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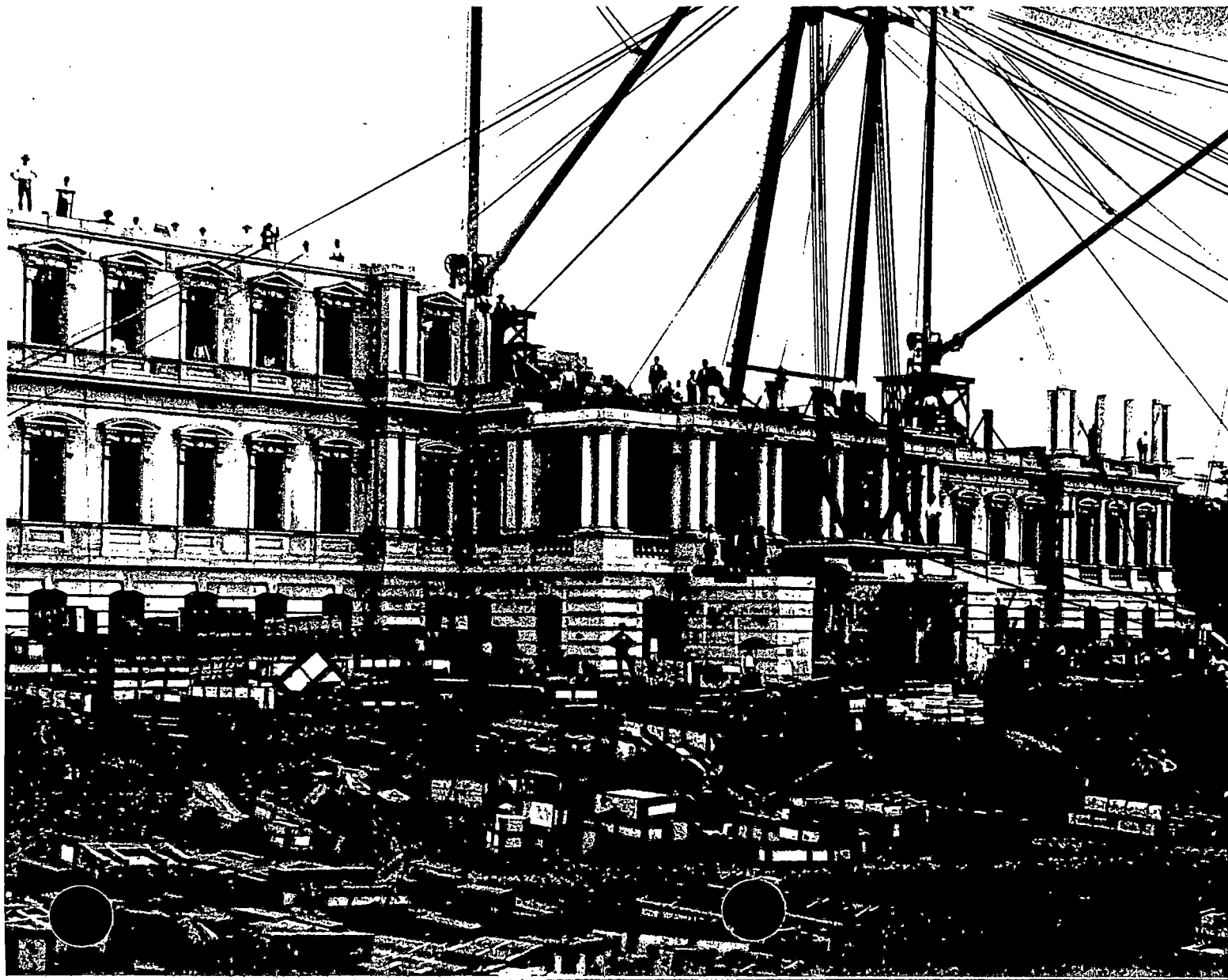
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EXECUTIVE OFFICE OF THE PRESIDENT



Telephone Directory

Construction of the south wing, June 24, 1873
(National Archives).



Creating the State, War, and Navy Building

Elsa M. Santoyo

Originally named the State, War, and Navy Building after the three executive departments for which it was designed and built, the Old Executive Office Building today houses the agencies that comprise the executive offices of the President. This historical connection to the presidency dates to 1798, long before ground was broken for its foundation.

That year George Washington, asserting that because of their function they required proximity to the President, secured the location of original executive departments on either side of the White House. By 1826 four identical, separate brick structures had been constructed and were occupied by the State, War, Navy, and Treasury departments. Centered around the President's home, the group formed the executive core of government.

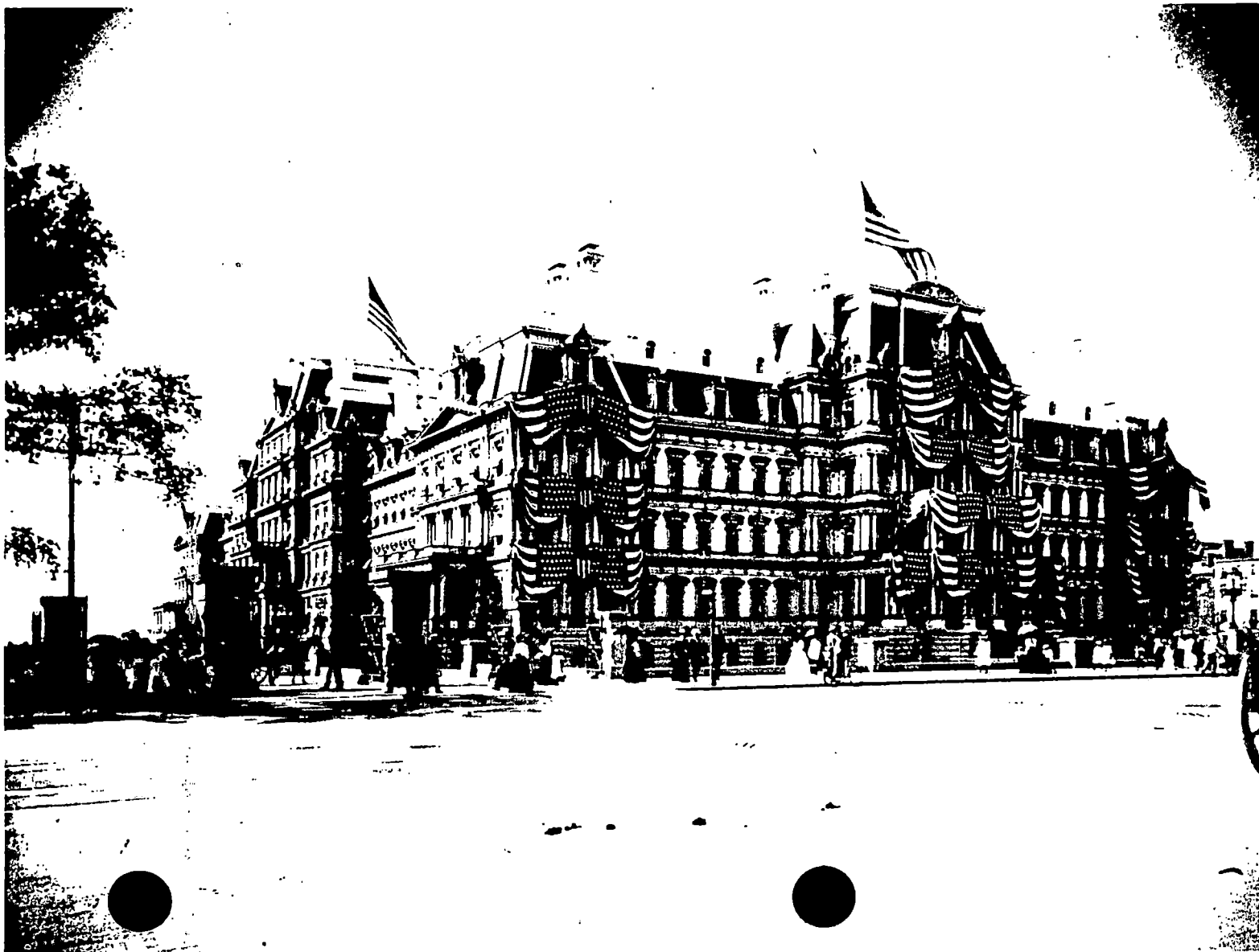
The expansion of the four departments paralleled that of the young nation, and by the 1830s they had outgrown their original office space. Furthermore, a series of damaging fires over 30 years made the construction of new offices that would accommodate departmental personnel and safeguard government documents a high priority. By the 1840s the new Treasury Building occupied the site to the east of the White House, but the new State, War, and Navy buildings were yet to be determined. After many early plans and a design competition for the new offices, the outbreak of the Civil War postponed construction of the new executive office buildings.

In 1869, during the first year of the Grant administration, Congress created a commission to study the possibility of accommodating the State, War, and Navy Departments in larger buildings. In its report to the Committees on Buildings and Grounds in January of 1870, the Commission recommended the demolition of

the old buildings and the construction of a single building, "similar in ground plan and dimensions to the Treasury Building," in the French style on a site across from the White House.¹ With the approval of the Grant administration, and an initial congressional appropriation in 1871 of \$500,000, planning for construction began under the direction of Secretary of State Hamilton Fish.²

Hamilton Fish endorsed the cosmopolitan new French Second Empire style, which had become popular in contemporary Europe with the construction of Louis Visconti and Hector Lefuel's new Louvre in 1852. To design the new State, War, and Navy Building in this idiom, he selected Alfred Bult Mullett, who had served on the 1869 commission with Fish and at the age of 36 was the Supervising Architect of the Treasury (SAOT). In this role Mullett was responsible for the construction of many post offices, custom houses, and courthouses across the country. And although he had designed many of those federal buildings in the classical revival style, he had just as successfully designed many Second Empire buildings, such as the New York Courthouse and Post Office (1869-1874). Despite his already staggering workload as SAOT, Mullett obliged the Secretary and reluctantly assumed the task.

North facade of Old Executive Office Building,
c. 1890 (*Library of Congress*).





L. F. Mullett, F. H. Fisher, Deane, C. F. Torrey, Ernst Schulz, H. Ford, Howard, Guss Prinkus, (Richard von Ezdorf, Chief Draftsman), G. Griebel, O. von Herfo.

Drafting force of Architects for State, War, and Navy Bldg., 1878.

Within a year of the selection of the building site in 1870, Mullett designed the floor plans, exterior elevations and a number of interiors for the State, War, and Navy Building. These designs reveal his knowledge of European architecture, which he had been able to study at first hand during his travels in Europe in 1860, distilled by his training as a draftsman in the office of Isaiah Rogers.³ His architectural training was typical for the period, when the education of American students consisted of few formal courses in architectural history combined with the practicalities of working through the ranks in an architectural office.⁴ The designers, engineers, general draftsmen and tracers in these offices had to produce working drawings detailing the sizes and specifications of all the components of the building to guide bidding and construction.

This architectural tradition is manifested in Mullett's own designs for the building, which he rendered with bold shapes and abundant details.

The exterior is based on his Post Office and Sub-Treasury Building in Boston (1868-1872), Mullett conceived the State, War, and Navy Building as an open rectangle with a center wing dividing its interior into two central courts. Its short north and south facades are similar to the long east and west elevations; each facade being three stories set on a rusticated ground floor with a fourth story added on each of the central projecting five bay wide pavilions, accented with entrance porticoes and emphasized by wide steps. Corner pavilions three bays wide anchor all the facades and connect the four exterior wings. The entire building is capped with a mansard roof that rises one full story in height.

On June 21, 1871, ground was broken for the State Department's south wing. As the foundation was dug for this wing, huge blocks of

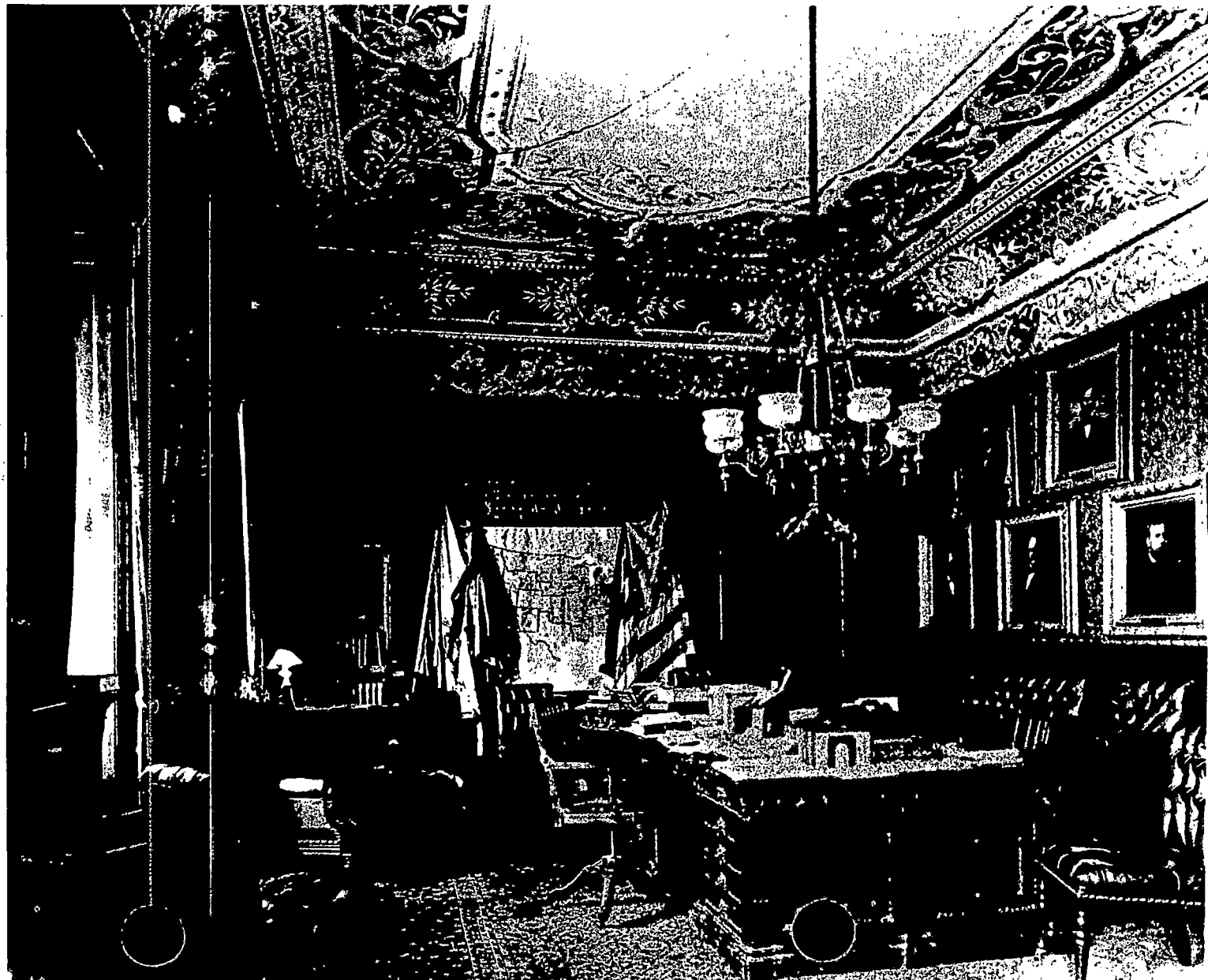
granite, some weighing over 10 tons, were hauled in from quarries in Virginia and Maine. The first block was laid in January of 1872, and construction for the wing was completed in July of 1875. Because the interior finishes were highly decorative and required overtime for their execution, the State Department could not occupy its wing of the building until the following December.

Neither Mullett nor Fish oversaw the construction of the building to its completion. Mullett resigned as SAOT at the end of 1874 because of bitter differences with Secretary of Treasury Benjamin Bristow, and Fish relinquished his responsibilities when the State Department wing was finished. Mullett was succeeded briefly by architect William Potter and then by Orville Babcock, who was Commissioner of Public Buildings and in charge of all government buildings in the capital. Finally, Thomas Lincoln Casey of the Army Corps of Engineers became superintendent in 1877 and oversaw construction of the building until its completion in 1888.

As superintendent, Casey was concerned that construction costs be kept down and managed to reduce expenses by as much as 43 percent in the north, west, and center wings. Part of the savings was due to the availability of cheaper labor in the 1880s.

Casey selected Richard von Ezdorf as the principal designer for the unfinished east, and the unconstructed west, north, and center wings of the building. Von Ezdorf had been employed by the office of the SAOT where he was detailed to work as a draftsman under Mullett exclusively on the State, War, and Navy Building. Von Ezdorf, who received his Beaux-Arts education at schools in Germany, Austria, and Italy, introduced a distinctly European influence to the building's interiors with his intricate and elaborate designs.

Drafting force of the State, War, and Navy Building, 1878 (von Ezdorf family).



From 1876 until 1888 he was primarily responsible for the design of all of the libraries and corridors and of the sculpture filling the pediments on the building's exterior.

Ground was broken for the east wing in July 1872. Intended for occupancy by the Navy Department, the wing was begun under the supervision of Alfred Mullett, but its best interiors were designed by von Ezdorf and others who succeeded Mullett after his resignation in 1874. The corridors and the architectural features they contain, including the composite order cast-iron columns and pilasters, the plaster entablature, and the cantilevered winding granite staircases that rise from the basement to the East Rotunda, are identical to those found in the south wing. The Navy Library and Reception Room, on the fourth and fifth floors of the east wing's center pavilion, was designed by von Ezdorf in the prevailing cathedral style of libraries of the late 1870s and 1880s.⁵ Constructed of cast iron, as was the Library of the State Department in the south wing, the Navy Library is a tall reading room walled by balconied stacks that were entered through arched openings on either of the side walls, and the cast-iron stained-glass capped Rotunda whose Neo-Grec ornament von Ezdorf also designed, balance the War Library and its corresponding rotunda in the west center pavilion.

In May 1879, with the south and east wings completed and the old War Department Building demolished to clear the site, construction began on the north wing. Although work progressed rapidly on this wing, it had already been pressed into service by the War Department for one year before its completion in 1884. The north wing temporarily housed the principal offices of that department for the final five years of building construction, which included the erection and completion of the west wing. By January of 1888, upon completion of the West Rotunda and War Library, which were the last areas to be finished in the west wing, the offices of the War Department occupied all of the north, center, and west wings.

As the offices were finished, the three departments commissioned their own interior decoration. The work was usually executed by architects, designers, or artists from their own designs on the basis of Casey's specifications. The Brooklyn firm of John Herbold was responsible for the Neo-Grec wall paintings in the Office of the Secretary of the Navy, and the intricate marquetry pattern that covered the floors was the work of William J. McPherson of Boston. The New York architect Stephen D. Hatch designed the Office of the Secretary of War. This suite is the only one in the building decorated in the Aesthetic style and the only one with wood door and window architraves and wainscotting as well as wood mantels. Its frescoed ceiling was painted by Otto C. Ficht with figures that allegorize War and Peace.

The construction of the State, War, and Navy Building, which had begun with the groundbreaking of the south wing in 1871, continued uninterrupted for 17 years. By 1888 the State Department was housed in the south wing, the Navy Department was settled in the east wing, and the War Department had moved into the north, west, and center wings. The growth of the three executive departments that had paralleled the growth of an expanding American republic had compelled the three departments to locate themselves in larger quarters. The resultant State, War, and Navy Building was influenced not only by that growth but also by how the American government saw itself at the third quarter of the 19th century. That the building was designed and constructed in the French Second Empire style in deliberate contrast to the classical style of government buildings constructed before the Civil War implied that the government of the newly reunited nation perceived itself as different from the government that had represented the young republic. In style and size, the new State, War, and Navy Building equaled and rivaled its European counterparts and expressed the ambitious aspirations of the American republic that had endured and was expanding across the continent.

CHRONOLOGY OF CONSTRUCTION AND HISTORICAL EVENTS

<u>DATE</u>	<u>OEOB CONSTRUCTION</u>	<u>RELATED EVENTS</u>
1800		Construction of first pair of office buildings designed by George Hadfield for State, War, Navy and Treasury departments on sites flanking White House.
1814		Executive office buildings and White House partially burned by British troops in War of 1812.
1838-1842		Several proposals prepared by Robert Mills for combining War and Navy buildings into a single large executive office building comparable in design to the Treasury.
1852		Single executive office building west of White House proposed by Thomas U. Walter comparable to his design for the Treasury Building extension.
1866		Alfred B. Mullett appointed Supervising Architect of the Treasury (SAOT). Old State Department building demolished for construction of existing Treasury Building; State Department forced to move to offices in the Washington City Protestant Orphan Asylum.
1869	Commission formed to recommend a site for combined State, War and Navy Building and to procure designs and cost estimates.	
1870	Single new building on site of old War and Navy Department buildings proposed by Grant Administration to house State War and Navy Departments. Design by Alfred B. Mullett accepted	

- 1871 Congress approves project and initial appropriation; ground breaking for construction of south wing (State Department).
- 1872 First granite stone for south wing is laid.

Ground broken for east wing (Navy Department).
- 1873 First granite stone for east wing is laid. Richard von Ezdorf begins working for Mullett in the office of the Supervising Architect of the Treasury
- 1874 Mullett resigns as SAOT.
- 1875 Hamilton Fish, Secretary of State under President Grant, moves into south wing with his staff of 54.
- 1877 Last granite stone is set in east wing.
- 1879 East wing completed and ready for occupancy; War and Navy move in. Demolition of Old War Department Building

Ground broken for north wing on site of the old War Department Building
- 1881 Last granite stone of the north wing is laid. Telegraph and Telephone lines are installed in the building by the Army Signal Corps.
- 1882 North wing ready for occupancy. Congress assigns the fourth story and attic, except for the Library, of the south wing to the War Department and directs that partition brick walls between the south and east wings be removed.
- 1883 War Department moves into north wing from the east wing.

1884	Ground is broken for west and center wings to be occupied by the War Department.	Demolition of old Navy Department Building
	Setting of first granite stone.	Conference establishing International Dateline and Greenwich Mean Time held in State Department.
	North wing completed.	
1886	Last granite stone in west and center wings are laid.	
1887		War Department moves into west wing.
1888	West and center wings completed.	
1893		First light bulb used.
1896		Theodore Roosevelt appointed Assistant Secretary of the Navy under John D. Long. Holds office in Room 278, State, War and Navy Building (SWN).
1898		Secretary of State John Hay hands the Spanish Ambassador his passport and credentials in Room 208, SWN signifying United States declaration of war against Spain.
1899		Superintendent Baird introduces a mechanical scrubber which can enable 2-3 women to perform the work of 10-12. The building's crew of cleaning women heartily resists.
1900-02	Full phone service for building.	
1902		3,000 troops quartered in the building for the inauguration so deface the walls, borders and columns that congress writes forbidding further military quartering in connection with inaugurations.

1910	Claude-Graham White, pioneer aviator, performs exhibition flight over Washington and lands on West Executive Avenue between the SWN and the West Wing of the White House.
1911	Ice-making plant installed in north court.
1913 Gas removed and first electric system installed throughout.	Josephus Daniels appointed Secretary of the Navy by President Woodrow Wilson; remains through second term to lead the Navy through World War I with Franklin D. Roosevelt as his assistant.
1914 Entire building repainted and rewired for electricity.	
1916 Original plumbing pipes and fixtures replaced.	
1918	Navy Department vacates SWN. During the Flu epidemic, the 4500 employees (almost twice the usual number of occupants) are marched from the building to the street for a daily breather.
1924	The "Round the World Flyers" decorated by Secretary of War Dwight Davis.
Late 20s	Electric elevators replace hydraulics.
1930 SWN renamed the Department of State Building.	
1938	War Department vacates Building.
1939	Bureau of Budget moves in from Treasury.
1941	In room 208, Cordell Hull confronts Japanese envoys with evidence of the bombing of Pearl Harbor.

1944

"The State Department Speaks" series is broadcast by Secretary of State Cordell Hull and other high-ranking officials from their offices in the building.

1947

State Department vacates building.

1949 State Department Building renamed Executive Office Building.

1950

First presidential press conference in Indian Treaty Room.

1971 Executive Office Building placed on the National Register of Historic Places.

1972 Executive Office Building registered as landmark property on the district of Columbia Inventory of Historic Sites.

Alfred Bult Mullett (1834 - 1890)

Alfred B. Mullett

Alfred Bult Mullett was born in Taunton, England in 1834. When he was 10 years old, his family immigrated to the United States and settled in Glendale, Ohio, a town on the outskirts of Cincinnati. Mullett studied engineering and drafting for three terms at the Farmer's College near Cincinnati but did not receive a degree. In 1856 he joined the firm of Isaiah Rogers and became a partner in 1860. Rogers was appointed Supervising Architect of the Treasury (SAOT) in 1862. By early 1863, Mullett joined his staff and soon became assisting super vising architect. When Rogers resigned, Mullett gained the post in 1866.



As SAOT, Mullett was responsible for overseeing the design and construction of all federal buildings in the country. In the post-Civil War era of reconstruction and growth, Mullett faced a task of overwhelming proportions. During the next eight years he oversaw the design and construction of approximately 40 buildings. It was perhaps because of the voluminous amount of work required of him that his health began to deteriorate. In October of 1874, because of recurring conflicts with Secretary of the Treasury Benjamin Bristow and his own failing health, Mullett resigned his position as Supervising Architect of the Treasury.

After trying unsuccessfully to regain his post, Mullett remained absent from his profession for 10 years, then entered into private practice in 1884. One of his most notable achievements during this phase of his career was his design for the Baltimore Sun Building, which was the first skyscraper built in Washington.

Although Mullett had established a successful private practice, he became involved in several lawsuits with the federal government in an effort to collect architectural fees for his work on the State, War, and Navy building. These attempts were unsuccessful. In 1890, Mullett committed suicide at his home at 25th and Pennsylvania Avenue in Washington, DC.

Alfred B. Mullett, undated
(Columbia Historical Society).

Richard von Ezdorf (1848-1926)

Richard von Ezdorf

Richard von Ezdorf was born in Venice in 1848. He decided to study engineering and drafting at the age of 18 and began his education at the Academia del Arte in Venice. Between 1866 and 1868 he attended the University of Innsbruck, Austria, and the Polytechnicum at Gratz, Austria. From 1868 to 1870, he trained at the Stuttgart Royal Polytechnic Academy and graduated in 1870. He worked for a short time in the service of the Austro-Hungarian Empire as an engineer, but in 1871 he left Austria to travel and by 1873 he had arrived in America.

Von Ezdorf worked as a draftsman under Alfred Mullett and his successor William Pötter in the office of the Supervising Architect of the Treasury (SAOT) from 1873 to 1876. In 1876, when Orville Babcock assumed responsibility for the design and construction of the State, War, and Navy Building, von Ezdorf was transferred from the office of the SAOT to the newly created State, War, and Navy Building Drafting Force. When Thomas Lincoln Casey was made officer in charge of the building in 1877, von Ezdorf became the building's Chief Designer and Draftsman, supervising the entire drafting force. He and Casey worked well together for the next 10 years to complete the State, War, and Navy Building.

When the building was completed in 1888, von Ezdorf returned to the office of the SAOT as an architectural draftsman. He remained in government service until his retirement in 1920 at the age of 72. He died six years later in Washington, DC.



Richard von Ezdorf, undated
(General Services Administration, Division
of Fine Arts and Historic Preservation).

Indian Treaty Room History

The OEOB was designed by architect Alfred B. Mullett and built between 1871 and 1888. It was built to house the State War and Navy Departments. The building was built wing by wing, the first wing being the South or State Department wing, the second being the East or Navy Department Wing (1872-1879).

Located on the fourth floor East wing is the Indian Treaty Room, which was originally known as the Navy Department Library. It was designed by Richard VonEzdorf, Draftsman for the Supervising Architect of the Treasury. Completed in 1879, it cost more per square foot than any other room in the building at about \$33.50 per square foot (total \$55,675.00). The room was used as a library and a reception room. The design of the room includes many nautical motifs - such as shells over the Italian and French marble panels; seahorses and dolphins in the cast iron railing at the second floor balcony; stars for navigation in the ceiling and in the floor.

The sconces are the only surviving original lighting fixtures in the building. The four on the lower level are bronze and weigh close to 800 lbs each. They represent (reading clockwise from the northwest corner: War & Peace, Liberty, Arts & Sciences, and Industry & Technology. The round stones of the balcony are Mexican Onyx. The floor is the original Minton Tile floor; Minton Tile being an encaustic tile that has its color in the body of the tile.

Although the room does not resemble a library, it did contain a fairly large collection. By 1912 the holdings included 43,000 volumes, considered one of the "principal naval libraries of the world." The location for books was in the upper and lower alcoves of either end of the room. The second floor north alcove is currently being restored. The cast iron bookshelves (to be reconstructed) wrapped around the alcove, with a hand elevator for books running between the two floors.

The Navy Department vacated the building between 1918 and 1923, and by 1930 the building was renamed the Department of State Building; by 1949 the building was renamed the Executive Office Building. In 1950 the first presidential press conference was held in in the Indian Treaty Room; and they continued to be held there for the next ten years.

The name "Indian Treaty Room" came about sometime during the 1930s, and it is still not clear as to where it originated, despite extensive research. Some say it is due to the fact that during 1879 the War department shared space with the Navy, and that some papers may have been left over from the move, including treaties with the waring nation of the American Indians. But there is no definite answer.

Although most treaties were most likely signed in the State Department Diplomatic Reception Room (212-214) and the Secretary of State's office (208), a few were signed in the Indian Treaty Room. These include Bretton Woods - establishing the International Monetary Fund (IMF), Peace Treaties with Rumania, Italy and Hungary after WWII, and the UN Charter.

Restoration of the main room was done between 1984 and 1985.

Today the room is used for meetings and receptions.

compliments of the OEOB Preservation Office, Room 484

April 1991

CABINET ROOM (center of room, then counterclockwise from north)

Cabinet Table

This large oval mahogany table (22 1/2 x 7 feet) was made by the Kittinger Company of Buffalo, New York, and donated for use in the Cabinet Room by President Richard M. Nixon.

Cabinet Chairs

Traditionally, when Cabinet members conclude their terms of service, they are permitted to purchase their cabinet chairs, which bear brass plaques marked with their offices and dates of service. Made by the Kittinger Company, these chairs are derived from Queen Anne armchairs in the Council Chamber at Colonial Williamsburg. The taller chair at the center of the east side of the table is occupied by the President.

Rug

The blue-green wool rug made by Carpet Masterpieces, Inc., New York, N.Y., was ordered during the Johnson administration but installed early in the Nixon administration in 1969.

Mantel

The large white-painted wooden mantel has been situated in the West Wing Cabinet Room since its creation in 1902, having been moved each time the room was repositioned. It was made by the Norcross Brothers, Worcester, Massachusetts, the builder of the West Wing.

Clock-Barometer

This combined instrument was used on the U.S.S. Williamsburg when it served as the presidential yacht during the Truman administration and was probably transferred when the ship was decommissioned in 1953.

The Declaration of Independence of the United States of America,
July 4, 1776 by Charles-Edouard Armand-Dumaresq (1826-1895),
1873

This depiction of the Second Continental Congress adopting that historic document on July 4, 1776, was a preliminary oil sketch for a painting that the artist executed in 1873 and later exhibited at the 1876 Centennial Exposition in Philadelphia.

Benjamin Franklin after Jean Jacques Caffieri (1725-1792)

The white marble bust of Franklin was sculpted by an unknown artist after an original terra-cotta bust modeled from life by Jean Jacques Caffieri in 1777, when Franklin was the American emissary to the French court.

Bust of George Washington by Hiram Powers (1805-1873), 1860

Many prominent Americans, including Presidents Andrew Jackson and Martin Van Buren, posed for Powers early in his career. This white marble bust of Washington, not a life portrait, was created later, after he received a commission for statues of two other early patriots, Franklin and Jefferson, for the U.S. Capitol.

Regency Commode Pedestals

The tall mahogany pedestals, made circa 1805, probably in England, are each fitted with a drawer and cabinet.

Thomas Jefferson by George P. A. Healy (1813-1894)

This painting is based on a life portrait by Gilbert Stuart. It was originally part of a series of presidential portraits commissioned in 1842 by King Louis Philippe of France for the gallery at Versailles, but never delivered after the king was overthrown in 1848. Lent by the Corcoran Gallery of Art in 1982.

Abraham Lincoln by George H. Story (1835-1922), c.1915

This portrait was one of several executed by Story after sketches he made of President Lincoln in his White House office (now the Lincoln Bedroom) in June 1861.

Dwight D. Eisenhower by Thomas E. Stephens (1886-1966), 1960

This portrait is one of 21 of Eisenhower executed by Stephens, the British-born artist who is recognized as the man who prompted Eisenhower's interest in painting as a hobby. This painting also hung in the Cabinet Room during the Nixon, Ford, and Reagan administrations.

Theodore Roosevelt by Philip Alexius de Laszlo (1869-1937), 1910

De Laszlo first painted Roosevelt in 1908 from sittings at the White House. This second portrait was painted, as inscribed, in Paris on April 22, 1910. Having left office in March 1909, Roosevelt went on an extensive African safari before touring several European capitals on his way home to the United States.

ROOSEVELT ROOM (clockwise from door nearest the Reception Room)

Crossing the River Platte by Worthington Whittredge (1820-1910),
c.1871

Whittredge accompanied an 1865-66 military expedition across the Plains along the Platte River and Rocky Mountains from Kansas to New Mexico. Back in New York he painted this scene of Indians fording the river in what is now eastern Colorado.

Theodore Roosevelt by James Earle Fraser (1876-1953), c.1920

This bronze-patinated metal plaque shows a profile bust portrait with Roosevelt's quotation, "Aggressive fighting for the right is the noblest sport the world affords". The sculptor also designed the buffalo nickel.

Theodore Roosevelt by Tade Styka (1889-1954), c.1909

This equestrian portrait depicts Roosevelt in a tan uniform, possibly his Rough Rider outfit. It is believed to have been painted at the time that Roosevelt visited the artist's studio near Paris after his term of office.

Nobel Peace Prize Medal

This gold medal was awarded to President Theodore Roosevelt in 1906 for his mediation of the Russo-Japanese War peace settlement. Weighing about two pounds, it bears on its obverse a portrait of Alfred Nobel, the Swedish inventor of dynamite, whose fortune endowed the five prizes named for him. The reverse features three embracing figures and the Latin inscription, "For Peace and Fraternity among Mankind" in Latin. This, the first Nobel prize awarded to an American, was donated in 1982 by the Theodore Roosevelt Association on the 125th anniversary of the birth of Theodore Roosevelt.

Franklin D. Roosevelt by John DeStefano (1915-?), c.1933.

This bronze plaque, sculpted in 1933 at the beginning of Roosevelt's first term, bears a profile bust portrait and a quotation from the Roman statesman Seneca - "I shall hold my rudder true". Lent by the Franklin D. Roosevelt Library in 1969.

Franklin D. Roosevelt by Alfred Jonniaux (1882-?), 1958

This portrait was painted from photographs under the supervision of Basil O'Connor, a close personal friend of President Roosevelt, and is considered to be one of the best likenesses. Lent by the Franklin D. Roosevelt Library in 1978.

View of the City of Washington from the Virginia Shore
by William MacLeod (1811-1892), 1856

The artist, who painted himself at work in the lower right, executed this view of Washington from across the Potomac near his native Alexandria, Virginia. The most prominent structures of the somewhat distant city are the unfinished Washington Monument at the left, the U.S. Capitol with its earlier dome at center, and the Washington Navy Yard at the right.

Our Vanishing Wildlife by Alexander Pope (1849-1924), c.1915

The original sculpture of a bison battling wolves, from which this bronze was cast, was acclaimed at the 1915 Panama-Pacific Exposition in San Francisco. Lent by The Barra Foundation, Inc., in 1980.

Tallcase Clock

Housed in a simple Federal-style mahogany case, the works of this clock were made by Charles Canby, Wilmington, Delaware, c.1830.

WEST WING RECEPTION ROOM (clockwise from entry)

Andrew Jackson by Clark Mills (1815-1883), 1855

Cast by Cornelius & Baker, Philadelphia, this is a miniature version of the 1853 statue in the center of Lafayette Square across Pennsylvania Avenue from the White House. That statue, showing General Jackson as the hero of the Battle of New Orleans in 1815, was the first equestrian bronze cast in the United States and a major technological achievement for depicting Jackson on a rearing horse. U.S. Government purchase in 1859.

Point Lobos, Monterey, California
by Thomas Moran (1837-1926), 1912

Moran traveled extensively in the American West, beginning in 1871, vividly recording the magnificent scenery he encountered. This painting is signed with both his name and thumbprint.

John Tyler by James Reid Lambdin (1807-1889), 1841

At the death of President William Henry Harrison after only one month in office, Tyler became the first Vice President to succeed to the Presidency, April 6, 1841. As an inscription on the reverse indicates, Lambdin finished painting the new President's head on June 22 in Washington, D.C. and then completed this small full-length portrait in Philadelphia later in the year. Through the imaginary drapery, one can see the U.S. Capitol as it looked from 1825-1856.

Zachary Taylor by Eliphalet Frazer Andrews (1835-1915), 1879

When Rutherford B. Hayes became president in 1877, eight presidents were not represented by portraits in the White House, a deficiency which he proudly corrected during his term. Andrews painted four of these portraits, including this copy of a life portrait by John Vanderlyn at the Corcoran Gallery of Art. Taylor was the second president to die in office, serving 1849-1850.

The First Naval Action in the War of 1812
by William John Huggins (1781-1845), 1816

This large maritime painting depicts the naval division of Commodore John Rodgers pursuing the frigate H.M.S. Belvidera, five days after the United States had declared war on Great Britain in 1812. It was probably based on a sketch by James Stilwell, an officer on the Belvidera.

Boehm Birds

Made by Edward Marshall Boehm, Inc., Trenton, New Jersey, these porcelain figurines include (from top) bob white and California quail, wood thrushes, blue jays and mockingbirds, and ruffed grouse and Carolina wrens. Such birds were a popular state gift during the Nixon administration. This group, donated by Mrs. Edward Marshall Boehm in 1969, are displayed in an English mahogany bookcase made circa 1770.

Washington Crossing the Delaware by Eastman Johnson (1824-1906), 1851

The success of Emanuel Leutze's monumental life-size painting of this subject (1850) led a New York publisher to commission a smaller version from which to produce an engraving. Leutze, working in Dusseldorf, assigned this project to one of his American students, Eastman Johnson. The circulation of the prints made from this painting increased the great popularity of this scene of the American Revolution. Lent by the Alex and Marie Manoojian Foundation in 1979.

Gallery Clock

This gilded-wood wall clock, a type used in public buildings, contains works made by Simon Willard, Roxbury, Massachusetts. c.1810.

James Monroe by Adrian Lamb (1901-), 1975.

This is a copy of a Gilbert Stuart portrait. Although the original was not acquired for the White House when the opportunity arose in 1840, it did hang in the Blue Room on loan, 1972-1975, before this copy was commissioned.

Cannonading on the Potomac by A. Wordsworth Thompson (1840-1896), 1861

This Civil War scene was painted by Thompson from sketches which he made of the Battle of Ball's Bluff, on the Potomac River near Leesburg, Virginia, on October 21, 1861. Killed in the battle was Colonel Edward D. Baker, a longtime friend of Abraham Lincoln, after whom the president's second son was named.

THE OVAL OFFICE (counterclockwise from hallway door)

Andrew Jackson by Thomas Sully (1783-1872), c.1824

After studying with John Trumbull and Gilbert Stuart, Sully opened a Philadelphia studio where he painted many illustrious Americans, becoming one of America's foremost portraitists. Lent by the National Gallery of Art in 1976.

Cane-Backed Armchairs

Purchased for the new West Wing in 1902 from A.H. Davenport Co., Boston, Massachusetts, five of the cane-backed mahogany armchairs have been in use in the Oval Office since 1930. The sixth is a reproduction.

Federal Card Tables

The pair of mahogany folding-top card tables was made in New England, possibly in Connecticut, 1790-1810.

Sapphire Presidential Busts

The square display case contains four busts - George Washington (1056 carats), Thomas Jefferson (1381), Abraham Lincoln (1318), and Dwight D. Eisenhower (1444) - carved in the 1950's from some of the world's largest sapphires found in Queensland, Australia.

Bust of Theodore Roosevelt

by James Earle Fraser (1876-1953), c.1920

This small bronze bust shows Theodore Roosevelt in the neckerchief and uniform jacket worn when he was a Rough Rider (1st U.S. Cavalry Volunteers) in the Spanish-American War. The sculptor also designed the buffalo nickel.

Chinese Export Porcelain

The platter and plates are part of an 80-piece porcelain dinner service, not an official White House state service, made in China, circa 1800.

Silver Inkstand

An official reproduction of the inkstand in Independence Hall in Philadelphia which was used for the signing of the Declaration of Independence in 1776, this piece is on loan to the President from the Diplomatic Reception Rooms, the Department of State.

Silver Eagles

The pair of silverplated spread-winged eagles are from a set of eight table ornaments which was purchased for the White House in 1958 and often used on buffet tables in the State Dining Room.

Federal Chest of Drawers

The mahogany chest of drawers was made in Massachusetts, circa 1790.

Ship Model - "U.S.S. Constitution"

The model was hand-assembled by Booth Chick, Kennebunkport, Maine, in 1989 and presented as a gift to President Bush. The frigate Constitution, launched in Boston in 1797, earned enduring fame during the War of 1812 and the nickname, "Old Ironsides".

Gookin's Falls, Rutland, Vermont

by Frederic E. Church (1826-1900), 1848

Church was a major 19th-century American landscape painter best known for his panoramic views of exotic areas in North and South America. Painted in 1848, early in his career, this painting already exhibits his special emphasis on light and cloud effects.

Partner's Desk

This walnut desk was installed in the Oval Office in June 1989, after having been used by the President in his Residence office and in his Vice Presidential office in the West Wing. One of four made about 1920 for the owners of the Chesapeake & Ohio Railway Company, it is modeled after an 18th century English partner's desk with a full set of drawers on each side. It was also used by Presidents Gerald Ford and Jimmy Carter in the President's West Wing Study, adjoining the Oval Office.

Chinese Fish Bowls

The pair of large, circular porcelain bowls, originally used for gold fish but presently used as planters, were made in China, circa 1800.

Eagle Card Table

The mahogany folding-top card table with the gilded eagle pedestal is attributed to Salem, Massachusetts, circa 1810.

The President's House by an Unknown Artist

The painting of the White House is based on an 1839 engraving of a drawing by English artist, William Henry Bartlett (1809-1854). This slightly fanciful depiction of the White House above Tiber Creek, where now runs Constitution Avenue, is believed to have been executed in the mid-nineteenth century.

Broncho Buster by Frederic Remington (1861-1909), c.1903.

This casting (#23) of Remington's first work of sculpture, copyrighted in 1895, was created by the lost-wax process at the Roman Bronze Works, Corona, N.Y.

The Rattlesnake by Frederic Remington (1861-1909), 1909.

This bronze sculpture (cast #14) of a cowboy's horse rearing before a rattlesnake in the path was copyrighted by Remington in 1905. According to one Remington scholar, it was the artist's favorite of his works of sculpture. The lost wax process of casting at the Roman Bronze Works, Corona, New York, permitted small variations in each finished work, such as changing the positioning of the snake. Lent by Dr. Harrison Monk in 1981.

Tall Case Clock

The richly veneered case was probably made by John and Thomas Seymour, prominent Boston cabinetmakers, in the early nineteenth century. Although the dial is not marked, the works are possibly by James Douell of Charlestown, Massachusetts.

Federal Card Table

The mahogany card table with drapery swags carved on its apron was made circa 1800, possibly in New York.

Benjamin Franklin by Jean-Antoine Houdon (1741-1828)

This bronze bust of Franklin in plain period dress is probably the most familiar depiction of this famous American statesman, largely because so many other artists copied it. A terra cotta bust which Houdon executed in 1778, when Franklin was American minister to France, was possibly the original likeness from which he fashioned this bronze.

The Three Tetons by Thomas Moran (1837-1926), 1895

Best known for his landscapes of the American West, some of Moran's watercolors of the Yellowstone region helped to convince the U.S. Government to establish Yellowstone National Park in 1872. This view of the Idaho or western side of the Grand Teton Range was apparently executed from sketches made in 1879 during Moran's only visit to those mountains.

George Washington by Rembrandt Peale (1778-1860), c.1823

Peale's original "porthole" likeness, begun in 1823, is believed to be the one which now hangs in the Old Senate Chamber of the United States Capitol. From it, Peale painted 79 similar portraits, some in civilian dress, as the Capitol painting, and some in the buff and blue uniform of the Continental Army, such as this example.

Mantel

The classical white marble mantel was installed in the original Oval Office in 1909 and retained when the room was moved during the 1934 expansion of the West Wing.

Chinese Jars

The pair of tall porcelain jars were made in China in the K'ang Hsi period (1662-1722). The dogs on the lids are a Buddhist guardian symbol.

City of Washington From Beyond the Navy Yard
by George Cooke (1793-1849), 1833

This painting depicts the city of Washington as seen from the southeast, across the Anacostia River on which is situated the Washington Navy Yard. The White House can be seen at the left center and the U.S. Capitol with its earlier dome at the right center.

Pembroke Tables

The two drop-leaf breakfast or "pembroke" tables were made in New York, circa 1785-1800.

Chinese Porcelain Lamps

The pair of Chinese porcelain vases mounted as lamps were made in the Ch'ien Lung period (1736-1795).

Rug

This oval rug (30'10" long x 23'5" wide) was specially designed for the Oval Office in 1989 by Mark Hampton and the staff of Hokanson, Inc., Houston, Texas. The grey-blue field centers the coat-of-arms from the Presidential Seal. The border of ribbon-tied rods is derived from the fasces, a classical Roman symbol of the governing authority which appears as the carved moldings above the Oval Office doorways.

[possible clumping of antique furniture (other than clock),

Federal Mahogany Furniture

Pair of inlaid card tables, made in New England,
possibly Connecticut, 1790-1810;

Chest of drawers, made in Massachusetts, circa 1790;

Card table with gilded eagle pedestal, attributed to Salem,
Massachusetts, circa 1810;

Card table carved with drapery swags, possibly made in New
York, circa 1800;

Breakfast or "pembroke" tables, made in New York,
circa 1785-1800.]