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FOR YOUR BACKGROUND AND USE  
THURSDAY, MAY 11, 1972

When the Blue Room is opened to the public on Monday, May 15, 1972, Mrs. Nixon will have completed the last of her major renovations of the State Rooms of the White House.

Mrs. Nixon has continued the work of restoration begun by Mrs. Kennedy in 1961, when Mrs. Kennedy first put the White House into the museum category. Her work was a part of the long history of continuing efforts to make the White House reflect its historic and artistic heritage as the 172-year-old official residence of the President of the United States.

The first project of record was Mrs. Benjamin Harrison's. She began the only continuous historical project connected with the White House -- the collection of representative examples of china from previous administrations. Mrs. Calvin Coolidge was also active in White House renovation. She was successful in obtaining from Congress a resolution allowing acceptance of appropriate and exceptional antique furnishings for the residence. Mrs. Coolidge also supervised the raising of the roof and the installation of a full third story, which, until then, was the attic. Only the outer walls of the residence remain from the original construction in 1792. The fire of 1814 gutted the mansion, and the renovations of 1901-02, under President Theodore Roosevelt, and of 1948-52, under President Harry S. Truman, demanded total interior restoration.

Since 1961, approximately 1.5 million visitors a year have gone through the White House. The White House is the only official residence of a head of state that is open on a regular basis to the general public. It serves as a museum, as the official house for formal entertaining and ceremonies, and as the private living quarters for members of the First Family.

It has been ten years since Mrs. Kennedy restored the State Rooms. During that time the State Rooms have been in constant use and over 13 million people have gone through the President's House. The fabric wall coverings and upholstery became worn and soiled, and constant cleaning and mending had taken their toll. Mrs. Nixon, realizing that maintenance and restoration work had become necessary, chose to close only one room at a time so that White House visitors would continue to be able to see a majority of the rooms while visiting Washington.

With the able assistance of White House Curator Clement C. Conger, known for his work in refurbishing the official reception rooms at the Department of State, Mrs. Nixon mapped out plans for improvements both inside and outside. Because Congress makes no appropriation to the White House for restoration and acquisition, funds must be sought from private sources.



A major source of income has been the White House Historical Association, which raises money from the sale of three books -- The White House, The Living White House and The Presidents of the United States. White House visitors have an opportunity to purchase these books during regular tour hours. The White House Historical Association has given to the White House the following amounts from the sale of books and from other contributions to the Association:

1962	-	\$ 58,988.43
1963	-	94,563.63
1964	-	112,957.69
1965	-	103,476.00
1966	-	14,000.00
1967	-	122,305.00
1968	-	83,450.00
1969	-	75,002.83
1970	-	109,353.12
1971	-	198,447.38*

\*Included is the \$147,169.50 received by the White House Historical Association as royalties from the Franklin Mint because of the Association's sponsorship of that Mint's First Ladies Commemorative Medals Series. That amount was allocated by the White House Historical Association to the White House to acquire historic items for the White House Collection.

From 1962 through 1971, the White House Historical Association has given a total of \$972,544.08.

The White House is basically a 19th century structure with touches of French or 18th century furnishings to reflect authentic Americana of that time. New acquisitions, as well as major changes in White House decor, must be approved by the Committee for the Preservation of the White House. This committee, established by Presidential order in 1964, serves to protect White House history.

With the Committee in existence, it is impossible that another public auction, such as the one President Chester A. Arthur held in April, 1882, could ever again be held. At that time, 24 wagon loads of White House furniture and household articles were sold to the general public.

In November, 1970, Mrs. Nixon completed six months of planning and work when she pressed a button which lit the exterior of the White House. The residence was the only national monument in the city which was not dramatically lit at night. Using Inaugural funds, Mrs. Nixon thus assured night time tourists a memorable view of the White House exterior.

Mrs. Nixon has chosen to provide visitors to the White House as broad a look at past and present White House history as possible. The display cases in the East Wing terrace contain history in miniature. A new display of the gifts given to the President and Mrs. Nixon by heads of state from other countries has given visitors the opportunity to see gifts never before seen by the general public. Her recent initiation of a special East Room display of historical items, usually placed in the 2nd Floor State Rooms, is another example of her continuing effort to share as much of the White House with as many guests as possible.

A major accomplishment has been the creation of a new official reception room within the mansion. Taking little used office space, Mrs. Nixon revived history from the Franklin D. Roosevelt era and gave to the White House a room to match the history of its name -- the Map Room. Today, the Map Room has a selection of modern and antique maps and is exquisitely furnished with rare American Chippendale furniture.

Magnificent 18th century chandeliers were located to replace inferior examples in the China Room, Vermeil Room, Diplomatic Reception Room, Map Room and the North Lobby. Mrs. Nixon lightened the walls of the Vermeil Room, to better set off the priceless vermeil collection, and added depth and warmth to the China Room with a new shade of beige paint on the walls. Authentic furnishings in both rooms have been placed and are still being sought so that the reproduction furnishings can be replaced.

Mrs. Nixon is the first First Lady in history since Dolley Madison to return something of importance to the White House which was in the residence before the fire of 1814. Mrs. Nixon brought the famous Dolley Madison portrait, on indefinite loan, from the Philadelphia Academy of Fine Arts. It is in the Red Room where it hung originally. Mrs. Nixon's art of persuasion also brought the famous Gilbert Stuart portraits of President and Mrs. John Quincy Adams to the White House.

Chronological listing of Mrs. Nixon's refurbishing and redecoration of White House State Rooms to date:

May 27, 1970 - Map Room  
November 20, 1970 - China Room  
June 8, 1971 - Diplomatic Reception Room  
June 17, 1971 - Vermeil Room  
November 8, 1971 - Red Room  
December 14, 1971 - Green Room  
May 15, 1972 - Blue Room

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Vermell Room



FOR IMMEDIATE RELEASE  
THURSDAY, JUNE 17, 1971

THE WHITE HOUSE  
Office of the Staff Director to Mrs. Nixon

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The Vermeil Room on the Ground Floor of the White House has been freshly painted and refurbished - the first time since the early 1960's. The room, once a storage and a billiard room, became the Vermeil Room during the Eisenhower Administration. Mrs. Margaret Thompson Biddle of Philadelphia donated her extensive silver-gilt collection to the White House in 1956. The collection, chiefly English and French, covers a wide span from the Renaissance to the present. Besides the vermeil collection, other treasures in the room are three Bronze-Doré purchases by President Monroe in 1817 - a vase, a fruit basket and an elaborate 11 light candelabrum.

Among the items recently placed in the room are the following:

**DRAPERIES** -- New dark green satin draperies with a wide stripe and valences of light blue and white floral brocade have been installed on the windows of the room. Their design is based on an early 19th century period design. The designer of the draperies is Mr. David Byers of Atlanta, Georgia. The fabrics were woven by Scalandre Silks, New York, New York.

**CARPET** -- A Hereke rug made in Turkey in the mid part of the 19th century (circa 1860) has been placed on the floor. It has a pale green ground with gold highlights and a beige border. The rug is wool with some of the decorative elements in silk. Available for donation at \$14,000.

**WALL SCONCES** -- Two pair of English cut-glass wall sconces of the late 18th century in design have been hung on the walls. They are of the same style as the English chandelier in the room which was given by Mr. and Mrs. Arnold Schwartz (the former Marie Smith) of New York City in 1970. The chandelier dates from about 1785. The sconces are available for donation at \$2,120.

**DRUM TABLE** -- A rare American drum table with a dark green leather top has been placed in the center of the room. It was made by the noted New York cabinetmaker Duncan Phyfe, circa 1810-1815. It is mahogany. On loan from a private citizen.

**COVERED VASE** -- An English porcelain covered vase made by Barr, Flight and Barr of Worcester, England, has been placed on top of the drum table. The scene on the vase commemorates the naval victory of H. M. S. "Blanche" over the French frigate "Le Guerriere" in 1806. The vase was a gift to the White House in 1961, from Mr. Rochelle Thomas of New York City.



**SIDE CHAIR** -- Made in England in the late 18th century, the Adam style gilt side chair in front of one of the windows is one of six chairs which will be placed in the room. It is upholstered in a green and white moired striped fabric. The six chairs are available for donation at \$6,000.

**PAIR OF URNS** -- A pair of early 19th century white and gold porcelain urns have been placed on the console table along the south wall. They are Medici in style and decorated with a floral motif. They will be filled with flowers. Available for donation at \$3,885 for the pair. The urns were made in England.

**PAIR OF PEDESTALS** -- Along the east wall of the room are a pair of English Regency tripod base pedestals with gilt carved caryatids and baskets. They date from the early 19th century and will be used as planters. Available for donation at \$1,494 for the pair.

**PAIR OF CANDLESTICKS** -- On the mantel are a pair of bronze-doré candlesticks, French Empire in style, made in Paris, circa 1810, by the noted bronze artisan, Denière. They were a gift of Mrs. Marjorie Merriweather Post of Washington, D. C., 1970.

**ANDIRONS** -- The pair of andirons in the fireplace have brass diamond and flame tops with claw and ball feet and unique diamond and flame backstops. They were made in Philadelphia circa 1750-1770. They are available for donation at \$3,900.

**DRAWING** -- Entitled "The Apotheosis of Franklin" the pencil and sepia drawing commemorates Benjamin Franklin's visit to the Louvre. The artist is Jean-Honoré Fragonard, a noted French artist. It was made in 1778, and presented to the White House in 1961 by Mr. George Wildenstein of New York City. It was previously shown in the Yellow Oval Room in the private quarters.

**PAINTINGS** -- The following paintings from the White House Collection are in the room:

Mrs. Andrew Jackson by Howard Chandler Christy.  
Alexander Hamilton by John Trumbull.

Paintings in the room on loan to the White House are:

Mrs. John Adams (Abigail) attributed to Mather Brown (on loan from the New York Historical Association).  
Commodore John Barry by Gilbert Stuart (on loan since 1961 from an anonymous person).

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December 6, 1971

RE: RECENT CHANGES IN THE GROUND FLOOR CORRIDOR  
AND VERMEIL ROOM

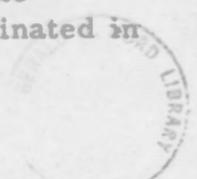
Several pieces previously in the Green Room have now been placed in the Ground Floor Corridor.

Webster sofa: The eight-legged Sheraton sofa with satinwood inlay at the east end of the corridor was at one time owned by Daniel Webster and was purchased in 1961 for the White House from Webster's direct descendants. It was made in New England circa 1800 and was a gift of Mrs. Albert Lasker, New York City.

Hepplewhite chairs: Two Hepplewhite chairs with inlay have been placed on either side of the Webster sofa. The chairs, made circa 1780-1790 are attributed to John Shaw, Annapolis, Maryland. These chairs are reported to have stood on each side of the dais at the State House in Annapolis when General George Washington surrendered his commission. They were the gift of Mr. Henry S. Owens, Washington, D.C., in 1965.

Sheraton chairs: Two Sheraton side chairs have been placed on either side of the pier tables beneath the portraits of Mrs. John F. Kennedy and Mrs. Lyndon B. Johnson. The four chairs are attributed to the workmanship of Samuel McIntire, Salem, Massachusetts, circa 1795-1810. One of the four chairs was a gift from the Trust of Robert L. McNeil, Jr., Philadelphia in 1962.

Empire pier table: The Empire mahogany pier table with marble top which was previously in the Ground Floor Corridor has been placed in the Vermeil Room on the South Wall. The American made table is of the French Empire style; it originated in



Philadelphia circa 1815. The marble top is of elaborate pietra-dura centered with grey King of Prussia (denoting a section of Pennsylvania) marble. The table is on loan to the White House from Mr. Stuart Feld, New York City.

English Cut Glass Chandelier : A twelve arm English cut glass chandelier has been placed above the landing on the Grand Staircase. Eight arms on the lower tier hold candles; four arms on the second tier support decorative crystal tiers. Although the date of the chandelier is uncertain, in quality and style it is comparable to an early 18th century Waterford crystal chandelier, having the characteristics and workmanship of that period.



China Room



FOR RELEASE

FRIDAY, NOVEMBER 20, 1970

THE WHITE HOUSE  
Office of the Staff Director to Mrs. Nixon

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Following this afternoon's meeting of the Committee for the Preservation of the White House, Mrs. Nixon and Mr. Clem Conger will show Committee members the newly redecorated China Room.

The China Room, on the ground floor of the White House, contains the China Collection representing ever past President. The China Collection of the President's House was pioneered by Mrs. Benjamin Harrison in 1889. She helped design the State Service ordered for her husband's administration. Following Mrs. Harrison's death in 1892, the project was halted and not until early in this century, under the directorship of Mrs. Theodore Roosevelt, was it resumed. Since the Wilson administration, only china manufactured in the United States had been ordered for the White House. The collections reflect the preference of every First Family, although not ever President purchased State China to represent his administration. In these cases the White House acquired examples of family china for display with the State Service in the China Room.

New acquisitions in the China Room include a hand woven carpet made in England, circa 1850. It is woven in the Savonnerie manner. In the center of the carpet is a clear red medallion with the garden flowers in the field. The border is a darker shade of red. The carpet is a gift from the Wiley and Ruth Buchanan Foundation. Mr. Buchanan is a member of the Committee.

The chandelier is an eight light cut glass chandelier of the Regency period. It is English and dates from 1800. The gilt bronze on the chandelier is of rare quality.

New green and red striped draperies have been hung in the room. The draperies were designed especially for the China Room after a period design of the early 19th century. The fringe on the draperies was based on a design of an existing sample from the early 19th century. The designer of the draperies is Mr. David Byers of Atlanta, Georgia. The fabric and fringe were woven by Scalamandre Silks, New York, N. Y.

The room has been repainted a light beige shade. It was last painted in 1963. Two early 19th century Martha Washington arm chairs will be placed in the room in the near future. The portrait of Mrs. Calvin Coolidge by Howard



Chandler Christy will remain in the room. A landscape painting is being considered for above the mantel. It is "View on the Mississippi 57 Miles above St. Anthony Falls, Minnesota" by Ferdinand Reichardt. It was painted in 1858, the year Minnesota entered the Union.

Committee members will also see the newly hung chandelier in the Vermeil Room. It is a ten light cut glass chandelier made in England, circa 1785.

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Diplomatic Reception  
Room



MONDAY, JUNE 7, 1971

THE WHITE HOUSE  
Office of the Staff Director to Mrs. Nixon

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Mrs. Nixon will accept for the White House, the gift of a new rug and a pair of antique settees for the Diplomatic Reception Room tomorrow afternoon at 3 p. m.

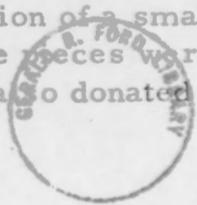
The wool oval rug was especially designed for the Diplomatic Reception Room. It was manufactured by the New York firm of Edward Fields Incorporated and donated by them through the National Society of Interior Designers (NSID). The predominating color of the rug is sky blue with three shades of gold highlighting the designs. There are three borders: an outer border consists of a looped rope design with a single star within each loop; the second border encompasses an Aubusson design of acanthus leaves and wheat with small gold rosettes; the inner border contains the seals of the fifty states of the United States. The center has a medallion based on a Renaissance design that coordinates with the architectural motif in the center of the ceiling of the Diplomatic Reception Room. Surrounding the medallion is an Aubusson design. The background colors in the rug were taken from the Zuber scenic on the walls of the room. (The rug previously in the room was also made by Edward Fields Incorporated and donated to the White House by NSID. It is being replaced because of the wear it has been subjected to in the last eleven years. It will be cleaned and repaired for future use as a substitute rug in the Diplomatic Reception Room.)

The pair of rare mahogany cane-seat settees have reeded and carved column backs, with reeded and carved arms and arm supports, and end in reeded legs. The settees are attributed to the New York cabinetmakers, Slover and Taylor, circa 1795. They match two arm chairs in the Diplomatic Reception Room which are believed to be from the same set as the settees. The chairs were donated by NSID in 1960. The settees are upholstered in a silk fabric from Scalandre.

A pair of porcelain lamps which have been converted from a pair of rare Chinese Export porcelain covered urns have also been placed in the room. The pistol handled urns are of the famille rose style. They were made in China in the early part of the 19th century. NSID also contributed a similar pair of lamps for the room in 1960.

A small grey porcelain dish made in England, circa 1800, has been placed in the room as a decorative element. In the center of the dish is an American eagle with a shield and a banner with the motto "Pluribus Unum." Above the eagle are thirteen stars.

All of the classical and Federal furniture in the room with the exception of a small settee were donated to the White House by NSID in 1960 and 1961. The pieces were made in New York and New England in the early 19th century. NSID also donated the noted paper "Scenic America" on the walls of the room.



The New York firm of Nesle's, through NSID, has contributed a cut glass English Regency chandelier for the room. It was made in England about 1810. There was no chandelier in the room before the installation of this lighting fixture.

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Map Room



OFFICE OF THE CURATOR  
THE WHITE HOUSE

MAY 11, 1972

A GUIDE TO THE MAP ROOM

The Map Room, as it is now, was designed and furnished during the Spring and Summer of 1970, at the request of the President and Mrs. Nixon. It was decided to call the Room the "Map Room" because it was the name Franklin D. Roosevelt had used during the years of World War II when he kept his maps there. President Nixon has a full series of current maps in the Room for his use.

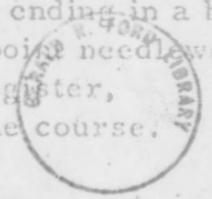
The Room has not been completed. The detail on the three doors in the Room will be of the same architectural design. A new mantel is being designed. Eventually it is hoped that the reproduction furniture will be replaced with original pieces of period American furniture.

The objects are described clockwise around the room, beginning with the chair to the left as one enters the Map Room from the Ground Floor Corridor.

The Map Room has been "adopted" by the National Historical Foundation, Philadelphia, Pennsylvania. All gifts not specifically attributed to a donor have been given by the National Historical Foundation.

1. MATCHING CHIPPENDALE SIDE CHAIRS

The six Chippendale pierced splat side chairs which are placed around the walls of the Map Room are probably American, possibly from Charleston, dated circa 1760-1770. The chairs have a cupid's bow crest rail with carved foliage. The uprights are molded and the splat is pierced and carved with C-scrolls and foliage. The cabriole front legs have knees carved with acanthus leaves and claw-and-ball feet. The rear legs are square and canted, ending in a block foot. The slip seats are upholstered in floral gros-point needlework. The chairs are on loan from Mr. and Mrs. Levon Register, Chattanooga, Tennessee; they may become a gift in due course.



2. LANDSCAPE PAINTING--"SCENE IN THE CATSKILLS" BY  
PAUL WEBER

"Scene in the Catskills" which depicts a view of the mountains in New York was painted in 1858 by Paul Weber (American artist, 1825-1916). It is in the style of the Hudson River School of painters who favored large and panoramic scenes. Signed and dated, it is on loan from the Corcoran Gallery of Art, Washington, D.C.

\* 3. PHILADELPHIA CHIPPENDALE HIGHBOY

The Philadelphia Chippendale highboy or high chest on the north wall is a finely proportioned piece. The elaborate broken pediment is formed by silhouetted, molded cyma curves terminating in large, deeply carved rosettes. The central cartouche is mounted on a molded plinth. The pediment is flanked by carved flame and urn finials and the frieze below the pediment is carved with a balancing design of rococo foliage scrolls in relief. The carcass contains five tiers of graduated drawers faced with crotch grain veneer and fitted with pierced willow (or butterfly) brasses with bail handles and matching keyhole escutcheons. The front corners of both the upper and lower sections have quarter-round reeded columns. The skirt of the base is valanced in balancing scrolls flanking a carved shell. Drawer arrangement on the base includes a full width top drawer with three narrower ones beneath. The central and widest drawer has an incised carved shell framed by balancing foliage scrolls carved in relief. The base is supported by four cabriole legs of medium height with shell carved knees which terminate in flattened claw-and-ball feet. The highboy is dated circa 1760-1770 and is on loan from the Dietrich Foundation.

4. LANDSCAPE PAINTING "GRAND CANYON OF THE  
YELLOWSTONE" BY THOMAS MORAN

"Grand Canyon of the Yellowstone" by Thomas Moran (American artist, 1837-1926) was painted in 1893 in the style of the Hudson River School. The painting is done in oil on canvas and is signed and dated in the lower right hand corner. It is on loan to the White House from the Middendorf Collection. (William Middendorf is the American Ambassador to the Netherlands).



## 5. PEMBROKE TABLES

The two Chippendale pembroke tables on either side of the sofa were made in Philadelphia circa 1780. Although almost identical, they are not a pair. Both tables have square Marlborough legs with block feet.

## \* 6. AMERICAN CHIPPENDALE SOFA

The Chippendale sofa with a triple arching back of medium height is probably of New York origin, dated circa 1760. The arms are outscrolled and curve downward to a vertical scroll, having an outward roll at the front. The red brocatelle upholstery completely encloses the frame above the legs. The sofa is supported by six legs; the front three are square and straight with fret carving; the back three are plain, square, and canted backward. The legs are braced by a pierced fret box stretcher. The sofa was purchased for the White House Collection in 1970.

## 7. LANDSCAPE PAINTING--"CROSSING THE RIVER PLATTE" BY THOMAS WORTHINGTON WHITTREDGE

"Crossing the River Platte" by Thomas Worthington Whittredge (American artist, 1820-1910), a large oil on canvas showing Indians camping on the banks of the Platte River in Colorado, is signed by the artist. It was a gift to the White House from Mr. C. R. Smith, New York, in 1967.



#### 8. LAMPS MADE FROM CHINESE PORCELAIN JARS

The two lamps on either side of the sofa were made from a pair of Chinese porcelain jars decorated with an underglaze blue, and underglaze red (which in one case has misfired to an olive green) and areas of celadon glaze. Parts of the design on the jars are six character marks on the Cheng Hua period (1465-1488) but these marks are interpolations and the pieces actually date from the Cing Dynasty, probably from the Kang Hsi period (1662-1722). The jars were a gift of Mrs. W. Murray Crane in 1955. They were converted to lamps at Mrs. Nixon's request.

#### 9. QUEEN ANNE UPHOLSTERED ARMCHAIR

The armchair upholstered in red brocatelle which is placed on the North Side of the room in front of the sofa is a 1955 reproduction executed in the late Queen Anne style. The chair is supported by four cabriole legs which end in Dutch pad feet; the two front legs are ornamented at the knees with shell carving. The chair was a gift of Mr. and Mrs. William A.M. Burden in 1955.

#### \* 10. NEW YORK CHIPPENDALE TEA TABLE

This rare New York Chippendale tea or tray-top table has a plain skirt with bold gadrooning at the lower edge and a smaller, layered gadrooning at the top edge. The four graceful cabriole legs have foliage carved knees and terminate in claw and ball feet. The table is on loan to the White House from Mr. Mitchel Taradash of Ardsley-on-Hudson, New York, and is dated circa 1765-1770. It was exhibited at the American Wing of the Metropolitan Museum of Art in New York before coming to the White House.



## 11. CHIPPENDALE UPHOLSTERED ARMCHAIR

The 1955 mahogany reproduction of a Chippendale armchair upholstered in red brocatelle which is placed on the South Side of the room in front of the sofa exhibits the sturdy proportions of the Chippendale style. The cabriole legs end in claw and ball feet and the front knees are ornamented with a carved shell motif. The chair was a gift of Mr. and Mrs. William A.M. Burden in 1955.

## 12. MAP BY PIERRE JEFFERSON AND JOSUE FRY

The color French map, dated 1755, of the Washington, D.C., Maryland, Virginia, Delaware, and southern New Jersey area was made by Josue Fry and Pierre Jefferson. Pierre Jefferson was Peter Jefferson, the father of Thomas Jefferson. The map was a gift of Mr. A.S. Carstens of College Park, Maryland in 1970.

The map is attached to a hinged door which swings out to the right to make available a series of current maps. These maps were presented to the White House by the National Geographic Society in 1970.

## \* 13. PHILADELPHIA GAMING TABLE

An extraordinary and rare Philadelphia card table has been placed in the southeast corner of the room. Its graceful cabriole legs terminate in the highly styled "hairy claw and ball" foot. The knees are handsomely carved as is the shaped edge of the table top. The deeply valanced apron is carved with acanthus leaf motifs and a peanut at the center. The table is on loan from the Dietrich Brothers Americana Foundation.



#### 14. AMERICAN TALL CASE GRANDFATHER CLOCK

The Tall Case Grandfather Clock in the Southeast corner of the Map Room was made by Matthew Egerton, Jr., of New Jersey, in 1792. It is labeled, "Made and Sold by Matthew Egerton, Junior, Joiner and Cabinetmaker New Brunswick New Jersey May 10, 1792 No. 2 Price £ 9.1.6". The case has chamfered fluted corners, carved bracket feet, fretwork detail at the top, a broken arch pediment with three brass finials and willow brass mount and key. The face of the clock is framed by two freestanding Doric columns of mahogany. It is an anonymous loan to the State Department.

#### \* 15. PAINTING--UPPER MISSISSIPPI RIVER BY HENRY LEWIS

This river painting was painted circa 1855 by Henry Lewis. It is on loan from the Dietrich Brothers Americana Corporation.

#### 16. MASSACHUSETTS BLOCKFRONT CHEST

This rare four drawer chest of drawers is one of the few American blockfront chests with claw and ball feet. It was made in Massachusetts, circa 1760. It is on loan to the State Department from the Dietrich Corporation (of Ludens Cough Drops and Confections, Reading, Pennsylvania). Blockfront is a Baroque treatment whereby the front of a chest is divided into three vertical panels, the outer one projecting, the central one recessed. Blockfront furniture is a superior American contribution to cabinetmaking and was produced only in Massachusetts and Rhode Island.

#### 17. CHINESE CLASSICAL PLATE

The plate on the Massachusetts blockfront chest is Chinese Export Porcelain dated circa 1800-1810. In the middle of the plate is a memorial to Washington in the form of a tomb. A spread wing eagle is at the top and the name of Washington is at the base. The plate was a gift of Mr. and Mrs. Robert Hayes Gries, of Cleveland, Ohio, in 1963.



\*18.

PHILADELPHIA CHIPPENDALE SIDE CHAIRS  
ATTRIBUTED TO JAMES GILLINGHAM

The pair of Philadelphia Chippendale side chairs is attributed to master craftsman James Gillingham. Gillingham's favorite devices are present: a pierced splat with raised molded edges, a crest rail with carved scroll ears, a carved ornament at the center of the valanced skirt and slender cabriole legs terminating in small claw-and-ball feet. The incised pattern on the stiles is rare. The splat is pierced in Gothic motifs. The rear legs are square and canted and the rectangular flaring seat is upholstered. The chairs, which are dated circa 1760-1775, were a gift of Mrs. Harry S. Batten, Albuquerque, New Mexico.

In addition to the pair of Gillingham chairs given to the White House by Mrs. Batten, two similar Gillingham chairs have been acquired and placed in the Map Room.

\* Mr. and Mrs. Mitchel Taradash of Ardsley-on-Hudson, New York have given a labeled Gillingham chair. The label, located on the inside of the rear seat rail reads, "James Gillingham, Cabinet and Chairmaker, Second Street Between Walnut and Chester Streets, Philadelphia".

\* A fourth chair has been given by the National Historical Foundation. It is similar in style to the other three.

19. AMERICAN CHIPPENDALE LIBRARY TABLE

The American Chippendale Library Table with its rectangular lines, square reeded legs terminating in Marlborough feet, and elaborate Chinese fretwork may be the only table of its kind made in America. Made in Philadelphia circa 1770-1775, it came to the White House in 1970. One aspect of particular interest regarding this table is the fact that the top is not a veneer, but a single piece of wood.



## 20. CHINESE VASE LAMP

The lamp on the Library Table is made from a covered jar decorated with underglaze blue and overglaze enamels. The jar shows the scene of riders knocking on a door at night while inside a maid come to open it. Of the early Kang-Hsi period (1662-1722), it is probably pre-1700. The jar, a gift of Mrs. W. Murray Crane in 1955, was converted to a lamp in 1970 at the request of Mrs. Nixon.

## 21. HERIZ RUG

The Heriz rug (from northern Persia) is dated circa 1850-1875. The rug is rectilinear with red, blue and black as the predominate colors. In the center is a large medallion with smaller medallions in the outer border.

## 22. ENGLISH CRYSTAL CHANDELIER

The crystal chandelier in the Map Room is an eight light electrified chandelier of English cut crystal, dated circa 1760-1770. It is one of the few known examples with crystal star pendants. The chandelier was an anonymous donation to the White House in 1970.

## \*23. NEST OF BLACK LACQUER TABLES

This nest of four black lacquer rectangular tables was made in Seapoy, China in the early 19th century. It is decorated with gold Chinese designs and flowers. The feet are formed as roaring dragons' heads. The tables have been placed in front of the window.



24. SILVER WATER PITCHER

This silver water pitcher made by C. C. Allen, circa 1840, is of Empire design decorated with repousse flowers and scrolls. It is inscribed "Martin Van Buren from BFB Dec 3, 1811 Nov 8 1858". This pitcher was given to the White House by Mrs. Helen Singleton Green of South Carolina, niece of Angelica Singleton Van Buren, hostess of the White House during the Administration of President Van Buren.

25. PORTRAIT OF BENJAMIN FRANKLIN BY BENJAMIN WILSON

This portrait of Benjamin Franklin by Benjamin Wilson (British artist, 1721-1788) was a gift to the White House from the Governor General of Canada, Albert Henry George Grey (The Earl Grey), in 1901. This painting was commissioned by Franklin in London in 1758 and completed in 1759. It was in Franklin's home in Philadelphia when British troops were quartered there during the Revolutionary War. John Andre', a British officer, took the portrait with him at the end of the war, and it was taken to Britain where it hung in Howick House, the home of the Greys. On March 31, 1906, the Fourth Earl Grey (Governor General of Canada) announced his intention of returning it to the United States as part of the bicentennial celebration of Franklin's birth. It has remained in the White House since that time.

\*26. BLOCKFRONT SLANT TOP DESK

This boldly executed blockfront desk is a rare New England piece dated circa 1760-1775. The slant top is blocked and has three carved fan-motif plaquettes, the outer ones raised, the center one incised. The desk is fitted with plain willow brasses with bail handles and two coordinating keyhole escutcheons. The bracket feet are molded. The conforming double molded base is plain. The interior of the desk is blocked and has three carved shells. The desk is on loan from the Dietrichs.



27. PHILADELPHIA CHIPPENDALE FIRE SCREEN

The Philadelphia pole screen by the fireplace is dated circa 1770. The screen is Chippendale in style with cabriole legs terminating in claw and ball feet; the knees are carved with acanthus leaves. It has been placed on loan to the White House through the State Department from the Dietrich Brothers Americana Corporation.

28. LANDSCAPE PAINTING--"DELAWARE WATER GAP" BY GEORGE INNESS

On loan to the White House from the Middendorf Collection, "Delaware Water Gap" by George Inness (American artist, 1825-1894) is one of the finest examples of the late style of the Hudson River School. The painting, dated 1861, is muted in tone and panoramic in scope. Art historian E.P. Richardson has written, "Inness' first aim was to give American romantic realism a painterly breadth of touch and richness of impasto...to dissolve outline in atmosphere and color, to achieve the largeness of touch and richness of tint... The first mature statement of his new style, perhaps, is the 'Delaware Water Gap'..."

29. CHIPPENDALE BRASS ANDIRONS

This pair of brass andirons in the Chippendale style are attributed to the craftsmanship of Paul Revere circa 1770-1790. The andirons have diamond and flame tops, fluted columns and claw and ball feet with matching diamond and flame backstops.

\* 30. PAIR OF CUT GLASS GEORGIAN WALL SCONCES

A pair of English cut glass wall sconces in the Georgian style have been placed on either side of the painting "Delaware Water Gap" above the mantel. Each sconce has four lights with a spiked graduated main shaft and four S-shaped arms terminating in candleholders. The sconces were a gift of Mrs. Thurmond Clarke, Corona de Mar, California and Middleburg, Virginia in 1971.



31. AMERICAN CHIPPENDALE WING CHAIR

This Chippendale wing chair has wings which extend into outscrolled arms. Typical of the period and style, the top is flat and the legs unbraced. The front cabriole legs terminate in claw and ball feet; rear legs are square and canted backward. Dated 1756, it is attributed to Gilbert Ash, master craftsman from New York. The chair is on loan to the White House from Mr. Robert Trump, Philadelphia.

32. AMERICAN CHIPPENDALE TEA TABLE WITH PIECRUST TOP

This table, known as a piecrust table because of its scalloped edge, has a double block construction known as a bird cage just beneath the surface of the table. This bird cage allows the table to rotate as well as tilt. Three cabriole legs terminate in claw and ball feet and support a turned shaft which tapers slightly. The table is a fine representation of its type and its Chippendale style. It was made in New York circa 1760-1770 and was a gift to the White House in 1961 from Colonel and Mrs. Edgar W. Garbisch.

33. CHINESE VASE LAMP

The lamp on the piecrust table is made from a covered vase decorated in underglaze blue with flowers and conventional designs. It dates from the Kang-Hsi period (1662-1722) and was a gift to the White House in 1955 from Mrs. W. Murray Crane. It was converted to a lamp at Mrs. Nixon's request in 1970.



34. PORTRAIT OF THOMAS JEFFERSON BY MATTHEW H. JOUETT

This portrait of Thomas Jefferson by Matthew H. Jouett (American artist, 1788-1827) was formerly attributed to both Edgar Parker and Gilbert Stuart. It is oil on wood. The painting came to the White House in 1878 during the Administration of Rutherford B. Hayes. It hung in the Blue Room until the portrait of Jefferson by Rembrandt Peale was acquired in 1962.

35. THOMAS JEFFERSON'S WRITING DESK

This lap or travelling desk, having the initials T.J. on top, is on loan to the White House from Mr. Laurence Gouverneur Mous, great, great grandson of President James Monroe.

36. PHILADELPHIA CHIPPENDALE CHEST OF DRAWERS

This Philadelphia Chippendale chest of drawers with its deep serpentine front is dated circa 1760-1780. The chest has carved bracket feet, chamfered and fluted front corners, and willow brass handles. It was a gift of Mrs. Henry W. Breyer, Jr. (of Breyers Ice Cream), Haverford, Pennsylvania, in 1961.



The Map Room on the Ground Floor of the White House is furnished in the American Chippendale style which flourished in the last half of the 18th century in the United States. This style takes its name from Thomas Chippendale (1718?-1779), a master craftsman and designer in London. The style evolved from the sturdy graceful lines of the earlier Queen Anne style, but Chippendale borrowed its motifs from French, Gothic, and Chinese sources, and thus became a more richly ornamented and carved form than the Queen Anne.

The French influence is in evidence in the rococo designs used as Chippendale motifs. "Rococo" means "rockwork" which refers to the rocks (rocailles), shells (coquilles), and other naturalistic motifs (flora and fauna) which characterize the carved forms of this style. Rococo forms are usually asymmetrical, elaborately ornamented, and energetic in the use of curves and swirls; rococo as executed in the Chippendale spirit is restrained--most often carried out symmetrically within a rectangular framework.

Typical of the Gothic influence is the pointed arch motif, used in tracery to emphasize the vertical dimension, and the quatre-foil design. The pierced splat on the back of the side and arm chairs in the Map Room reveals the Chippendale debt to Gothic design.

Trade with China became a significant aspect of the world's commerce in the 18th century and, as a result of the popularization of oriental art forms, the Chinese influence on the Chippendale style was extensive. The claw and ball foot, perhaps the most characteristic aspect of Chippendale furniture, is taken from oriental designs of a dragon's foot holding a jewel. Also in evidence during this period were the lacquered screens; Chinese wallpapers, oriental rugs, repetition of carved oriental patterns, and delicate fretwork. Fretwork, an interlaced ornamental pattern cut in wood and frequently done in a geometric pattern, can be seen at its best on the Library Table in the Map Room.



Other characteristic features of the Chippendale style include gadrooning (the ornamental carving of an edge of a piece of furniture using repeated curved and fluted elements, seen on the small rectangular table in front of the sofa), the boldly curved serpentine or bow front (seen in the chest immediately to the right of the door), the block front (a style indigenous to Massachusetts and Rhode Island which is seen in the desk beneath the portrait of Benjamin Franklin), the cabriole or double curved leg (after the bent leg of an animal, the word cabriole coming from the root "capra" meaning "goat", and as seen in the wing chair in the Map Room), the molded bracket foot (as seen in the chest immediately to the right of the door), the pierced chair splat (seen in the side chairs), the fluted straight square leg (seen on the Library Table), the block-like Marlborough foot (seen on the chair immediately to the left of the door), and the broken pediment tops on high chests (seen on the highboy in the Map Room).

February 2, 1971





## RED ROOM

The Red Room of the White House has re-opened after having been closed for seven weeks for refurbishing. The room retains the style of furnishings of the American Empire period (1815-1825).

The walls of the room have been covered with "Dolley Madison Red", a red twill satin fabric with a gold scrolled Empire design in the border along the top of the walls. The upholstered furniture is covered with the same color red but in a damask fabric with gold Empire motifs. All of the designs are based on existing Empire documents.

New draperies made of gold striae cotton satin with red damask valances containing gold Empire motifs have been installed on the windows. The draperies and valances are trimmed with hand-made gold and red silk fringe. The design for the draperies was inspired by early 19th century documented designs.

The draperies were designed by Mr. Edward V. Jones, Consultant to the Committee for the Preservation of the White House and Mr. David Richmond Byers, III, Atlanta, Georgia. They were made by the W. E. Browne Decorating Company, Atlanta, Georgia. All fabrics and designs for the draperies were approved by the Committee for the Preservation of the White House at a meeting in November, 1970.

All fabrics in the room were woven by Scalamandré Silks, Inc., New York, New York. The fabric was applied to the walls by the New York firm of Henry Urban, Inc.

All expenses incurred in the refurbishing of the room are being paid for by Mr. and Mrs. John Murchison, Addison, Texas and other generous Texas citizens. Mrs. Murchison is a member of the Committee for the Preservation of the White House.



ITEMS FROM THE WHITE HOUSE COLLECTION NOW PLACED  
IN THE RED ROOM

xxx PORTRAIT OF ANGELICA SINGLETON VAN BUREN BY HENRY  
INMAN (1801-1845), 1842. Extraordinarily beautiful portrait of  
Angelica Singleton Van Buren, daughter-in-law of President  
Martin Van Buren, who acted as the White House hostess during  
Van Buren's administration. The portrait was painted in New  
York soon after Mrs. Van Buren left the Executive Mansion.  
To the left of Mrs. Van Buren is the bust of President Van Buren  
done by Hiram Powers.

Gift of Travis C. VanBuren, son of Angelica Van Buren, 1890.  
Location: Above mantel, west wall.

xxx BUST OF PRESIDENT MARTIN VAN BUREN BY HIRAM POWERS,  
c. 1836-1837. Neoclassic white marble bust with classical garment  
draped and folded over his shoulders. The President sat for  
Powers in 1836 and from those sittings, the sculptor made three  
busts. The bust in the White House Collection is believed to  
be the one which appears in the portrait of Angelica Van Buren  
by Inman. It is not known when the bust of Van Buren came to  
the White House although it does appear in photographs of the  
White House during the late 19th century.  
Location: South wall, above secretary

It seems appropriate that the bust and the portrait should be  
shown together in the White House. They were known to have  
been placed together in the Ground Floor Corridor in 1930, but  
since that time have been seen separately. The portrait was  
most recently on the north wall of the Green Room; the bust  
was in the East Wing corridor.

xxx Noteworthy new features of the room.



**PORTRAIT OF PRESIDENT JAMES K. POLK** by George P. A. Healy (1813-1894) painted in 1858. One of a series of Presidential portraits commissioned by Congress in 1857.

Received in the White House in 1865.

Location: East wall (previously on the Grand Staircase).

**PORTRAIT OF PRESIDENT JAMES MONROE** by Gilbert Stuart (1755-1828). It is one of a set of five portraits of Presidents painted by Stuart about 1818-1820. The head is a replica of the life portrait that Stuart painted of Monroe in Boston in 1817 but the painting is much larger than the original.

On loan from the Metropolitan Museum of Art, New York, New York.

Location: West Wall (previously in the Grand Hall).

**PORTRAIT OF ABIGAIL ADAMS** Attributed to Mather Brown painted in 1785 in London, England.

On loan to the White House since 1962 from the New York State Historical Association, Cooperstown, New York

Location: North Wall (previously in Vermeil Room and China Room).

**TWO STILL LIFE PAINTINGS** by Severin Roesen. Entitled "Still Life with Fruit" and "Nature's Bounty" both paintings were painted by the German immigrant about 1850.

Gift to the White House in 1961 and 1962 from Mr. and Mrs.

Wickersham June and Mrs. Jacob N. Kaplan, both of New York City.

Location: North wall (previously in the Green Room).

**PAIR OF BRASS ANDIRONS** made in New York, circa 1800; with elliptical cup turned finials and curved bracket feet with flame shoulders and claw and ball feet.

Gift of Dr. Robert W. Mc Dermott, Pittsburgh, Pennsylvania, 1971.

Location: fireplace.



## NEW OBJECTS IN THE RED ROOM

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SECRETARY - A rare mahogany secretary-bookcase made in New York about 1810-1815 and attributed to the noted cabinet-maker Charles-Honore Lannuier has been placed between the two windows along the south wall. It is the only know secretary by Lannuier. The gilt composition capitals on the secretary are similar to those on a labeled Lannuier pier table in the Metropolitan Museum of Art in New York. The lancet arches of the glazed doors of the secretary reflect the Gothic influence. The brass hardware on the piece is original. It is on loan from Mrs. James G. Balling, Sr., Uniontown, Pennsylvania.

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RUG - A wool rug woven in the Savonnerie manner with beige ground and red, light blue and gold classical designs has been placed on the floor. It was made in England in the mid-nineteenth century and purchased for the White House in 1971. It measures 25'10" x 15'4".

VASES - On the mantel are a pair of early 19th century French gilt porcelain vases with likenesses of George Washington and the Marquis de Lafayette. A gift from the Sack Foundation, Inc., New York, New York.

SCONCES - A pair of gilt carved wall sconces made in England in the late eighteenth century have been hung on the east wall on either side of the painting "Last of the Mohicans" by Asher B. Durand. These sconces which portray the American eagle were acquired in 1971.

TWO AMERICAN EMPIRE SIDE CHAIRS - Two New York scroll-back Empire side chairs have been placed along the south wall on either side of the Lannuier secretary. They are painted and gilded and date from 1815-1825. Acquired in 1971.

xxx

Noteworthy new features of the Red Room.



xxx  
PAIR OF CARD TABLES - A matching pair of rosewood American Empire card tables, circa 1815, have been placed along the north wall. With lyre fronts and American ormolu mounts, the tables were made in Boston, probably by Thomas Seymour. Acquired in 1971.

PAIR OF CARD TABLES - A pair of mahogany card tables, made in New York, circa 1815-1820, have been placed along the east wall on either side of the Empire sofa. Acquired 1971. They also have lyre fronts.

PAIR OF LAMPS - Along the east wall on the New York card tables have been placed a pair of French bronze-dore lamps with circular frosted glass shades. They are early 19th century. Acquired 1971.

PAIR OF LAMPS - Placed on tables near the fireplace are a pair of early 19th century French gilt porcelain vases mounted and wired as lamps. The vases, with country scenes, were made by Dagoty a Paris. Acquired in 1971.

( With the Red Room having been a music room in the nineteenth century, it is especially appropriate that four card tables with lyre fronts have been added to the room. One lyre front table was previously in the room for a total of five lyre tables.)



ITEMS FROM THE WHITE HOUSE COLLECTION WHICH REMAIN  
IN THE RED ROOM

AMERICAN EMPIRE SOFA made circa 1825 with gilded dolphin feet and leaves under the outer corners of the seat rail. The back seat rail is undecorated and curves downward at either end to meet the scrolled arms.

Gift of The Honorable and Mrs. C. Douglas Dillon, Washington, D.C.  
and Mr. Eugene W. Bolling, New York, New York, 1961

Location: East wall

EMPIRE SOFA by tradition believed to have belonged to Dolley Madison. Made circa 1825 in an Egyptian motif, the sofa is mahogany and mahogany veneer with brass sphinx head mounts on the front of each arm.

Gift of The Honorable and Mrs. C. Douglas Dillon, Washington, D.C. 1961

Location: Center of room, perpendicular to fireplace,

FRENCH EMPIRE ARM CHAIR made circa 1820. Chair has cabriole front legs with tapering plain feet. Top of legs have scrolls and acanthus leaf in gilt. Both seat and back of chair are upholstered. Wood framing seat has gilt wood and ormolu decoration in the stylized motifs of the Empire period.

Gift of Mr. Ceylon Boswell, Washington, D.C., 1961

Location: Center of room

FRENCH EMPIRE ARM CHAIR made circa 1830. Heavy mahogany chair with upholstered seat and back. Backrail and apron have brass decoration. Front uprights meet arm rests in a large carved lion's head. Front feet are carved in lion's paw motifs.

Gift of Mrs. C. Oliver Iselin, Long Island, New York, 1961.

Location: West wall



PAIR OF AMERICAN EMPIRE ARM CHAIRS with heavy cabriole front legs and tapering plain feet. Gilt scroll and acanthus leaf motifs decorate the knees. S-shaped front arm supports are decorated with carved gilt acanthus leaves. Seat and back of chair are upholstered and the wood framing the seat and back have gilt wood and ormolu decoration.

Gift of Mr. and Mrs. Howe P. Cochran, Washington, D.C.

Location: Center of room

FOUR AMERICAN EMPIRE SIDE CHAIRS dated circa 1820. Mahogany and mahogany veneered chairs with tapered rear legs and curving front legs. Solid vase shape splats with a continuous crest rail.

Gift of Mrs. Harold N. Fowler, Findlay, Ohio

Location: North wall

GUERIDON of mahogany and fruitwoods with extraordinary inlaid circular marble top. Made and labelled by Charles Honore Lannuier (1779-1819), French born, New York cabinetmaker. The trompe l'oeil pattern of the marble employs the American equivalents of breche d'Alep, Sienna and other fine marbles of close grain and soft coloring skillfully blended. The Napoleonic versions of bronze doré caryatids support the diamond and spherical inlaid cherry and rosewood frieze. The cabriole legs are delicately fluted and carved, terminating in gilt paw feet. Many authorities consider this gueridon to be Lannuier's finest work.

Gift of The Honorable and Mrs. C. Douglas Dillon, Washington, D.C. 1961.

Location: Center of room

NEW YORK EMPIRE MAHOGANY SOFA TABLE attributed to Charles Honore Lannuier. Made circa 1810, the table has gilt caryatid supports, vase turned acanthus carved legs, turned crosspieces, and paw feet on castors.

Gift of The Honorable and Mrs. C. Douglas Dillon, Washington, D.C. 1961.

Location: To left of fireplace



NEW YORK EMPIRE CARD TABLE, dated circa 1820. Empire venerated console table with hinged folding top and cylindrical supporting columns with pressed glass mounts. A blocked and shaped connecting stretcher supports a carved and gilded lyre with swan head's terminals. Legs are splayed with brass claw castors.

Gift of The Honorable and Mrs. C. Douglas Dillon, Washington, D.C. 1961.

Location: Behind dolphin sofa.

AMERICAN BUST OF HENRY CLAY in Roman dress with a Roman classical hair style. Executed by Joel Hart (1810-1877) between 1850 and 1860, this bust is made of Parian ware, a beautiful white marble from Mount Hagios Illias on the island of Paros; this marble was used by sculptors as early as the 6th century B.C.

Gift of Mrs. William Paley, Manhasset, New York

Location: On library table.

CLASSICAL WHITE MARBLE MANTEL made for the White House circa 1817. On either side of the mantel two free-standing columns in the form of a female bust in the classical style frame the mantel. The frieze is decorated with the egg and dart molding and classic floral design. This mantel, one of a pair with the Green Room mantel, was placed in the State Dining Room during the Monroe Administration and moved to the Green and Red Rooms during the Monroe Administration

FRENCH GILT BRONZE CLOCK made by the well-known artist of ornamental bronzes Pierre Joseph Gouthidre (1740-1806) of Paris. Clock is mounted on a white marble base and is supported by two cupids astride bronze animals. Before the hour the clock plays pastoral music of the 18th century on a miniature organ hidden in a gold case.

Gift of President Vincent Auriol of France, 1952.

Location: Mantel



AMERICAN EMPIRE MUSIC STAND dated circa 1830 on a tripod base with a fluted central column and acanthus leaf carving.  
Gift of Mr. Charles Johnson, Washington, D.C. , 1961.  
Location:

SHEET MUSIC--LAFAYETTE MARCH. This music was composed in 1824 by Miss Caroline Clark for the Boston Independent Cadets. The occasion for the composition was the Marquis de Lafayette's triumphant return to the United States in 1824-25.  
Purchased from the General Fund, 1961.  
Location: Music stand.

FRENCH EMPIRE CHANDELIER circa 1805. Thirty-six light carved and gilded wood chandelier now electrified. The chain is covered by a sleeve of the same fabric which covers the walls.  
Gift of The Honorable and Mrs. C. Douglas Dillon, Washington, D.C. 1961.

