

**The original documents are located in Box 127, folder “Conger, Clem” of the Ron Nessen Papers at the Gerald R. Ford Presidential Library.**

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THE WHITE HOUSE

WASHINGTON

March 11, 1975

MEMORANDUM FOR: CLEM CONGER

FROM: Connie Gerrard  
Ron Nessen's office

Attached is a file on a project called "I Want to Know About The Presidency".

Jerry Warren has suggested that you be the one to talk to Mr. Kiliper about his book. Would you be agreeable to handle this project so that it concentrates on the Presidency as such and the White House?

When Mr. Kiliper calls I would like to be able to refer him to you.

Would you let me know?

Thank you.




THE WHITE HOUSE

WASHINGTON

March 8, 1975

MEMORANDUM TO: CONNIE GERRARD

FROM: JERRY WARREN 

SUBJECT: R. Smith Kiliper and his "I want to know about the Presidency" project.

I agree with you, Ron Nesson should not see Kiliper.

Conceivably, the person to handle this would be Clem Conger. He would know what kind of problems this type of project would face with the White House Historical Association and the official books about the White House.

This way we can switch it from the Presidency, as such, to the White House.



THE WHITE HOUSE  
WASHINGTON

March 4, 1975

MEMO FOR: JERRY WARREN

FROM: Connie Gerrard

Our office and your office were jointly into this project before. It's something that I think is out of the jurisdiction of this office. Could you give your opinion and let me know what to tell Mr. Kiliper when he calls and wants to come in?

I don't think he should see Ron. Who do you suggest he talk to, and who should handle this?

Attachment: File of R. Smith Kiliper and I Want To Know About the Presidency book project.



WHITEHALL, HADLYME & SMITH, INC.

850 SEVENTH AVENUE · NEW YORK, N. Y. 10019 · 582-7722

OFFICE OF THE PRESIDENT

February 27, 1975

Mr. Ron Nessen  
Press Secretary  
to the President  
The White House  
Washington, D.C.

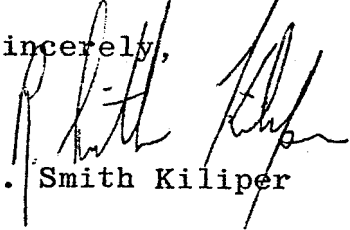
Dear Mr. Nessen:

On January 3rd, you were kind enough to send me a note wherein you indicated interest in our I WANT TO KNOW ABOUT book series and suggested that you would discuss this with President Ford to determine the possibility of his participation in an I WANT TO KNOW ABOUT THE PRESIDENCY book, to be published by Doubleday for young people. Since I plan to be in Washington in March to finish up our I WANT TO KNOW ABOUT book on Capitol Hill by Senator Percy, I would appreciate the courtesy of an exploratory meeting with you at that time so that you could determine firsthand the feasibility of moving ahead.

By way of background, other current books in the series in development are one on football with Joe Namath and books on the movies and country music. Our first book, I WANT TO KNOW ABOUT A FLIGHT TO THE MOON, by Colonel Al Worden, has done exceedingly well since publication this past November. Numerous other titles are projected.

Looking forward to hearing from you and meeting with you soon.

Sincerely,

  
R. Smith Kiliper

RSK/bmb



THE WHITE HOUSE  
WASHINGTON

May 7, 1975

MEMORANDUM FOR MRS. FORD

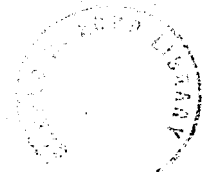
FROM CLEM CONGER *Clem*

We have recently received information from the Truman Library on the history of the bust of President Truman which you found and placed in the President's Oval Office. I thought you might like to know more about the bust.

The sculptor is Charles Keck, who did at least three portrait busts of Mr. Truman. This bust was presented as a gift to President Truman by the American Legion in a ceremony in the Oval Office in June, 1947. President Truman posed for the sculptor in the Oval Office while he was President. He had known the sculptor for many years.

Another bust of Mr. Truman by Keck, in marble, is in the collection of bust of Vice-Presidents at the Capitol.

cc: Ron Nessen



June 3, 1975  
Office of the Curator

WALLPAPER REMOVED FROM THE PRESIDENT'S DINING ROOM

The mid 19th century French wallpaper entitled "The War of American Independence" has been removed from the walls of the President's Dining Room on the second floor of the residence. The Committee for the Preservation of the White House approved the change at its meeting held March 11, 1975.

This paper is a latter version of the wallpaper "Scenic America" dating from the 1830's which is on the walls of the Diplomatic Reception Room. This paper was removed from the walls of a home in Thurmont, Maryland. The paper removed from the dining room did not come from the same source.

The paper in the President's Dining Room was a gift to the White House in 1961 from Mrs. Vincent Astor, New York City. It was installed in the same year. The cost of the paper was \$2,384 with installation costs totalling \$3,000 also paid by Mrs. Astor. The cost to remove the paper totalled \$256.73 which was paid from appropriated funds for the Executive Mansion. An additional amount of \$200 was spent to prepare the paper for storage. The paper was removed May 28 and 29, 1975.

The paper is now in White House storage and will be offered on loan to the Smithsonian Institution.

(Some of the above information was released to the press by Mrs. Ford's Press Office, July 9, 1975).

✓ cc: Ron Nessen



THE WHITE HOUSE

WASHINGTON

July 9, 1975

MEMORANDUM FOR MICHAEL J. FARRELL

FROM CLEM CONGER

Two 20th century presidential portraits have been hung in the Roosevelt Room in the West Wing. They are:

Franklin D. Roosevelt by Elizabeth Shoumatoff

This portrait is a copy done in 1966 of the portrait Madame Shoumatoff was painting of President Roosevelt when he was stricken in Warm Springs, Georgia in April, 1945. It was a gift to the White House from the White House Historical Association.

Woodrow Wilson by Sir William Orpen

This portrait, unfinished, was painted in Paris in 1919 when President Wilson was negotiating the Versailles Peace Treaty. It is a study for a larger painting of the Prime Ministers of England, France and Italy and Mr. Wilson painted by Sir Orpen. It was a favorite painting of Mrs. Wilson and for many years belonged to Wilson's friend, Bernard Baruch. It was presented to the White House in 1962 by Mr. Bernard Baruch, Jr.

In the East Wing Corridor, replacing the Orpen portrait of Wilson has been hung a portrait of Mr. Wilson by S. Seymour Thomas. This portrait was begun during the winter of 1911-1912 when Wilson was Governor of New Jersey and finished in 1913 after his inauguration as President. It has been said that this portrait was Wilson's selection of a portrait of himself for the White House.

cc. Ron Nessen



October 20, 1975

**MEMORANDUM FOR CLEM CONGAR**

**FROM: Connie Gerrard**

**I contacted Paul Richard of the Washington Post and told him the White House would cooperate with him for a story on art and cartoons in the White House.**

**Richard was agreeable to setting up his tour while the President is in Europe -- between November 15 and 17.**

**Ron Nessen feels that you should use your own discretion on what Richard should see -- that your judgement is better along that line.**

**Richard will call you directly this week to make the arrangements.**

**Thank you.**



THE WHITE HOUSE  
WASHINGTON

NOTE FOR:

*Connie*

FROM :

RON NESSEN

*L.W.  
10-8-75  
10am*



*L.W.  
10-17-75  
12:10 pm*

*Please  
handle.*

*last of day  
W. Y. out*

*R & R  
Study in 2<sup>nd</sup> floor of house  
Carbons + family  
there  
- 2 of*

THE WHITE HOUSE  
WASHINGTON

September 22, 1975

MEMORANDUM FOR:                      RON NESSEN

FROM:                                      MARGITA WHITE *maw*

Paul Richard of the Washington Post in the attached letter has requested permission to do a story on paintings and other articles with which the Fords have decorated the residential and working areas of the White House (Tab A).

Liz O'Neill requested Clem Conger's views which are attached in a memo to Sheila Weidenfeld (Tab B).

The response should come from you. Would you recommend cooperation in such a project? If so, it would seem appropriate that you have someone on your immediate staff call Richard and arrange for the tour.

Yes We will handle and I have asked Connie Guvord to follow up with Richard.

           Draft a letter regretting that such a story cannot be arranged.





# The Washington Post

1150 15TH STREET, N. W.  
WASHINGTON, D. C. 20071  
(202) 223-6000

223-7535

AUG 14 1975

10 August 75

Mr. Ronald Nessen  
Press Secretary to the President  
The White House  
Washington



Dear Mr. Nessen,

My name is Paul Richard, I have been writing on art for the Washington Post since 1967, and I am writing now to ask for your assistance. I would like to do a story for my paper on the images and objects-- paintings, photographs, bronzes, souvenirs, cartoons-- with which the Fords have decorated the residential and working areas of the White House. I would no more criticize the First Family's "taste" than I would that of any family in whose home I found myself. Nor do I have any interest in violating their privacy. It does, however, seem to me that most American families, the First included, intentionally express themselves when they hang their walls. What sort of political cartoons has the President retained? Does Mrs. Ford prefer portraits to landscapes, photographs to abstractions? With what sort of objects do the Fords prefer to live? I'd be interested to know the answers. I am sure my readers would be, too.

Delighted as I'd be with an interview with one of them, none would be required. I'd be satisfied if I could merely look at the things that they've displayed. Could such a vist be

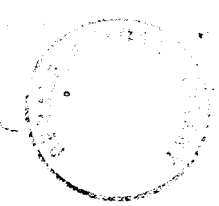
1948 JUN 11 10 45 AM

out of town?

My telephone number at the Post is 223-7566, at home  
265-7676. Might I hear from you or a member of your staff?

yours,

*Paul Richard*  
Paul Richard



B



THE WHITE HOUSE

WASHINGTON

September 11, 1975

MEMORANDUM FOR SHELIA WEIDENFELD

FROM CLEM CONGER

I think that perhaps you and someone in Ron Nessen's office need to answer the attached letter from Paul Richards of the Washington Post. I would be happy to be helpful with this matter, but I think that someone in Mr. Nessen's office should take Mr. Richards on a tour of the President's Study (next to the Oval Office) which does contain many cartoons and would give the full scope of the President's interest. The Oval Office, of course, contains historical landscape paintings and portraits of important American statesmen.

As far as Mrs. Ford is concerned, she obviously prefers a mixture of period portraits and landscapes just as most other First Ladies have, to fit in the period rooms on the Ground and State Floors. On the second floor, she prefers bright sunny landscapes such as the Hudson River scene by Jasper Cropsey which is over the mantel in the President's Dining Room and delightful bright sunny landscapes by Childe Hassam and other American Impressionist painters from the last half of the 19th century in the second floor corridor and the West Sitting Hall.

In the President and First Lady's Bedroom are the following paintings:

Revere Beach by Maurice Prendergast  
Isle of Shoals by Childe Hassam  
Columbus Circle, Winter by Guy Wiggins  
The White Parasol by Robert Reid  
Landscape with Steeple by Childe Hassam  
Portrait of Susan Ford by John Ulbricht

Your will note that most of these are American Impressionist paintings. Certainly, Mrs. Ford does not care for abstract paintings; only you can answer what she likes about photographs.





I think that you could safely say that the Fords prefer to live with comfortable antiques or reproductions of fine furniture but with the electrical and other modern conveniences in their own rooms such as televisions, radios and proper lighting for reading, etc.



MAP

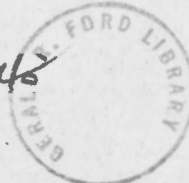
THE WHITE HOUSE  
WASHINGTON

Dec. 22, 1975

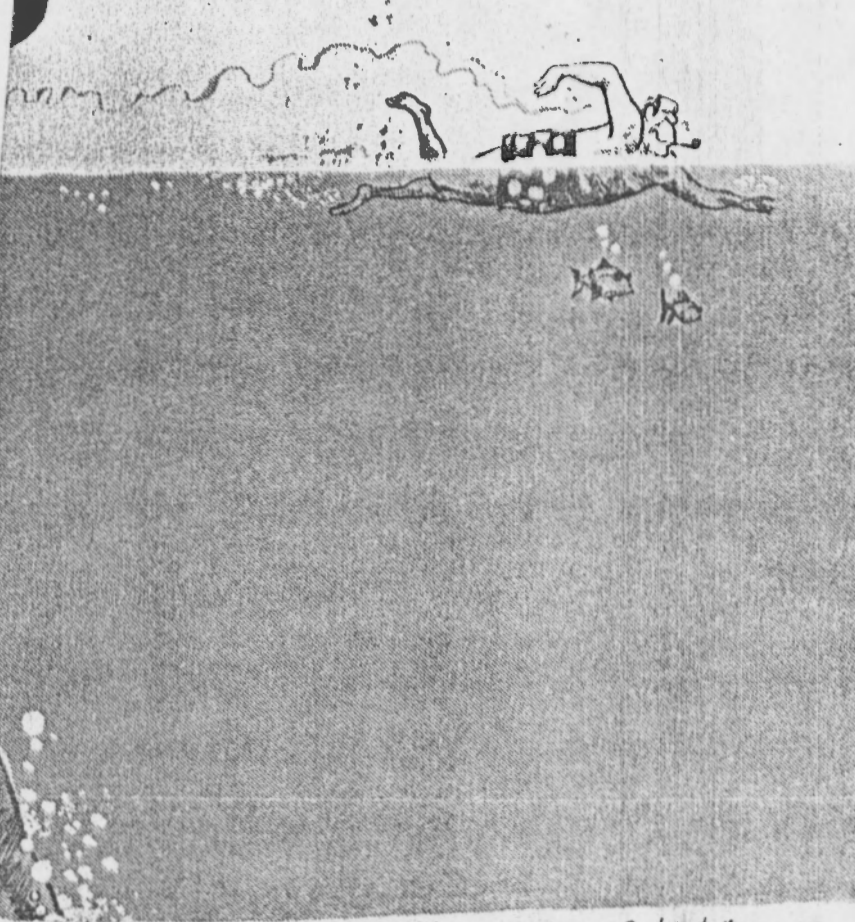
NOTE FOR: Clem Conger  
FROM : RON NESSEN

Paul Richard should be reminded that he probably needs the cartoonist's permission to reproduce this cartoon.

R. H. N.



CONGRESS



For President Ford will see, but who? — R. H. N.

THE WHITE HOUSE  
WASHINGTON

Dec. 22, 1975

NOTE FOR: Clem Coigan  
FROM : RON NESSEN

Dorothy Danton  
objects to these for  
Paul Richard's story  
and I agree with  
Dorothy.

RAN



THE WHITE HOUSE  
WASHINGTON

August 4, 1976

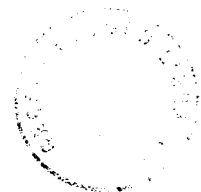
MEMORANDUM FOR MICHAEL J. FARRELL

*W. J. Conger*  
FROM CLEM CONGER, THE CURATOR

RE: GEORGE WASHINGTON AND ZACHARY TAYLOR SWORDS  
PLACED IN THE LIBRARY

Two magnificent, historic swords in labeled plexiglass cases have been placed in the window wells in the north wall of the library. This is a temporary position in preparation for their secure placement on the shelves on the south wall.

In the right (east) window is a saber and brass scabbard whose label reads: "Sword commissioned for George Washington by the/ French volunteers in the American Revolution, late/ 18th century. / Presented to the United States by France in 1933. " The volunteers had intended to present it to George Washington, but his untimely death in 1799 prevented the fulfillment of their plans. President Franklin D. Roosevelt accepted it for the United States as a gift from Edouard Deladier, the President of the Council of Ministries of France. It was delivered here by General de Chambrun, a descendent of the Marquis de Lafayette. Executed at the famous French armory at Klingenthal, Alsace, circa 1799-1800, the sword is 39 1/8" long. Its 33" blade is embossed with a gold device showing an eagle, a star for each of the then fifteen states, and the initial "W". This motif is repeated on the hilt with its eagle-head end and pearl grip. The scabbard is decorated with a cluster of weapons and figures of Poseidon and Athena.



In the left (west) window is an elegantly-crafted sword with a gold-plated hilt and scabbard whose case is labeled: "Sword presented to Zachary Taylor by the state of/ Virginia after the Mexican-American War. / Made by the Ames Manufacturing Company, Chicopee, / Massachusetts, c. 1847." A four-line inscription on the scabbard reads: "Presented by Virginia to her distinguished Son/ Major-Genl. Zachary Taylor/ for his Gallantry and Good Conduct at/ Palo Alto, Resaca de la Palma, Monterey, and Buena Vista." The scabbard is also adorned with an American eagle holding in his beak a banner emblazoned with the motto, "E Pluribus Unum". An oval langet on the hilt is engraved with the seal of the State of Virginia above the distinctive, engraved, 31"-long, double-edged blade. A product of the noted Ames Manufacturing Company, whose name is inscribed on the reverse of both the blade and scabbard, it is considered "representative of the highest form of sword craftsmanship achieved in the mid-nineteenth century". Lent by Mr. and Mrs. Jay P. Altmayer, Mobile Alabama (to become a gift).

cc: President Ford  
Mrs. Ford  
Dr. James Connor  
Ronald Nessen  
Sheila Weidenfeld  
Rex Scouten  
Major Robert Barrett

