

The original documents are located in Box 47, folder “White House, Committee for the Preservation of the (1)” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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THE WHITE HOUSE

Early History:

A Congressional Act in 1790 established Philadelphia as the seat of government for ten years and provided that the capital should be relocated in 1800 on the Potomac.

In 1792, James Hoban, an Irish architect, won a prize of \$500 for submitting the winning design for the White House. The cornerstone was laid in October, 1792, but John Adams was the first President to live here, moving into an unfinished White House on November 1, 1800. The East Room where Abigail Adams hung her laundry to dry, remained unfinished until Andrew Jackson took office. Incredibly, neither staircase from the first to the second floor was completed. The Adams' had to use a makeshift staircase until the back stairs were finished a month after their arrival.

On New Years Day, 1801, President and Mrs. Adams held the first large reception at the "President's House" in the Oval Drawing Room on the Second Floor (now the Yellow Oval Room).

Thomas Jefferson assumed office on Inauguration Day, March 4, 1801, and moved to the White House on March 19, 1801. Although progress had been made, work continued with the grounds cluttered with workmen's shanties, remains of brickyards and other rubbish.

At the time of the 1814 burning by the British, the White House was still not complete by Hoban's design. The interior was lost in the fire with just the perimeter walls and roof remaining. It was reconstructed and occupied by President Monroe in 1817. During the Presidency of Andrew Jackson, the East Room was finally finished as a large reception room. With the exception of Theodore Roosevelt's renovation which greatly enlarged the State Dining Room, the purpose of most of the first floor rooms remained the same, from Jackson's time until today.



GREEN ROOM

Summary: Thomas Jefferson used this as a dining room. During the time of John Quincy Adams it became known as the Green Drawing Room and remains a sitting room today.

Furnishings: The walls are covered with green silk moire. The furniture is American with most pieces in the Sheraton style dating from 1800-1815.

Significant

Items: Benjamin Franklin Portrait - painted in London in 1767 by David Martin, a Scottish artist.
James Monroe Portrait - painted in 1819 by Samuel F. B. Morse, inventor of the telegraph.
John Quincy Adams and Louisa Catherine Adams Portraits - were both painted by Gilbert Stuart in 1818 and presented to the White House by the Adams' descendants in 1971.
"Philadelphia in 1858", by Ferdinand Richardt, was found in India, restored, and given to the White House in 1963.
Sheffield Silver Coffee Urn - which belonged to John and Abigail Adams (engraved with their initials J A A).
Marble Mantle - one of a pair purchased by Monroe in London in 1818 for the State Dining Room. The mantle and it's mate in the Red Room were moved to their present locations by Theodore Roosevelt in 1902.
Porcelain Plates - Green Fitzhugh pattern with American eagle made in China in early 19th Century.





Public Law 87-286
87th Congress, S. 2422
September 22, 1961

An Act

75 STAT. 586.

Concerning the White House and providing for the care and preservation of its historic and artistic contents.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That all of that portion of reservation numbered 1 in the city of Washington, District of Columbia, which is within the President's park enclosure, comprising eighteen and seven one-hundredths acres, shall continue to be known as the White House and shall be administered pursuant to the Act of August 25, 1916 (39 Stat. 535; 16 U.S.C. 1-3), and Acts supplementary thereto and amendatory thereof. In carrying out this Act primary attention shall be given to the preservation and interpretation of the museum character of the principal corridor on the ground floor and the principal public rooms on the first floor of the White House, but nothing done under this Act shall conflict with the administration of the Executive offices of the President or with the use and occupancy of the buildings and grounds as the home of the President and his family and for his official purposes.

White House.
Preservation of
museum character.

SEC. 2. Articles of furniture, fixtures, and decorative objects of the White House, when declared by the President to be of historic or artistic interest, together with such similar articles, fixtures, and objects as are acquired by the White House in the future when similarly so declared, shall thereafter be considered to be inalienable and the property of the White House. Any such article, fixture, or object when not in use or on display in the White House shall be transferred by direction of the President as a loan to the Smithsonian Institution for its care, study, and storage or exhibition, and such articles, fixtures, and objects shall be returned to the White House from the Smithsonian Institution on notice by the President.

Historic con-
tents, acqui-
sitions.

Storage at
Smithsonian
Institution.

SEC. 3. Nothing in this Act shall alter any privileges, powers, or duties vested in the White House Police and the United States Secret Service, Treasury Department, by section 202 of title 3, United States Code, and section 3056 of title 18, United States Code.

White House
Police, U. S.
Secret Service.

Approved September 22, 1961.



March 7, 1964

Office of the White House Press Secretary

THE WHITE HOUSE

EXECUTIVE ORDER

11145
-----PROVIDING FOR A CURATOR OF THE WHITE HOUSE AND
ESTABLISHING A COMMITTEE FOR THE PRESERVATION
OF THE WHITE HOUSE

WHEREAS the White House, as the home of the highest elective officer of the United States

- symbolizes the American ideal of responsible self-government
- is emblematic of our democracy and our national purpose
- has been intimately associated with the personal and social life of the Presidents of the United States and many of their official acts
- occupies a particular place in the heart of every American citizen, and

WHEREAS certain historic rooms and entranceways in the White House

- possess great human interest and historic significance
- traditionally have been open to visitors
- have provided pleasure and patriotic inspiration to millions of our citizens
- have come to be regarded as a public museum and the proud possession of all Americans, and

WHEREAS the Congress by law (Act of September 22, 1961), (75 Stat. 586) has authorized the care and preservation of the historic and artistic contents of the White House and has given the President certain responsibilities with regard thereto:

NOW, THEREFORE, by virtue of the authority vested in me as President of the United States, it is ordered as follows:

Section 1. (a) There shall be in the White House a Curator of the White House. The Curator shall assist in the preservation and protection of the articles of furniture, fixtures, and decorative objects used or displayed in the principal corridor on the ground floor and the principal public rooms on the first floor of the White House, and in such other areas in the White House as the President may designate.

(b) The Curator shall report to the President and shall make recommendations with respect to the articles, fixtures, and objects to be declared by the President, under section 2 of the Act of September 22, 1961, to be of historic or artistic interest.

more



Sec. 2. There is hereby established the Committee for the Preservation of the White House, hereinafter referred to as the "Committee". The Committee shall be composed of the Director of the National Park Service, the Curator of the White House, the Secretary of the Smithsonian Institution, the Chairman of the Commission of Fine Arts, the Director of the National Gallery of Art, the Chief Usher of the White House, and seven other members to be appointed by the President. The Director of the National Park Service shall serve as Chairman of the Committee and shall designate an employee of that Service to act as Executive Secretary of the Committee. Members of the Committee shall serve without compensation.

Sec. 3. (a) The Committee shall report to the President and shall advise the Director of the National Park Service with respect to the discharge of his responsibility under the Act of September 22, 1961, for the preservation and the interpretation of the museum character of the principal corridor on the ground floor and the principal public rooms on the first floor of the White House. Among other things, the Committee shall make recommendations as to the articles of furniture, fixtures, and decorative objects which shall be used or displayed in the aforesaid areas of the White House and as to the decor and arrangements therein best suited to enhance the historic and artistic values of the White House and of such articles, fixtures, and objects.

(b) The Committee shall cooperate with the White House Historical Association, a nonprofit organization heretofore formed under the laws of the District of Columbia.

(c) The Committee is authorized to invite individuals who are distinguished or interested in the fine arts to attend its meetings or otherwise to assist in carrying out its functions.

Sec. 4. Consonant with law, each Federal department and agency represented on the Committee shall furnish necessary assistance to the Committee in accordance with section 214 of the Act of May 3, 1945, 59 Stat. 134 (31 U.S.C. 691). The Department of the Interior shall furnish necessary administrative services for the Committee.

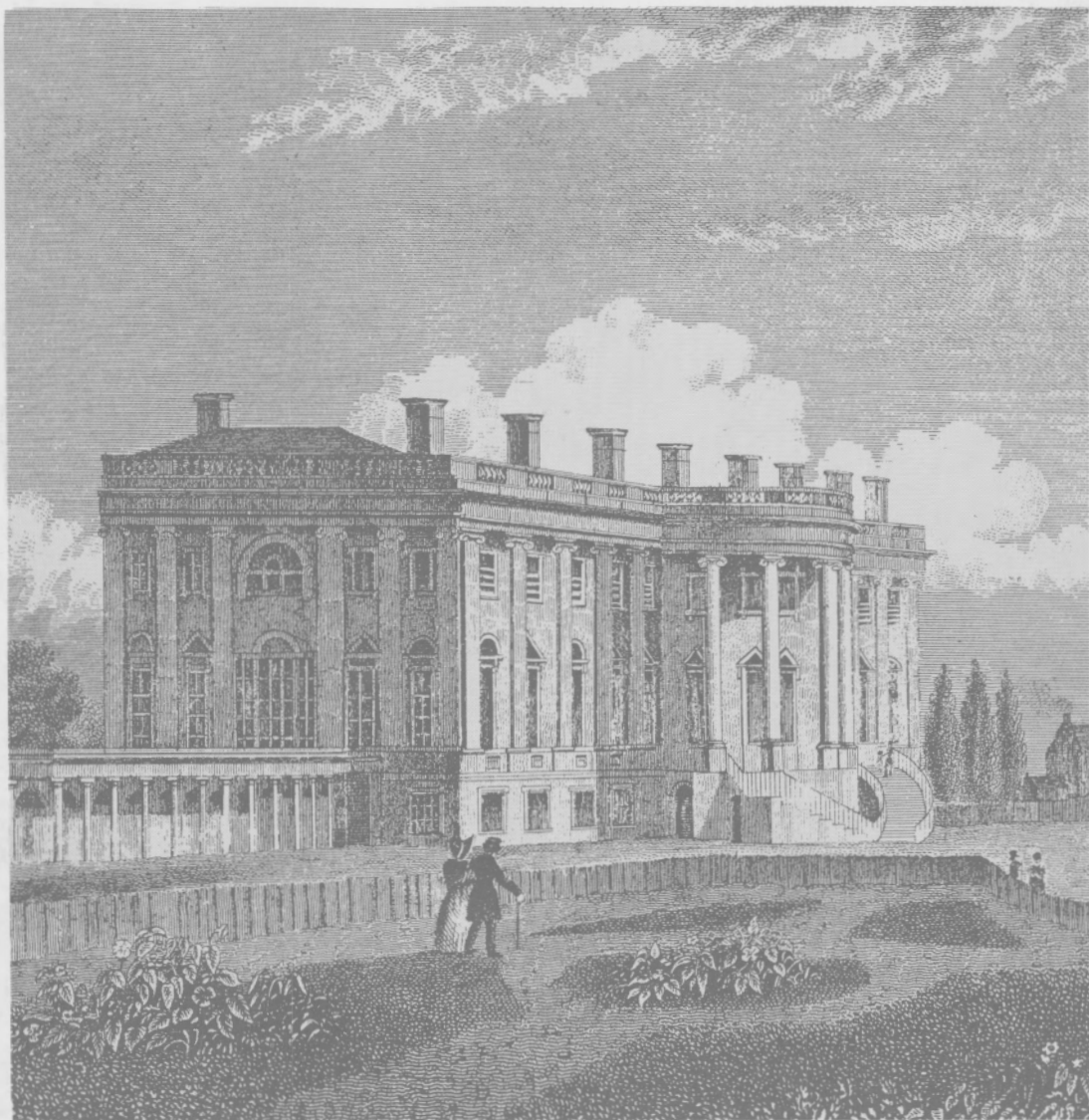
LYNDON B. JOHNSON

THE WHITE HOUSE,

March 7, 1964.

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**Report of the Committee
for the
Preservation of the
White House**

1964-1969

COMMITTEE FOR THE PRESERVATION
OF THE WHITE HOUSE

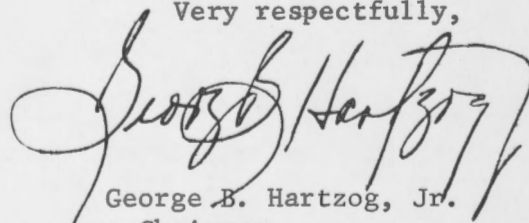
1100 OHIO DRIVE, S. W.
WASHINGTON, D. C. 20242

Dear Mr. President:

Transmitted herewith is the "Report of the Committee for the Preservation of the White House, 1964-1969." This Committee was appointed pursuant to Executive Order 11145, March 7, 1964.

It is the hope of the Committee that it has fulfilled the trust that you have placed in it by making definite contributions to the preservation and enhancement of the Executive Mansion and by establishing guidelines that will be of service in the future.

Very respectfully,



George B. Hartzog, Jr.
Chairman

Executive Order 11145

PROVIDING FOR A CURATOR OF THE WHITE HOUSE AND ESTABLISHING A COMMITTEE FOR THE PRESERVATION OF THE WHITE HOUSE

WHEREAS the White House, as the home of the highest elective officer of the United States

—symbolizes the American ideal of responsible self-government

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—has been intimately associated with the personal and social life of the Presidents of the United States and many of their official acts

—occupies a particular place in the heart of every American citizen, and

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SEC. 3. (a) The Committee shall report to the President and shall advise the Director of the National Park Service with respect to the discharge of his responsibility under the Act of September 22, 1961, for the preservation and the interpretation of the museum character of the principal corridor on the ground floor and the principal public rooms on the first floor of the White House. Among other things, the Committee shall make recommendations as to the articles of furniture, fixtures, and decorative objects which shall be used or displayed in the aforesaid areas of the White House and as to the decor and arrangements therein best suited to enhance the historic and artistic values of the White House and of such articles, fixtures, and objects.

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SEC. 4. Constant with law, each Federal department and agency represented on the Committee shall furnish necessary assistance to the Committee in accordance with section 214 of the Act of May 3, 1945, 59 Stat. 134 (31 U.S.C. 691). The Department of the Interior shall furnish necessary administrative services for the Committee.

*The White House,
March 7, 1964.*

Lyndon B. Johnson



Committee for the Preservation of the White House

Honorary Chairman, MRS. LYNDON B. JOHNSON

Members

Member	MRS. ARISTOTLE ONASSIS
Member	WILLIAM BENTON
Member	MRS. GEORGE R. BROWN
Member	BRUCE CATTON, (1964-1968)
Member	HENRY F. du PONT
Member	MRS. CHARLES W. ENGELHARD, JR., (1968-)
Member	MRS. MARSHALL FIELD
Member	JAMES W. FOSBURGH
Curator of the White House	JAMES R. KETCHUM
Secretary, Smithsonian Institution	S. DILLON RIPLEY, II
Director, National Gallery of Art	JOHN WALKER
Chairman, Commission of Fine Arts	WILLIAM WALTON
Chief Usher, The White House	J. BERNARD WEST
Director, National Park Service	GEORGE B. HARTZOG, JR., Chairman
Executive Secretary to the Committee	NASH CASTRO, (1964-1967) REX SCOUTEN, (1968-)

(Left) Mrs. Franklin D. Roosevelt, by Douglas Chandor.



Foreword

Congress created the first authority responsible for the President's House on July 16, 1790. This Act empowered the President to appoint three Federal Commissioners to implement plans for the District of Columbia and to erect Government buildings.

President Washington appointed Daniel Carroll, David Stuart and Thomas Johnson as Federal Commissioners on January 22, 1792. These men supervised the construction of the President's House, designed by James Hoban, the Irish-born architect from South Carolina who had won the architectural competition.

Although John Adams, the first President to reside in the White House, was to live there only four months, he was as conscious of his responsibility for its care as though he had lived there four years. On February 16, 1801, he issued a message relative to the public property in his hands which resulted in the appointment of a Joint Committee under whose direction an inventory of the White House furniture was made on February 26, 1801. White House inventories have been made ever since.

Federal Commissioners managed the District of Columbia—and the White House, or its site—from 1792 to 1802, when Congress abolished the office of Commissioner. The duties of the office devolved upon a Superintendent of Public Buildings appointed by President Jefferson. In 1816 the Superintendent was succeeded by a Commissioner of Public Buildings. All of these officials—the Federal Commissioners, the Superintendent and the Commissioner of Public Buildings—served directly under the President.

On March 3, 1849, Congress created the Department of the Interior and provided: "That the supervisory and appellate powers now exercised by the President of the United States over the Commissioner of Public Buildings shall be exercised by the Secretary of the Interior."

From 1867 to 1925 an Office of Public Buildings and Grounds, Corps of Engineers, United States Army, was in charge of the District's public buildings and grounds, and, from 1898, of public parks as well.

While the preceding agencies or individuals have had, at the direction of the President, authority over structural changes and changes in landscaping at the Executive Mansion, there always have been various individuals on the White House staff charged by the President with the responsibility of overseeing the operation of the household and its maintenance. They have been given such titles as steward or chief usher but, whatever the title, the responsible official in each administration has always been the individual upon whom the President has conferred fiscal responsibility.

The earliest effort to preserve furnishings of the mansion in a White House collection was that of Mrs. Benjamin Harrison in 1889. Mrs. Harrison began to assemble significant examples of china used by earlier Presidential families. Mrs. Theodore Roosevelt and Mrs. William Howard Taft continued and expanded the collection. By President Wilson's second administration, Mrs. Wilson found it necessary to set aside a special room for the collection. Many of these pieces are still shown in the same room, now known as the China Room.

(Far left) One of two John Shaw armchairs (circa 1780-90) presented to the White House.

(Left) A Duncan Phyfe side chair in the White House library.

Until the Coolidge Administration, gifts were presented to the White House through the President or First Lady in residence, who left them in the Executive Mansion on their departure. On February 26, 1925, Congress created the independent office of Director of Public Buildings and Public Parks of the National Capital, responsible directly to the President and replacing the Office of Public Buildings and Grounds.

Two days later Congress passed a joint resolution providing: "*That with a view to conserving in the White House the best specimens of the early American furniture and furnishings, and for the purpose of maintaining the interior of the White House in keeping with its original design, the officer in charge of public buildings and grounds is hereby authorized and directed, with the approval of the President, to accept donations of furniture and furnishings for use in the White House.*"

All duties previously performed by the Office of Public Buildings and Grounds had devolved on the new Director of Public Buildings and Public Parks authorized two days previously. Now this Director also had the responsibility of accepting White House gifts. The Resolution also authorized the Director of Public Buildings to appoint, with approval of the President, a committee to evaluate gifts offered the White House.

Shortly afterward, with the approval of President Coolidge, Mrs. Harold I. Pratt was appointed chairman of a committee for this purpose. Mrs. Pratt was reappointed under President Hoover. During this administration Mrs. Hoover directed that a cataloguing of White House furnishings be made and that records regarding their history be assembled. Under President Franklin D. Roosevelt, the committee headed by Mrs. Pratt became a subcommittee of the Commission of Fine Arts, meeting at the White House with Mrs. Roosevelt.

Although the Director of Public Buildings and Public Parks of the National Capital was an independent office, the only Directors to serve were Corps of Engineers officers assigned by the President—Clarence O. Sherrill, February 26, 1925–January 1, 1926; Ulysses S. Grant, III, January 1, 1926–June 16, 1933 and James A. Woodruff, June 16, 1933–August 20, 1933. The Director was in charge of maintenance, care and repair of the Executive Mansion and Grounds, and was in charge of all public buildings and parks.

Under the Reorganization Act of March 1933, President Franklin D. Roosevelt issued an Executive Order on June 10, 1933 placing the public buildings and parks of the national capital under the Department of the Interior.

The Director of Public Buildings office was absorbed by a newly designated National Parks, Buildings and Reservations office, actually the National Park Service, which name it reacquired on March 2, 1934. Thus the National Park Service absorbed Director Woodruff's responsibilities for the Executive Mansion. In 1939 the control of most public buildings was shifted to the Public Buildings Administration of the Federal Works Agency but the White House and certain other historic public buildings continued under maintenance of the National Park Service.

On June 25, 1948, Congress codified various legislative acts under Title 3—The President. Among these was the Resolution of February 28, 1925, reworded to designate the Director of the National Park Service as the responsible official for accepting gifts to the White House. The Director was also authorized to appoint a temporary committee, with approval of the President, to assist in evaluating gifts offered to the White House.

Also codified was another legislative provision making a designated White House employee responsible for plate, furniture and public property under a \$10,000 bond approved by the Director of the National Park Service. This document also names the Director to make an annual inventory of Executive Mansion public property.

Because of the appointment of a Commission on the Renovation of the Executive Mansion in 1949 by President Truman, the temporary committee which the Director was authorized to appoint was not named. However, Mrs. Dwight F. Davis, successor to Mrs. Pratt as chairman of the former subcommittee of the Fine Arts Commission, and David E. Finley were appointed interior decoration advisors to the Commission on the Renovation of the Executive Mansion. When this commission was dissolved, Mr. Finley and the Commission of Fine Arts continued, through the Eisenhower Administration, a cooperative working relationship with the White House and its program of acquisitions. During this Administration, Mrs. Eisenhower completed the collection of Presidential china, as of that time, and added several objects of historic interest to the White House.


On February 23, 1961, Mrs. John F. Kennedy appointed a Fine Arts Committee for the White House to search for appropriate furniture once used in the Executive Mansion, and for other appropriate furnishings that would enhance the White House.

Mrs. Kennedy, the honorary chairman, appointed Henry F. du Pont, of Winterthur, Delaware, as chairman. Fourteen other Americans distinguished in the arts and in historic preservation, were appointed. At this time, Mrs. Kennedy named a Curator of the White House to work with the committee. In June 1961 she appointed an advisory group to assist the committee. Many of the 18 advisory members were directors and curators of leading museums.

Before the Fine Arts Committee for the White House was formed, the paintings in the Executive Mansion consisted chiefly of the official portraits of former Presidents and some First Ladies. In November 1961 a Special Committee on Paintings, was named, with James W. Fosburgh as chairman. Early in 1962 a special committee, headed by James T. Babb, was appointed to select books for the White House Library.

Congress strengthened Executive Mansion acquisition procedures in an Act of September 22, 1961. Under this law "furniture, fixtures and decorative objects of the White House, when declared by the President to be of historic or artistic interest, together with such articles . . . acquired by the White House in the future . . . shall thereafter be considered" to be the permanent property of the White House.

The Act emphasizes that attention be given to preserving and interpreting the ground floor museum area and the principal public rooms on the first floor. Under this law, the President may loan to the Smithsonian Institution any object of historic interest not needed for display in the White House.

During the Kennedy Administration 307 examples of American furniture were acquired for the White House as well as 266 objects of glassware, ceramics and metalware. These additions were associated with the heritage of the White House and reflected the history of the decorative arts of our nation. Seventy-four oil paintings and water colors were added to the Collection in this period, along with 113 engravings, etchings and lithographs and 14 pieces of sculpture. 

Report of the Committee

President Johnson's Executive Order of March 7, 1964 established a Committee for the Preservation of the White House and set forth the following as its general responsibilities:

- ☞ To report to the President and to advise the Director of the National Park Service with respect to White House preservation and interpretation of the museum character of the principal corridor on the ground floor and the principal public rooms on the first floor.
- ☞ To recommend as to the articles of furniture, fixtures and decorative objects used in such areas.
- ☞ To recommend as to the decoration and arrangement best suited to enhancing the historic and artistic values of the White House.
- ☞ To cooperate with the White House Historical Association.

Under the direction of Mrs. Lyndon B. Johnson, and at her invitation, the Committee has held its meetings at the White House with the First Lady. From its first meeting the Committee has been guided by Mrs. Johnson's philosophy that: *The White House is not simply the home of the President. Its rooms, its furniture, its paintings, its countless mementoes make it a living story of the whole experience of the American people.*

Mrs. Johnson credited much of this concept to the influence of the Fine Arts Committee for the White House, appointed in 1961 by Mrs. John F. Kennedy. The philosophy of that Committee is reflected in many of the policies and decisions of the Committee for the Preservation of the White House.

This Committee feels that since the White House is the setting which presents the Presidency to the world, it should exemplify the best in American history and art. The furnishings and paintings of the Executive Mansion should be a continual and growing source of pride and pleasure to the American people. This is the philosophy which largely has guided the Committee in carrying out its responsibilities.

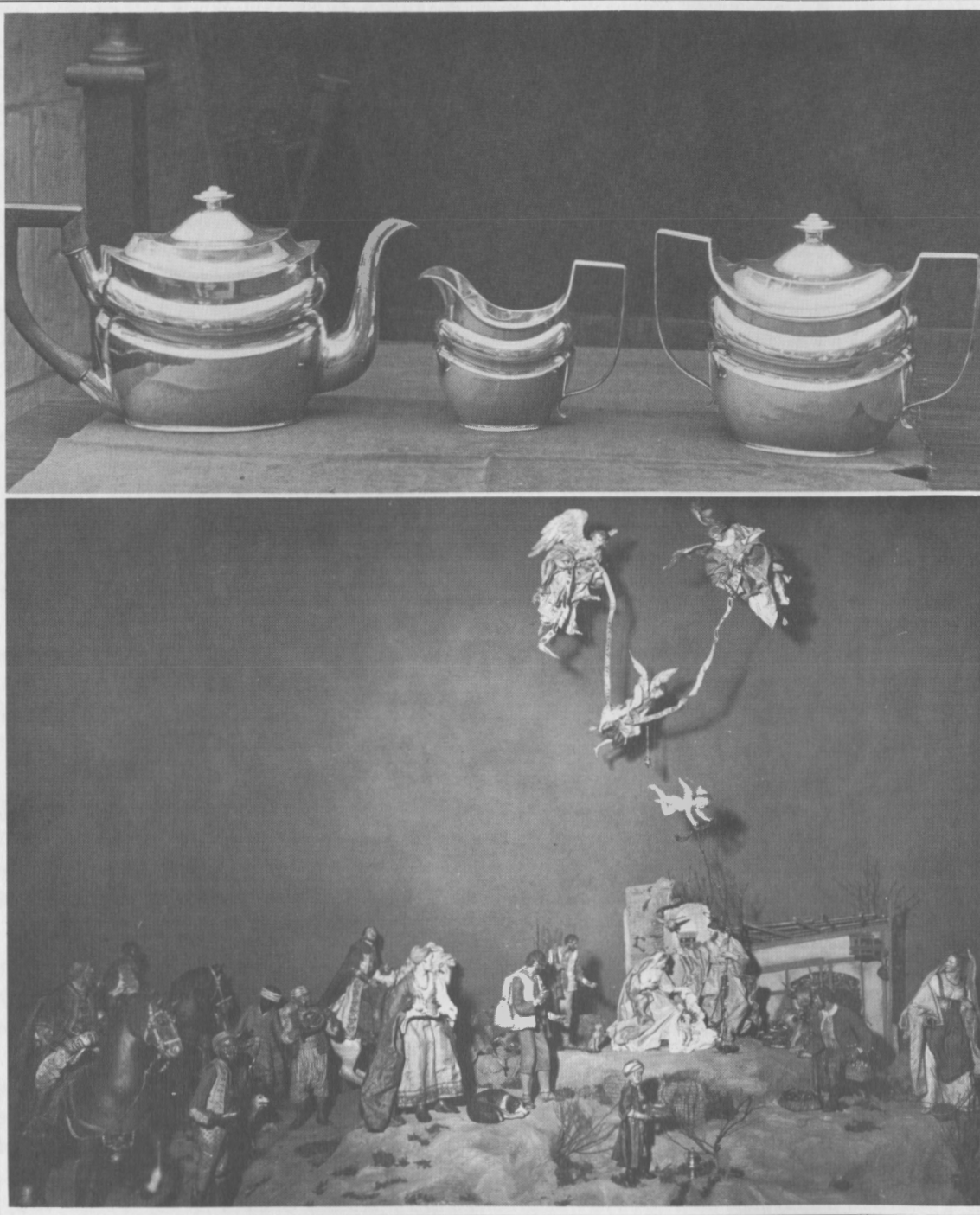
In acquiring White House furniture, the Committee has stressed that its selection be directly associated with the White House or its occupants, or that each article reflect the highest traditions of American craftsmanship.

The Committee's policy in acquiring paintings has emphasized two principal objectives: first, to assure the collection of Presidential and First Lady portraits; secondly, to provide the White House with the finest representative collection of American paintings covering the period from the last quarter of the 18th century through the early 20th century.

The Committee specified that the Presidential portraits should be painted from life, and preferably while the President was in office. If this is not possible, the portrait should be painted by an artist of the highest reputation from such portraits and photographs as will help to assure an authentic likeness and a distinguished work of art. The collection of First Lady paintings would be expanded as the Committee considered it appropriate.

The acquisitions program since 1964 has been wide in scope and rich in quality. Donations

(Left above) Isaac Hutton silver tea service (c. 1790). (Left below) Eighteenth Century Nativity creche.





reflecting associations with the White House and its families have included a Sheffield silver coffee urn purchased by John Adams, correspondence between Thomas Jefferson and his White House architect Benjamin Latrobe, and numerous examples of Presidential china.

Among the artists represented in the White House for the first time are Thomas Sully, Winslow Homer, Thomas Moran, Mary Cassatt, Thomas Eakins, Robert Henri and William Glackens. Additions to the collection of portraits have included oils of President and Mrs. Franklin D. Roosevelt, President Eisenhower, President Lincoln, Mrs. Harry S. Truman, President and Mrs. Lyndon B. Johnson and miniatures of President and Mrs. McKinley. To the collection of sculpture have been added bronzes by Charles Russell and Jacob Epstein.

A complete listing of important donations to the White House from January 1964 to December 1968 is provided in the Appendix to this Report.

The Committee expressly discouraged loans to the White House Collection, and is mindful that loans are not to be made from the Collection. The Committee specified that it would not consider the works of living artists, or those painted in the last 25 years. This specification does not apply to Presidential and First Lady portraits.

To assure the conservation of paintings in the White House, a program was approved under which the canvases are examined at set times during the year. Recognized conservators make the examinations and take whatever steps are necessary to protect the paintings.

Letters written by members of Presidential families during their residence in the Executive Mansion or which convey the impact of the White House on their lives are especially appropriate for White House custody. The Committee approved a representative collection of such letters, many of which will be placed on display for visitors from time to time.

The Committee also approved the acquisition of a service of state china consisting of 216 place settings. The design, selected by Mrs. Johnson, features American flowers.

The Committee noted the following activities of the Curator's office: the program for cataloguing all furniture and furnishings of historic interest in the White House; the cataloguing of the White House Library and publication of its more than 2700 titles; the compilation of a White House motion picture film reference library, extending from the McKinley Administration to the present; the assistance rendered magazines, television, the motion picture industry and other communications media in presenting the story of the White House to the world; the use of display cases to present for visitors the history, personalities and vignettes of life in the White House.

The Committee is grateful for the assistance given it by these cooperative agencies and organizations represented in its membership: the National Park Service, the Smithsonian Institution, the Commission of Fine Arts, the National Gallery of Art, and the White House Historical Association.

The interest of the First Lady and the Committee in providing the White House visitor with a more meaningful experience encouraged the National Park Service to introduce several interpretive techniques and other innovations including: *• A five-minute, taped recording presenting the history of the Executive Mansion and welcoming the visitor.* *• Interpretive markers for trees on*

(Far left) Bronze sculpture of Sir Winston Churchill by Sir Jacob Epstein. (Left) Sheffield silver coffee urn once owned by John and Abigail Adams.



the South Lawn. ♪ Interpretive signs in the state rooms. ♪ Uniformed Park Service guides, specialists in history, to greet visitors, answer questions and provide assistance before and after the White House tour.

President Johnson's Executive Order of March 7, 1964 directed that the Committee cooperate with the White House Historical Association. Chartered on November 3, 1961 "to enhance the understanding, appreciation, and enjoyment of the Executive Mansion," the White House Historical Association has given this Committee strong support.

With the generous assistance of the National Geographic Society, the Association produced three publications which widely disseminated educational information on the White House. Income from these publications enabled the Association to provide major financial assistance to this Committee in acquiring historic furnishings and paintings for the White House.

In concluding this Report, the Committee expresses its appreciation to the President and the First Lady for the privilege of participating in an endeavor of such historical significance. The White House has a strong hold on the affections of the American people. Every successful effort to enhance and preserve the President's House also enriches future generations. ♪

Appendix

Important Donations to the White House Collection January 1964-December 1968

Water color, "Surf at Prout's Neck," by Winslow Homer, circa 1893. ♪ Mr. and Mrs. George R. Brown, Houston, Texas

Sheffield silver classical coffee urn purchased by John and Abigail Adams circa 1790 and engraved with their monogram, "JAA". ♪ Mr. and Mrs. Mark Bortman and Jane Bortman Larus, Boston, Massachusetts

Letter written by Thomas Jefferson to Benjamin Latrobe, Architect of the White House, dated May 1, 1808. Jefferson discusses the high cost of stone hewing related to the construction of fences around the perimeter of the White House grounds. ♪ Mr. and Mrs. Stephen Smith, New York, New York and The White House Historical Association

Oil portrait of Benjamin Franklin by Gabriel de Saint Aubin (1724-1780). ♪ Mr. and Mrs. H. S. Schaeffer, New York, New York, In Memory of President Kennedy
English Sheraton drop-leaf mahogany table, circa 1795. Mr. and Mrs. Joseph Alsop, Washington, D.C.

Porcelain dinner plate probably from the Franklin Pierce State Service. ♪ Mrs. Howard W. Taylor, Bryn Mawr, Pennsylvania

Mahogany mirror surmounted by primitive painting of the White House, circa 1845. ♪ Mrs. Leon R. Eldred Bennington, Vermont

Porcelain custard cup from the Lincoln "Royal Purple" State Service, circa 1861. ♪ Miss Aimee Lamb and Miss Rosamond Lamb, Boston, Massachusetts

American Empire mahogany bureau surmounted by mahogany framed mirror. ♪ Miss Louise A. Wachter, New York, New York

Banjo clock made by Aaron Willard of Boston, circa 1820. ♪ Mr. Chandler Hovey, Boston, Massachusetts

Balcony clock with gilt wood case made in Boston, circa 1810, by Aaron Willard, Jr. ♪ Mr. Chandler Hovey, Boston, Massachusetts

Oil painting, "The Mosquito Net" by John Singer Sargent, circa 1908. ♪ Mr. Whitney Warren, San Francisco, California, In Memory of President Kennedy

Matching mahogany arm and side chairs attributed to Duncan Phyfe, circa 1810. ♪ Small Donations Fund

Mahogany side chair attributed to Duncan Phyfe, circa 1810. ♪ Mr. John S. Walton, New York, New York

(Left) Mantel by Benjamin Latrobe, Jefferson's architect, was presented to White House in 1968.



French porcelain compote, part of the service ordered from the firm of E. D. Honoré for the White House by President James Polk. ♡ *Mrs. Jeanne Delattre-Seguy, Washington, D.C.*

Twelve-fold Chinese Coromandel screen of the K'ang Hsi period, circa 1686. ♡ *Mrs. Boyd Hatch, New York, New York*

Pencil drawing by Thomas Nast entitled "Hungry Office Seekers." Sketch was made by the cartoonist in the lobby of the Willard Hotel, March 1861 as he observed the scores of individuals attempting to seek out President-elect Lincoln. ♡ *Mr. and Mrs. Walter Fillin, Rockville Centre, New York*

Pencil drawing by Edouard Armand-Dumeresq, a preliminary sketch for the oil painting, "The Signing of the Declaration of Independence," acquired for the Collection in 1961. ♡ *Small Donations Fund*

Water color of flowering dogwood branch painted in the White House by Caroline Harrison, wife of Benjamin Harrison. ♡ *Arthur Jordan Foundation, Indianapolis, Indiana*

Porcelain dinner plate from the Lincoln "Royal Purple" State Service, circa 1861. ♡ *Mr. Nicholas G. Morgan, Sr., Salt Lake City, Utah*

Pair of mahogany arm chairs attributed to John Shaw and believed to have been used in the State House in Annapolis, circa 1780-1790. ♡ *Mr. Henry S. Owens, Washington, D.C.*

Water color of the United States Capitol by Colin Campbell Cooper, 1902. ♡ *Mr. and Mrs. Raymond Horowitz, New York, New York*

Mahogany secretary-bookcase owned by John Quincy Adams. ♡ *The White House Historical Association*

Oil portrait of Fanny Kemble painted from life by Thomas Sully, dated 1834. ♡ *The Daniel W. Dietrich Foundation, Inc., Philadelphia, Pennsylvania*

French porcelain dinner plate from the Benjamin Harrison State Service, circa 1892. ♡ *Mrs. H. D. Ruddiman, Bethesda, Maryland*

Aubusson oval rug of Bessarabian design, circa 1850. ♡ *Mrs. Edward F. Hutton, New York, New York*

Water color portrait of Mrs. Woodrow Wilson by Feodor Zakharov. ♡ *Mr. and Mrs. Charles Babcock, Winston-Salem, North Carolina*

Pencil drawing of Mrs. Calvin Coolidge by Feodor Zakharov, 1928. ♡ *Mr. and Mrs. Charles Babcock, Winston-Salem, North Carolina*

Oil portrait of Mrs. Eleanor Roosevelt painted from life by Douglas Chandor, 1949. ♡ *The White House Historical Association*

Reproduction of late 18th century English Axminster rug. ♡ *The White House Historical Association*

Reproduction of early 19th century Savonnerie rug. ♡ *The White House Historical Association*

Three-piece silver and ceramic coffee and tea service presented to President and Mrs. Taft on the occasion of their 25th Wedding Anniversary celebrated in the White House. ♡ *The Honorable Charles P. Taft, Cincinnati, Ohio*

Silver creamer and sugar bowl presented to President and Mrs. Taft on the occasion of their 25th Wedding Anniversary. ♡ *The Honorable Charles P. Taft, Cincinnati, Ohio*

Bronze sculpture "Gardener" by Sylvia Shaw Judson, 1929. ♡ *Mrs. Paul Mellon, Upperville, Virginia*

Oil portrait of Franklin D. Roosevelt by Madame Elizabeth Shoumatoff, 1966. ♡ *Madame Elizabeth Shoumatoff, Locust Valley, New York*

Oil portrait, "Ruth Harding" by Thomas Eakins, 1903. ♡ *Mr. Joseph Hirshhorn, New York, New York*

Collection of nine early-nineteenth century silhouettes, including a study of President George Washington by Charles Willson Peale. ♡ *Mrs. Stanley Strauss, Cincinnati, Ohio*

Three-piece silver tea service made by Isaac Hutton of Albany, New York, circa 1790. ♡ *Mrs. Oscar S. Cox, Washington, D.C., In Memory of Oscar S. Cox*

Early-19th century five-light Waterford chandelier. ♡ *Mrs. William Hobby, Houston, Texas*

Oil landscape, "Crossing the River Platte," by Worthington Whittredge (1820-1910). ♡ *The Honorable C. R. Smith, Washington, D.C.*

Oil portrait, "Gypsy Girl with Flowers," by Robert Henri (1865-1929). ♡ *The Honorable and Mrs. William Benton, Southport, Connecticut*

Late-18th century Chippendale secretary-bookcase. ♡ *Estate of Estelle Hewlitt, Hightstown, New Jersey*

Thirty-two piece Nativity creche of 18th century Italian figures. ♡ *The Charles W. Engelhard Foundation, Newark, New Jersey*

Bronze sculpture group, "Meat for Wild Men," by Charles M. Russell (1864-1926). ♡ *Dr. Armand Hammer, Los Angeles, California*

Oil portrait of President Dwight D. Eisenhower by J. Anthony Wills, 1967. ♡ *The Honorable Harry Darby, Kansas City, Kansas*

Oil portrait of Mrs. Harry S Truman by Greta Kempton, a replica of a portrait painted by the artist in 1952. ♡ *The White House Historical Association*

Reproduction of a French Empire Savonnerie rug. ♡ *The White House Historical Association*

(Top left) "Gypsy Girl with Flowers" by Robert Henri. (Top right) "Ruth Harding," by Thomas Eakins, 1903. (Bottom left) "Young Mother and Two Children," by Mary Cassatt, 1908. (Bottom right) The noted actress Fanny Kemble, by Thomas Sully, 1834.

Ormolu bust of George Washington, French, circa 1810. *↻ Mrs. Charles W. Engelhard, Jr., Far Hills, New Jersey*

Place setting of glassware from a service given to President and Mrs. Warren G. Harding in 1921, by the Central Glass Works, Wheeling, West Virginia. *↻ Harding Memorial Association, Marion, Ohio*

Oil portrait of Mrs. Lyndon B. Johnson by Madame Elizabeth Shoumatoff, 1968. *↻ The White House Historical Association*

Two marble mantelpieces from "Brentwood," the Washington, D.C. home of Mayor Robert Brent, designed by Benjamin Latrobe. *↻ Mrs. Laura Bryn Winslow, Chevy Chase, Maryland*

Two silver platters of classical design made by John W. Forbes of New York, circa 1810-1820. *↻ Mr. John Kernan Hamden, Connecticut*

Porcelain State Service of 216 place settings designed by Tiffany and Co. and manufactured by Castleton China, Inc., 1968. *↻ Anonymous gift*

Bust of Sir Winston Churchill sculpted from life by Sir Jacob Epstein, 1946. *↻ The Honorable Winthrop W. Aldrich, Major General Frederick Anderson, General Omar N. Bradley, The Honorable David K. Bruce, Mr. Everett R. Cook, Major General Edward P. Curtis, The Honorable Lewis W. Douglas, Lieutenant General Ira C. Eaker, General Dwight D. Eisenhower, The Honorable W. Averell Harriman, Mr. Amory Houghton, In Memory of Alan G. Kirk, The Honorable Robert A. Lovett, The Honorable John J. McCloy, The Honorable Robert Murphy, In Memory of Edward R. Murrow, General E. R. Quesada, General Carl A. Spaatz, Admiral Harold R. Stark, The Honorable John Hay Whitney*

Pencil sketch of the White House showing the South Front and Portico, by Childe Hassam, 1916. *↻ Congressman Charles Bennett of Florida*

Interpretation of early 19th century Aubusson rug. *↻ American Institute of Interior Designers*

Pair of American Empire card tables attributed to Charles Lannuier, circa 1820. *↻ The White House Historical Association*

Oil painting, "Young Mother and Two Children" by Mary Cassatt, 1908. *↻ Anonymous gift*

Oil portrait, "Lincoln, The Ever Sympathetic" by Douglas Volk, 1931. *↻ Mrs. Robert B. Jarvis, Morristown, New Jersey and Mrs. Howard Hebble, Summit, New Jersey*

Porcelain dinner plate from the Lincoln "Royal Purple" State Service. *↻ Mrs. Mabel L. Gillespie, Pittsburgh, Pennsylvania*

Oil landscape, "The Three Tetons" by Thomas Moran (1837-1926). *↻ The Honorable C. R. Smith, Washington, D.C.*

Contemporary rug of classical design made for the State Dining Room. *↻ The White House Historical Association*

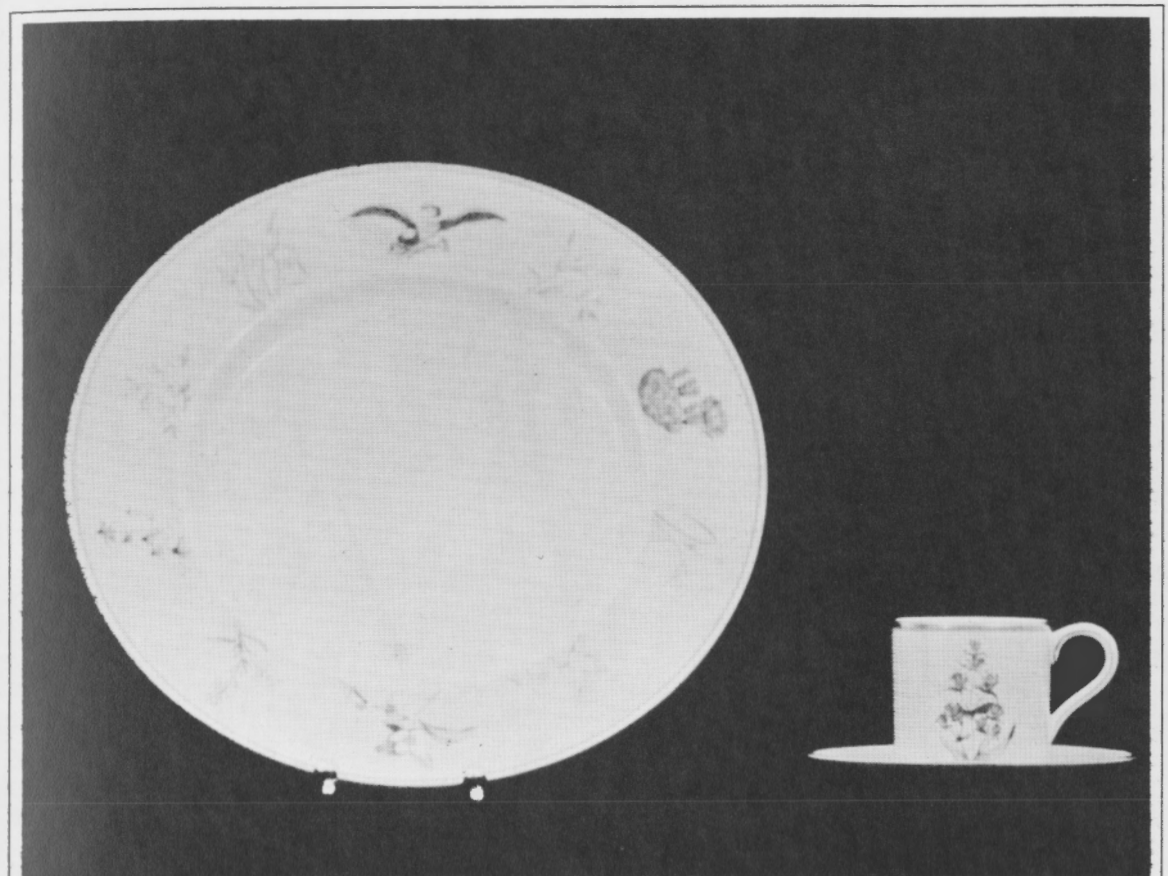
Oil portrait of President Lyndon B. Johnson by Madame Elizabeth Shoumatoff, 1968. *↻ The White House Historical Association*

Four oil paintings by William Glackens (1870-1938)—"The Pavillion, Gloucester, Mass." 1918. "Carl Schurz Park, New York", "Clove Pond", "Bouquet with Ferns". *↻ Mr. Ira Glackens, Washington, D.C.*

Oil portrait of George Washington believed to have been painted in England during the latter part of the 18th century. *↻ Estate of The Honorable David Gray*

Miniature life portrait of William McKinley painted in the White House by Emily D. Taylor, 1899. *↻ Small Donations Fund*

Miniature life portrait of Mrs. William McKinley painted in the White House by Emily D. Taylor, 1899. *↻ Small Donations Fund*



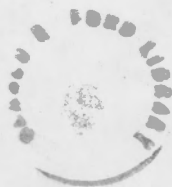
(Right) State china selected by Mrs. Lyndon B. Johnson.



"The Three Teton," by Thomas Moran:

Front cover: The White House, from an English engraving of 1831.

Designed by Engeman/Devlin, Washington, D.C.



COMMITTEE FOR THE PRESERVATION OF THE WHITE HOUSE
August, 1974

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Hope Mc Carms - 2 or 3 = luncheon =

J D Rockefeller III
Dr Watt Wallace
Mrs Wrigley



THE WHITE HOUSE

WASHINGTON

March 13, 1975

Mrs. Ford:

Here is a copy of the letter from
Clare Booth Luce which Mr. Conger
mentioned in his memo to you.

Wilma
Wilma



CLARE BOOTHE LUCE

700 New Hampshire Avenue
Apartment 1106
Washington, D. C. 20037

12 March 1975

Dear Clem:

Ambassador Wiley Buchanan and I left the White House by the East Gate at 4:30 yesterday. I no sooner arrived home than the phone rang. It was Maxine Cheshire. After the usual "how are you, how long will you be in town," she got to it: Had the White House Preservation Committee decided to release a complete financial report to the public?

"Why yes, of course," I said, "as soon as it's ready," and immediately launched into my own enthusiastic appraisal of the great job the WHPC has done over the past decade (none of which she will quote). I then took forth on a "guided tour" through the red, green, blue rooms, describing my favorite presidential portraits, etc. She interrupted: Did I know that no financial report had ever been made before?

"Is that so?" and I kept right on about the extraordinary upgrading of the White House furnishings in my lifetime, about the millions of people who have tramped through it, about the wear and tear on rugs and floors, and the need for constant refurbishing of rugs and fabrics.

Finally she said impatiently, "What is the condition of your finances now?" I replied, "Why ask me that, Maxine. Why don't you call up Mr. Conger?"

She was quick to say that she has the greatest admiration for Mr. Conger, but did I know that it was owing to the pressure she had put on in her articles about the White House that a report was now being made. The pressure began (she said) with her articles on "The secrets of Jackie's

Mr. Clement Conger
White House Preservation Committee
The White House
Washington, D. C. 20500



12 March 1975

White House." She made some references to mantelpieces painted over by the Nixons.

I said, "Oh come now, Maxine, you know there are new laws that require reports to be made. As soon as the report is made everybody will know everything anybody wants to know about the White House Preservation Committee, and it will all be open to the public. But, as far as I can see, their finances are no big deal as finances go in this city. As you know, almost all the things and most of the money are donations from Americans to their White House. It is peanuts compared to what gets spent by Government committees in Washington. We members of the WHPC don't even get a per diem or travel expenses." She knew all that, she said, but why hadn't a report been made before?

"Look here, Maxine," I said, "what are you digging for? What do you think is wrong?"

To my surprise she answered, "I've been interested in their purchases of silks and fabrics." "Well," I said, "I don't know anything about that, but I think you are barking up the wrong tree, looking for anything improper in the way Conger has run that marvelous effort."

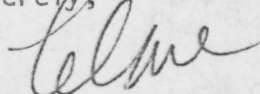
"But everything isn't donated," she said, "you do buy things, don't you? Didn't you spend any money today?"

"I don't know whether it was spent today, but the Committee approved the purchase of a big, old blue rug." And more talk by me of wear and tear on rugs.

So, she gave up. After a few remarks about how interested her readers are in details like what did it cost?

My own view is that Ms. Cheshire must have a contact in the White House, since her call came so soon after I left. What she was looking for was some statement that might indicate that the Committee was getting out a report because of her pressure on it.

Sincerely,



CLARE BOOTHE LUCE



3/4/75

4473 minutes

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

March 4, 1975

MEMORANDUM FOR MRS. FORD

FROM

CLEM CONGER

Attached is a copy of the minutes of the last meeting of the Committee for the Preservation of the White House on June 4, 1973. There was to have been at least one more meeting in the Nixon Administration but it never took place because of national distraction.

Hopefully, you will have time to read this by the time Mr. Jones, Mr. Scouten and I see you on Friday,, March 7 in the afternoon or at least by our second meeting on Monday afternoon, March 10.

We have minutes of previous meetings which we will be glad to send to you if you want to read them but we will need them back as they are our file copies. This one that I am sending to you is for your own files.

Also, I am sending to you a copy of legislation passed by Congress in 1961; a copy of Executive Order 11145 establishing the Curator's Office and the Committee for the Preservation of the White House. A copy of the Report of the Committee for the Preservation of the White House (1964-1969).



TRANSCRIPT OF PROCEEDINGS

THE COMMITTEE FOR THE PRESERVATION OF
THE WHITE HOUSE

Washington, D.C.
June 4, 1973

Pages 1 thru 45

HOOVER REPORTING COMPANY, INC.

Official Reporters
Washington, D. C.

546-6666

In Attendance: THE COMMITTEE FOR THE PRESERVATION OF

Mrs. Thurn THE WHITE HOUSE
Byrdley Farm
P. O. Box Washington, D. C.
Middleburg, Virginia

- - -

Mr. Clement E. Conger
Curator, The White The Map Room
Washington, D. C. The White House
1600 Pennsylvania Avenue
Mrs. Lamont duPont Washington, D. C.

Mt. Cuba

Greenville, Delaware Monday, June 4, 1973

The meeting of the Committee for the Preservation
of the White House was called to order at 2:45 o'clock p.m.,
by Mr. Ronald H. Walker, Director, National Park Service,
U. S. Department of the Interior, Washington, D. C. on
Monday, June 4, 1973.

In Attendance:

Mrs. Richard M. Nixon
The White House
1600 Pennsylvania Avenue
Washington, D. C.

Mr. Ronald H. Walker
Director, National Park Service
U. S. Department of Interior
Washington, D. C. 20242

Mr. J. Carter Brown
Director, National Gallery of Art
Washington, D. C. 20001

Honorable Wiley T. Buchanan
4220 Nebraska Avenue, N. W.
Washington, D. C. 20016



In Attendance: (Continued)

Mrs. Thurmond Clarke
Byrnley Farm
P. O. Box 447
Middleburg, Virginia

Mr. Clement E. Conger
Curator, The White House
Washington, D. C. 20500

Mrs. Lammot duPont Copeland
Mt. Cuba
Greenville, Delaware

Mrs. Charles W. Engelhard, Jr.
"Cragwood"
Far Hills, New Jersey 07931

Mrs. Richard P. Mellon
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Pine Cabin
Ligonier, Pennsylvania

Mrs. John Murchison
P. O. Box 55
Addison, Texas 75001

Mrs. Joseph A. Neff
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New York, New York

Mrs. Charles S. Payson
Shelter Rock Road
Manhasset, New York

Mrs. Ogden Phipps
635 Park Avenue
New York, New York 10021

Dr. S. Dillon Ripley
Secretary, Smithsonian Institution
Washington, D. C. 20560

In Attendance: (Continued)

Mr. Rex Scouten
Chief Usher, The White House
Washington, D. C.

Mr. W. Clement Stone
445 Sheridan Road
Winnetka, Illinois

Mrs. Frederick K. Weyerhaeuser
294 Summit Avenue
St. Paul, Minnesota

Mr. Elmer Atkins
(Secretary to the Committee)
National Park Service
1100 Ohio Drive, S. W.
Washington, D. C. 20242

Mr. Edward V. Jones
(Architectural Adviser to the Committee)
405 North Monroe Street
Albany, Georgia



P R O C E E D I N G S

Mr. Walker: I would like to call this meeting to order. Welcome again to all of you.

I would like to first of all thank Mrs. Nixon for that very lovely luncheon and to welcome the large turnout. I understand we are only missing two members and that is for reasons of their own.

I would like to welcome all of you. For those of you I have not had a chance to meet, I am Ron Walker, new Director of the National Park Service, and I am extremely honored to be co-chairman with Mrs. Nixon of this group.

As you know, the National Park Service has had a very close association with The White House for many years. I am very happy to be able to carry forward, after seven other directors, in continuing that association.

For the members, I would like to advise you that this meeting is confidential, and any matters that are discussed can only be approved by The President and Mrs. Nixon for discussion outside of this room.

It is now my distinct pleasure to introduce Mrs. Nixon, the chairman.



Mrs. Nixon: Thank you, Ron. We are glad to have you on our Board.

As you know, The White House is a national monument and the Park Service does take care of it, but they are awfully stingy with their money so we have to go out and collect a little extra in order to do some of the wonderful things we want to do here, but we do thank you anyway.

Also, the Park Service has worked on our huge party the other night, the Prisoners of War Party, where we built a tent on the grounds which was longer than the White House because we had about 1,300 people here and it wasn't possible to seat them in the White House for dinner. They had a complete tour of the White House, upstairs, downstairs, and then we went out and had the dinner served formally in the tent and then the entertainment there, and afterwards they came in and danced until four o'clock, so it was a great party and we had a marvelous time. And we thank you for that too, Ron.

I just do want to tell you about how appreciative we are of your coming today and of all of your past contributions for the work that we are all trying to do here in this House; that is, to make it

graduation time, would you like to give this as a



the most beautiful and meaningful one in our entire country.

Already you would be proud to know how many visitors who come here either write or tell us personally that it has never looked as sparkling and clean. Rex, I am talking to you and your staff. That the hospitality is so warm and they are just enchanted with the changes that have been made in the rooms, the fine collections, the furniture, the paintings, the art objects. All of you deserve a great deal of thanks for that. I am certainly grateful and so are all of the people here at the White House.

Now, then, this is a White House book. Somebody said it would be nice for me to inscribe it. I did inscribe one for each of you. It is the new edition of our Guidebook. This is the first time that this has been done, really, as a guidebook, because the rooms are discussed in the order that the visitors see them so that they can look at one section for a room and see the portraits, the furniture, and know something of the history of the room. So we think this is a great improvement. It has always been a best seller since 1962 when it was first started. We think it is going to sell more this year. By the way, it is graduation time, would you like to give this as a



graduation gift?

Mr. Conger: Don't forget Christmas is coming.

Mrs. Nixon: Also in your packet will be a book called THE PRESIDENTS. There has just been a new edition of that. In June we will have a new edition of THE LIVING WHITE HOUSE and we will send you one of those also.

Also another project we have been working on which we are very thrilled about is finding portraits of the First Ladies who were not in the permanent collection when we came. So far we found seven, so we feel very good about that. We only have seven more to go. I really feel that the First Ladies of the Mansion have been a real part of our history and it would be wonderful to have paintings of all of them.

We have been having another project which has been fun, and that is collecting the personal items of The President and First Ladies, so that we can put them in our special displays along the East Colonnade. This will bring more meaning to the people who visit here and they will in that way know history just a little better and have greater appreciation of our heritage.



So with that I am now going to turn the meeting over to Clem Conger, who is prepared to tell you all of the things you have helped to accomplish here in the House and the projects we have planned for the future. I am trading places with Clem. My husband said he is great on furniture but he never picks anything that is comfortable. (Laughter)

Mr. Conger: Thank you very much, Mrs. Nixon.

Let me say before I go any further, I wouldn't attempt to do the work that I am trying to do here if it weren't for the inspiration of Mrs. Nixon. I am not saying this because she is present, but I can't think of any other lady in the United States that I would rather work for, whether she were in the White House or out, than Mrs. Nixon. She is a most marvelous person to work with.

Mrs. Weyerhaeuser: When are we going to have her portrait done?

Mr. Conger: That is what I was talking to one member about at lunch. I was talking about the portraits of the President and the First Lady.

Mr. Stone: When will the President sit down?

Mrs. Nixon: He won't sit down. He works all of the time. But, sometime.



Mr. Conger: We have a fair amount of ground to cover and it has been a long time since we have had a real sit-down meeting.. We did have the opening of the Blue Room last May, but our last regular meeting was September 14, 1971, so I am going to cover a great deal of ground rather quickly so as to save time for everybody. But if you wish to stop me for a question or further explanation, please speak up.

Mr. Stone: I will speak up now.

Two years ago we offered, you know, and it still stands, to have a Wyeth painting of The President, and we would certainly be willing to have whatever the artist you would like for Mrs. Nixon.

Mr. Conger: Good.

Mr. Stone: In fact, what I would like to do is have two, one for the Nixon Foundation and one for the White House Collection.

Mrs. Nixon: Thank you, Clem. We will just have to find some time.

Mr. Conger: That is wonderful.

Mrs. Nixon: It is true that the White House Historical Association does pay for the portraits and has paid through the years, so this would be great. They could save the money and give it to the White



House acquisition fund. So now if anybody asks where

Mr. Stone: I would be delighted.

Mr. Brown: As Treasurer of the White House Historical Association, I will accept that offer.

Mr. Conger: Now, I thought it would be interesting to review very quickly the areas where we intend to work next and then go over some of the things that have been done.

On the State Floor we wish to concentrate next on some improvements in the East Room and the State Dining Room. You noticed some minor changes today perhaps. The wonderful new Cropsey landscape over the mantel in the State Dining Room which lends a certain air to the room which I think was not true with its portraiture. Mr. Lincoln and John Quincy Adams have been moved to the East Room. Frequently in the past there have been portraits in the panels left and right of George and Martha Washington, but they were never really scaled properly. These portraits are much better scaled and add more interest and warmth to the room.

Also the Lincoln portrait, which is a very popular one, was sometimes not visible to tourists because at times the State Dining Room was closed for



setting-up occasions. So now if anybody asks where Lincoln was promoted from, he was really promoted to where he can be seen more often.

Also in the East Room the very beautiful draperies are beginning to shred and are quite frayed. We will have to design new draperies and valances for the East Room. Mr. Jones also hopes in time to do something about improving the design of the mantels in that room which has caused three administrations some concern.

Mrs. Weyerhaeuser: How long do the draperies last?

Mr. Conger: Those have been up about ten years. But, of course, here not everything lasts that long, you know, with the wear and tear and the thousands of visitors who touch them. Sometimes they last five years if we are lucky. So those have had plenty of time.

Mrs. Copeland: Will we be submitted a design?

Mr. Conger: You will be consulted when we come to the design. The Committee will be advised, as we did in the case of the Green Room draperies.

Also in the State Dining Room we are considering the possibility of abandoning the Queen Anne



reproduction chairs. The upholstered backs cause a great many problems. The chairs are a little early for the woodwork which is really of the Georgian period and, therefore, more like Chippendale and those upholstered backs get so dirty. People can't resist touching them. Frameback chairs would be more appropriate. Again, when a design is secured for what the chairs might be, the Committee will be consulted.

We still hope to get a great rug for the room. It obviously is going to have to be made because it has to be 44 feet long by at least 32 feet wide, and there were no looms in the past to make rugs that big so it is impossible to get an antique rug to fit the room. We have been looking for two or three years and we have gotten things worth trying but none have been satisfactory.

So those are the things Mrs. Nixon and Mr. Jones and I will be working on, and again you will hear about them when we are further along.

Mrs. Copeland: Could I ask how many chairs are needed for the Dining Room?

Mr. Conger: Rex, we need up to about one hundred twenty-five?

Mr. Scouten: The type we have in there now,



we have sixty-four. We can't use too many more of that because of their size.

Mr. Conger: We have to have at least four armchairs.

Mr. Scouten: Four armchairs.

Mr. Conger: The other things needed will be convenient size side chairs so as not to take up too much space, but oftentimes when we get to the great big parties, we have to use very small chairs.

Mr. Scouten: Sixty-four is what we have now.

Mr. Conger: So we need at least that many or a few more than that, because you have to rotate chairs if you have accidents. Every now and then something happens to those chairs and we have to reupholster six or eight in one month. It is a problem.

Now, on the Second Floor we hope to work next on the Queens' Bedroom, which some of you went to visit today, the East and West Sitting Rooms, the Central Corridor, and Yellow Oval Room.

In the Queens' Bedroom, draperies, bed hangings, et cetera, all need attention. They are rather too heavy at the moment and quite worn. Also the furniture there could be considerably upgraded. There are many secondary pieces and some reproductions.



We have been very fortunate and have just secured by purchase a great collection of furniture by Seymour, master craftsman, of Salem, Massachusetts, of the first quarter of the 19th Century. It is Federal furniture, all formerly the property of Mr. Vernon Stoneman of Boston, who has written books on the Seymour furniture. He was about to put this collection up for auction, but fortunately he made a phone call to me to see if we had any interest, so we have been able to select, and I think we have gotten a great bargain, a great many acquisitions. It is, of course, the period of the White House and a lot of it is very feminine-looking furniture and will be very attractive in the Queens' Bedroom and the companion East Sitting Room.

The Central Corridor has been adopted by the Charles E. Merrill Trust who have made a major contribution already, but I am sure will do more to upgrade the furniture and paintings in the Central Corridor. Only a few pieces of furniture there now are original pieces. Most are reproductions.

The paintings in that area, while quite wonderful, are principally lent by major institutions in the country, and I will come to that in a moment.



We would like to try while it is still possible to build a permanent collection of White House paintings, all of which costs a great deal of money. But the longer you wait, the more it will cost.

As you are aware, the prices of American furniture and paintings, chandeliers, rugs, everything else, ^{and} ~~is~~ going up constantly, and if we don't work fairly rapidly, I just don't think we will ever have a chance in the lifetime of our Committee here at least to really make a major contribution to the permanent White House collection. We must make as much effort in the next three years as we have in the last three years, and I think we can leave with the feeling that we have left a great collection and the White House will have been greatly enriched and will be something that can be coped with in the future by future Presidents and First Ladies without having the First Lady, the Curator, and the Committee having to go out and beg and borrow the way we have been doing. It is a lot of fun but it is also a lot of hard work.

I put in your folders a list of the institutions which are currently lending objects to the White House. It is a very impressive list, with about fifteen major museums and art galleries. Without



actually listing the items, that gives you a clue as to the vast extent of the loan collection that is here, which should in time be replaced by an owned collection. Every so often loan paintings are recalled or go out for exhibitions.

Now, from time to time we mailed all of you our little in-house notices and press releases and so on, to tell you what is going on here, what has been added to the collection and what has been moved from A to B aesthetically. We have put several things in your folders today. We won't go through every object but you will find of interest, of course, gifts to the White House from May 15, 1972, to the present. It is a rather impressive list, which includes, I might say, two armchairs and a bergere from the original Monroe order for the Blue Room. They are in the Blue Room today, as gifts from Mrs. Engelhard, a valued member of our Committee. So we are now up to seven pieces of the Bellanger furniture for the Blue Room of the original order, but of course the most important is the bergere. There were only two originally, one obviously intended for the President and one for the First Lady, but they both were sold years ago, so I feel to get one back is an incredible accomplishment.



Mrs. Engelhard: When I gave the first two years ago, the White House paid \$1,500 a chair, the second lot -- we found three I think -- we paid \$5,600 or around \$6,000, and these cost twice as much as those. They are the same chairs and the same make.

Mr. Conger: It just shows what is happening in the market.

Then, some very wonderful paintings, including three landscapes by American artist Jasper Cropsey (1823-1900); one is in the Second Floor Corridor, a very large one, the one which most of you saw in the State Dining Room, and the smaller one here, all a gift of the Newington Foundation. Mrs. Newington is a great-granddaughter of the artist Cropsey.

There are many fascinating objects in these lists. We can't go through them all but those are rather exciting additions.

Now, also, there is a list of the loans to the White House from May '72 to the present time. The most extraordinary thing certainly in the history of the 20th Century in the White House is the retrieval of the furniture, which I hope you saw in the Entrance Hall and in the Cross Hall on the State Floor. Here are ten wonderful pieces of magnificent French furniture



which President Monroe bought in 1803 in Paris and brought to his home in Virginia. Then he brought them to the White House with him as President. He realized, although he bought the Bellange' furniture for the Blue Room, he didn't have enough and he brought this suite of furniture to the White House and then later sold it to the White House. Then after he moved back to Oak Hill in Loudon County, Virginia, he decided he had made a great mistake, and he shouldn't have sold the furniture to the White House, so he bought it back!

You can't do that anymore. But he did. And he willed it to his daughter Maria Hester, who married a Gouverneur of New York. Unfortunately, she died first. Unfortunately, Mr. Gouverneur couldn't wait to sell the furniture and so it wound up years later unidentified in the basement of the Philadelphia Museum of Fine Arts, where it has been sitting unknown as to what it was for the last forty years.

A Monroe descendant came to me ten years ago when I started my work in the State Department. We had a Monroe Room there, and he told me about this furniture because they have one piece in the Monroe Library in Fredricksburg, Virginia. This gentleman swore me to secrecy until such time as I could extract



it. We didn't need French furniture for that room in the State Department because it is an American room, not a French room.

When I started my work here, fortunately I remembered this and consulted this person again. We made a little expedition to the Philadelphia Museum and went down to the basement, and sure enough there were ten pieces of furniture, four great armchairs and four sidechairs and two settees. We set to work making the arrangements to borrow it, had it restored and reupholstered and put it in the White House in time for the Inauguration on January 20, 1973.

Now for the first time in an unbelievable number of years there are original pieces of furniture in the Entrance Hall instead of the reproductions from the Theodore Roosevelt era (1900). I think we get almost more comments on how much better the Entrance Hall looks than on anything else, because it is a first impression. It is really magnificent. So Mrs. Engelhard and I are conniving how we can acquire this collection permanently.

Mrs. Engelhard: Just don't tell George about it.

Mr. Conger: Don't tell anybody, just keep it to yourselves. Remember this meeting is confidential.



to yourselves. Remember this meeting is confidential.

Mrs. Nixon: I was so excited today because Mrs. Engelhard loved it, and I thought she was fooling when she said, "Look, I will buy it for you." And I said, "Maybe we can't buy it, but just wait a minute." I think it is great. Thank you.

Mr. Conger: We must try to buy it from the Museum.

Mrs. Engelhard: Are they allowed to sell?

Mr. Conger: Yes, they sell. I know they have sold things at times in the past.

Some institutions are getting a little nervous about selling things. This is why I think they will go very quietly and make a long-range deal.

Now, as always, we have our little bargain list of "Objects Available for Donation," and that makes good reading when you get home. You will probably think some things are no longer bargains. Maybe they are not but again, as Mrs. Copeland, Carter Brown and Mrs. Neff here know, if you don't grab a great object when you see it, you never get it later on, so you have to take things if you think they are going to fit into your overall collection, regardless of price.

Now, we have also been adding to the collection



of Presidential porcelain. The China Room here has the largest collection of American Presidential porcelain in the world, but regrettably it is not complete. I am delighted to tell you by one means or another, by gifts or loans and purchases, we have come into possession of several additional services that were not represented in our permanent collection before, so this is very gratifying. We will probably do a little rearranging of the collections in the China Room to show some of these new acquisitions to better advantage.

Now, Mrs. Nixon has already mentioned the Presidential and First Lady memorabilia, the small objects, and there is a list of those things too in your packet.

Now we have had several special projects running which have fortunately brought in some rather sizable amounts of dollars to facilitate the work that we are doing in addition to the wonderful gifts that many of you and other citizens have made.

Now, as you are aware, since 1962 we have had the books that Mrs. Nixon mentioned. They bring in anywhere from \$50,000 to \$100,000 a year. Well, that will buy a painting or maybe two pieces of furniture, but that is about all in today's market. So as we



discussed at some previous meetings, a few special projects have been entered into, most notably the arrangement with the Franklin Mint, by which we sponsored -- we didn't buy, we didn't sell, we merely sponsored -- First Lady medals, Presidential medals and Presidential plates. These were all sold and distributed -- everything was done -- by the Franklin Mint. None of that work is done here. We don't even take a mail order for them. It has brought in an incredible amount of money.

Now, the only sad thing is we have about got, as of now, most of the money we will be getting. It will be dwindling in the next year but there is a sheet in here, a copy in your packet, that shows how much money has come in since we started this work in 1971. Without this tremendous amount of money, we would not be where we are today as far as our collecting and as far as paying bills are concerned. We have a very enviable record at the moment of being almost current with our bills.

There is another project called the Family Circle Project, and this is Julie Nixon Eisenhower's crewel work designs, which have been circulated through the Family Circle magazine. That has brought in as of to date \$33,000.



Mrs. Nixon: And she is very proud of it.

Mr. Conger: She should be. I think it is marvelous.

Now, we are always very careful that we don't commercialize, in other words, we do not let outside firms come in and copy the furniture and porcelain, but you must remember a great many of these things have come and gone and there is nothing in the world to prevent a firm from copying a piece of porcelain of a previous Administration if it is out in the public domain. If they come here and want something exclusive, we don't let them have it. So you need not worry that we may be commercializing. We are not.

Mrs. Boehm of Boehm Birds had a great collection of little American eagles that didn't seem to be moving in the market. In the winter she offered these for sale for the benefit of the Inaugural Committee and the White House. Well, this was a wonderful idea because we didn't have too many of them, but our share was \$105,000, which was a rather exciting gift.

We hope you will spread the word about what we are doing and try to find more people who will take an interest in the White House. Your Curator goes out every now and then and gives illustrated lectures,

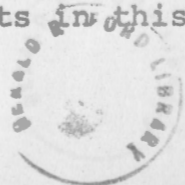


and you would be surprised what this turns up. It may take time but we always have people in the audience who come up with a piece of Monroe furniture or Adams porcelain or Madison something. Every now and then we get some addition to the collection.

The Curator, to save his own skin, because I can't give all of the lectures I am asked to give, requires an honorarium for his lectures. I do not accept the honorarium personally but it is a gift to the White House. It amounts to a trifling sum compared to Julie's. It is only about \$5,000 so far but we haven't stopped and it all adds up.

In your packet you will also find the list of the chandeliers which we have placed in the House since March, 1970, to the present, and a list of rugs. It is unbelievable the things that were not in what you would consider the permanent collection of this house. The chandeliers were just missing and ^{there} ~~they~~ were some just dreadful little ones. We have made a great improvement to the collection.

No future Administration, I think, will ever have to worry about buying more chandeliers and sconces, I hope. We have had some very generous gifts in this



line too, I might add.

In the list of rugs, remember, of course, rugs will wear out, but we are always looking for alternate rugs so that if a rug is out (as in this room to be repaired or cleaned) we have something to put in its place.

You know in your own home you can get along without a piece of furniture or a rug for a while, but a house like this on view every day, you can't, and this is what was so sad in the rooms on the State Floor. Before, if a single chair or settee went out to be reupholstered or a single piece of furniture went out for repairs, we had nothing to put in its place. Now we do have a few key replacement pieces so if we have to have something reupholstered, we can bring the replacement in from the warehouse.

Mrs. Copeland: Where are these stored?

Mr. Conger: We have a warehouse, Mrs. Copeland, not far from here where we move a lot of things back and forth, like the gold chairs and stage for the East Room. There are also extra pieces kept there while they are waiting repairs or being reupholstered. There isn't a great deal in the warehouse yet but I hope we will build a small alternate collection.



We do lend to the Smithsonian anything of value that we have no place to show, and there are a tremendous number of things on loan there. We are prepared to lend a few more, and we hope that Dr. Ripley will then bring some things back here.

Dr. Ripley: Of course.

Mrs. Nixon: He got one of the Boehm birds.

Mr. Conger: He sure did. (Laughter)

Mrs. Nixon: It was too large to be shown here.

Mr. Conger: We didn't know where we were going to put "that bird."

Now let me see, also the next list in your folder is a list of paintings we have acquired from 1970-73. I think it is a fairly impressive list. There are gifts, loans, and purchases in that group.

We have had only one serious withdrawal, and that is our dear friend Ambassador William Middendorf, who has had one of the great private collections of American paintings, and who is currently our Ambassador to The Hague. Over there he has been exposed to Rembrandts and Franz Hals. Apparently he found this irresistible, but to pay the bills for Rembrandts and Franz Hals he is selling the majority of his collection of American paintings. He had ten paintings in his



collection scattered on loan between the White House and the State Department. Eight of those have already been withdrawn. The ninth is behind us over the mantel here, the Delaware Water Gap by Inness, which is one of Inness's greatest works, which I am told the National Gallery was interested in at the time Mr. Middendorf bought it. I told him that was the painting to which we were most attached, it looked right for the room and so forth. I am hoping that it will become a gift of Middendorf to the White House.

There is one other painting too large for this room but we placed it temporarily in the China Room to be viewed at the conclusion of this meeting by those who might be interested.

Middendorf has one of the three versions of Washington Crossing the Delaware by Leutze, although some people think Eastman Johnson did it for him. The other two, one is on the walls of the Rotunda of the Capitol and the other in the Metropolitan Museum. They are perfectly enormous things. This is the only one of a manageable size of this great historical subject.

Mr. Middendorf has already contracted with Parke-Bernet to put the ten paintings up for sale. The



sale is to be held in October. Arrangements can be made to buy one or more of the paintings before the sale by negotiation, but the trouble is the title has already passed to Parke-Bernet and Mr. Middendorf has collected a certain percentage to pay for his other acquisitions.

Now, Washington Crossing the Delaware has had a rather staggering estimate put on its value all the way from \$350,000 to \$750,000. What it is worth, nobody knows. But it is a wonderful historic painting and a great subject. We are told, off the record, by the president of Parke-Bernet they are willing to consider short of the sale any legitimate offer in the neighborhood of \$500,000.

Now, whether anything can be done, I don't know, but I thought you might all like to take a look at it, at least before it leaves here. So it will be in the China Room to be viewed after this meeting.

Now our future financial requirements for furniture and paintings are to go at about the same rate that we have in the past. I would like to think because the costs are going up 10%-25% per year on some things that anyone who is interested in making a gift to the White House will do so in the next year or



two. We hope all of you will try to influence your friends and associates who are in a position to be helpful also to try within these next two or three years so that we can build a more complete permanent collection.

I think we have done a great deal so far, but I think we must not stop now.

Unless there are some questions about where we are going in the future, I would now like to go to the second section of my informal report on the accomplishments to date. Anybody have any questions at this point?

Mr. Stone: Have there been any public relations releases to the general public, magazines or otherwise, as to what the White House could use?

Mr. Conger: We have had some very modest newspaper and magazine articles, which I will come to in a minute, but there has been no major concentrated program in the press relating to the White House comparable to what I tried to garner for the State Department, for example, but I think the reason for that has been we always want to be very careful to maintain the dignity of the White House and not talk dollars too much out in public, but it is essential we say something.

Mr. Stone: A good writer could write a very

thrilling, exciting story without mentioning the price, I would think.

Mr. Conger: Readers Digest magazine is threatening to do an article which I think could be very productive in this field if they come up with it.

Mr. Stone: Especially if they show some of the pictures that have been acquired and state what is needed.

Mr. Conger: They are due to come in shortly to talk about the subject. They want to do an illustrated story, which is rather unusual for Readers Digest, to show how far we have gone and then to give the clue, exactly as you mention, where do we go from here. But I think some of you may think of other media that we could appeal to. Helen Smith, Mrs. Nixon's press secretary, is here, and I am sure she can come up with a few ideas too.

Now let's review quickly the past. On the Ground Floor, I think all of you have seen some of these things but not recently, so I will go over them quickly.

In the East Reception Room in the East Wing, which is the Franklin D. Roosevelt period wing, there had been a reception room, and in the last several years it has been turned into offices. Mrs. Nixon and others

here felt we really were not receiving guests in the proper dignified surrounding -- just to have them sit and wait in the corridor which was what they were doing, so the occupants of the office may have been unhappy but they were evicted. We now have an East Reception Room, and we have put some of our good paintings and reproduction furniture over in that room and it is working very nicely.

We hope, Mr. Jones, to do a little work on the architecture in that area after a while.

Then the East Garden Room at the top of the steps as you come in, that had things that looked like it had come from Hecht's bargain basement, a local department store, and Mrs. Nixon and Mr. Jones came up with some interesting things, period things, that look rather nice in the East Garden Room. We have just purchased some beautiful 18th Century Chinese fishbowls to use as jardinieres, the way Mrs. Neff does in her beautiful house in Palm Beach, to use them as planters.

Mrs. Neff: How large are they?

Mr. Conger: They are so big and so high (indicating). They are gorgeous, but we could use a few more.

Mrs. Neff: So could I.



Mr. Conger: They are sitting in my office across the hall if you would like to see them.

Mrs. Nixon: Maybe you can trade her something for them.

Mrs. Neff: Do you have them here now?

Mr. Conger: Yes, they are in my office and I will show them to you after the meeting. I think they will help that little garden room tremendously rather than the bare wooden planters there now.

Then the Vermeil Room on this floor, as you know, was adopted by our dear friend and member here, Mrs. Athalie Clarke. That was a room that really wasn't furnished at all except for the Vermeil cabinets. It is now a room beautifully furnished and we are very grateful to Mrs. Clarke for her wonderful interest, both personally and financially in that accomplishment, and I think it is now one of our most successful rooms. Everybody loves it.

Then the China Room, we made just minor improvements but the major acquisition that set off the room was a beautiful English Savonnerie rug, a gift from Wiley Buchanan; everybody raves about that rug. I am just so afraid it will walk out of here someday. Everybody wants to borrow it. We put a little furniture



in there and a painting or two, and it looks more agreeable than before. Also a new antique chandelier and sconces.

The Diplomatic Reception Room next here has a new rug on the floor and some additional Federal furniture, American Sheraton furniture. Maybe some of you don't know that was the first room in the White House to get period American furniture for the permanent collection. That was done by Mrs. Eisenhower but unfortunately she confined her efforts only to that one room and didn't go further. There are still a few more things to be done to it.

Now this room, as you know, is a new creation. This room, the Map Room, was three offices. It is the only room with American Chippendale furniture of the 18th Century in the White House. The rest of the House is quite properly 19th Century. This room has been adopted by the National Historical Foundation, who have paid a great many of the bills here, but many of the fine pieces of furniture are still on loan.

The desk over there, the highboy, and the block-front chest are all lent from Dietrich Brothers American Corporation, which is Ludens' Cough Drop and other confections. We don't own them. We wish we had



either of those pieces or ones like it for the permanent collection in this room. Mr. Jones is going to work on the architecture. We promised Mrs. Nixon we will save the mantel. That is the one thing she wants to go fast.

Mrs. Nixon: This is the one thing I want to save. (Laughter)

Mr. Conger: So the architecture, as you see, of this room is a little strange because that door is done in one style. This door in another style, and that in a third style, and the cabinet in a fourth, so it doesn't really hang together very well, Mr. Jones, you have your work cut out for you.

Mr. Jones: Thank you.

Mr. Conger: Also this room and the China Room are to receive wooden floors on top of this marble, and the Vermeil Room has just had a wooden floor put down. The Congressional committee running the Truman Renovation was so intent on making everything fireproof, air conditioned, etc., with too much marble but most of it is not very pretty.

Mrs. Neff: You don't have any trouble replacing the frames because there is just enough space to put them over all the doors.




Mr. Conger: We have also done some work in the West Wing. The West Wing comes really under the administration of the General Services Administration because it is offices, basically, but the President's Oval Office, the Cabinet Room, the Roosevelt Room, which is a combination reception room and meeting room and the President's new Reception Room have all been worked on by the authorities from Colonial Williamsburg. Their appearance has been greatly improved, but, of course, they have only office-type reproduction furniture.

So we have, where possible, sent to that area what fine pieces of furniture, paintings, and sculpture that we can spare from here that didn't look right here, so we are helping with that, but that is not the highest on our priority list.

Now on the State Floor, you are aware from our several meetings that the Red Room was done first, and it has already been hailed as perhaps the finest American Empire Room in an historic house in the country by several experts. Mr. and Mrs. Murchison, Mr. and Mrs. Algur Meadows and the Adler Foundation of New York have been contributing some of the costs for the improvements in that room.

Then the Green Room was done next through the



extreme generosity of the Richard King Mellon Foundation, and several museum experts in the country have termed that the finest Federal room in any historic house in America.

The Blue Room is the one where we held our breath the most until it was officially opened and presented, but it has now been hailed by the press, the public, and the critics. Many people think it is the most beautiful room in the White House.

And, as you know, we appreciate, Mrs. Neff, your great generosity in the Blue Room.

Well, you saw the Entrance Hall and the Cross Hall and the Monroe furniture and the new rug. A new rug has been designed by Mr. Jones for the Cross Hall, and a similar rug is being made at the moment for the Grand Stairway. The theatre or hotel type rug that has been in that area for years will no longer be there.

Mrs. Copeland: What about the chandelier in the Grand Staircase?

Mr. Conger: There was a space for a chandelier there but there wasn't anything, so we put up one.

Mrs. Copeland: It is the one there now?

Mr. Conger: Yes, we put that up as well as the rug. The rug hasn't come yet but it is in manufacture.



We also did a little work in the Family Dining Room on the State Floor and in the Family Dining Room on the second floor. We gave up Naugahyde chair coverings and we now have beautiful blue and gold horsehair, which is quite handsome. It is new livable material. In the old days everyone had horsehair but it was done in black and was scratchy. This is much more attractive and very durable and looks a lot better than Naugahyde!

Any questions on the areas that we have been covering for the last few years? Otherwise, we will go on to odds and ends.

Number One is Publicity - Antiques Monthly, which is a very large circulation magazine published every month, has reviewed, generally on the front page, every room we have done in the White House to a rather large and discriminating circulation and has given us extraordinarily favorable publicity, oftentimes in color. They work much faster than Antiques Magazine. Antiques Magazine, the old standby in the field, has asked to come in during the Fall and do a major article on the White House, showing rooms and colors that have been improved to date.

This is a very high quality magazine that most of you are familiar with. It is an authority in the field, and good publicity there should bring us many

dividends.

There have been innumerable magazine articles in various parts of the country, newspapers, I mean, relating to specific things that have come from various parts of the country, and a few overall articles in magazines.

There is a new magazine which I didn't even know existed before called Teleflora. It is basically a classified directory of all the florists in America, but it has a section at the beginning set up like a magazine which is distributed, I think, only once a year and the new issue is just out. I asked for copies because it is a very creditable job with many beautiful colored plates, 15 or so.

I have asked for copies, hoping they would arrive today to put in your packets but they have not, so they will be mailed. Will you just hold that up, the cover, because when you get it in the mail it is the one with July on the cover so you will know what I am referring to.

Then there was a new book just being put out, which isn't published yet but will be shortly, on the history of the White House Gardens. This is designed, I think, for the garden club member, and it is a very



high quality publication, and I think will be very creditable. Mrs. Nixon has very kindly agreed to write a foreward to the book.

Mrs. Nixon: It has been done. The magazine is coming out in June.

Mr. Conger: I don't know how she does everything that she gets done, but she has been doing that, too.

Mrs. Nixon: We get a cut on that too, don't we?

Mr. Conger: We are supposed to get a contribution to the White House Historical Association on the book from the sales. I don't know if there is an exact agreement on the percentage.

Now, in addition to our guidebooks, there is only one authoritative book that has been put out on the White House in recent years, and this is one in a series of books published by the Book Division of Newsweek Magazine, it is part of a series entitled "The Wonders of Man," and in Russia it is the Kremlin and in France it is Versailles, in the United States it is the Statue of Liberty and the White House. That just gives you a clue. They have used principally illustrations from the White House Historical Association.

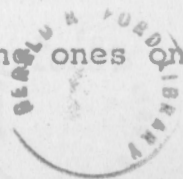


It is basically the same thing that appears in the Guidebook, but there is a very detailed history of the House. Newsweek gave us a contribution of \$5,000 for the material that went into the book and our assistance on the research. If it goes into a second edition, then we will get another \$5,000. It may or may not go into a second edition. It is what is called a "coffee table book," so I put it on an 18th Century version of a coffee table.

Mrs. Nixon mentioned briefly, but I would like to highlight the fact, that we have had some very interesting display cases with all new exhibits put up in the East Colonnade. The East Colonnade, for those of you who don't have to stand in line to see the White House, is the area through which pass at this point about 10,000 people per day.

Oddly enough, if you go out there today, you won't find many display cases because the display cases are so interesting that the tourists stop to study them so they are left there only from Labor Day to Easter. From Easter to Labor Day we have to take them down because they slow down the number of people who could go through the House in one morning.

But we had some especially interesting ones on



the inauguration of past Presidents, beginning with George Washington. We had the Bible on which he took the oath of office, down to the two Bibles used for the Nixon Inauguration, plus many fascinating things in between.

We also did a history of the West Terrace, which is to the west of our present location.

Now one of the pleasanter chores we have had lately is the education of our Tour Guides. It seems to us very important to improve the level of the handling of the thousands of visitors that come to this House.

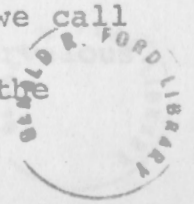
Please, if you will remember, if you don't already know it, this is the most visited house in the world -- one and one-half million people per year. Every morning from eight to ten there are guided tours through the House. You get a ticket from your Congressman. You should not write your Congressman, you should let me know you are coming and so do our donors, but the average person who wants a guided tour comes in from eight to ten o'clock. Then at 10:00 a.m., the doors open to the public and they come through at the rate of 5,000 in the winter and 10,000 to 15,000 or more per day in the summer. At this time, there are guides stationed in the rooms and they can answer questions.



Diplomatic Reception Rooms in the State Department, It is not possible to give the guided tour except to but then a little over a year ago we had an overnight those in the private tours in the mornings.

But these Officer Guides, in case you didn't had the distinct pleasure of a wonderful dinner given know, are policemen basically. They are Secret Service police, White House guards, and, of course, they have had no training in these subjects but they all volunteered to perform the guide service for which they receive a financial bonus on their pay. So Mr. Farrell, the head of the Visitors' Office, and I have been collaborating on training the guides. First, we have worked with them on tours of the House, room by room, to describe the furniture and paintings and objects of art. I have given them a few little lectures on American furniture and other things so they really know how to answer questions propounded to them because maybe the average person that comes through the House doesn't know or doesn't care but, believe me, one out of every fifty or one hundred people can ask some very searching questions, as you know from your own experience. We thought it very important to broaden the scope of these fine young men who are interpreting the House to the public.

We had two or three wonderful, what we call in the trade, field trips. First we went to the



Diplomatic Reception Rooms in the State Department, but then a little over a year ago we had an overnight trip to Wilmington and Greenville, Delaware, where we had the distinct pleasure of a wonderful dinner given by Mrs. Copeland of our Committee in her beautiful home, Mount Cuba, and we had so many customers for her that poor Pam had to escort two tour groups to get the men around the house before dinner.

You really worked for your dinner that night, Pam. It was a great dinner.

Then we were all seated at once and had a glorious time. I have only one problem, and that is everybody wants to come back.

Mrs. Copeland: Anytime you fix a date, let me know.

Mr. Conger: The trouble is these men at times rotate to other things so now at this point I would say maybe about a third or quarter of the people who came to you are still in the guide service here, so we have a lot of new people. So we would like to come another time, not immediately, but --

Mrs. Copeland: Let me know when you want to come. It worked very well before.

Mr. Conger: Everybody thought it marvelous.



The next day we had all-day tours and lunch at Winterthur, morning and afternoon, and it was very detailed. It was a great education for these young men and very much appreciated.

Then just in the last two or three months we had a field trip of a full day in the American Wing of the Metropolitan Museum of Art in New York, which, of course, has the second greatest collection of Americana in the country, and that went a little too fast, unfortunately. Our time was limited. But it was quite wonderful and maybe we can do that again when the American Wing reopens.

As most of you know, the American Wing is closing in September for the extensions to the building, so it will not be visible after September until perhaps '76.

Incidentally, we have been offered, both to the State Department and White House, the loan of almost anything we want out of the American Wing during this period when the building is closed. But I am not sure what we would wish to take at this point.

Now, I think that completes the list of subjects which I had to review with you distinguished members of our Committee. I want to thank all of you for your collective and individual help, inspiration and



cooperation during the last two or three years, and I look forward to at least three more years of this joint endeavor.

Thank you very much.

Mr. Walker: Let me congratulate you on your presentation. It was most effectively done and knowledgeable, and was very informing to me.

Any other information we could impart to the members of the Committee at this time before we adjourn?

If not, Mrs. Nixon, with your permission, I will declare the meeting adjourned.

(Whereupon, at 3:35 o'clock, p.m., the meeting of the Committee was adjourned.)

* * * * *



April 9, 1975

Corrected June 12, 1975

file

CONTINUING PROJECTS OF THE COMMITTEE FOR THE PRESERVATION OF THE WHITE HOUSE

Most of these projects have been ongoing during the past several years.

GROUND FLOOR

President's Library

This is the only room on the Ground Floor which has not been refurbished since 1961. The room needs a "facelifting" which would include painting the walls, new draperies which would be better designed and brighter in color, new upholsteries and a new antique Bessarabian rug already purchased for the room. The furniture would remain the same except to change the very large center table now in the room and trade it with the smaller drum table now in the center of the Vermeil Room.

Map Room

The room has undergone a major refurbishing and the room is now completely furnished. The woodwork in the room needs to be replaced the woodwork correct to the American Chippendale furnishings of the late 18th century - woodwork which would have been in the White House prior to the fire of 1814. It would make a much better background for the furniture. As the room appears now each of the three door frames are different. A correct mantel should replace the ugly stone mantel of the 1948-52 renovation. A new wooden floor is to be laid over the unattractive incorrect marble floor as has been done in the Library and Vermeil Room. Much of the wonderful American Chippendale furniture in the room is lent. It it should be recalled, "new" items will have to be purchased or borrowed.



Diplomatic Reception Room

The mantel and overmantel panel are to be replaced with a period mantel of about 1800. (the present mantel was made in the White House in the 1940's). A new overmantel panel will permit the use of a superb American horizontal mantel mirror permanently lent to the White House by the Metropolitan Museum of Art (the mirror is in the Curator's Office). The mirror has scenes of early America around the borders which are related to the "Scenic America" wallpaper in the room. The bronze bust of Jefferson now on the mantel is inappropriate and a second rate modern copy and would be removed. The furniture in the room may be slightly rearranged.

China Room

A new wooden floor is to be laid over the unattractive incorrect marble floor as has been done in the Library and the Vermeil Room. A rearrangement of Presidential porcelain collection is needed to take care of numerous additions to the collection as well as corrected attributions.

West Garden Room

This room is being re-designed with an Oriental character of the late 18th century. On the walls will be a Chinese floral wallpaper with a yellow background. On the floor will be a new rush carpet. Furniture in the room will consist of two wooden garden benches painted an apricot color with upholstered seats, two tables in front of the benches, small tables at ends of the room, Chinese porcelain garden seats already acquired and a pair of large Chinese export planters already acquired which will have trees in them. The wallpaper has been especially made, having been ordered last summer. It is hoped that minor architectural changes and corrections can be made in the glass areas. The room is scheduled to be set up in July 1975.



STATE FLOOR

East Room

New draperies are needed at all six windows as the present draperies are beginning to disintegrate from age and exposure. Material as identical as possible to the material now used would be ordered from an American firm (the original fabric was ordered from France in the Kennedy administration and is no longer available). The present cornices would be removed and replaced with wider valances. Mr. Jones has redesigned appropriate draperies. It will cost approximately \$60,000 for fabric and the manufacture of the draperies.

Blue Room

The beautiful Chinese rug in the French manner which was shown to and approved by the Committee on March 11, 1975 is to be paid for at a cost of \$52,000. Hopefully, Mrs. Hooker, a member of the Committee, will re-imburse the acquisition fund as she has paid all other expenses in refurbishing the Blue Room (\$250,000).

State Dining Room

New draperies will be needed in a year or two due to age and exposure of the present draperies. A second and similar rug has been ordered for this room which gets the greatest usage of any room in the White House. The present modern rug which is a great success was delivered in 1973 and cost only \$15,000. An alternate rug is needed when this one is cleaned and repaired. The alternate rug will cost about the same as the first one which was a bargain as similar modern rugs would cost about \$30,000. The present Queen Anne chairs with upholstered seats and backs need reupholstering frequently as everybody touches them. They are too early in design for the room. In time, we hope to have a distinguished American Chippendale frame back set of chairs copied in quantity. The design would be more correct to the architectural period of the room. Only the seats would be upholstered. Therefore, fabrics would last much longer.



SECOND FLOOR

Lincoln Sitting Room

A refurbishing is needed with new draperies to replace the present worn ones. The wallpaper could possibly be changed to lighten the room.

Lincoln Bedroom

The draperies are in shreds and new draperies are to be copied from a design of the Lincoln era (drawings of the Lincoln period show the design of the draperies). Mr. Jones has these designs underway. A Victorian rug that was in the room in Lincoln's time is to be copied and placed in the room.

East Sitting Hall

Some furniture improvements have already been made but there are others to be made. The furniture is chiefly by John and Thomas Seymour of Boston, Mass., Circa 1810-1830 and is similar to the great pieces already in the Queen's Bedroom. This furniture was acquired in 1972. New draperies should be made and an antique rug should replace the modern wall to wall carpeting. A suitable rug may be in White House storage. New upholsteries are also needed.

Central Corridor

Antique furniture owned by the White House should replace the Truman era reproductions in this area. The long range acquisition of fine American paintings for this area should be made to replace the numerous paintings on loan from major museums and art galleries which change frequently due to the institutions recalling the paintings for exhibition. Two large Chippendale looking glasses, a near pair flanking the doorway at the west end, are on loan and subject to recall in mid-1975. The finest known exact pair of American Chippendale looking glasses has been purchased for this location at \$35,000, half of their appraised value.



Queen's Bedroom

The room has been re-designed in mid 1974 as a Boston bedroom of the early 19th century. All of the furniture for the room was purchased a long time ago with the majority of the pieces coming from the Stoneman collection of furniture by John and Thomas Seymour of Boston, famous cabinetmakers of beautiful furniture. The Stoneman collection was purchased for the White House in 1972.

Most of the great pieces now in the room will remain there. They are the Seymour bureaus, the Seymour secretary, the Seymour sewing table, the Seymour pole screen, the Seymour card tables on either side of the bed and the inlaid occasional table near the secretary.

Among the items to be placed in the room for Mrs. Ford's consideration are: a magnificent sofa by Samuel McIntire of Boston (this sofa was in the White House on loan during the Kennedy and Johnson administrations and purchased during the Nixon administration); it would replace an unattractive modern overstuffed sofa now in the room; a Massachusetts wing chair purchased in 1972, a Martha Washington arm chair purchased in 1972, four painted side chairs made in Boston and purchased in 1972, a beautiful Hereke rug purchased in 1974 and a very beautiful four poster bed made in Boston by the Seymour brothers and purchased in 1970.

It is suggested that the walls of the room should be covered with a wallpaper based on a hand blocked early 19th century French wallpaper. The paper has a beige ground with pink and green classical ornaments. It would contribute more warmth and femininity to the room.

The period draperies are pink and green with the colors chosen from the colors of the wallpaper. The draperies have been made.

It is hoped that architectural changes can be made in the room. Among them would be a new cornice correct to a room of the period and a new wood mantel with classical motifs to replace the 1940 style wood mantel made in the White House shop. The woodwork of the Truman restoration in 1950 is totally incorrect. This work would be done while the President and First Lady are away from the White House.

In any event, some reproduction furniture in the room must go, for example, the large and ugly coffee table.



West Sitting Hall

Improvements underway in the Ford administration include new draperies and new upholsteries on the furniture. The settee will have to have slip covers made in a different pattern. American antique furniture already owned by the White House could be used here to replace the French and reproduction furniture.

Two bedrooms, north side

The resources are available to improve the furniture in these rooms at any time Mrs. Ford wishes. The rooms have loan paintings which may be recalled. Antique chandeliers have been installed recently in the rooms and rugs for these rooms are available from White House storage.

Third Floor Rooms and corridor

The third floor rooms and corridor can be improved as time and resources permit. Already ordered are three large chandeliers for the corridor to replace the small five dreadful ones now there. The new lighting fixtures could be modern copies of antique chandeliers and therefore inexpensive.

Room 301 (Blue Toile Bedroom) and Room 329 (Red Toile Bedroom) need immediate attention. Draperies and upholsteries are worn out. Samples of new materials are ready for Mrs. Ford to approve or change. Some furniture adjustments are advisable.



WEST WING

West Wing Reception Area

Improvements in furniture, lamps and paintings will be made as resources permit.

The President's Oval Office

The new oval rug will be similar to the rug in the Diplomatic Reception Room; the borders will be similar with the colors blending with the upholstery fabric now in the Oval Office. The colors will be soft and attractive. Mr. Jones is working on the design with the firm of Edward Fields, Inc., at its Long Island factory. This is the same firm that made the Diplomatic Reception Room rug. As soon as the design is finished and colors correlated, a sample will be shown to Mrs. Ford. The walls of the room need to be painted with the previously selected color when the President is away. It will make the upholsteries, rug and draperies all "hang together" in color. New draperies are being made for this room with fabrics approved by Mrs. Ford.'



THE WHITE HOUSE
WASHINGTON

B.F.
Excellent

May 5, 1976

Mrs. Ford:

I thought you should see a copy
of Dillon Ripley's letter.

I believe Mr. Ripley was speaking
for all of the other Committee members
present and I so advised Director Everhardt.

The Director indicated in his
response that no changes would be made
in the Lincoln Room without a prior
presentation to the Committee.



Rex Scouten





SMITHSONIAN INSTITUTION • WASHINGTON, D.C. 20560

22 April 1976

Mr. Gary E. Everhardt
Director
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Gary:

We were all sorry that you were not present at the meeting on the Committee for the Preservation of the White House on March 22nd. It was a delightful meeting and very well attended. I noted, as well as other members of the Committee, that considerable concern was expressed about redecoration of the bedroom on the third floor known as the Lincoln Bedroom. The members of the Committee expressed reserve about restoring the appearance of the room to the days of President Lincoln's using it as an office. The dark tones and heavy decorative features of the suggested patterns for curtains and floor covering would not comport with the present use of the room as a bedroom. A number of the members of the Committee spoke of the charming and slightly worn appearance of the room as a bedroom, feeling that this was a welcome relief from the heavy redecoration of the rest of the rooms, which has been going on so steadily now for some years. I point this out to you as I am sure you will be willing to assist Clem Conger in scheduling a review of any suggested patterns of textiles for curtain materials of that room, or any changes to be adopted, so that the members of the Committee for the Preservation of the White House may have a chance to review such suggestions before they are carried out. I am sure that I am speaking for the other members of the Committee in this regard, as there was essentially unanimous sentiment expressed at the informal meeting in the bedroom.

With best wishes to you and kind regards, I am,

Very sincerely yours,

S. Dillon Ripley
Secretary

