

**The original documents are located in Box 66, folder “White House - Curator Paintings (1)” of the Philip Buchen Files at the Gerald R. Ford Presidential Library.**

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W H (Paintings)  
Curator

(see  
also  
Ken Rush)

January 23, 1975

Dear Ken:

Thank you very much for your gracious letter. We had no difficulty in arriving at the legal conclusion that the Cezannes could be sent to you in Paris, once I had overcome my conflicting desire to find somehow that they could only hang in the Counsel's office at the West Wing.

Obviously, the prospect of seeing them in place at the U. S. Embassy in Paris, by accepting some day your kind invitation to visit you, helped overcome my conflict of interest.

I am still enjoying your former office, but will soon be leaving it for the former suite of the OMB Director.

I appreciated your hopeful report on how you see improvements in our relations with France. I am sure you will continue to make significant contributions in that regard.

Very warmest regards.

Sincerely yours,

Philip W. Buchen  
Counsel to the President

The Honorable Kenneth Rush  
American Ambassador  
Embassy of the United States of America  
Paris, France

PWBuchen:ed

EMBASSY OF THE UNITED STATES OF AMERICA  
PARIS

January 15, 1975

Dear Phil:

I have just heard the very welcome news that the legal opinion from the White House with regard to the Cezannes has been given and is favorable. Jane and I are overjoyed, and I am sure that they will serve our country well in their new location. We are deeply grateful to you that you expedited delivery of the opinion once the matter was brought to your attention and that the opinion permits the pictures to come here. Thanks very much.

You and Beatrice have a very cordial invitation to be our guests at the residence any time you are in Paris. We would be delighted to show you the Cezannes in place.

It was good to talk with you, as I stopped off in Washington on my way to Martinique. The talks there, as you know, were quite successful, and President Ford did a superb job. I feel that a new spirit has been created within which to conduct our relations with France. The very favorable impression that President Ford made in Martinique has done much to advance the view here that, far from wanting to dominate France, we want to be a true friend.

Warm regards and many thanks again.

Sincerely,



Kenneth Rush  
Ambassador

The Honorable  
Philip W. Buchen  
Counsel to the President  
The White House



THE WHITE HOUSE  
WASHINGTON

December 24, 1974

FOR: PHIL BUCHEN  
FROM: DUDLEY CHAPMAN *pc*

Conger has told me earlier that the special declaration procedure referred to in the second paragraph of the memo has been ignored in practice.

*Eva: Please add to memo:*

*Inasmuch as Ambassador Rush  
called me about this, I would  
appreciate your communicating  
with him and your sending  
a copy to me.*





THE WHITE HOUSE

WASHINGTON

December 30, 1974

MEMORANDUM FOR: CLEM CONGER

FROM: PHILIP BUCHEN

SUBJECT: Proposed Loan of Loeser  
Cezanne Paintings to the  
American Embassy

Your question was whether it would be legally permissible to lend several of the referenced paintings to the American Embassy in Paris.

Section 2 of Public Law 87-286 prescribes that certain items specially declared by the President shall be either displayed at the White House or remain at the Smithsonian. No such declaration appears to have been made in this case, and the only constraints on the use of the paintings should therefore be those set forth in Mr. Loeser's will.

We have reviewed the applicable provision of the will of Charles A. Loeser. It is clear that he desired the exhibition of his paintings at the American Embassy in Paris second only to their exhibition at the White House. Since the gift of these paintings has been accepted, and they are not presently on exhibition at the White House, the proposed loan appears not only permissible under the will, but exactly the kind of use that would have been intended under the circumstances.

Accordingly, you are advised that the loan, as described in your memorandum to Mr. Casselman, is legally permissible.



THE WHITE HOUSE

WASHINGTON

December 16, 1974

To: Dudley Chapman

From: Phil Buchen

*P.W.B.*

Kindly give me your comments on the attached. Apparently, Bill Casselman never got his copy of the memorandum so it comes to you as a ~~kind~~ of first impression. *matter*

Attachments



Monday 12/16/74

10:15     Mr. Conger's office brought the attached memo concerning  
the Cezanne paintings, as requested.

Cy of  
paragraph 7  
of the will

Will of Charles A. Loeser

Paragraph Seven: My daughter Matilda Sofia shall be allowed to retain for her use and enjoyment throughout her life, or so long in her lifetime as she may wish to, my paintings by the great French master Cezanne. I give and bequeath, at the death of my said daughter, indifferently as to whether she survive or predecease me, eight of these my paintings by Cezanne, and these the most valuable, to the President of the United States of America and his successors in office for the adornment of the White House at Washington. The President or his delegate shall choose these said eight paintings from among the number in my possession. These paintings should be placed in one or more rooms of the White House in which there are no other paintings. The bottom of the canvas should be at the height of about m:1.70 from the floor. The pictures should be at a distance from one another, and so placed in relation to the furniture as to seem like apertures in the wall-windows displaying views of the outside. No ropes, or other means by which they are fixed or held in their places should be left visible. Shown in this way and with due attention to the colour or colours on the walls and elsewhere in this room (or rooms), these pictures will be seen to possess a decorative value of the highest order. Should the President refuse this said gift and bequest I in this event, with the same reservations as stated hereinabove, given and bequeath these said eight pictures to the United States of America for the adornment of the building occupied by the Embassy of the U.S.A. in Paris. And should this last said offer meet with rejection I in this event order and direct that these eight pictures shall be sold at public auction in the City of New York and the money resulting from this sale shall be accounted for as belonging to the rest residue and remainder of my possessions held or existing outside the Kingdom of Italy.



Friday 12/13/74

11:55 Betty Monkman in Mr. Conger's office (Curator)  
is the one who is familiar with the Cezanne paintings  
and the request for the loan of two of them to Mr. Rush's  
office in Paris.

2550

*Casselman got memo in Oct.*



MEMORANDUM

THE WHITE HOUSE

WASHINGTON

October 31, 1974

MEMORANDUM TO: WILLIAM CASSELMAN  
FROM: CLEM CONGER *Clem Conger*

We have recently had a request from the American Embassy in Paris to borrow two paintings from the White House Collection.

These paintings, along with six others, came to the White House in 1952 through the bequest of a Mr. Charles Loeser. Enclosed is a copy of paragraph seven of his will. The paintings were hung in the White House in 1961 when Mrs. Kennedy selected two of them for the White House with the others being lent to the National Gallery of Art here in Washington. The Gallery had handled the transfer of the paintings from Paris.

The question has now arisen as to whether it would be legal to lend the requested paintings to the American Embassy in Paris. Mr. Loeser's will states that "Should the President refuse this said gift and bequest, I in this event, with the same reservations stated hereinabove, give and bequeath these said eight paintings to the United States of American for the adornment of the building occupied by the Embassy of the U.S.A. in Paris."

The gift of the paintings was accepted in 1952 and in 1961 Congress passed legislation (Public Law 87-286) restricting the loan of items from the White House. A copy of the law is enclosed.

We would like a ruling from you regarding the legality of such a loan.





DEPARTMENT OF STATE

Washington, D.C. 20520

October 3, 1974

The Honorable Clement Conger  
M/FA  
8th Floor Diplomatic Reception  
Rooms

Dear Clem:

I am writing in reference to the Loeser Cezannes which were willed to the U.S. Government for exhibition in the White House or the U.S. Embassy in Paris.

As you know two are in the White House, two are on exhibit at the National Gallery and four are in the National Gallery's reserve store rooms.

There are three paintings in the National Gallery's reserve storage that I would like to place in the Paris embassy residence. They are namely:

1. "Still Life with Apples"
2. "Boat House on a River"
3. "Landscape with Tower."

As you are the official <sup>Custodian</sup> of the Loeser Cezannes would you give me permission to do so? It goes without saying that if the President or White House wanted the paintings we would immediately air freight them back.

I have discussed the possibility of the Cezannes being exhibited in the Paris residence with Carter Brown, Robert Aymory and Ambassador Rush and the first two saw no problems if you concur, and the later most enthusiastic about the possibility.



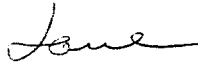


I realize the saga of the Loeser paintings is complicated but I can't help feel it would be rather nice, to say the least, to have a few of them in the embassy in Paris for a while which was something the donor Charles Loeser would have liked and which ~~to~~ to my knowledge, has never been done.

Looking forward to hearing from you.

With warm regards.

Sincerely,

A handwritten signature in cursive script, appearing to read "Jane".

Mrs. Llewellyn Thompson  
Director  
Art In Embassies Program



Will of Charles A. Looser

Paragraph Seven: My daughter Matilda Sofia shall be allowed to retain for her use and enjoyment throughout her life, or so long in her lifetime as she may wish to, my paintings by the great French master Carasso. I give and bequeath, at the death of my said daughter, indifferently as to whether she survive or predecease me, eight of these my paintings by Carasso, and these the most valuable, to the President of the United States of America and his successors in office for the adornment of the White House at Washington. The President or his delegate shall choose these said eight paintings from among the number in my possession. These paintings should be placed in one or more rooms of the White House in which there are no other paintings. The bottom of the canvas should be at the height of about m:l.70 from the floor. The pictures should be at a distance from one another, and be placed in relation to the furniture as to seem like apertures in the wall-windows displaying views of the outside. No ropes, or other means by which they are fixed or held in their places should be left visible. Shown in this way and with due attention to the colour or colours on the walls and elsewhere in this room (or rooms), these pictures will be seen to possess a decorative value of the highest order. Should the President refuse this said gift and bequest I in this event, with the same reservations as stated hereinabove, given and bequeath these said eight pictures to the United States of America for the adornment of the building occupied by the Embassy of the U.S.A. in Paris. And should this last said offer meet with rejection I in this event order and direct that these eight pictures shall be sold at public auction in the City of New York and the money resulting from this sale shall be accounted for as belonging to the test residue and remainder of my possessions held or existing outside the Kingdom of Italy.





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.





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White House  
Police, U. S.  
Secret Service.

Approved September 22, 1961.



THE WHITE HOUSE

WASHINGTON

February 7, 1975

MEMORANDUM TO MICHAEL J. FARRELL

FROM CLEM CONGER

RE: PORTRAIT OF GEORGE WASHINGTON IN THE EAST ROOM

Because the painting of George Washington hanging in the East Room has been questioned recently, I thought you might wish to have some facts regarding the controversy.

Mr. M. Estrow, the new publisher of the magazine Art News, precipitated this controversy as a publicity stunt for his magazine by quoting the Director of the National Portrait Gallery, Mr. Marvin Sadik, as saying that the portrait in the White House was not done by Stuart.

The facts are that the portrait was purchased by the Federal government in July 1800, five months before John Adams moved into the new White House. The Office of the Curator has a copy of the original bill now in the National Archives which reads: "To one portrait full length of the late Genl. Washington by Stewart with frame bought from Thos. Long., \$800., Pay the above to Daniel Brent in full for the above picture. Henry Lee." Lee was "Light Horse" Harry Lee, a purchasing agent for the government. The bill continues "The above picture was purchased by direction of the Secretaries of the Departments for the President's House." I feel that Lee, soon after the the portrait was painted in 1796-97, was not questioning the artist and sought to acquire for the new White House the best likeness of Washington available at that time.

As the bill indicates, the portrait was purchased as a Gilbert Stuart ("Stewart") and has been called a Stuart for over 175 years.



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As the bill indicates, the portrait was purchased as a Gilbert Stuart("Stewart") and has been called a Stuart for over 175 years.



Throughout this time, there have been some questions about the artist, partially due to the extensive damage to and restoration of the portrait in the mid 19th century. Many of the experts on Stuart, however, who have examined the work over the years feel that the painting came from Stuart's studio. It is a known fact that Stuart did not do all the work on the portraits attributed to him. Often the backgrounds and costumes in the portraits were done by his students with Stuart doing the face and hands.

Historically the painting is very important as it was the first painting acquired for the President's House and it became the symbol of the new Federal government which moved to Washington in 1800. Because of its great importance, Dolley Madison had it removed from the White House in August 24, 1814, during the War of 1812. She did not take it herself but had the canvas removed from its frame and transported to safety. An excerpt from a letter written to her sister, Lucy Payne Todd reads:

"Our kind friend, Mr. Carroll, has come to hasten my departure, and is in a very bad humor with me because I insist on waiting until the large picture of General Washington is secured, and it requires to be unscrewed from the wall. This process was found too tedious for these perilous moments. I have ordered the frame to be broken, and the canvas taken out; it is done, and the precious portrait placed in the hands of two gentlemen from New York for safe keeping."

The painting returned to the White House after the house had been reconstructed in 1818 following the fire of 1814 and has remained here ever since with the exception of being placed in storage during the 1948-1952 renovation of the house.







DEPARTMENT OF STATE

Washington, D.C. 20520

July 3, 1975

Mr. Philip W. Buchen  
Counsel to the President  
The White House  
Washington

Dear Philip;

Enclosed are biographical sketches on Benton, Graves, Moses and Hassam which give an idea of the character of each artist.

I do not have any interesting material about Dole, Pribble, or Baizerman at hand but as soon as I have time I will see what I can find at the museum libraries and will do similar sketches about them for you.

I tried to phone Ambassador Carlucci but was unable to reach him. I did however, talk with his secretary and I am sure your greetings and my message will be given to him.

Sincerely,

Mrs. Llewellyn Thompson  
Director  
Art In Embassies Program





"Grandma" Moses was born on a farm in Washington county, New York where her sturdy Scotch-Irish ancestors had settled between 1740 and 1830. "The years with mother, father, sisters and brothers" she said "Were my happy days, free from care or worry, helping mother, rocking sister's cradle, taking sewing lessons, sporting with my brothers, making rafts to float over the millpond, roam the wold woods, gathering flowers, and building air castles."

One might consider that her career as an artist started with the embroidered "worsted pictures" she made. When her hands were affected by arthritis it became difficult to manage a needle and she found it easier to paint; thus at the age of seventy-eight she began.

Her first paintings were displayed in a drugstore window in Hoosick Falls, New York in 1938. One of her first patrons was Thomas Watson S&L, founder of I.B.M. Inc. She was a primitive genre painter and people everywhere loved her paintings of the scenes of the seasons, the farm chores - haymaking, thrashing, and husking, many of her recollections - the first automobile and the fun of a barn dance. In contrast to the first "drugstore" exhibits in 1962 a travelling exhibit of her work opened at the Musée d'Art Moderne de la Ville de Paris and ended in 1964 with a resounding finale at the Museum of Western Art In the name of Puskin in Moscow, where the Soviet people stood in long lines to see the works of "babushka Moses."



The essence of this extraordinary woman lies in her love of nature and the guiding moral values engendered in a wholesome, loving childhood. The strength of her inheritance and an indomitable health of mind and body enabled her to paint the last twenty-three years of her life which spanned 101 years.



Graves was born in Oregon, the 6th of eight children. He was a frail and moody child and did not fit in well with the ordinary patterns of growing up. He finally left school and at age 18 shipped out as a seaman on an American Mail Line Steamer. Which took him on two trips to Tokyo, Shanghai, Hong Kong, and the Philippines. Graves feels that these trips were less influential on his art than is commonly supposed although Graves says "In Japan I at once had a feeling that this was the right way to do everything. It was the acceptance of nature, not the resistance to it and I breathed a different air."

His first drawings done in the Los Angeles and San Diego zoo were of birds and donkeys. In 1932 he began to paint with Guy Anderson, an artist who had had considerable formal training and who was philosophically steeped in Oriental thought. In 1933 Graves won his first prize in The Seattle Art Museum's "Northwest Annual" show his painting "Moonswan." From 1936 to 1939 Graves painted under the auspices of The Federal Arts Project. He was a recluse and found his productive milieu in isolation: for him an island in Puget Sound called Fidalgo where he built a camp named The Rock. Works done under the Project were seen by Curators of the Museum of Modern Art who immediately selected four paintings for a group show at the museum. Three years later he was represented in the Museum's Show "Americans 1942."



Graves spent a year in the Army and in 1946 was awarded a Guggenheim fellowship that was suppose to take him back to Japan. The necessary military permit for a civilian to enter Japan was not granted and the artist only got as far as Honolulu. Oriental aesthetics and the writings of Dr. Ananda Coormaraswany have been crucial to his development. "Do you know the writings of Coor-maraswany about the three spaces?" Graves asks, "Phenomenal spaces, mental spaces, and the spaces of consciousness? Artists critics and laymen must someday learn to recognize from which of these spaces the paintings or sculpture or thought images have been drawn."

In the mid 50's Graves found a house in the remote countryside in Ireland wherein he contemplated and created images of man's oneness with nature.

In the 1960's he returned to the U.S. and at the invitation of the National Gallery executed paintings on space exploration for the Nationa Aeronautics and Space Administration. He is one of America's most individual and original artists; he works apart from the trends and bandwagons most artists join. An innate recluse, has nevertheless found an imagery that describes the universals of our time.



Born in the town of Noesho on the fringe of the Ozarks, Thomas Hart Benton was named for his great uncle who was Missouri's first senator. His father was a lawyer<sup>WAS A POLITICIAN WHO TRIED TO MAKE A LAWYER</sup> of his first-born. He took young Benton on his political junkets up and down the state. These excursions only aroused a love for adventure, travel and the Missouri country-side.

When he was seventeen - Benton was chafing at home-ties and left for Joplin, Missouri where after several jobs he found himself drawing cartoons for the local newspaper. But his father, still intent on educating him, got him enrolled in a Military school where Benton remained only for the football season. He left for Chicago to study at the Art Institute; once there he got his instructor to persuade his father to send him to Paris and eventually Italy. After four years abroad he returned to the United States and spent the next six years in New York City in a struggle to earn his living. His pictures, which he now began to exhibit were abstractions, symbols and a strange hodge-podge of impressionism.

When the U.S. entered W.W.I the Navy put him to work as an architectural draftsman. "This was the most important event in my development as an artist" Benton said "I was forced to observe the objective character of things - things so interesting in themselves that I forgot my aesthetic drivelings and morbid self-concerns. I left all my little world of art for art's sake and entered





into a world thought always around me, I had not seen. That was the world of American. I was thrown among boys with whom I discovered bonds of sympathy. They were interested in what was going on, not in their own egos and for the first time since the old days in Missouri I felt perfectly natural and at ease."

Compare this Benton of 30 with the Benton of 20 in Paris. Of those years in Paris. Where he was called "Le Petite Balzac", Benton said - "A girl to take care of you and run you, a studio, some work, a lot of talk and an escape into the world of pretense and theory; I wallowed in every cockeyed ism that came along."

After his release from the Navy Benton held his first important exhibition the works having been inspired by his direct experiences. He taught at the Art Students League in N.Y.C. and spent his summers at Martha's Vineyard. There he began a sixty-four panel pictorial of the U.S. which altho - in complete was exhibited in New York and from then on he was noted as a mural painter. It was probably at the Vineyard in the summer of 1921 that "The Cliffs" was painted.

In 1924 Benton went back to Missouri to his father who was dying of cancer. There he became reacquainted with his father's friends, discovered that he understood these old Missourians, and realized his place was with them in Missouri and soon after he and his bride made their home there.



Benton, together with Grant Wood of Iowa and John Stewart Curry of Kansas became known as the "Trinity of Mid-West Realism" which was one of the early and most important contributions to the nationalistic movement in American art in the 1930's.

All three had discarded bohemia and literally returned to their native soil for their subject material. The American artist had come home.

Benton was a tireless worker, as well as a teacher and author. He was commissioned to do numerous mural decorations, and his easel paintings were purchased by the major museums and collectors. His work cannot be called genre painting. His scenes too often carry social, political, environmental or philosophic messages.



Hassam was born and raised in Dorchester, Massachusetts. He was a descendent of William Morris Hunt on his father's side and of Nathaniel Hawthorne on his mother's side.

He declined the university education offered to him and chose to follow his ambitions to be an artist. He started his career as an artist when he went to work in a wood engravers office, as it was called in those days. Not content with mastering this medium alone he was soon making drawings for reproductions and was able to place his illustrations in books and magazines. Having proved himself as an illustrator at the age of twenty-five he and his bride set off for Paris where he worked for three years. There were two opposing camps in French art at that time, on the one hand the embattled conservatives, on the other hand the no less determined impressionists. His passion for light and color placed Hassam on the side of the new forces. He was determined to profit by the new discoveries that France offered, yet, temperamentally he was unfit to be a blind follower. His thoughtful response to the new influences has been best described in the word of Royal Cortissoz - "These things opened his eyes rather than governed his brush; that he exercised in a way of his own."

On his return from Europe he made his home between New York City and Cos Cob, Connecticut. Where his friend, John Alden Weir, another American artist who had studied in Paris, had a studio.





Between 1900 and the early 1920's Hassam painted his most important "series of paintings". These were the "New York Window Series;" the "Harney Desert Series", and "The Flag Series." It was during this time that he was at the height of his powers. He brought to his work a larger sense of personal consecration and a more profound emotion.

He is considered to be the foremost American impressionist. "What the Rouen Cathedral was to Monet the New England meeting house was to Hassam.." "He was a member of the "Ten ~~American~~ Painters" elected to the National Academy in 1906; the receipt of almost every prize available to him; and is represented in almost every important museum in this country and in France.



THE WHITE HOUSE  
WASHINGTON

*W.H. June 1975*

July 2, 1975

MEMORANDUM FOR:

BILL CASSELMAN

FROM:

PHILIP BUCHEN *P.W.B.*

Kindly review pages 74-77 of the attached June issue of HOUSE AND GARDEN and advise Clem Conger as to what might be done to curb commercial exploitation of benefits conferred by commercial firms on the White House.

Also kindly return the magazine to Clem after you have examined it.

Attachment



THE WHITE HOUSE  
WASHINGTON

August 25, 1975

*Curator*  
*Cezanne*

Dear Ken:

Some time during the month of September, Judge Thomas F. McAllister of the United States Court of Appeals for the Sixth Circuit and his wife Dorothy will be visiting Paris. The McAllisters are good friends of the President's and of mine.

To show the high regard in which the President holds Judge McAllister, I enclose excerpts from a speech which the President gave in July before the Judicial Conference of the Sixth Circuit Court of Appeals. Ever since Judge McAllister served with the French Army at Verdun in 1917, he has been one of our leading Francophiles and has done much to encourage good relations between the two countries. He tells me that he has known virtually every American Ambassador to France since that time and I would very much like to have him meet you when he is in Paris. If it is all right with you, I will suggest that he call you at your office upon his arrival to see if a convenient time for a short visit with you could be arranged. I am sure that you will very much enjoy visiting with him, and I do hope you will show him the Cezannes which we were able to rescue from oblivion in the White House storerooms.

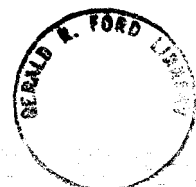
Warmest personal regards.

Sincerely,

*Phil*

Philip W. Buchen  
Counsel to the President

The Honorable Kenneth Rush  
American Ambassador  
Embassy of the United States of America  
Paris, France



Enclosure

- 23
1. JH64.69 (55B) Benton, Thomas Hart (American 1889-1975) The Cliffs, 1921, oil, 29 x 34 1/2
  2. JH58.144 (82A) Graves, Morris (American b. 1910) Spirit Bird, 1956, tempera, 24 x 32
  3. 74.229 (36A) Grandma Moses (American 1860-1961) The Old Oak Bucket, n.d., oil, 14 x 21
  - \* 4. JH288 (97A) Pribble, Easton (American b. 1917) May Ripley County, Indiana, n.d., oil, 20 x 24
  5. F61.74 (39B) Hassam, Childe (American 1859-1953) Nymph and Sea, 1900, oil, 37 x 29 (nude)
  6. 2 small paintings by Eugenie Baizerman
  7. 1 painting by William Dole

1/5/76

Clem Conger borrowed

\* JH288 (97A) May Ripley County, Indiana n.d., oil, 20 x 24  
Pribble, Easton (American b. 1917)

Brought in place of that picture ----

"Enchanted" by Edward Potthast



W/H  
Conger  
Wednesday 8/11/76

5:25 I called Cameron to let her know that  
Mr. Buchen said arrangements for them  
to go to the Hirshorn were made through  
Clem Conger - so she could call Clem.



Tuesday 8/10/76

4:00 Mr. Cannon's secretary stopped by to say that Mr. Cannon wants some new pictures in his office and asked her to check and see how we got these from the Hirshorn.

Mrs. Buchen said Clem Canger had made an appointment for you to see someone so thought I should check with you.



1/5/76

Clem Conger borrowed

JH288 (97A) May Ripley County, Indiana n.d., oil, 20 x 24  
Pribble, Easton (American b. 1917)

Brought in place of that picture ----

"Enchanted" by Edward Potthast





Monday 1/5/76

4:50 Clem Conger brought in a replacement for the picture he had to return to the Hirshhorn.

If you don't like it, he would like to know by 9 a.m. tomorrow (Tuesday 1/6) -- as they have a truck taking some other pictures back.

We have switched the Grandma Moses to your office and put the picture he brought over -- behind Shirley's desk.





THE WHITE HOUSE  
WASHINGTON

June 23, 1975

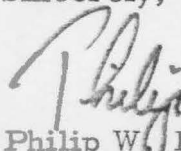
W 71  
Curator

Dear Jane:

Here is the list of paintings on loan to the White House from the Hirshhorn Museum. I would be delighted to have a vignette on each of the artists represented, which you so kindly offered to provide.

After I have learned enough to be an informative guide, I would like to conduct a special tour for you.

Sincerely,



Philip W. Buchen  
Counsel to the President

Mrs. Llewellyn E. Thompson  
2500 Virginia Avenue, N. W.  
Washington, D. C. 20037

Enclosure



1. JH64.69 (55B) Benton, Thomas Hart (American 1889-1975) The Cliffs, 1921, oil, 29 x 34 1/2
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6. 2 small paintings by Eugenie Baizerman
7. 1 painting by William Dole



BWV  
Curator

Wednesday 6/11/75

11:55 Linder's office went to Barry to check the authority  
on payment for insurance on the Hirshhorn pictures.

See copy of Barry memo to Linder (attached).



THE WHITE HOUSE  
WASHINGTON

6/10/75

Cvg -

FYI. Bob Linder asked me to check on why we were being billed for the first time in the history of the White House. I checked with Peter Parness, who indicated that all was an error.

BR

June 10, 1975

MEMORANDUM FOR:

BOB LINDER

FROM:

BARRY ROTH

I spoke with the General Counsel of the Smithsonian today regarding the attached bills for insurance of pictures from the Smithsonian on loan to the White House. After checking, he indicated that this bill had been an error and that it should be returned to:

Philip Babcock  
Grants and Insurance Administration Division  
Smithsonian Institution  
Washington, D. C. 20560

While their general policy is to require the insurance premium to be paid by non-governmental institutions, this is apparently not yet the case with governmental. The General Counsel will advise me if some future change in this policy is to occur.

If you have any further questions, don't hesitate to contact me.

Attachments

BL:BR:fcg

✓cc: Philip W. Buchen



May 19, 1975

*Curator's  
Office*

Dear Mr. Lerner:

Our offices here in the White House are now beautifully adorned with the paintings which have been placed here on loan from the Hirshhorn Museum. The paintings have generated keen interest on the part of the President's staff and the many visitors to our offices.

I understand that the release of these paintings from your reserve collection was among the first you have made, and I feel exceedingly enriched by the opportunity to be working every day in the company of such superb works of art.

I very much appreciate your helpfulness and that of your staff in making this loan of the paintings possible.

Sincerely,

Philip W. Buchen  
Counsel to the President

Mr. Abram Lerner  
Director  
Hirshhorn Museum and  
Sculpture Garden  
The Smithsonian Institution  
Washington, D. C. 20560



*W. L. Curator*

THE WHITE HOUSE  
WASHINGTON

May 26, 1975

MEMORANDUM FOR: Jerry Jones  
FROM: Phil Buchen *P.W.B.*  
SUBJECT: Payment for insurance coverage  
on the paintings loaned by the  
Hirshhorn Museum

Attached is the invoice from the Smithsonian Institution for insurance and service fee through June 30, 1975, on Account Fund #011270, Certificate #1365, covering the loan of paintings from the Hirshhorn Museum. It would be appreciated if this could be paid from White House funds.

We have asked the Curator's Office to check on the amount of future insurance premiums and have been advised that the premium rate is 2¢ for each \$100 evaluation. The paintings are valued at \$104,000; therefore, they expect the next bill to be \$140, which would cover the first six months of the next fiscal year.



Friday 5/23/75

1:50 Betty Monkman advises that the invoice for the Hirshhorn paintings covers the period through the end of the fiscal year.

Billings will be on a six-month basis and will be approximately \$140 for the six months.

Insurance premiums are 2¢ for each \$100 evaluation.





Ever:

Everybody should be duly  
impressed of what our  
office is now worth!

If it is simple to get  
this paid through Jerry  
Jones' office, please handle.  
Otherwise, I'll be happy  
to pay this myself. P.

Betty  
Monkman  
is to let me  
know  
how much  
the charge  
will be for  
the next  
fiscal year



MEMORANDUM

THE WHITE HOUSE

WASHINGTON

May 15, 1975

MEMORANDUM TO PHILIP C. BUCHEN

FROM CLEM CONGER *cc*

The Hirshhorn Museum has sent us a small bill for the insurance coverage on the paintings which have been lent to your offices. The total value on the paintings is \$104,000.

I wonder if you would mind paying the insurance premium of \$41.80 for these paintings.



INVOICE

No. 52345

## SMITHSONIAN INSTITUTION

ACCOUNTING DIVISION

SECTION M

Washington, D.C. 20560

Date May 12, 1975

Customer Order No.

MAKE CHECK PAYABLE TO SMITHSONIAN INSTITUTION IN U.S. CURRENCYSHIPPED

— The White House  
The Office of the Curator  
1600 Pennsylvania Avenue, N.W.  
Washington, D.C.

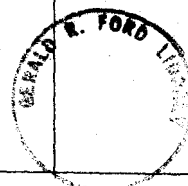
Date: \_\_\_\_\_

To: \_\_\_\_\_

From: \_\_\_\_\_

**TERMS: CASH ON INVOICE — PLEASE RETURN PINK COPY WITH PAYMENT**

CATALOG NO.	QUANTITY	DESCRIPTION	UNIT PRICE	AMOUNT	TOTAL
		Insurance and Service Fee up to 6/30/75 Account Fund # 011270		\$41.80	
		Certificate # 1365			



1. ORIGINAL — VENDOR

2:00 p.m.

FRIED, May 9, 1975

Betty Monkman called to say the paintings you had requested would be coming over on Monday. The one Children Wading by Potthast will not be coming. It is being used for an upcoming exhibit.



*W. H. Ford  
Director*

May 6, 1975

*Recd  
5/13/75*

To: Betty Monkman

From: Eva Daughtrey

In the phone conversation with Mr. Conger, Mr. Buchen agreed to send over a listing of order of preference for the paintings which he would like to get from the Hirshhorn Museum.

Attached is a copy of his May 2 memo, numbered as to preference.



Wid  
Curator

Monday 5/5/75

5:10 Called Betty Monkman and asked her to include  
in your request the following:

5. F61.74 (39B) Hassam, Childe (American 1859-1953)  
Nymph and Sea, 1900, oil, 37 x 29 (nude)

She thinks the pictures may come in some time this week.



THE WHITE HOUSE  
WASHINGTON

May 2, 1975

MEMORANDUM FOR:

BETTY MONKMAN

FROM:

PHILIP BUCHEN

*W.H. Curator  
Monkman,  
Betty*  
*P.W.B.*

For the Counsel's suite of offices in the West Wing of the White House, we would like to have borrowed from the Hirshhorn Museum the following paintings which are on their approved list for delivery to the White House.

3. 74.229 (36A) Grandma Moses (American 1860-1961)  
The Old Oak Bucket, n.d., oil, 14  
x 21
1. JH64.69 (55B) Benton, Thomas Hart (American 1889-  
1975) The Cliffs, 1921, oil,  
29 x 34 1/2
2. JH58.144 Graves, Morris (American b. 1910)  
(82A) Spirit Bird, 1956, tempera, 24 x 32
4. JH288 (97A) Pribble, Easton (American b. 1917)  
May Ripley County, Indiana, n.d.,  
oil, 20 x 24

Also, we would very much like to have the following which were not on the approved list but which Miss Rosenswag said she believed were available for loan.

~~6. Potthast. Children Wading. TH 64.136~~

~~7. 2 small paintings by Eugenie Baizerman~~

~~8. 1 painting by William Dole~~

*1 painting*

- Herewith are the photographs which you had kindly furnished to me.

Attachment





# SELECTED PAINTINGS FOR WHITE HOUSE

Acquisition No.  
Screen Location

Artist, Painting

74.229 (36A)	✓ OK ✓	Grandma Moses (American 1860-1961) <u>The Old Oak Bucket</u> , n.d., oil, 14 x 21
JH.54.24 (36B)	✓	Bierstadt, Albert (American 1830-1902) <u>Fanalcones Island, Pacific</u> , n.d., oil, 16½ x 19½
JH64.54 (36B)	NO	Johnson, Eastman (American 1824-1906) <u>Child and Gardener</u> , n.d., oil, 17 x 21
JH64.53 (38B)	OK	Robinson, Theodore (American 1852-1896) <u>Landscape with Horses</u> , n.d., oil, 30 x 42
JH59.183 (38B)	OK	Twachtman, John Henry (American 1853-1902) <u>Hemlock Pool</u> , n.d., oil, 30 x 25
JH59.195 (38B)	2 *	Chase, William Merritt (American 1849-1916) <u>Good Friends</u> , c. 1909, oil on panel, 22½ x 31
JH66.70 (39A)	OK	Potthast, Edward H. (American 1857-1927) <u>Enchanted</u> , n.d., watercolor, 16 x 20
F61.74 (39B)	maybe OK	Hassam, Childe (American 1859-1953) <u>Nymph and Sea</u> , 1900, oil, 37 x 29 (nude)
JH58.111(43A) JH1115 (43A)	OK OR	Eilshemius, Louis (American 1864-1941) <u>Sunday In the Park</u> , n.d., oil, 29½ x 26 <u>Scouts</u> , n.d., oil, 29 x 39
JH62.350 (46A)	OK	Webster, E. Ambrose (American 1869-1935) <u>New England Vista</u> , 1918, oil, 30 x 40
JH58.184 (51A)	maybe OK	Hofmann, Hans (American 1880-1966) (born Germany) <u>Radiance</u> , 1956, oil, 25 x 30
JH65.220 (52A)	OK	Branchard, Emile (American 1880-1930) <u>Seascape</u> , c. 1935, oil, 21 x 36
JH64.296 (54B)	NO	Coleman, Glenn O. (American 1897-1932) <u>Queensboro Bridge, East River</u> , c. 1910, oil, 30 x
JH64.69 (55B)	✓ OK ✓	Benton, Thomas Hart (American 1889-1975) <u>The Cliffs</u> , 1921, oil, 29 x 34½
JH64.148 (56A)	OK	Man Ray (American b. 1890) <u>As You Like It</u> , 1948, oil, 20 x 16



Acquisition No.  
Screen Location

Artist, Painting

JH3756 (61A)	OK	Avery, Milton (American 1893-1964) <u>Ploughed Landscape</u> , n.d., oil on board, 18 x 24
JH62.10 (67A)	OK	Baizerman, Eugenie (American 1899-1949) (b. Polan) <u>Flowers on Short and Long Stems</u> , 1934, watercolor 22 x 30
JH61.346 (67A)		<u>Girl with Mirror</u> , 1940-41, oil, 29 x 35
JH64.241 (72B)	OK	de Kooning, Willem (American b. 1904) (b. The Netherlands) <u>Woman</u> , 1964, oil on paper, 27 x 33
JH965 (80A)	OK	** Rose, Herman (American b. 1909) <u>Tompkins Square Park</u> , n.d., watercolor, 25½ x 31½
JH58.144 (82A)	✓ OK	Graves, Morris (American b. 1910) <u>Spirit Bird</u> , 1956, tempera, 24 x 32
JH62.76 (88B)	OK	Levine, Jack (American b. 1915) <u>Flowers</u> , 1962, oil, 24 x 21
JH907 (95B)	maybe OK	Tam, Reuben (American b. 1916) <u>Shores of Ontario</u> , 1956, oil, 34 x 46
JH288 (97A)	✓ maybe OK	Pribble, Easton (American b. 1917) <u>May Ripley County, Indiana</u> , n.d., oil, 20 x 24
JH41 (97B)	?	Wyeth, Andrew (American b. 1917) <u>Approaching the Island</u> , n.d., watercolor, 22 x 30
F61.153 (97B)	?	<u>Rail Fence</u> , n.d., watercolor, 21 x 29
JH63.305 (102B)	OK	Blaine, Nell (American b. 1922) <u>Still Life</u> , 1962, oil, 28 x 25
JH63.335 (38B)	?	* Chase. <u>Harbour Scene</u> , n.d., oil, 32 3/4 x 40 1/2
JH62.71 (80B)	OK	** Rose. <u>Cirpheus &amp; Homage to the Poet Edward Field</u> , 1962 oil, 50 x 60

measurements given in inches

not on list: ✓ Pothast Children Wading JH 64.136

✓ 2 small paintings by Eugenie Baizerman  
✓ 2 paintings by William Dole



Tuesday 4/29/75

Meeting  
4/29/75  
1:30 or after

11:00    An appointment has been scheduled for you and Mrs. Buchen                      381-6708  
to meet with Miss Phyllis Rosenswag (Assistant to the  
Curator -- Charles Millard).    She will expect you around  
1:30 this afternoon (Tuesday 4/29) -- or any time after that.

You should go to the front entrance (on Independence Avenue)  
and go to the information desk.    When you tell them you  
have an appointment, they will issue a pass and you can go  
to the fourth floor, where Miss Rosenswag will meet you.

Monday 4/28/75

2:40 The Curator's Office said Mr. Millard of the  
Hirshhorn Gallery will be in and out of the office  
this week -- but the Assistant to the Curator  
is Phyllis Rosenswag and we can arrange an appointment  
with her at a time that would be convenient.

381-6708

Monday 4/28/75

10:00 Betty Monkman in the White House Curator's office called to ask if you had had a chance to look at the pictures she brought over of the Hirshhorn Gallery collection -- would be glad to get any of the pictures for you.

Tuesday 4/15/75

4:00 Mr. Conger sent over these black and whites of pictures at the Hirshhorn gallery.

Corator Charles Millard

William DOLE

Painter, Educator

Born September 2, 1917, Angola, Indiana

Studied: Olivet College - Bachelor of Arts degree  
University of California - Master of Arts degree

Work: Amherst College, Phoenix Museum of Art, Santa Barbara Museum of Art, Mills College, Rockefeller Institute, University of California

Exhibitions: California Palace of the Legion of Honor, 1947, 1952; San Francisco Museum of Art, 1948, 1951; Pennsylvania Academy of Fine Arts, 1950; Hallmark Award, 1953; California Watercolor Society, 1950-52; Denver Art Museum, 1948; California State Fair, 1950, 1951; Los Angeles County Fair, 1951; Santa Barbara Museum of Art, 1955, 1957; Los Angeles Museum of Art, 1958; etc.

One-man Shows: Santa Barbara Museum of Art, 1951, 1958; M. H. deYoung Memorial Museum, 1951; Mills College, 1951; Geddis-Martin Studios, Santa Barbara, 1952; La Jolla Art Center, 1954; Rotunda Gallery, San Francisco, 1954; Galerie Springer, Berlin, 1956; Locke Gallery, San Francisco, 1956; Sagittarius Gallery, Rome, 1957; Duveen-Graham Gallery, New York, 1958, 1960; University of California Gallery of Art, 1958; Lewinson Gallery, Los Angeles, 1959; Bear Gallery, Santa Barbara, 1960; Mexico City, 1961; Rex Evans Gallery, Los Angeles, 1961; Thacher School, Ojai, California, 1961; etc.

Positions: Lecturer, University of California, 1947-49; Art Instructor, 1949-51; Assistant Professor of Art, 1951-58; Associate Professor of Art and Chairman of the Art Department, University of California, Santa Barbara, 1958 to present.

