

The original documents are located in Box 34, folder “Curator's Office - Memos (2)” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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THE WHITE HOUSE

WASHINGTON

May 13, 1975

MEMORANDUM TO MRS. FORD

FROM CLEM CONGER *Clem*

One of the major bi-centennial projects which we are assisting is a Smithsonian traveling exhibition of presidential porcelain. We have agreed to lend several items from the White House collection to the exhibition which will travel to eight cities throughout the country this fall and in 1976.

The Smithsonian has now asked if you would be interested in lending a piece or two from your personal china to the exhibition. Several other First Ladies will be lending pieces including Mrs. Eisenhower, Mrs. Johnson and Mrs. Nixon. The pieces will be securely packed for shipment and insured while on exhibit. The exhibition will open in Washington in October 1975, but the pieces will have to be ready to be picked up in June so that they can be photographed etc.

If you agree to lend a piece or two, I will let the Smithsonian know of your decision.

APPROVE ✓ DISAPPROVE

The Smithsonian has also asked if you would write a short introduction to the catalogue for the show describing the china you use now in the White House for formal and informal occasions. If you are interested, I will forward the request to Shelia Weidenfeld who will draft a statement for the catalogue for you which I will review.

APPROVE ✓ DISAPPROVE

Mr. Conger



Smithsonian Institution
Traveling Exhibition Service

Washington, D.C. 20560
202-381-6631

April 17, 1975

Mrs. Gerald Ford
c/o Mr. Clement Conger
The White House
Washington, DC

Dear Mrs. Ford:

The Smithsonian Institution Traveling Exhibition Service is organizing a major exhibition of AMERICAN PRESIDENTIAL CHINA, as one aspect of the Smithsonian's Bicentennial activities. The exhibition will open at the National Museum of History & Technology later this year, and will subsequently visit seven other major museums, running through 1976.

Among the lenders to the exhibition are the White House (through Mr. Conger), Robert McNeil, and the Smithsonian itself. The exhibition will be documented by an extensive catalog, which is being compiled by Mrs. Susan Detweiler. Mrs. Detweiler hopes that you will be able to write a short piece and will contact you directly.

Your cooperation is vital to the success of the exhibition, as we wish to include examples of every President's official and personal china. We are anxious to have the Fords' represented by an example of your personal china.

The exhibition materials are now being assembled in Philadelphia, where they will be photographed and packed under secure and professional conditions. Each object will have an individually sculpted foam-lined cardboard container, which will in turn be packed in a sturdy wooden crate. The van shipment between exhibition points will be carefully supervised by an established firm specializing in fine arts shipping. Security and professional handling will be maintained at each museum exhibiting the objects. The objects will be insured under our policy from the time they leave your possession until the return, both in transit and on exhibit. We will need a description and insurance valuation of the piece you lend. Lenders will receive credit in publications and labels.



.Page 2

I hope that this letter has answered any questions you might have. If not, please call me. I hope to hear from you soon with an affirmative reply to this loan request. At that time, specific arrangements regarding pick-up and loan forms can be made.

In order to insure the success of this historic exhibition to celebrate the Bicentennial, we will need your generous loan.

Sincerely yours,

Anne R. Gossett
Program Officer

ARG/zg



THE WHITE HOUSE
WASHINGTON

May 13, 1975

MEMORANDUM TO MRS. FORD

FROM CLEM CONGER *Clem*

Mildred Leonard has suggested that I refer to you the offer of an individual to sell a table to you made during the the Centennial year of 1876 probably by a Grand Rapids manufacturer. Photographs of the table are attached.

I assume that you would not be interested in acquiring this table by purchase, would you? It has no association with the White House or with President Grant who was President in 1876.

APPROVE _____ DISAPPROVE _____

As the bicentennial year approaches, there will undoubtedly be more offers to you to acquire such items. Are you interested in considering such items as they come along or would you prefer for me to use my judgement in such matters as I have usually done in the past.

APPROVE _____ DISAPPROVE _____



GERALD R. FORD LIBRARY

ITEM TRANSFER FORM

The item described below has been transferred from this file to:

- Audiovisual Unit
 Oversized Container
 Book Collection
 Ford Museum in Grand Rapids

Item: 2 color photographs of a table made during the Centennial year of 1876 belonging to Owen W. Hile.

The item was transferred from: Betty Ford White House Papers
Box 7
Folder: Curator's Office – Memos (2)

ACCESSION NUMBER (A/V & Museum Transfers only): 1979-NLF-010

Initials/Date SD/3-15-2017



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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.

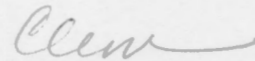
THE WHITE HOUSE
WASHINGTON

May 5, 1975

Dear Mrs. Ford:

As you are aware, the new chintz draperies for the West Sitting Hall were installed today.

We have ordered the undercurtains for the windows and the fabric is being made now. Hopefully, we will put them up with in the next two weeks.


Clem Conger

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

January 29, 1976

MEMORANDUM FOR MRS. FORD

FROM

CLEM CONGER

Thank you so much for the wonderful letter which you were so thoughtful to send to ANTIQUE MONTHLY Antiques and Arts Forum in New York on the occasion of my being given the annual award. I am not sure I deserved the award but I thought since it was going around I might just as well take it. It might interest you to know that our friend, Edward Jones, received the first award last year. It is a national award and receives a great deal of publicity in the arts and antiques field which of course is very helpful to our projects.

I do feel that it is important that we set a date for the next meeting of the Committee for the Preservation of the White House. Our one and only meeting since you became the Honorary Chairman of this Committee took place on March 11, 1975. You will recall that you had scheduled a luncheon for husbands and wives with a meeting to follow but unfortunately you were not able to be present at either. It was of course a great disappointment to all the members. I would suggest that we reinstate the same format for the next meeting - luncheon for husbands and wives followed by the meeting. As you can imagine, it is very hard to get very much help from the members of the Committee without their actually coming here from time to time and being exposed to you. I would suggest that we hold the meeting some time during the last 10 days in March or anytime in April that both you and I are available. We have found from past experience that from out-of-towners we get a better turnout on Mondays or Fridays. But it certainly not essential that we choose either of these week days. In a preliminary check of your schedule we find that the dates of March 22 and 23 are open on your calendar.

I wonder if you would let me know if one of those days would be acceptable to you. A memo can be sent back to my office and Wilma will place a telephone call to all the members as usual to see just what kind of turnout we can get.

I am off to Salem, Oregon, today for a lecture for 1000 members of the Oregon Chamber of Commerce at the request of Senator Mark Hatfield. It will be an illustrated lecture on the White House. From the West Coast, I go on to Japan where I have four lectures at the request of the American Ambassador and Mrs. Hodgson for multi-national audiences in Tokoyo. Two lectures are on the White House and its collections and two on the State Department Collections which is the first of several American lectures in Tokoyo featuring the American Bicentennial. I am due back in Washington on February 23.

In the meantime, I have Mr. Edward Jones working on new draperies for the East Sitting Hall and the Lincoln Bedroom, and to try to brighten up the Lincoln Sitting Room. We hope to have all these projects done by the first of June to be ready for your important guests in July.

Mr. Jones is not a bit well as he is having a few heart problems and is under care of a heart specialist. Hopefully, his condition will improve.

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. Mrs. Ford



THE WHITE HOUSE

WASHINGTON

JULY 8, 1975

MEMORANDUM FOR THE PRESS OFFICE

Clem
FROM CLEM CONGER, THE CURATOR

Contrary to an article in the New York Times, July 8, 1975 no taxpayer's money was used to purchase a \$1800 globe for the President's Oval Office. A globe costing \$690. (wholesale price) plus \$13.54 in shipping charges was purchased from Repogle Globes, Inc., Chicago with funds contributed to the Committee for the Preservation of the White House. The globe is not a large 32" globe but a smaller 24" globe on a simple walnut stand. It arrived June 27 and was installed in the office this week.

(A larger globe was ordered on a trial basis from Repogle but was returned to the company in June because it was too large).

7 cc: Mrs. Ford

Mr. Conger has called a correction of this story to the New York Times writer. He promises to run a correction later this week.



THE WHITE HOUSE
WASHINGTON

July 16, 1975

MEMORANDUM FOR MICHAEL J. FARRELL
Clem
FROM CLEM CONGER, THE CURATOR

We have made several changes in the Library and the Vermeil Room. The drum table which was in the Vermeil Room has been moved to the Library. This table which is smaller in scale than the table formerly in the Library is a mahogany drum table with a dark green leather top. This table was made by Duncan Phyfe, the prominent New York cabinetmaker, circa 1810-1815. The table which had been in the Library has now been placed in the Third Floor Corridor.

In the Vermeil Room, we have added a very handsome pier table which is on loan from the American Wing of the Metropolitan Museum in New York City. This table replaces the pier table which had been placed against the south wall. This table is rosewood with gilt bronze mounts and was made between 1800-1815. This table was made by C.H. Lannuier of New York and bears his label and is branded with his name.

In the center of the Vermeil Room, we have replaced the Duncan Phyfe drum table with a round mahogany table with a white marble top and ormolu mounts which was made in France circa 1817. This table was among the furnishings which were ordered for the White House in 1817 by President James Monroe. It is in the same classical style as the American furniture in the room.



THE WHITE HOUSE

WASHINGTON

August 4, 1975

MEMORANDUM FOR MICHAEL J. FARRELL

Clem Conger
FROM CLEM CONGER, THE CURATOR

A portrait of James Monroe has been placed in the Blue Room to the right of the door leading to the Green Room. This portrait replaces the portrait of Mr. Monroe by G.P.A. Healy which had been temporarily lent to the White House by the Diplomatic Reception Rooms, Department of State. The new portrait is a contemporary copy by Mr. Adrian Lamb of New York City of the beautiful portrait of Mr. Monroe by Gilbert Stuart circa 1820. The original Stuart portrait had been lent to the White House for use in the Blue Room by the Metropolitan Museum of Art, New York but the portrait was recently recalled by the museum for a travelling exhibition during the next year. This copy will hang in its place but we expect to have the original portrait lent to the White House again when the exhibition is completed.

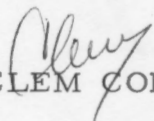


THE WHITE HOUSE

WASHINGTON

August 4, 1975

MEMORANDUM FOR MRS. FORD


FROM CLEM CONGER

We have made two changes in the Second Floor while you and the President were in Europe. We have placed the painting by Childe Hassam (American Artist 1859 - 1935) entitled "Colonial Cottage, Cos Cob", which you admired, in the Central Corridor near the elevator vestibule. We are currently negotiating the purchase of this beautiful painting from a gallery in New York City for the permanent collection of the White House. Cos Cob is near Greenwich, Connecticut.

In the President's Dining Room, we have placed the new rug which was discussed with you. The rug is a Turkish Hereke and was made in the mid - 19th century. The rug which was in the Dining Room will be cleaned and placed in the Queen's Bedroom.



MEMORANDUM

THE WHITE HOUSE
WASHINGTON

June 9, 1975

MEMORANDUM FOR MRS. FORD

FROM CLEM CONGER

I have been studying the possibilities for a substitute painting for the Mary Cassatt (size 36" x 29") over the mantel in the President's Dining Room, second floor which I understand you would like to have replaced in time.

Our "pickings" are relatively poor in number but superior in quality. Personally, I think the Mary Cassatt is about right for size and color in the room. Also, it is perpendicular which is by far the best form over a mantel to give height equal with the windows. But, if it does not appeal to you we should move it elsewhere as soon as we can.

Almost identical in size is the very beautiful and important portrait of Fanny Kemble by Thomas Sully now in the Queens' Bedroom. She was the noted English actress who visited the White House during the Jackson administration and was the star of the American stage as well.

Then we have "Under the Palisades in October" (size 60" x 48") which is very beautiful and bright fall colors predominate. It is much larger than the Cassatt but we could try it. It was acquired to go over the mantel in the State Dining Room but is now over the north door in the Red Room.

We also have two or three large First Lady portraits: Mrs. Andrew Jackson in the Vermeil Room and Mrs. Dwight Eisenhower in the Cross Hall could be considered.

Also available is a portrait of General Cocke (an equestrian portrait) by Edward Troye which is now in the Family Dining Room, first floor. It has a landscape background. (Size-54" x 40").



try in dining room

We also have some large horizontal landscapes and scenes. I don't really recommend a horizontal painting but one might do until we get a vertical landscape. As you may realize, vertical landscapes are not numerous, most landscapes are horizontal by nature. The National Gallery has no vertical American landscapes.

The possibilities are:

"Delaware Water Gap" by Inness in the Map Room
(This painting is perfect above the mantel in the Map Room because of the horizontal panel over the mantel. It is lent by Secretary of the Navy Middendorf. We are trying to get him to give it for the Map Room)

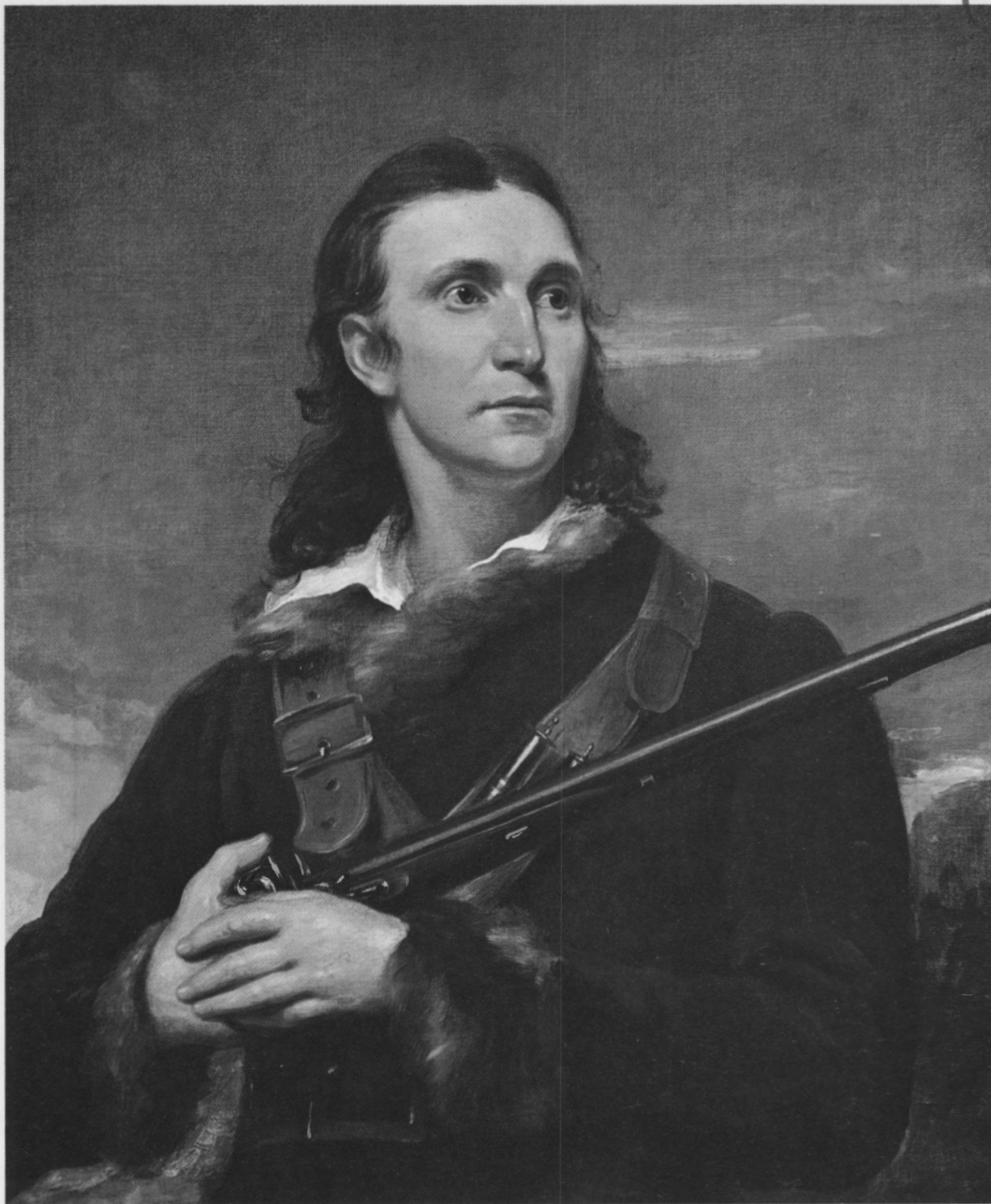
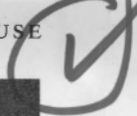
"Indian Guides" by Alvan Fisher in the Third Floor Corridor

"The Signing of the Declaration of Independence" by Dumaresque (French) in the West Wing.

Of course, we could go back to the large circular girandole mirror which was there before, but with the wallpaper removed, I think a fine painting would be much "happier" for the room. We already have a vertical mirror between the windows.

I am glad to hear that you like the wall color. It was rather difficult to arrive at a yellow (with green in it) to match the tassals in the draperies.





PRESENTED TO THE WHITE HOUSE COLLECTION, 1963

JOHN JAMES AUDUBON, America's foremost painter of wildlife, intensely disliked sitting for his portrait. "The eyes," he commented, "to me are more those of an enraged eagle than mine." This romantic portrait, showing Audubon clad in a wolfskin coat, was painted in Edinburgh in 1826 by the noted Scottish artist John Syme. Audubon was then in the British Isles seeking a publisher for his paintings of birds, which were to make him world famous. The portrait was later drawn upon for the frontispiece engraving of Audubon which appeared in many of his nature folios. GREEN ROOM



PRESENTED TO THE WHITE HOUSE COLLECTION, 1965

FANNY KEMBLE, noted actress of the English and American theater, sat in 1834 for this portrait by Thomas Sully (1783-1872). She left her native England in 1832 to tour the United States with her father, actor Charles Kemble. During the Jackson administration she visited the White House. Here, in 1874, her nephew Algernon Sartoris married President Grant's only daughter, Nellie. Residing in Philadelphia during most of his career, Sully became the dominant figure among American portrait painters of his generation. His romantic style made him extremely popular.

GERALD R. FORD LIBRARY

ITEM TRANSFER FORM

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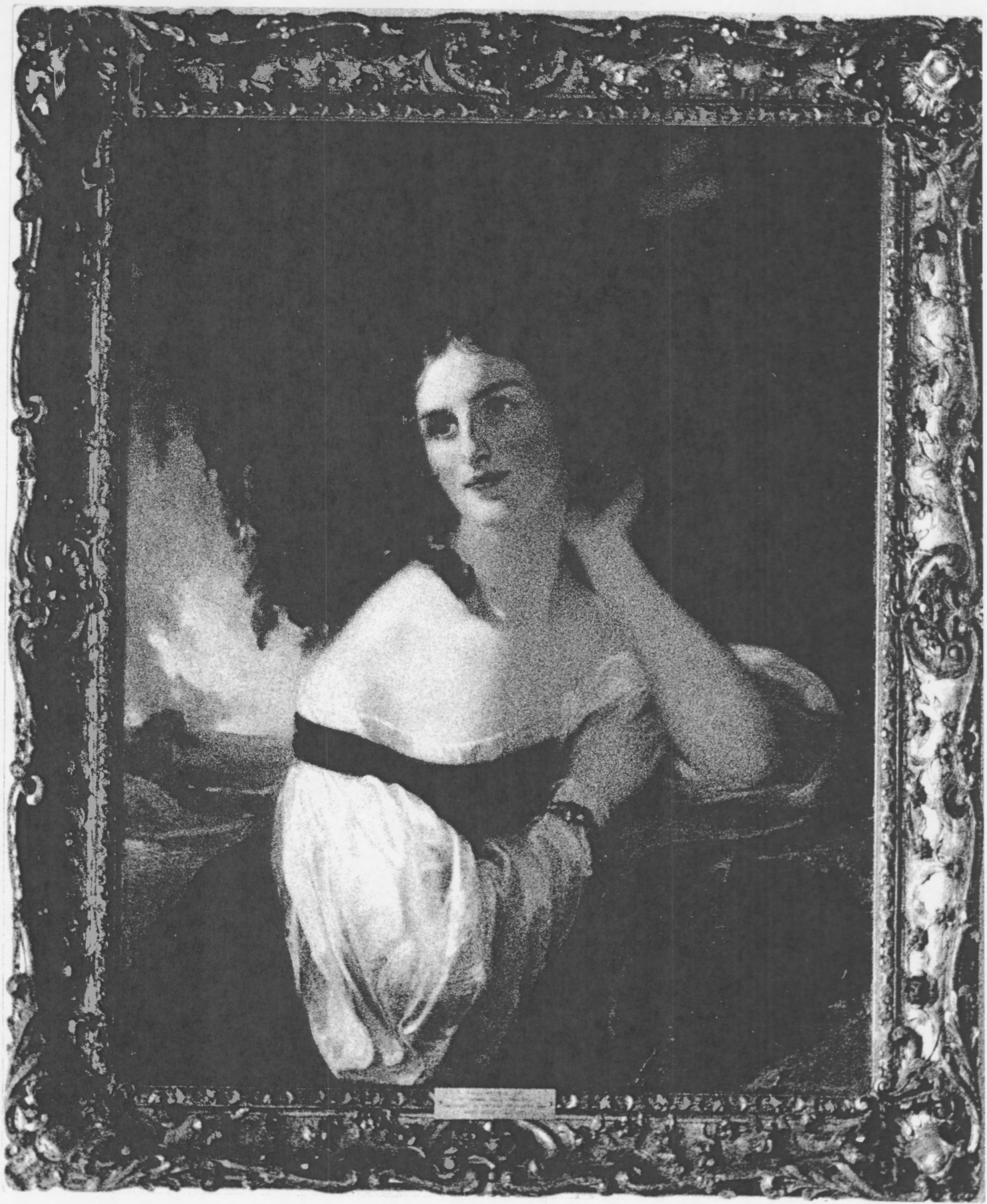
- Audiovisual Unit
 Oversized Container
 Book Collection
 Ford Museum in Grand Rapids

Item: 7 color and black-and-white photographs of paintings to be considered for use in the President's Dining Room. Most have White House photo numbers on the back.

The item was transferred from: Betty Ford White House Papers
Box 7
Folder: Curator's Office – Memos (2)

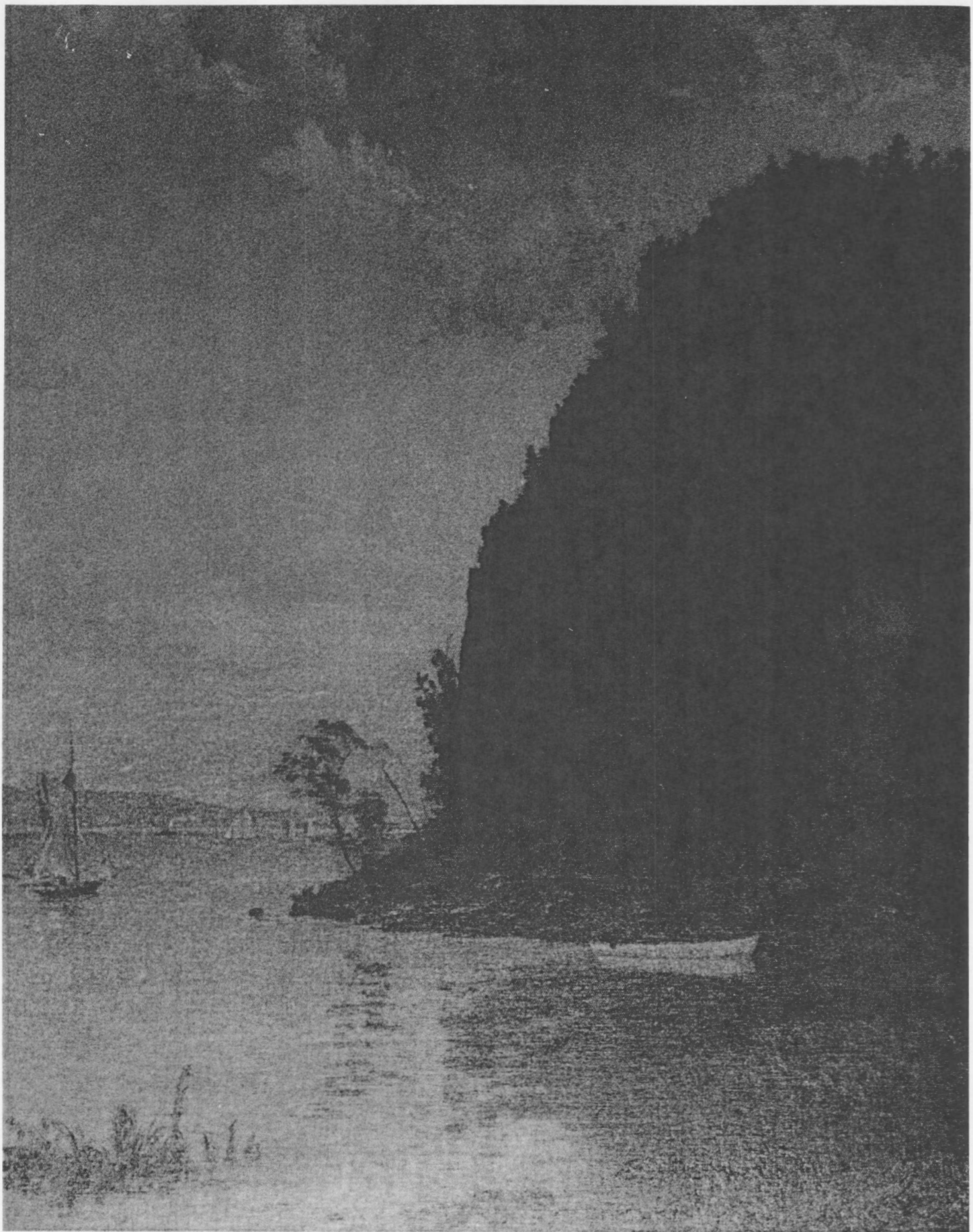
ACCESSION NUMBER (A/V & Museum Transfers only): 1979-NLF-010

Initials/Date SD/3-15-2017



10/12/1966 F0769-05

Fanny Kemble



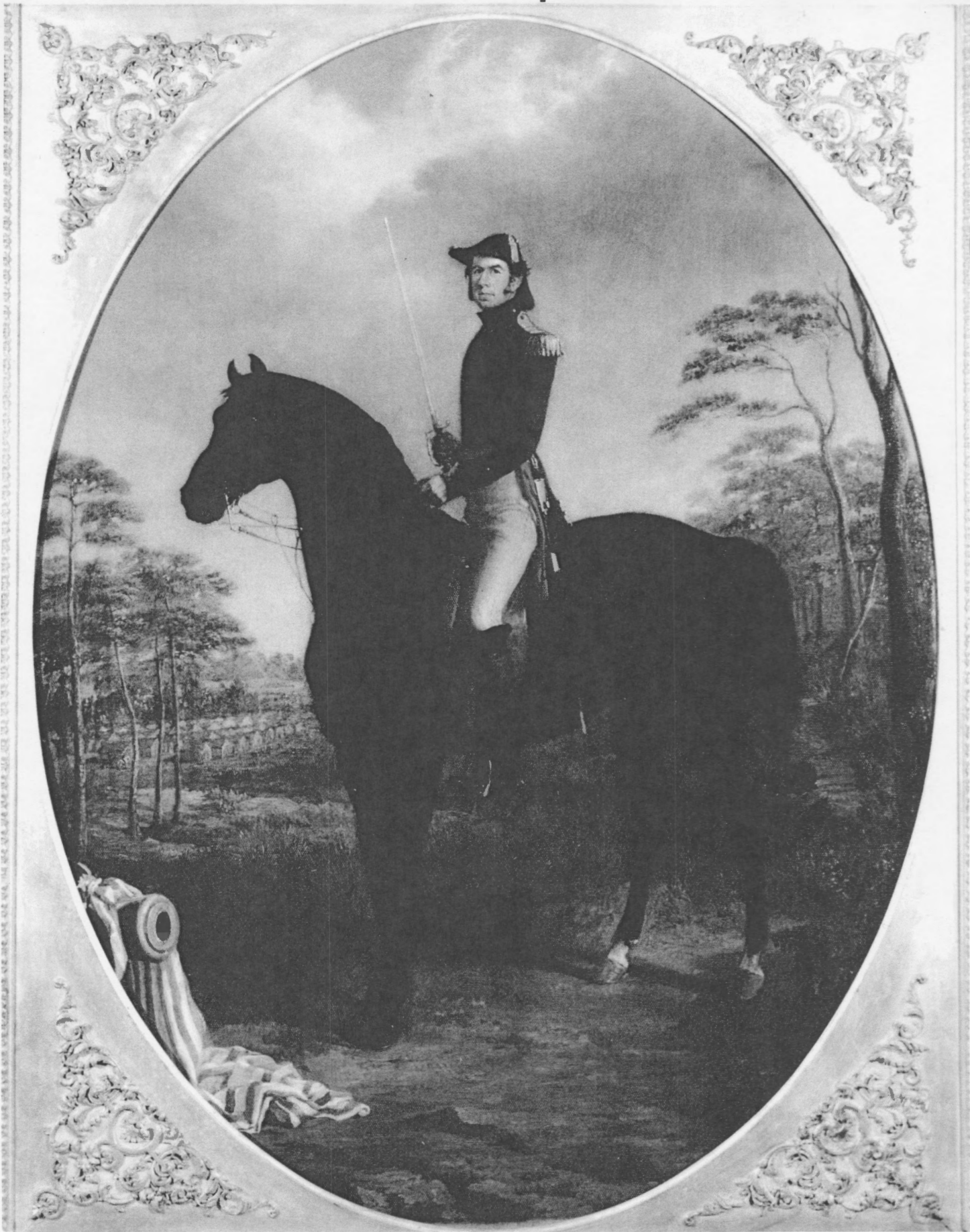
8/31/1973 F1388-11

"Under the Palisades"



11/30/1970 F0046

Mrs. Andrew Jackson



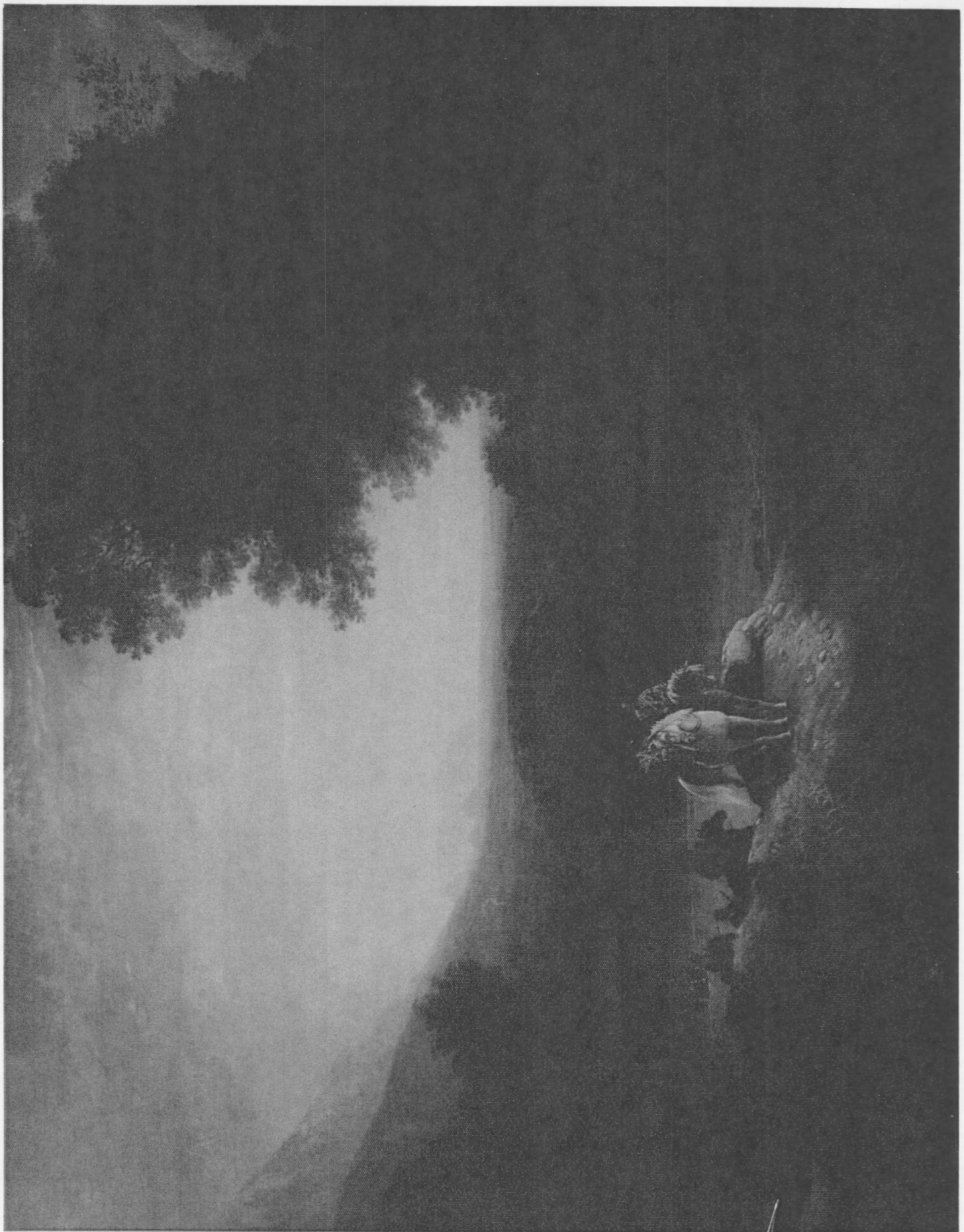
24650

10/16/1962

General Cooke

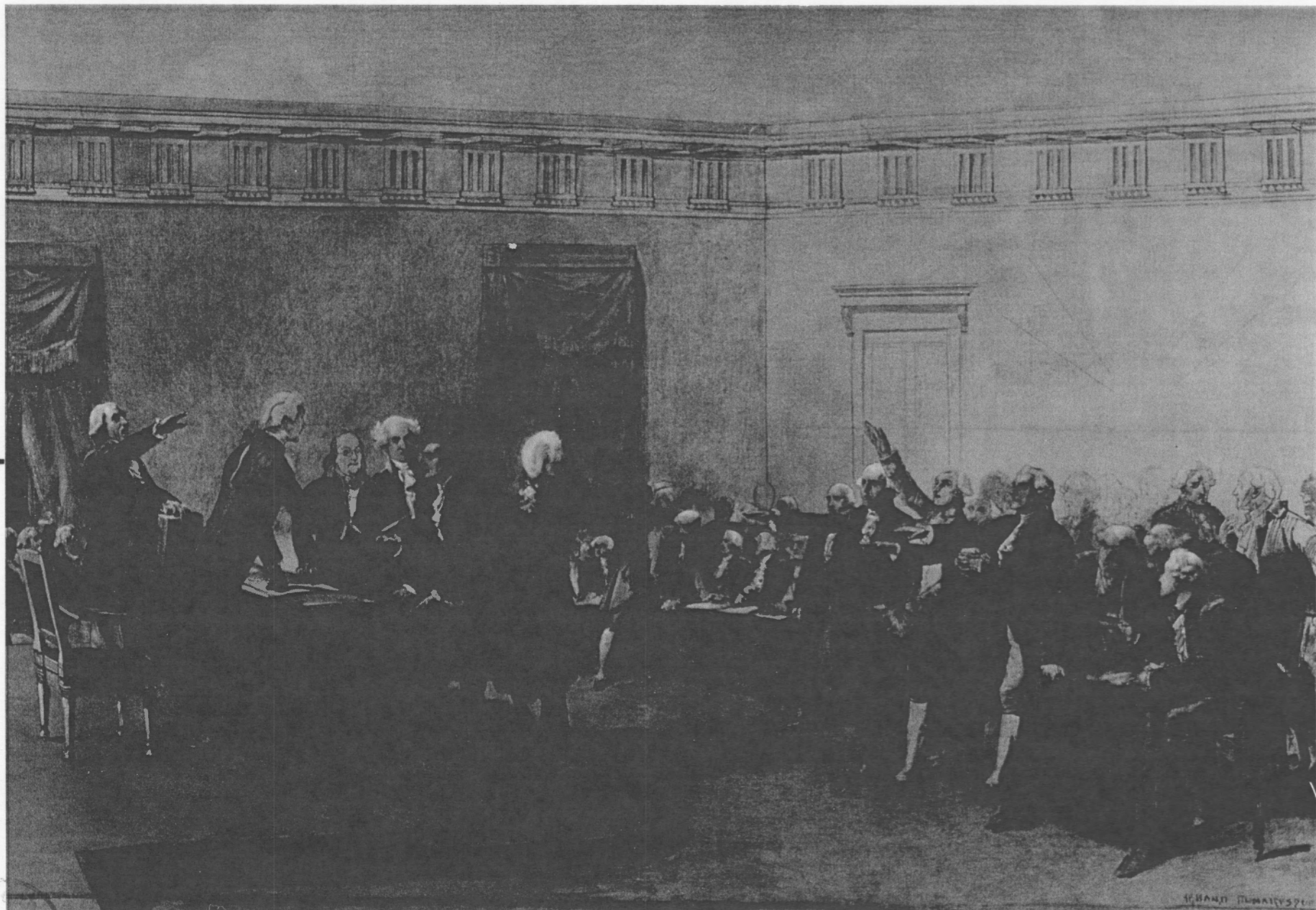


Innes
Delaware Water Gap



2/17/1971 F1151

"Indian Guides"



5/3/1972 F 1281-01

The Signing of the Declaration of Independence

THE WHITE HOUSE

WASHINGTON

June 3, 1975

MEMORANDUM FOR MRS. FORD

FROM CLEM CONGER, THE CURATOR

In addition to the wonderful changes in the President's Dining Room , we have made other changes in paintings in different locations on the 2nd Floor.

In your bedroom we have placed Mr. Ulbricht's portrait of Susan in its new frame to the left of the mantel. Over the mantel , we have returned the painting "The White Parasol" by Robert Reid (American Artist 1862-1929) which is on loan to the White House from the National Collection of Fine Arts. To the right of the mantel is the attractive seascape watercolor by Winslow Homer (American Artist 1836-1910) from the White House Collection.

In Rooms 213 and 214 we have also placed two "new " paintings which have recently been placed on loan from the Hirshhorn Museum. In the room on the right above the mantel is a charming painting entitled "Good Friends" by William Merritt Chase (American Artist 1849-1916). In the room to the left above the mantel is a still life entitled "Flowers" by Jack Levine , a contemporary American artist.

In the East Sitting Hall, we have replaced the Havell landscape of the Hudson River which is now in the President's Dining Room with "Sunday in the Park" by Louis Eilshemius (19th century American Artist) which is also on loan from the Hirshhorn Museum.

June 3, 1975
Office of the Curator

CHANGES IN THE PRESIDENT'S DINING ROOM, SECOND FLOOR

The mid-nineteenth 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 of the change at its meeting held March 11, 1975.

The paper was installed in 1961. It will now be temporarily placed in White House storage and will be offered on loan to the Smithsonian Institution.

As the room is located on the north side of the house, it has now been painted a bright sunny yellow to lighten the room.

The late 18th century cut glass chandelier which previously hung in the Green Room has been placed in the dining room, replacing a chandelier which was a combination of parts of two chandeliers of different periods.

Among the paintings from the permanent White House Collection which have been hung in the dining room are the following:

YOUNG MOTHER AND TWO CHILDREN by Mary Cassatt, 1908. Over the mantel on the east wall.

WEST POINT, NEAR GARRISONS by Robert Havell, circa 1850. Over the sideboard, west wall.

NIAGARA FALLS by Albert Bierstadt, 19th century. South wall.

THE UNITED STATES CAPITOL, artist unknown, circa 1835. South wall.

All the furniture remains unchanged in the room. The new draperies were installed in the room in January, 1975.

THE WHITE HOUSE

WASHINGTON

June 23, 1975

MEMORANDUM FOR MRS. FORD

FROM : *Clem* CLEM CONGER

Herewith a description of all the paintings in the President's Dining Room, 2nd Floor as seen from the left as you enter the room.

The painting to the left of the door is a small landscape of Niagara Falls painted by Albert Bierstadt (American Artist 1830-1902) at the end of the 19th century. This painting was purchased for the White House Collection in 1975 and was formerly hanging in the Queen's Bedroom.

The painting on the west wall above the sideboard is entitled "West Point Near Garrisons." This landscape was painted by Robert Havell, Jr. (American Artist 1793-1878) circa 1850. Havell is most famous for the engravings he did in London of the Audubon bird drawings. This very beautiful landscape is part of the White House Collection and was formerly hanging in the East Sitting Hall.

To the left of the mantel in the upper tier is a charming still life painting by Rubens Peale (American Artist 1784-1865) entitled "Still Life with Fruit" and dated circa 1862. Rubens Peale was a popular still life painter and on the the famous American family of five Peales all of whom were artists. This painting was hanging in the Green Room prior to the recent placement of "The Misquito Net" by John Singer Sargent. This painting is part of the White House Collection.

To the left of the mantel in the lower tier is an early 19th century painting of the Capitol from Pennsylvania Avenue. This painting was painted by an unknown artist in the mid 19th century. This painting is also part of the White House Collection.



Above the mantel is hanging "Under the Palisades" by Jasper Cropsey (American Artist 1823-1900). This very handsome landscape of the Hudson River was given to the White House by the great great granddaughter of the artist (Mrs. John C. Newington , Greenwich , Connecticut). This painting was formerly hanging in the Red Room.

To the right of the mantel is a charming pastoral landscape painting by Shepard A. Mount, (American Artist 1804-1868) entitled "Hudson River Landscape " and dated 1861. This painting was a gift to the White House from Mr. and Mrs. Francis Sullivan of Washington D.C. It was hanging in the East Wing Reception Room.

To the right of the door from the West Sitting Hall are two very beautiful still life paintings.

The smaller one is entitled "Strawberries and Cherries" by Margaretta Peale (American Artist 1795-1882). This painting is on loan from the Pennsylvania Academy of the Fine Arts in Philadelphia.

The larger still life is entitled "Grapes and Apples " by James Peale (American Artist 1749-1831) and was painted circa 1810. This painting is part of the White House Collection and was hanging in the Family Dining Room on the State Floor.

We are presently working on a complete room guide which will describe every object in the room. We will send on up to you when it is completed.



Incidentally to keep the Peale family straight , they are :

Charles Willson Peale (American Artist 1741-1827)

He was the greatest of the family . He painted the portraits of George Washington and Benjamin Franklin in the President's Oval Office and also the portrait of Benjamin Latrobe in the Vermeil Room.

Rembrandt Peale (American Artist 1778-1860)

He was the son of Charles Willson Peale and the second greatest artist in the family. He painted the portraits of George Washington and Thomas Jefferson in the Blue Room.

Raphaelle Peale (American Artist 1774-1825)

He was another son of Charles Willson Peale.

Rubens Peale (American Artist 1784-1865)

He was another son of Charles Willson Peale.

Titian Peale (American Artist 1799-1885)

He was another son of Charles Willson Peale.

James Peale (American Artist 1749-1831)

He was the younger brother of Charles Willson Peale

Margaretta Peale (American Artist 1795-1882)

She was the daughter of James Peale.



Clem Conger file

THE WHITE HOUSE

WASHINGTON

May 29, 1975

MEMORANDUM FOR MICHAEL J. FARRELL

Clem Conger
FROM: CLEM CONGER, THE CURATOR

A very beautiful ormolu and crystal chandelier has been hung in the Green Room today. This chandelier is French and was made circa 1810. The Committee for the Preservation of the White House approved this chandelier at its last meeting as being appropriate to the period of the furnishings of the Green Room which all date between 1800 and 1820. This chandelier is typical of what was used in American rooms of the Federal period. Chandeliers were not made in America at that time and were imported from England and France.

The 18th century English chandelier which had previously hung in the Green Room has been moved to the Family Dining Room on the Second Floor.



File with Clem Conger folder

THE WHITE HOUSE
WASHINGTON

May 28, 1975

MEMORANDUM FOR MICHAEL J. FARRELL

Clem Conger
FROM: CLEM CONGER, THE CURATOR

A portrait of President James Monroe by George P.A. Healy (American Artist 1813-1894) has been hung in the Blue Room. This very handsome portrait was copied after a portrait of the fifth President painted in 1816 by John Vanderlyn (American Artist 1775-1852). This portrait is one of a series of Presidential portraits which was commissioned in 1842 by Louis Phillipe of France who wanted to establish a gallery of portraits of important American statesmen. These portraits never went to France as Louis Phillipe was removed from the throne in 1848. The portraits came to the collection of the Corcoran family in 1879 and the portrait is on loan to the White House from the Corcoran Gallery through the courtesy of the Diplomatic Reception Rooms, Department of State.

This portrait of Mr. Monroe is to replace another portrait of James Monroe by Gilbert Stuart which had been on loan from the Metropolitan Museum in New York City. This portrait was recalled by the Metropolitan Museum for a travelling exhibition and will hopefully, be returned to the White House when this exhibition is concluded at the end of one year.



THE WHITE HOUSE

WASHINGTON

April 9, 1975

MEMORANDUM FOR MR. PHILIP W. BUCHEN

FROM

Clem Conger
CLEM CONGER, CURATOR.

In accordance with your request, I am submitting herewith a detailed list of on-going projects for the improvement of the White House rooms which have been considered by the Committee for the Preservation of the White House and have been in varying stages of discussion or progress by the Curator and Mrs. Edward V. Jones, Architectural Consultant and Design member of the Committee for the past few years.

Unfortunately, we have never had the opportunity to discuss and explain these various subjects to Mrs. Ford. The problem has been to bring Mrs. Ford, Mr. Jones (who lives in Albany, Georgia and contributes his services to the White House and the State Department) and me together. We have had Mr. Jones here three or four times, but Mrs. Ford was available only for a limited period or not at all, as most recently on March 9, 1975 when most of this was to be shown to her in the various rooms with designs, colors, fabrics, etc. for her consideration. It is very difficult if not impossible to consider changes in the rooms when not actually in the room.

Mr. Jones and I would like at least to show Mrs. Ford what we had in mind for great improvements and upgrading in the Queen's Bedroom. We understand that Mrs. Ford likes the Queen's Bedroom the way it is but the drapery and upholstery orders were too far underway to stop when this word was communicated indirectly to me. The furniture and mantel had all been acquired before President and Mrs. Ford came to the White House.

We are not at all unhappy that Mrs. Ford likes the Queen's Bedroom the way it is, but the draperies and upholsteries must be replaced eventually. Once Mrs. Ford has seen our proposals they may be placed in the room if she approves or may be placed in White House storage to be used at a future date.



Due to the tremendous number of acquisitions of the highest quality in American furniture, chandeliers, rugs, and decorative objects during the period 1970-74, very few purchases in these fields will be necessary in the foreseeable future. Major work is necessary in architectural and design details in rooms, draperies, upholsteries, etc. Major purchases in the future should come in the field of American paintings where the White House is woefully short in quantity (not quality) owned. There are presently a large number of loans of paintings from 17 major museums and art galleries some of which go away frequently for exhibition elsewhere and thus, blank spots are created despite the fact that we have acquired 60 paintings in the last 5 years.



THE WHITE HOUSE
WASHINGTON

B.F.

December 29, 1975

MEMORANDUM FOR THE PRESIDENT

Clem
FROM CLEM CONGER

We have recently placed a very fine bust of President Abraham Lincoln by the important American sculptor Augustus Saint - Gaudens (1848-1907) outside the Oval Office. Augustus Saint- Gaudens is today considered the most outstanding American sculptor of the late 19th and early 20th centuries . Saint - Gaudens is particularly noted for his sculptural portraits of national figures. He brings to these works a spirit of heroism and natural vitality that was a real innovation in American sculpture in this era. The bust outside the Oval Office was taken from a much larger standing figure of Lincoln which was made by Saint - Gaudens in 1887 for Lincoln Park, Chicago, Illinois. The version in Lincoln Park is the only one made by Saint- Gaudens and the smaller one is the only known small version. This bust was from the collection of D. Stopinski , a New York artist and is being purchased for the White House Collection from Graham Galleries, New York City. There is no sculpture of Lincoln made from life with the exception of the "death mask" by Douglas Volk at Springfield, Illinois which was made while Abraham Lincoln was still alive although it resembles the usual death mask .

NOTE: The pedestal now in place is the only tall pedestal in stock. We will have a better one made.

The sculpture of Lincoln formerly in the same location is one of dubious quality made of plaster painted to look like bronze. It was being damaged occasionally in this location.

ORIGINAL RETIRED FOR PRESERVATION

(see other page)

Two Remington paintings have also been hung on the north wall of the Roosevelt Room in the West Wing. Both of these paintings are on loan from the Houghton Mifflin Company , Boston, Massachusetts. These paintings are a pair painted by Frederic Remington (1861-1909), prominent American painter and sculptor now famous for his depictions of the American West. The paintings are entitled "All the Tribes Beheld the Signal " (Indians Observing Smoke Signals) and "Through the Shadows and the Sunshine" (Indian Medicine Chief Dance). These two paintings in grisaille (black and white) are examples of some of Remington's earliest work and date from the period when he worked for the Houghton Mifflin Company as their illustrator.

cc: Mrs. Ford ✓
Mr. Hartmann
Mr. Marsh
Mr. Cheney
Dr. Connor
Mr. Farrell



THE WHITE HOUSE

WASHINGTON

June 26, 1975

MEMORANDUM FOR MRS. FORD

FROM : CLEM CONGER *Clem*

SUBJECT : WEST WING DECORATION

I have several paintings on loan from the Hirshhorn Museum which I could use in the West Wing, particularly in the corridor from the the President's Oval Office down to Mr. Rumsfeld's Office. This corridor is now completely bare except for sculpture (We still have GSA working on the bases!) and chairs.

Would you like to see what we have? Or shall I put up what we have for your approval? The paintings are presently in my office.

Also in the Roosevelt Room, I am not satisfied with the reproduction breakfront at the end of the room. The design is not bad but the double wire over the doors is very bad. We have been hoping to be given a handsome breakfront for the President's Reception Room and one for the Roosevelt Room but they have not as yet materialized. The one in the President's Reception Room is acceptable and we have Rutherford B. Hayes Administration porcelain displayed in it. The breakfront in the Roosevelt Room is empty as we have nothing good enough to display in it unless we use Boehm birds. I am not thrilled with Boehm birds but if you and President Ford wish we could fill it with Boehm birds.

Actually, for the time being, I would prefer to use a fine American antique piece that has no display space such as an American Chippendale highboy in the Roosevelt Room. We have a good (not great) one in storage. Photo attached. Do you care if I try it to see how it looks? If it doesn't look well, I'll keep looking for a really fine breakfront.

Also, Mr. Farrell tells me that on guided tours, we get constant criticism in the Roosevelt Room because almost everything depicts Theodore Roosevelt and only the small bronze wall plaque is Franklin D. Roosevelt. We were about the change this at the end of the last administration but did not.

We do have a good portrait of Franklin D. Roosevelt by Madame Elizabeth Shoumatoff which we could put to the left of the portrait of Theodore Roosevelt on horseback by Tade Styka. Then, we need a balancing portrait on the right. The only thing we have at the moment is an excellent extra portrait of Woodrow Wilson. (Photos attached). I felt that you and President Ford should approve this proposal before I did anything about it because of possible political implications. It would certainly show bipartisanship.

GERALD R. FORD LIBRARY

ITEM TRANSFER FORM

The item described below has been transferred from this file to:

- Audiovisual Unit
- Oversized Container
- Book Collection
- Ford Museum in Grand Rapids

Item: 4 color and black-and-white photographs of furniture and paintings of Franklin D. Roosevelt and Woodrow Wilson to be considered for use in the White House. National Park Service or White House photo numbers on the back.

The item was transferred from: Betty Ford White House Papers
Box 7
Folder: Curator's Office – Memos (2)

ACCESSION NUMBER (A/V & Museum Transfers only): 1979-NLF-010

Initials/Date SD/3-15-2017



961.75.1

Photo by Jack Roiter
National Park Service
12021-F3





4/1967 4230-11

Franklin D. Roosevelt
by Madame Elizabeth Shoumatoff



12/29/1970 F1140-37

Woodrow Wilson
by S. S. Thomas



A photo of the painting *Woodrow Wilson* by William Orpan was not digitized because it contains copyrighted materials. Please contact the Gerald R. Ford Presidential Library for access to this material.

THE WHITE HOUSE

WASHINGTON

June 3, 1975

MEMORANDUM FOR MRS. FORD

Henry
FROM CLEM CONGER, THE CURATOR

In addition to the wonderful changes in the President's Dining Room , we have made other changes in paintings in different locations on the 2nd Floor.

In your bedroom we have placed Mr. Ulbricht's portrait of Susan in its new frame to the left of the mantel. Over the mantel , we have returned the painting "The White Parasol" by Robert Reid (American Artist 1862-1929) which is on loan to the White House from the National Collection of Fine Arts. To the right of the mantel is the attractive seascape watercolor by Winslow Homer (American Artist 1836-1910) from the White House Collection.

In Rooms 213 and 214 we have also placed two "new " paintings which have recently been placed on loan from the Hirshhorn Museum. In the room on the right above the mantel is a charming painting entitled "Good Friends" by William Merritt Chase (American Artist 1849-1916). In the room to the left above the mantel is a still life entitled "Flowers" by Jack Levine , a contemporary American artist.

In the East Sitting Hall, we have replaced the Havell landscape of the Hudson River which is now in the President's Dining Room with "Sunday in the Park" by Louis Eilshemius (19th century American Artist) which is also on loan from the Hirshhorn Museum.



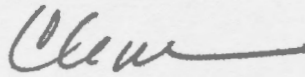
THE WHITE HOUSE
WASHINGTON

January 7, 1976

Dear Mrs. Ford:

The Metropolitan Museum of Art has recalled a painting from the second floor corridor near the entrance to the Yellow Oval Room. It is the Monet landscape The Customs Watch at Varengeville which has been on loan since 1969.

We removed the painting Wednesday morning. However, the Met has agreed to lend another similar Monet for that location. Our truck will pick it up in New York on Thursday and we will hang it in place on Friday morning.

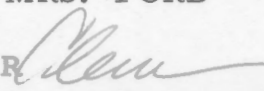

Clem Conger



THE WHITE HOUSE
WASHINGTON

December 19, 1975

MEMORANDUM FOR MRS. FORD

FROM CLEM CONGER 

RE: RUG FOR THE EAST SITTING HALL

We have placed two Oriental rugs in the East Sitting Hall for your to see.

One is an antique Persian rug with Turkish knots. It has soft rose red, blue and beige colors and is completely laid out. This is my favorite and I suspect will be yours also.

The second is an antique Heriz (Persian) rug (similar to the rug in the Map Room) with large geometrical designs.

I think very beautiful and soft-colored draperies and upholsteries can be found to go with the first choice. Mr. Jones and I both feel very strongly that an Oriental rug will greatly enhance the East Sitting Hall and the whole aspect of the East end of the White House, Second Floor. This room serves as the sitting room for guests occupying the Queen's Bedroom and the Lincoln Room. Therefore , the whole area should have a period effect. The present modern gold rug (like theater, hotel or office) is out of place and distracting, in my opinion.

THE WHITE HOUSE
WASHINGTON

December 29, 1975

MEMORANDUM FOR THE PRESIDENT

Clem
FROM CLEM CONGER

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cc: Mrs. Ford
Mr. Hartmann
Mr. Marsh
Mr. Cheney
Dr. Connor
Mr. Farrell



*Clem will send up
to residence*

1-27-76

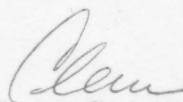
THE WHITE HOUSE

WASHINGTON

January 26, 1976

Dear Mrs. Ford:

We have received in this office an enamel piece of sculpture of flowers and birds done by two people in Michigan. It was on display at the Junior League Christmas mart which you attended last year. Because of a verbal mis-understanding with a member of your staff, the sculpture was made for presentation to the White House collection. As the Committee for the Preservation of the White House does have a long standing policy of not accepting works by contemporary artists for the White House, I wonder if you would be interested in having this piece for us in your private quarters? It could be used elsewhere in the White House after a period of years.


Clem Conger

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The Michigan sculpture which will go to the White House

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

March 1, 1976

B.F.

MEMORANDUM FOR MRS. FORD

FROM

Clem
CLEM CONGER

The Pennsylvania Academy of the Fine Arts has recalled this past week its loan collection of 20 important American paintings in the White House in preparation for the reopening of the Academy on April 22 after a \$6,000,000 restoration of the its building as a Bicentennial project. The President and you have been invited to officiate at the grand opening. ?

Among the paintings recalled was the beautiful large snow scene, "New Hope," by Edward W. Redfield that has been hanging between the Monet landscapes in the Second Floor Central Corridor.

We have replaced it with a very beautiful painting lent by the National Gallery of Art entitled, "Mrs. Joseph Chamberlin," by John Singer Sargent (1850-1925) painted in 1902. This is the best replacement I could find for size, color, style, etc. for this location. We hope you like it. The only other art work in the White House by Sargent is the large painting of Theodore Roosevelt in the East Room and "Mosquito Net," in the Green Room.

If for any reason you do not like the above painting, I stand ready to rearrange some landscape paintings as substitutes.

Fortunately, the Academy has agreed to let us retain indefinitely the important painting of Dolley Madison by Gilbert Stuart in the Red Room which is one of our most important paintings historically. We know it hung in the Red Room in 1813, the year before the fire.

ORIGINAL RETIRED FOR PRESERVATION