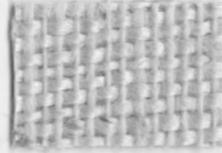
No. 8 Alice Blue



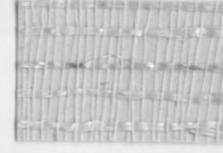
No. 37 Sand



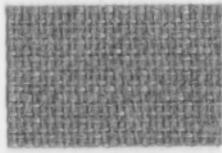
No. 40 Eggshell (silk)



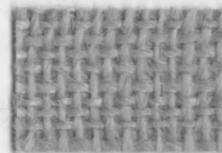
No. 12 Eggshell (burlap)



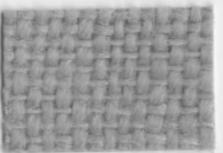
No. 17 Natural (grass)



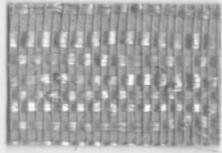
No. 16 Gray



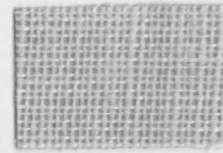
No. 13 Natural (burlap)



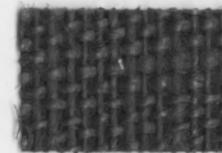
No. 19 Antique Gold



No. 57 Rattan



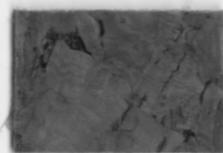
No. 28 Daffodil



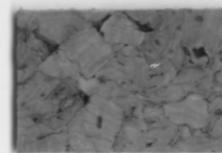
No. 1634 Chocolate



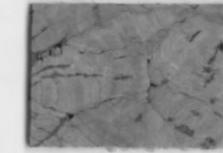
No. 638 Rik-Rak



No. 303 Gray



No. 302 Brown



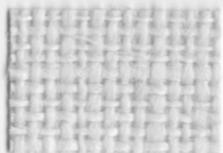
No. 301 Natural (cork)



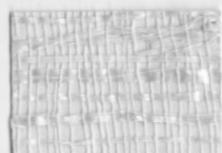
No. 14 White (linen)



No. 9 White (silk)



No. 11 White (burlap)



No. 51 Eggshell (grass)



No. 35 Pearl



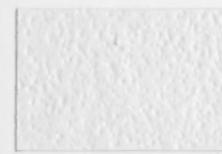
No. 31 Eggshell (linen)

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- No. 110, 115, 116 available only 32" X 40"



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No. 111 White & Cream



No. 116 Light Gray & White



No. 211 Gray & White



No. 115 T.V. Gray & White

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Used in conjunction with moulding sample.
The Kaddy prevents soiling and damage to mat samples.



No. 715 Meadow Green



No. 714 Mint



No. 716 French Blue



Blue

No. 738 Regal



No. 130 Autumn Brown



No. 722 Cocoa



No. 744 Sienna *

* New colors



No. 45 Black

ANTIQUES & TONES—PAPER MATS

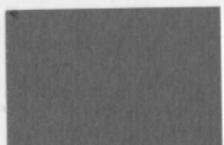
Bonded on solid wood pulp, that lies flat and cuts clean and smooth. May also be used for artist charcoal, pastel, crayon and felt marker mediums.



No. 2 Silver Smooth



No. 7 Gold Smooth



No. 84 Dark Green



No. 733 Holly



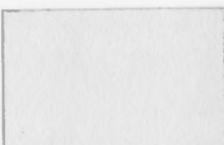
No. 743 Lucerne Green *



No. 42 Slate



No. 715 Meadow Green



No. 203 Cream



No. 81 Ivory



No. 128 Off White



No. 71 Brilliant White



No. 414 Sea Foam



No. 704 Olive



No. 728 Moss



No. 411 Avocado



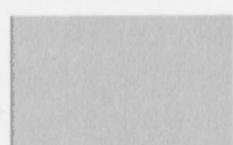
No. 714 Mint



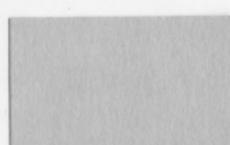
No. 61 Super White



No. 65 Fabric White



No. 204 Warm Gray



No. 43 Light Gray



No. 413 Aquamarine



No. 747 Timberline *



No. 718 Peacock



No. 724 Gobelín Blue



No. 716 French Blue



No. 705 Pussy Willow



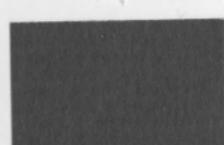
No. 88 T.V. Gray



No. 708 Stone Gray



No. 748 Pewter *



No. 752 Admiralty *



No. 46 Dark Blue



No. 742 Cerulean



No. 707 Caribbean Blue



No. 738 Regal



No. 702 Horizon Blue



No. 750 Mountain Gray *



No. 412 Tan



No. 751 Ebony *



No. 89 Black



No. 119 Chestnut



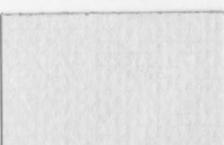
No. 749 Oak *



No. 736 Mahogany



No. 130 Autumn Brown



No. 746 Crocus *



No. 700 Ecu



No. 739 Fawn



No. 753 Santana *



No. 725 Terre Verte



No. 735 Mocha



No. 41 Charcoal



No. 721 Bayberry



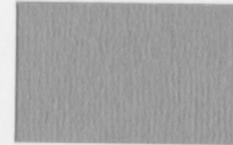
No. 722 Cocoa



No. 47 Canary



No. 726 Autumn Gold



No. 731 Aztec



No. 741 Butterscotch



No. 740 Tawny



No. 734 Harvest



No. 48 Maroon



No. 737 Burgundy



No. 744 Sienna *

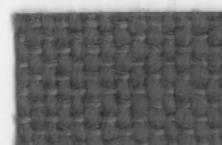
* New colors

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No. 22 Chinese Red



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"I am in earnest, I will not equivocate, I will not excuse, I will not retreat a single inch, and I will be heard!"

William Lloyd Garrison

Volume III

APRIL-MAY 1976

Number 450

Can We Insure Third Century Survival?

With the nation about to enter its Third Century, it is clear that the United States should mobilize new ideas to meet the problems of the years ahead. The USCC can perform a vital service by helping to stimulate useful new ideas and by acting as a catalyst.

Where do new ideas come from? *Only from the individual.* It is a fact of life that every new idea must originate in the mind of some individual. Committees or panels can help to refine new ideas but no committee or panel as a body has ever created a new idea.

This is one of the secrets of America's greatness. During the past two centuries, the freedom we have enjoyed has permitted the free development of the ideas and enterprises of countless individuals in every walk of life.

But this has not been an unmixed blessing. On the one hand, the ideas and initiative of creative individuals have produced the highest standard of living the world has ever known. On the other hand, the free expression of muddled or misguided ideas—notably in economics and politics—has marred America's image and has placed her standard of living—and possibly her freedom—in jeopardy.

What is the remedy? "You cannot shoot an idea," said Abraham Lincoln. The only antidote to bad ideas are fresh and better ideas.

This is where the USCC can help. It welcomes new and useful ideas from any individual. If they have merit and can withstand scrutiny, the USCC will do its utmost to break down resistance and to secure sympathetic consideration from those concerned. It welcomes new ideas in any field but they must be *original and constructive.*

Ideas are needed to help solve problems, not only of the present time but,—more important—of the

USCC Launches Debate

coming century. Here are just a few examples of the kind of problems we may have to solve in the years ahead:

In Government:

The government has burgeoned into a massive octopus. The media, the trade unions, vested interest groups and bureaucracies exercise disproportionate influence on government. And, historically, democracies have always contained the seeds of their own destruction.

How can we wrest our system of government from these influences?

In Energy:

Long before the end of the coming century, it is evident that the world will run out of petroleum and natural gas—whatever new discoveries may be made. And after two years of debate the Congress has not produced any really-effective *long-term* suggestions.

How can we make our present reserves of oil and natural gas last beyond the foreseeable future?

~~What risks to environment or safety must we accept to ensure at least enough electrical energy in the coming century?~~

In Transportation:

Though liquid fuels and also gas will be produced—at great expense—from coal shale and agricultural materials, supplies are unlikely to match our present use of liquid fuels and gas. So priority will have to be given to the operation of farm machinery and the transportation of agricultural products on which life itself depends.

How should we plan *now* to deal with this not-too-distant problem?

In Economics:

We have loaded our children and grandchildren with debt which grows each second.

How can we arrest this trend and, if possible, lift some of this burden from the next century?

In Inflation:

Inflation is frequently due to greed—to wanting too much for too little, or sometimes, for nothing in return. This inequity is made worse by politicians who are mortgaging our future?

How can we arrest this trend?

In Defense:

How can we persuade self-serving politicians and the public that if we do not maintain strong defenses we may jeopardize our freedom in the coming century?

In Population Control:

Unless plagues, natural disasters or atomic holocaust intervene, the next century—with its shortages of energy and raw materials—will produce a world population too large to sustain at reasonable standards.

How can we deal with this problem?

* * *

These, of course, are only a few of the problems that confront us. If we do not solve them, our children and grandchildren will be saddled with them.

Ideas for their solution should be sketched in not more than five hundred words—preferably typed and double-spaced. They should be mailed as soon as possible to the Honorable Edward W. C. Russell—U.S.C.C.—1221 Connecticut Avenue, NW, Washington, DC 20036.

The USCC hopes and believes that by mid-September it will receive some ideas for the Third Century that merit publication.

The most creative ideas will serve as guidance to the National Convocation of the USCC, tentatively scheduled for November 1976.

WE, THE PEOPLE!

A monthly newsletter published by the United States Citizens' Congress. Editorial offices: 1221 Connecticut Avenue, N.W., Washington, D.C. 20036.

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THE PRESIDENT'S REPORT

By Gabriele Pitcairn Pendleton

Having accepted responsibilities suddenly put before me, I feel that I owe you an explanation—my reasons to succeed but not replace the widely beloved and highly revered Rabbi Baruch Korff as President of the USCC.

First, I believe the USCC to be the greatest patriotic movement of our time. Its objectives are like planks in a bridge, linking our past and future into a covenant of generations of Americans for God and Country.

Second, my conviction that the USCC has the potential to rally Americans of like persuasion to a cause that has been buffeted by irreverence, stagnation, atheism and outright defiance of the foundations that made this nation the repository of the world's hopes for survival.

Third, my deep compassion for Rabbi Korff, founder of the USCC who shouldered mammoth responsibilities until his health was affected, led me to hope that I could lighten his burdens.

Inadequate as I may be to the tasks that lie ahead, my reluctance to succeed Rabbi Korff was allayed when he pledged to continue at the helm as our ideologue and mentor. My husband, Bishop of The General Church of the New Jerusalem (Swedenborgian) who has been the personal source of my inspiration for 42 years agreed to my assuming this responsibility. With your help in all 50 states of the Union, the USCC will go forward in the revitalization of our inherent values.

I will in this space keep you posted on all developments that I may enlist your support and earn your trust.

* * *

Admiral Elliott B. Strauss, Chairman of the Board, assisted me in chairing my first Board meeting as President on Wednesday, March 24. I felt as if I were presiding at the first Constitutional Convention, and was awed at the presence of so many dignitaries.

* * *

As your President, I wish to acknowledge the dedicated service rendered by Mr. Jack McLaughlin, who retired as Treasurer of the USCC, and congratulate Mr. Stanley Baer and Ambassador Louise Gore on assuming the offices of Treasurer and Assistant Treasurer, respectively.

* * *

In our March newsletter, we presented the American people with "Options For Century Three," featuring a Bicentennial Convocation (3rd in a series) for the weekend of July 4th, in our Nation's Capital. This was found impractical. The Board voted to name The Honorable

TO OUR READERS

Because of increases in postal rates and other production costs, we have been compelled to combine the April and May issues of the newsletter. Starting with this issue, moreover, *We, The People* will be published on a once-every-two months basis. We regret this and appeal to our readers to give us the wherewithal in contributions and in increased membership in the United States Citizens' Congress to return to monthly publication, thereby giving us sufficient space to comment on the important events of this Bicentennial year.

The Editor

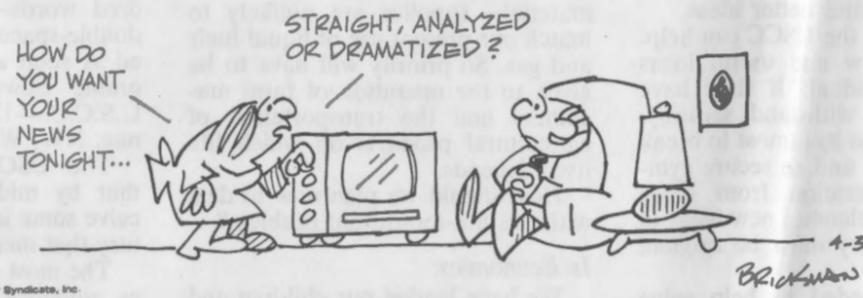
Edward W. C. Russell, The Honorable Carl L. Shipley and Admiral Strauss to study alternatives as to the time and place, as well as to substance. Their conclusions may be found on page 1 of this Newsletter.

* * *

Ideologically, the USCC is without peer among patriotic movements. Yet, I find the USCC struggling financially, despite the fact that no more than 10 percent of the budget is expended on salaries. Frankly, I don't know of any similar National Organization that is so frugal in its expenditure. Won't you please make an extra effort to help us out financially and enlist other patriotic Americans in our cause?

Two gallant ladies deserve mention here, for they are responsible for our low salary profile. They simply put in a full day every day of the week, and frequently full weekends, without salary, to the contrary, they generously contribute of their resources. They are Misses Grace Montgomery and Florence Shute.

the small society



Washington Star Syndicate, Inc.

WE, THE PEOPLE

RICHARD NIXON

LA CASA PACIFICA
SAN CLEMENTE, CALIFORNIA

March 18, 1976

My dear friend,

I was very distressed to learn, through Barry Cooperstein, that you have not been feeling up to par. I just wanted you to know that Mrs. Nixon and I were thinking of you and that we are particularly concerned because we know that the enormous amount of time, effort and dedication you have contributed so unselfishly to the Justice Fund project has, without question, taken a very great physical toll on your health.

We hope that you will be able to get the rest and relaxation you so richly deserve and that you will soon have again the enormous vitality and spirit which we have admired and respected so much since the time we first had the privilege of meeting you.

The fact that you have already raised \$300,000 for the Justice Fund in a very difficult time has meant more to us than I can adequately put into words. Without your leadership and your assistance we would have been unable to carry on the constitutional legal battles which we have had to fight from the time I left office on August 9, 1974.

It would be far too much to ask you to continue to bear alone the crushing load of the responsibilities you have been carrying. On the other hand, I would hope that you could find a way to see that the entity of the fund could be maintained with someone else, if you so desire, assuming the day to day responsibilities, but with you continuing to serve in any capacity you choose to the extent your health will permit. There is no one I know who could fill your shoes and whoever you decide might undertake the full-time responsibility would have a very great need for your inspirational leadership and wise counsel.

I can well understand how you might conclude that you have done your share and more in working for our cause at great personal and financial sacrifice on your part. I of course will respect whatever you decide and will always be grateful for everything that you have done. I do hope however that we can find some way which will not impose too great a burden upon you for your continued participation in some capacity in the Just Fund project.

Mrs. Nixon joins me in sending our warmest personal regards,

Sincerely,

Rabbi Baruch Korff
U.S. Citizens Congress
1221 Connecticut Avenue, N.W.
Washington, D. C. 20036

A Progress Report

Constitutional issue of the disposition of the Presidential Papers of President Nixon

The lines have been drawn for the final battle in former President Nixon's effort to preserve the right of the President—rather than the Congress—to control the disposition of materials accumulated by a President and his staff while in office.

A special three-judge panel has upheld the Constitutionality of an Act of Congress which patently discriminates against the former President by expropriating his Presidential materials (including all of his private papers) and deprives him of the same rights which have been recognized and guaranteed for every one of his 36 predecessors.

Based on a careful and thorough analysis of all the legal precedents, we are confident that the Supreme Court will recognize and reverse the error of the lower court. Even the three-judge panel conceded that the statute poses significant Constitutional problems. In fact, the Court openly admitted that the Act invades Mr. Nixon's Constitutional right of privacy. We believe that the Supreme Court will not approve the lower court's failure to follow the standards the Supreme Court itself set to protect the confidentiality so profoundly essential to a President's deliberations.

The first step in the Supreme Court appeal has taken place in late March when attorneys for the former President filed preliminary briefs. The main briefs will be filed this fall and oral arguments to the Court will be presented next winter.

In the interim, planning will continue for the establishment of a Presidential library at the University of Southern California on the assumption that the Act will be declared unconstitutional and that former President Nixon will then be able to place his tapes and papers in a suitable facility where the public will have access under conditions similar to those which currently apply in the Hoover, Truman, Eisenhower, Kennedy and Johnson libraries.

No other President in the history of the United States has been subjected to the specter of having strangers monitor conversations between him and his wife and family, and systematically rummage through the most sensitive and personal papers imaginable. It is to guard against that kind of crippling precedents that this appeal must be pursued.

From Newsweek—April 19, 1976

■ Your excerpt from "The Final Days" unfairly suggests that ex-President Nixon was anti-Semitic and includes an incident and quotation attributable to me as partial support of this assertion. The record deserves to be set straight.

In many discussions with then President Nixon, I never once found any trace of anti-Semitism. If anything, he admired people of Jewish faith for their intellectual capacity and drive to succeed. Further, in my role as chief recruiter of talent for the Administration, I was never directed not to hire or consider anyone for reason of race, color or creed.

FREDERIC V. MALEK

McLean, Va.

April - May 1976

A Brief Response to "The Final Days"

By Rabbi Baruch Korff, Presiding Trustee,
President Nixon Justice Fund
Over ABC-TV Network, "Good Morning, America"

When I began the movement for the Presidency nearly three years ago, Frank McGee of blessed memory asked me—Why? I responded, "There is not a righteous man in the Land disposed to do good who does not sin." This is true now as it was then . . . this is true of Richard Nixon as it was true of Lyndon Johnson and John Kennedy and their predecessors in the Presidency.

The Final Days by Woodward and Bernstein is exploitation by any standard—it is part of the Nixon syndrome, and will go on as long as he lives, and beyond. The authors homogenize particles of fact with metaphor and fiction, hearsay with divination, and hang their purported history on the fanciful nostalgia of pedestrian minds who cleave to the hearsay of Richard Nixon's presidency—as their only alternative to obscurity.

To give credence to their purported history, the authors of *The Final Days* alternately portray Richard Nixon as strong-willed and weak; as a poignant leader and as an unashamed coward; a man who loses himself in booze and prayer, "increasingly irrational and unpredictable." The thesis being—if you believe one you must believe the other, and the other is what the authors and their mentors at the Washington Post want you to believe!

They say, "A few, including President Nixon, declined to be interviewed." This is patently dishonest. Who are "the few?" Who "declined to be interviewed" in addition to President Nixon? They are Mrs. Nixon, that gallant First Lady, Tricia and Eddie Cox and Julie Eisenhower. There is Rose Mary Woods, President Nixon's personal secretary, Col. Jack Brennan, his military aide, and Ron Ziegler, his press secretary. There is Manolo Sanchez, the President's valet, and scores of others—*key people*, whose "words" and "deeds" fill the book.

They visited with Secretary of State Kissinger for half an hour in the presence of two aides. Their visit was recorded. The tape totally refutes the authors. Dr. Kissinger, in several telephone calls to President Nixon, emphatically denies the Woodward-Bernstein text. The au-

thors call it "a diplomatic denial." Gen. Haig sent a telegram to President Nixon stating that he had refused to see the "twins" and gave them no information. Yet Kissinger and Haig are central to *The Final Days*. Unable to extract information from them, the authors engage in mind reading, a form of psychojournalism.

Haig is purported to have asked Dr. Tkach to remove all barbiturates from Richard Nixon's reach. Dr. Tkach told me he never received such a request from Gen. Haig. "It's preposterous." The authors say that Nixon had a death wish. Dr. Tkach says, "it's a damned lie." Scott Armstrong, an aide to Woodward and Bernstein, had called Dr. Tkach for an interview. Dr. Tkach told him: "Put your questions in writing." "He never did."

The authors say that Mrs. Nixon in 1962, following Richard Nixon's gubernatorial defeat, wanted to divorce her husband. "An outrageous lie," say Roger and Louise Johnson. "We were their most intimate friends."

Lucy Winchester, social secretary to Mrs. Nixon, told me that in 5½ years the First Lady missed only one appointment, and that was due to the flu. "Excessive drinking? Ridiculous," she says. "They called me but I knew they were up to no good. It's garbage and I never talked with them."

I was with President Nixon in the White House and at San Clemente during the most crucial days in February, March, April, May, June, July and August of 1974 and on the morning of August 9 when he delivered his farewell speech to the Cabinet, staff and friends. I sat right in front of him to his right. He was magnificent. I could see none of what is relayed in *The Final Days*. There is not a man who would not have cracked in similar circumstances—but not Richard Nixon, which is why he was "superb" in June, in the Middle East, according to Don Fisher of Time-Life, from his lips to my ears. He was "awe-inspiring" in June-July, in Russia.

I never met Carl Bernstein, but Bob Woodward and his researcher Scott Armstrong came to see me.

Mr. Woodward impressed me as an earnest young man when he said to me that it was not his intent to scandalize Mr. Nixon and that he wanted to write a genuinely humane account of a president under siege. I believed him. We talked for about an hour. The following day, I informed Julie Eisenhower of my meeting with Mr. Woodward and Mr. Armstrong. She identified Armstrong as an Ervin committee aide and suggested that I not see them again. Both Woodward and Armstrong called numerous times but I would not talk with them. Some of their references to me and the chronology of my involvement are inaccurate.

The most serious flaw of the Nixon Administration, and the catalyst for most others, was in-house disloyalty to the President. With some notable exceptions, the White House staffers were little men without vision, untried, raw. Cast in opulence, they were self-seeking, with little or no thought for the man they were there to serve. They were not the President's men. This is why a palace coup d'état could have passed the lips of the President's "confidantes". "Don't tell him to resign—that might stiffen his resistance. Just tell him it's hopeless and have the 'giants' on the Hill give him the bleak count in the Senate." In anticipation of the resignation, some had even staked out their claim on Vice President Ford!

I have told the President many times that he was toppled from within as much as from without. He didn't disagree. If *The Final Days* says anything, it says as much, or the book would not have seen the light of day.

Now, as to the 37th President's place in history. If the past is criterion then his eminence in history is secure. As historians now ask—"Of what infamy was Washington not falsely accused during his lifetime?" Washington himself despaired, "I would rather be in my grave than in the Presidency." And what of Jefferson and Lincoln and what of the immediate past? Hopefully, Americans will view *The Final Days* as they have *Dog Days At The White House*, by the White House kennel keeper.

UNITED STATES CITIZENS' CONGRESS
1221 CONNECTICUT AVENUE, N. W.
WASHINGTON, D. C. 20036

Mrs. Betty Ford
Residence



*American
Queen Anne Furniture*

1720-1755



**Greenfield Village & Henry Ford Museum
Dearborn, Michigan**

American Queen Anne Furniture

1720-1755

by
**Katharine Bryant Hagler,
Associate Curator of Furniture**

Cover Illustration: Queen Anne mixing table made at Boston, Massachusetts, 1720-1740. H. 26 3/8". This table of maple and pine, painted black, was constructed with twenty blue and white eighteenth century Biblical Delft tiles set in the top. Mixing tables were designed specifically for the mixing of drinks and were made with marble, slate, or tile tops to withstand damage from hot drinks and liquids. Of the three or four tables of this type known, this is the largest.

Left: Exterior of the house of Joseph Pearson, first Secretary of State of New Hampshire. The house was built in 1750. It is primarily furnished with Queen Anne pieces.

Back Cover: Detail of Delft tiles on the top of the mixing table illustrated on the front cover. Some of the scenes include the Birth of Jesus, the Money Changers in the Temple, Talking to the Elders, Washing the Feet of Christ, and the Beheading of John the Baptist. Delft tiles were advertised in Boston as early as 1716.



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FOLK ART
IN AMERICA
A LIVING TRADITION

EXHIBITORS

The High Museum of Art
Atlanta, Georgia
September 14—October 31, 1974

Museum of Fine Arts
St. Petersburg, Florida
November 24, 1974—January 5, 1975

Columbia Museum of Art and Science
Columbia, South Carolina
January 26—March 9, 1975

Art Museum of the Palm Beaches, Inc.
West Palm Beach, Florida
March 28—May 11, 1975

North Carolina Museum of Art
Raleigh, North Carolina
June 1—July 13, 1975

New Orleans Museum of Art
New Orleans, Louisiana
August 3—September 14, 1975

Greenville County Museum of Art
Greenville, South Carolina
October 1—November 15, 1975

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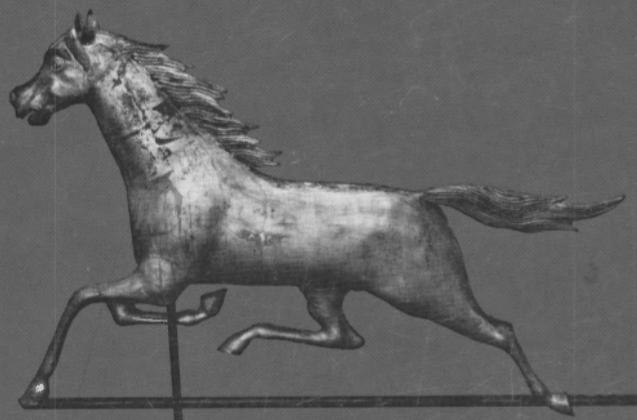
Cover illustration:

59. *Washington and Lafayette at the Battle of Yorktown*, attributed to Reuben Law Reed (1841-1921), about 1860, oil on canvas, 22½ x 34¼. (31.101.1).

This cheerful, stiffly organized composition, thought to have been painted about 1860, is an example of amateur work with an historical theme. It is attributed to Reuben Law Reed, of Acton, Massachusetts, a house painter who painted pictures for his own amusement. Symmetry and the use of complementary colors are basic elements in naive compositions, intuitively used by amateur artists because they please the eye.

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