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HISTORIC PRESERVATION

THE MAGAZINE OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION ▼ NOVEMBER/DECEMBER 1993



THE WHITE HOUSE

OFFICE OF THE FIRST LADY'S PRESS SECRETARY

039

FOR IMMEDIATE RELEASE

Friday, March 20, 1981

CONTACT: Sheila Patton
202-456-7136

Peter McCoy, Deputy Assistant to the President, today announced that the overwhelming response by private contributors to the White House Historical Association's fund to restore the Second and Third Floors of the White House has allowed the restoration project to be expanded to all areas of the White House.

He also announced that the White House has asked the White House Historical Association to break with tradition and to release the names of all donors to the project.

"In addition to restoration work in the rooms on the Second and Third Floors, the \$735,911.91 donated by 212 contributors as of March 19, will be applied to projects involving the other floors of the White House," McCoy revealed. The most immediate need, according to McCoy, is to clean and restore the marble halls on the Ground Floor. Other projects under consideration include the acquisition of additional period furnishings and works of art for the State Rooms. Since no complete set of State China exists, consideration is also being given to the design and manufacturing of a new china service. The last service was commissioned during the Johnson Administration.

"We are amazed and gratified at the widespread response to this project and the sizable contributions made by some donors," McCoy explained. The decision to turn back the traditional \$50,000 Congressional appropriation in favor of private funding

- more -

was announced February 11. At that time Sheila Patton, Mrs. Reagan's Press Secretary, announced that a \$200,000 goal had been set to restore and repair furnishings on the Second and Third Floors. On March 12, \$325,000 had been received by the White House Historical Association. The additional funds were received this week.

The original objective of the effort was to restore, refinish and reupholster many historic furnishings from past Administrations, currently stored under conditions not conducive to their long-term preservation, and display and use them throughout the White House. Concurrent with the restoration of furnishings, rooms will be repainted and carpeting, curtains and drapes will be repaired or replaced. The last major refurbishment took place during the Kennedy Administration nearly twenty years ago. That refurbishment was also accomplished through private funding. Another recent example of privately funded improvements was the outdoor swimming pool constructed during the Ford Administration.

The Second Floor, in addition to housing the Family Quarters, is also where the President and First Lady officially receive visiting heads of state. The Second Floor also houses the historic Treaty Room and the Lincoln and Queen's Bedrooms. The Third Floor contains guest bedrooms used by both official and personal visitors.

Restoration and refurbishment work on the Second and Third Floors is currently underway, according to Patton. The project is expected to be completed by early summer. No timetable has been set for the additional projects on the State Floors.

THE WHITE HOUSE

OFFICE OF THE FIRST LADY'S PRESS SECRETARY

018

FOR IMMEDIATE RELEASE

February 11, 1981

CONTACT: Sheila Patton
202-456-2164

Peter McCoy, chief of staff for Mrs. Nancy Reagan, today announced that the Reagans will not accept the traditional \$50,000 Congressional appropriation for refurbishing the Private Residence in the White House.

"We have decided instead to accomplish this historical task through private contributions," McCoy explained. "The White House Residence needs to be restored for the benefit of all future occupants and to assure the preservation of historic furnishings. To that end, we have arranged for tax-deductible contributions to be made through the White House Historical Association, a non-profit, tax-exempt organization."

According to Sheila Patton, Mrs. Reagan's press secretary, a \$200,000 goal has been set to restore and repair furnishings on the Second and Third Floors.

The objective of the effort is to restore, refinish and reupholster many historic furnishings from past Administrations, currently stored under conditions not conducive to their long-term preservation, and display and use them throughout the White House. Concurrent with the restoration of furnishings, rooms will be repainted and carpeting, curtains and drapes will be repaired or replaced. The last major refurbishment took place during the Kennedy Administration nearly twenty years ago.

The Second Floor, in addition to housing the Family quarters, is also where the President and First Lady officially receive visiting heads of state. The Third Floor contains guest bedrooms used by official and personal visitors. There are no plans to alter the most historic rooms on these floors, such as the Treaty Room and the Lincoln and Queen's Bedrooms.

This fund-raising effort is separate and distinct from that of two other organizations involved in the conservation and enhancement of the White House. The White House Historical Association, a non-profit educational organization, will continue to provide funds donated by public-spirited Americans for the refurbishment of the Ground and State Floors. The White House Preservation Fund is a trust, providing an annual income which is used to acquire period furnishings and art objects for the White House collection.

Mrs. Reagan has personally conferred with representatives of both the White House Historical Association and the Committee for the Preservation of the White House on this program. Both groups have pledged their full cooperation and support. Dr. Melvin Payne, Chairman and Chief Executive Officer of the White House Historical Association, was briefed by Mrs. Reagan on her plans to restore the many important items in the White House Collection that are presently in storage and to display them in the White House. "The restoration of these furnishings along with a much needed renovation of the Second and Third Floors of the White House is a most worthy project and certainly one that the White House Historical

Association can enthusiastically endorse and support," Dr. Payne said.

The completed project, which does not have a timetable due to the careful and methodic nature of the work, is expected to be appreciated by visitors to the White House for many years to come.

#

Private Funds to Pay For Refurbishing of Family Residence

President and Mrs. Reagan have decided not to accept the traditional \$50,000 congressional appropriation for refurbishing the private residence of the White House.

Instead, according to Peter McCoy, chief of staff for Nancy Reagan, the funds for restoring and repairing the furnishings of the second and third floors will come from tax-deductible contributions from private individuals. These contributions will be made through the White House Historical Association, a non-profit, tax-exempt organization that also handles public donations for the refurbishment of the Ground and State floors.

"The White House Residence needs to be restored for the benefit of all future occupants and to assure the preservation of historic furnishings," said McCoy. The last major refurbishment took place during the Kennedy Administration nearly 20 years ago, and many historic furnishings from past administrations are now stored under conditions not conducive to their long-term preservation, White House officials said.

According to Sheila Patton, Mrs. Reagan's press secretary, the goal is to raise \$200,000. This will cover the cost of restoring and refinishing the historic furnishings, which will then be displayed and used throughout the White House, as well as providing for new paint, carpets and drapes.

The second floor of the White House, in addition to housing the first family's quarters, is used by the president and first lady to receive visiting heads of state, and the third floor contains guest bedrooms used by official as well as personal visitors. White House officials said there are no plans to alter the most historic rooms on these floors, such as the Treaty Room and the Lincoln and Queen's Bedrooms.

Mrs. Reagan has conferred with representatives of both the White House Historical Association and the Committee for the Preservation of the White House (the latter administers the trust used to acquire period furnishings and art objects for the White House), and both groups have pledged their support.

Due to the painstaking nature of the work required, there is no timetable for the completion of this project, according to the White House an-

Washington Post--2/11/81

Reagans Refuse Decorating Funds

By Sarah Booth Conroy

Nancy Reagan has decided she will not accept the \$50,000 traditionally given by Congress to each administration to redecorate the family quarters of the White House. Instead, she has asked the White House Historical Association to raise \$200,000 to "restore, repair and refurbish" the rooms on the top two floors of the president's house, according to an announcement last night by Peter McCoy, her chief of staff.

McCoy said there was no timetable for the project because of the "careful and methodical nature of the work." He added that Mrs. Reagan had talked her plan over with the White House Historical Association and the Committee for the Preservation of the White House.

The announcement noted that the last major "refurbishment" of the family quarters took place during the Kennedy administration "almost 20 years ago." Actually, Rosalynn Carter did have the solarium and a guest bedroom or so redecorated during her

term. Sheila Patton, Nancy Reagan's press secretary, said the project will "restore, refinish and reupholster many historic furnishings from past administrations, currently stored under conditions not conducive to their long-term preservation, and display and use them throughout the White House."

By law, all White House-owned furnishings not in use can only be stored, or lent to the Smithsonian. Clement Conger, curator of the White House, has said in the past that he has tried to collect furnishings that can be used to replace pieces in current use so they can be reupholstered.

Mrs. Reagan also intends to repaint, and repair or replace carpeting, curtains and draperies. Patton pointed out that the second floor also has ceremonial rooms, in addition to the family quarters. The president and first lady officially receive visiting heads of state and governments in the Yellow Oval Room on this upper floor. This room was redecorated at the end of the Richard Nixon administration.

The announcement specifically said, "There are no plans to alter the most historic rooms on these floors, such as the Treaty Room and the Lincoln and Queen's Bedrooms." These bedrooms are traditionally used by visiting heads of state.

Mrs. Reagan is considering redecorating the Yellow Oval Room and the solarium as well as the east and west sitting halls and the family bedrooms, Patten said. Painting has begun on the Reagans' bedroom and the sitting hall.

The \$200,000 fund to redecorate the top floors will be kept separate from two other funds for the White House currently earmarked for the ground and state floors, though the money will be accepted by the White House Historical Association, which already sells guide books and accepts other contributions for current state room needs. The White House Preservation Fund is a trust to provide an annual income to buy period furnishings and art objects for the White House Collection.



WHITE HOUSE HISTORICAL ASSOCIATION

740 Jackson Place, N.W.
Washington, D. C. 20506

FOR IMMEDIATE RELEASE
July 23, 1982

According to Melvin Payne, Chairman of the White House Historical Association, the balance (\$92,640) of funds raised from the private sector to restore and refurbish the State and Ground Floors and living quarters of the White House has been spent (or obligated) and the following has been accomplished:

- o Refinishing and reupholstering of 60 pieces of furniture located in the public areas of the West Wing;
- o Repainting of the Oval Office;
- o Replacement of carpet in the halls and public areas of the West Wing;
- o Total refinishing of over 40 mahogany doors and 4 passageway doors on the State Floor of the White House;
- o Replacement of the White House Ground Floor hall carpet.

For additional information, see earlier statement which is attached.



WHITE HOUSE HISTORICAL ASSOCIATION

740 Jackson Place, N.W.
Washington, D. C. 20506

FOR RELEASE AFTER 6:00 P.M.
WEDNESDAY, NOVEMBER 18, 1981

Last spring, the White House Historical Association received \$822,640.91 through private donations to a special project fund to restore and refurbish the living quarters and the State and Ground Floors of the White House.

Seven hundred thirty thousand dollars has been spent.

And here is what the special project fund has accomplished:

- 150 pieces of furniture, furnishings and art objects were restored, refinished, recovered, reupholstered or regilded;
- 33 mahogany doors were stripped and refinished;
- 24 rooms had floors sanded and refinished;
- 72 worn lamp shades were replaced;
- 65 prints or textiles received conservation treatment and framing.
- 18 carpets and underlays in need of attention were replaced;
- 26 windows in need received new curtains and under-curtains;

- 10 rooms, 7 closets and 8 baths had worn wallcoverings replaced;
- 8 bathrooms had obsolete plumbing fittings replaced;
- 21 rooms were repainted as well as closets and baths;
- The State Floor and Ground Floor marble hallway walls were cleaned;
- The State Dining Room, East Room, Cross Hall, Main Foyer, Grand Staircase and Ground Floor Corridor were repainted;
- Reimbursement was made to the Government for most of the special project costs incurred by the Executive Residence Staff and National Park Service Support Staff.

The bulk of the remaining funds will be used as necessary to refurbish public rooms on the Ground and State Floors, including the replacement of the Ground Floor hallway carpeting, and the restoration and refinishing of all the mahogany doors on the State Floor.

Names of donors (previously made public) to the White House Historical Association special project fund are available upon request from the First Lady's Press Office, 456-7136.

THE WHITE HOUSE

OFFICE OF THE FIRST LADY'S PRESS SECRETARY

045

FOR IMMEDIATE RELEASE

Friday, March 27, 1981

CONTACT: Sheila Patton
202/456-7136

NOTE TO EDITORS:
List of major donors
for week of March
20-26 is attached.

Donations to the White House Historical Association's special project to restore the White House totalled \$822,640.91 as of Thursday, March 26, 1981, donated by 240 private contributors.

In releasing the report on the restoration funds contributed to the association, Mrs. Reagan expressed her appreciation for the widespread public response. "We are so grateful," she said, "for the additional, unanticipated contributions which allow the White House Historical Association to undertake important restoration projects on the Ground and State Floors. The White House is America's most cherished living museum and I am committed to maintaining its historic integrity for future generations."

F/TH * The White House Historical Association Chairman Melvin M. Payne said that since donations far exceed the initial goal of \$200,000 to restore and refurbish the Second and Third Floors, the surplus "will now permit us to undertake other needed and desirable projects. These include restoration of the marble walls on the State and Ground Floors, the acquisition of additional period furnishings and works of art for the White House collection and, hopefully, the design and manufacture of a new State China service."

- more -

Payne said the new china has been an objective of the association for several years.

Improvements currently planned or underway include:

- restoration of several historic pieces of furniture from the White House collection which have been selected from the warehouse for display in the White House;
- refinishing of mahogany doors and hardwood floors which have not been refinished since the Truman Administration;
- replacement of worn drapes and under curtains in several locations in the White House;
- repainting of rooms and areas which were last painted ten years ago;
- repair of some period carpets and replacement of other worn carpeting.

Mrs. Reagan's Chief of Staff, Peter McCoy, said that no additional contributions to the special project are being accepted. Individuals who wish to donate to the ongoing preservation of the White House may continue to contribute to the general fund of the White House Historical Association. The association has accepted contributions from private donors to its continuing programs during every administration since its 1962 inception in the Kennedy Administration. From 1962 through 1980, donors contributed nearly \$4.5 million to the association.

MAJOR DONORS

WEEK OF MARCH 20-26, 1981

<u>Donor</u>	<u>City and State</u>	<u>Amount</u>
Mr. Jack H. Choate	Hennessey, OK	\$10,000.00
Ms. Nanci M. Denney	Beverly Hills, CA	10,000.00
Mr. & Mrs. Albert B. Fay	Houston, TX	10,000.00
Mrs. Albert D. Lasker	New York, NY	10,000.00
Mr. & Mrs. James Paul Linn	Oklahoma City, OK	10,000.00
Metromedia, Inc.	Secaucus, NJ	10,000.00
Mr. & Mrs. Daniel Schwartz	Rancho Mirage, CA	10,000.00
Mr. & Mrs. Francis A. Sinatra	Cathedral City, CA	10,000.00
Kirkeby Foundation	Los Angeles, CA	5,000.00
Mrs. Thomas L. Williams, Jr.	Thomasville, GA	1,000.00

UNDER THE DIRECTION OF MRS. RONALD REAGAN, WITH DONATED MONIES RAISED BY HER, THE FOLLOWING ACQUISITIONS WERE OBTAINED AND IMPROVEMENTS WERE MADE TO THE PUBLIC AREAS, OVAL OFFICE AND CABINET ROOM. NO APPROPRIATED FUNDS WERE AVAILABLE.

All mahogany doors on the State Floor were stripped and refinished. (First time since 1902.)

State Dining Room, Red Room, Blue Room and Green Room floors were completely sanded and refinished. (First time since 1952.)

A new carpet for the Ground Floor Corridor was acquired to replace badly worn carpet.

All State Floor and Ground Floor marble was cleaned. (First time in 10 years.)

The State Dining Room, East Room, Cross Hall, Main Foyer, Grand Staircase and Ground Floor Corridor were repainted. (First time in 12 years.)

150 pieces (many stored in warehouse) of furniture, furnishings and art objects were restored, refinished, recovered, reupholstered or regilded and returned to the White House.

65 prints or textiles received conservation treatment and were framed.

Official State china (4,372 pieces) was acquired.

The Oval Office was repainted.

The Oval Office furniture was recovered.

The Cabinet Room was repainted, the floors were refinished, new draperies were installed and certain architectural restoration was conducted.

THIRD FLOOR

7 Guest Rooms, Solarium, Billard Room and Center Hall completely renovated -- new wallcovering, new carpeting and, in most instances, new curtains.

6 bathrooms completely modernized -- new plumbing fixtures, new wall covering, new flooring, new marble showers, radiant heating installed in ceiling. (First improvements since 1952.)

6 closets renovated

All mahogany doors stripped and refinished. (First time in over 50 years.)

All floors sanded and refinished. (First time since 1952.)

SECOND FLOOR

7 rooms, West Hall, Center Hall and East Hall completely renovated; new wallcovering or paint, new carpeting and new curtains.

All mahogany doors stripped and refinished. (First time in over 50 years.)

All floors (except Yellow Oval Room and Lincoln Bedroom) sanded and refinished. (First time since 1952.)

WITH OTHER FUNDS

Wood Floor installed in Oval Office for the first time.

Wood floors installed in Map and China Rooms for the first time.

Family Theater completely renovated -- repainted, new curtains, new carpeting, new (tiered) theater chairs, architectural improvements and improved sound system. (First time in 15 years.)

Reagan
1981

SPECIAL PROJECT HIGHLIGHTS

Funds Expended \$730,000

- 150 pieces of furniture, furnishings and art objects were restored, refinished, recovered, reupholstered or regilded.
- 33 mahogany doors were stripped and refinished.
- 24 rooms had floors sanded and refinished.
- 72 worn lamp shades were replaced.
- 65 prints or textiles received conservation treatment and framing.
- 18 carpets and underlay in need of attention were replaced.
- 26 windows in need received new curtains and undercurtains.
- 10 rooms, 7 closets, and 8 baths had worn wallcovering replaced.
- 8 bathrooms had obsolete plumbing fittings replaced.
- 21 rooms were repainted, as well as closets and baths.

The State Floor and Ground Floor marble was cleaned.

The State Dining Room, East Room, Cross Hall, Main Foyer, Grand Staircase and Ground Floor Corridor were repainted.

Reimbursement was made to the Government for most of the Special Project overtime costs incurred by the Executive Residence Staff and National Park Service Support Staff.

Other Areas

Oval Office was repainted.

Oval Office furniture was recovered.

West Wing non-office areas had worn carpet replaced.

West Wing non-office area furniture was recovered as needed.

DRAFT

January 19, 1989

REDECORATION OF THE PRESIDENT'S OVAL OFFICE

A redecoration of the Oval Office for President Bush was completed today with the installation of a new rug, new draperies, a new coffee table, and reupholstered armchairs. A new pair of sofas had been installed and two tall armchairs reupholstered in the fall of 1989 in preparation for these additional changes. The selection of these new furnishings and fabrics in blue, gold, and ivory was made by President and Mrs. Bush with the assistance of New York designer, Mark Hampton.

The oval rug - 30'10" long x 23'5" wide - was designed by Mark Hampton and the staff of Hokanson, Inc., Houston, Texas, the firm responsible for its manufacture. The grey-blue field centers the coat-of-arms from the Presidential Seal delineated in shades of gold on an ivory ground. The border of gold rods tied with blue ribbons, also on an ivory ground, is derived from the fasces, a classical Roman symbol of the governing authority which appears as the carved moldings above the Oval Office doorways. This is framed by an inner rope motif and an exterior dart motif, both in blue and of architectural inspiration.

The draperies, in the same Regency design as the previous ones installed in 1975, feature a multiple-swag valance and straight overcurtains made of a steel blue damask of an 18th-century pattern with a large grey cartouche motif framed by acanthus leaves. New off-white silk undercurtains were also installed.

The seats of the cane-backed armchairs, which have been used around the room since at least 1930, were reupholstered in the same blue-grey damask.

The new three-cushion sofas are upholstered in a cream-colored damask of a similar pattern as the drapery material.

Between the sofas stands the new mahogany coffee table, designed in the Chinese style by Mark Hampton and crafted by a New York City firm. It has a rectangular matched-veneer top within a low molded frame atop short square legs.

The two high-back armchairs before the fireplace, acquired for the Oval Office in 1981, were reupholstered in an off-white fabric dotted with quatrefoils.

Funds for this project were contributed through the White House Historical Association by a group of generous private donors.

Amie

<u>Donor</u>	<u>City and State</u>	<u>Amount</u>
The Annenberg Fund, Inc.	Radnor, PA	\$70,000.00
Mr. Jack L. Hodges	Oklahoma City, OK	50,000.00
Mr. & Mrs. Earle M. Jorgensen	Los Angeles, CA	50,000.00
Ms. Marjorie L. Everett	Beverly Hills, CA	25,000.00
Janet A. Hooker Charitable Trust	Radnor, PA	25,000.00
Mrs. Vincent Astor	New York, NY	20,000.00
Mr. Armand Hammer	Los Angeles, CA	20,000.00
Mr. Carl Anderson	Oklahoma City, OK	10,000.00
Mr. John M. Beard	Oklahoma City, OK	10,000.00
Bing Fund Corporation	Los Angeles, CA	10,000.00
Mr. Alfred Bloomingdale	Los Angeles, CA	10,000.00
Mr. H. E. Chiles	Fort Worth, TX	10,000.00
Mr. Charles Cook	City of Industry, CA	10,000.00
Hon. Mike Curb	Los Angeles, CA	10,000.00
Mr. Justin Dart	Los Angeles, CA	10,000.00
Mr. William C. Douce	Bartlesville, OK	10,000.00
Mr. Guilford Dudley, Jr.	Nashville, TN	10,000.00
Mrs. Jan S. Choate	Hennessey, OK	10,000.00
Mr. Michael A. Elder	Norman, OK	10,000.00
Mr. C. Richard Ford	Oklahoma City, OK	10,000.00
Mr. Edward L. Gaylord	Oklahoma City, OK	10,000.00
Mr. Guilford Glazer	Los Angeles, CA	10,000.00
Mr. Milton A. Gordon	New York, NY	10,000.00
Mr. Michel T. Halbouty	Houston, TX	10,000.00

<u>Donor</u>	<u>City and State</u>	<u>Amount</u>
Mr. Richard D. Harrison	Oklahoma City, OK	\$10,000.00
Mr. W. H. Helmerich, III	Tulsa, OK	10,000.00
Mrs. Fred Jones	Oklahoma City, OK	10,000.00
Mr. & Mrs. Thomas Victor Jones	Los Angeles, CA	10,000.00
Mrs. Elizabeth Rosenstiel Kabler	New York, NY	10,000.00
The Lauder Foundation	New York, NY	10,000.00
Mr. Meredith J. Long	Houston, TX	10,000.00
Mr. James E. Lyon	Houston, TX	10,000.00
Mr. W. A. Moncrief	Fort Worth, TX	10,000.00
Mr. W. A. Moncrief, Jr.	Fort Worth, TX	10,000.00
Mosbacher Production Co.	Houston, TX	10,000.00
Mr. Robert L. Parker	Tulsa, OK	10,000.00
Mrs. Voltaire Perkins	Los Angeles, CA	10,000.00
Mr. Bob J. Perry	Houston, TX	10,000.00
Ms. Maria Plesch	New York, NY	10,000.00
Mr. Henry Salvatori	Los Angeles, CA	10,000.00
Mr. & Mrs. Dudley C. Sharp	Houston, TX	10,000.00
Mr. Henry E. Singleton	Los Angeles, CA	10,000.00
Mr. Robert E. Thomas	Tulsa, OK	10,000.00
Mr. Charles B. Thornton	Beverly Hills, CA	10,000.00
Mr. Holmes Tuttle	Santa Barbara, CA	10,000.00
Mr. Jerry Weintraub	Beverly Hills, CA	10,000.00
Mr. Joseph H. Williams	Tulsa, OK	10,000.00
Mr. W. K. Witmer	Tulsa, OK	10,000.00
Mr. Jack Wrather	Beverly Hills, CA	10,000.00

<u>Donor</u>	<u>City and State</u>	<u>Amount</u>
Mr. & Mrs. Robert Adams	Redwood Valley, CA	\$ 5,000.00
Mr. Sidney F. Brody	Los Angeles, CA	5,000.00
Francis D. & Irene D. Griffin Foundation	Los Angeles, CA	5,000.00
Mr. Irvine O. Hockaday, Jr.	Kansas City, MO	5,000.00
The Jaqueline Hume Foundation	San Francisco, CA	5,000.00
Ms. Laura M. Mako	Beverly Hills, CA	5,000.00
Mr. Harry A. Moore	Oklahoma City, OK	5,000.00
Mrs. Rita King Moore	Oklahoma City, OK	5,000.00
Mr. Vidal Sassoon	Los Angeles, CA	5,000.00
Mr. Lawrence S. Reed	Houston, TX	2,000.00
Mrs. Howard Ahmanson	Beverly Hills, CA	1,000.00
C. Simeral Bunch	Columbus, OH	1,000.00
Dr. & Mrs. William C. Dulin	Chevy Chase, MD	1,000.00
Mr. Fred Parks	Houston, TX	1,000.00
Mr. Paul Thiry	Seattle, WA	1,000.00
Ms. Patricia L. Golton	Stockton, CA	500.00
Mrs. Eppie Lederer	Chicago, IL	500.00
Mr. J. R. Nunn	Tucumcari, NM	300.00
Mr. Russell T. Barnhart	New York, NY	100.00
Mr. Frederick R. Bates	Santa Ana, CA	100.00
Mrs. C. M. Berry	Bellevue, WA	100.00
Mr. Woody Clark	Apple Valley, CA	100.00
Mr. & Mrs. A. T. Cook	Woodside, CA	100.00
Ms. SuSu Levy	Encino, CA	100.00
Mr. Vincent M. Love	New York, NY	100.00
Mr. & Mrs. George D. Lyon	Ventura, CA	100.00

<u>Donor</u>	<u>City and State</u>	<u>Amount</u>
Mr. Henry C. Mack	Bakersfield, CA	\$ 100.00
Dr. & Mrs. Felix F. Regueira	Victoria, TX	100.00
Mr. Jorge F. Wenzel	Ashland, OH	100.00
Mr. Creighton Carlin	Aurora, CA	50.00
Mr. & Mrs. W. D. Graves	Bloomington, MN	50.00
Mr. & Mrs. Victor N. Nelson	Seattle, WA	50.00
Mr. & Mrs. William R. Shelton, Jr.	Columbus, OH	50.00
Dr. Joseph H. Thayer	Los Angeles, CA	50.00
Mrs. Francis Wornall	Kansas City, MO	50.00
Ms. Florence L. Roddy	Hamilton, MT	40.00
Mrs. Idah Irene Baldwin	Long Beach, CA	25.00
Mr. Russ Clayton	Marietta, GA	25.00
Mr. & Mrs. Edgar A. Davis	Ilwaco, WA	25.00
Mr. & Mrs. Hugo Deitenbeck	Oceanside, CA	25.00
Mr. & Mrs. James C. Deppner	Dayton, OH	25.00
Mr. Gerald R. Diehl	St. Louis, MO	25.00
Mr. & Mrs. Adrian Robert Doucette	Garden City, NY	25.00
Ms. Margaret L. Fisher	Washington, D.C.	25.00
Mr. & Mrs. A. J. Guequierre	Wauwatosa, WI	25.00
Mr. Raymond J. Hosenfeld	Canadaigua, NY	25.00
Mr. & Mrs. Clifford J. Hunt	Pebble Beach, CA	25.00
Mr. Edwin Johnson	Oxnard, CA	25.00
Mr. Geza Komonyi	Los Angeles, CA	25.00
Mr. & Mrs. Edgar S. Mather, Jr.	Tucson, CA	25.00
Ms. Agnes E. Mugrage	Long Beach, CA	25.00
Mrs. Herbert E. Nelson	Seattle, WA	25.00
Ms. S. Lucille Alexander Porter	Seattle, WA	25.00

<u>Donor</u>	<u>City and State</u>	<u>Amount</u>
Mr. Raymond Seery	Randolph, NJ	25.00
Ms. Marianne Smith	Berkeley, CA	25.00
Mr. Gail S. Streng	Williamsville, NY	25.00
Mr. Andrew Sykstus	Chicago, IL	25.00
Mr. & Mrs. Robert F. Turney	San Diego, CA	25.00
Ms. Rita E. Brugger	Sun City, AZ	20.00
Mr. Maxx D. Cruz	Vista, CA	20.00
Mr. Aubrey R. Dumars	Painted Post, NY	20.00
Mr. Clyde L. Monroe	Schaumburg, IL	20.00
Ms. Mary E. Hayslett	Arlington, VA	15.00
Mr. & Mrs. Anthony K. Holtry	Harker Heights, TX	15.00
Mrs. Anne Longa	Chicago, IL	15.00
Mr. & Mrs. A. U. McCulley	Marlboro, MA	15.00

Contributions of \$10 and Under

Ms. Barbara Abernethy	Steubenville, OH
Mr. Antony H. Acker	El Monte, CA
Ms. Margaret J. Andrew	Dayton, OH
Anonymous	Dayton, OH
Anonymous	Detroit, MI
Mr. Arthur A. Ashton	Framingham, MA
Mr. Thomas E. Barnett	Athens, GA
Mr. Rolland V. Beech	Highland, CA
Mrs. Peggy Ann Biel Benjamin	Shawnee Misson, KS
Mr. Alexander W. Benko	Oakland, CA
M. B. Kevin Bennett	Akron, OH
Mr. J. L. Berkshire	Marietta, OH
Mrs. Charles Boos	Dayton, OH

<u>Donor</u>	<u>City and State</u>
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Mr. & Mrs. Edwin Both	Garden Grove, CA
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Mr. Joel Douglas	Bellingham, WA
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Mr. & Mrs. Victor Ferrell	Corona del Mar, CA
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Mr. Donald Flynn	Kennewick, WA
Mr. & Mrs. Roman L. Friess	Allenton, WI
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Mrs. Ralph Gentile	Chicago, IL

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Ms. Nan Joy Wallace	Clayton, CA
Ms. Geraldine H. Williams	Athens, GA
Ms. Linda Wise	Tulsa, OK
Mr. Homan Youtz	Chicago, IL

Renovations

July 16, 1982

Memorandum

To: Mr. Rex Scouten

From: Bernard R. Meyer

Subject: Second and Third Floors Restoration Project

Total Donations	\$822,540.91
Interest earned through 6/30/82	39,213.91
Total Available	<u>861,754.82</u>

Amount spent per announcement of 11/18/81	730,000.00
--	------------

Amount remaining to be spent after 11/18/81	131,754.82
--	------------

July 16, 1982

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Amount remaining to be spent after 11/18/81	131,754.82
--	------------

may
7/16

THE EXECUTIVE RESIDENCE AT THE WHITE HOUSE

SECOND AND THIRD FLOOR RESTORATION PROJECT, STATE CHINA, FAMILY DINING ROOM, AND THEATRE

Report for the Period Ending June 30, 1983

	<u>RESTORATION</u>	<u>STATE CHINA</u>	<u>FAMILY DINING ROOM</u>	<u>THEATRE</u>
DONATIONS	\$822,640.91	\$215,000.00	\$50,000.00	\$45,000.00
Refunded	<u>100.00</u>	<u>--</u>	<u>--</u>	<u>--</u>
Sub-total	822,540.91	215,000.00	50,000.00	45,000.00
Interest Earned through 6/30/83	<u>44,927.57</u>	<u>5,418.85</u>	<u>3,434.71</u>	<u>410.55</u>
Total Available	867,468.48	220,418.85	53,434.71	45,410.55
Obligated	<u>859,331.02</u>	<u>214,854.00</u>	<u>30,430.00</u>	<u>--</u>
Cash Available	8,137.46	5,564.85	23,004.71	45,410.55
Obligated--Unpaid	<u>9,464.10</u>	<u>--</u>	<u>21,655.00</u>	<u>--</u>
Cash On Hand	\$ 17,601.56	\$ 5,564.85	\$44,659.71	\$45,410.55

Prepared by Joan Cutler

WHHA 7/26/83

SECOND AND THIRD FLOOR RESTORATION PROJECT

Expenditure Report for the Period Ending June 30, 1983

	Expenditures This ~~Month~~ ^{Past 6 mos.}		Cumulative Expenditures	Undelivered Orders	Total Funds Committed
Wallcovering/Painting					
Carpeting/Floor Covering					
Draperies/Window Treatment					
Furnishings-Repair					
Furnishings-Acquisition					
Other					
TOTAL	\$44,688.40		\$849,866.92	\$9,464.10	\$859,331.02

THE EXECUTIVE RESIDENCE AT THE WHITE HOUSE

SECOND AND THIRD FLOOR RESTORATION PROJECT

Expenditure Report for the Period Ending June 30, 1983

State China

	Expenditures This Month		Cumulative Expenditures	Undelivered Orders	Total Funds Committed
Wallcovering/Painting					
Carpeting/Floor Covering					
Draperies/Window Treatment					
Furnishings-Repair					
Furnishings-Acquisition					
Other					
TOTAL	--		\$214,854.00	--	\$214,854.00

SECOND AND THIRD FLOOR RESTORATION PROJECT

Expenditure Report for the Period Ending June 30, 1983

Family Dining Room

	Expenditures This ~~xxxxxx~~ ^{Past 6} mos.		Cumulative Expenditures	Undelivered Orders	Total Funds Committed
Wallcovering/Painting					
Carpeting/Floor Covering					
Draperies/Window Treatment					
Furnishings-Repair					
Furnishings-Acquisition					
Other					
TOTAL	\$8,775.00		\$8,775.00	\$21,655.00	\$30,430.00

THE WHITE HOUSE
WASHINGTON

May 24, 1983

File
C

Dear Mr. Valenti:

I am pleased to have received your check in the amount of \$45,000.

The renovation and modernization of the Family Theater was made possible by the concern and generosity of the Motion Picture Association of America, Inc. The greatly improved facility will not only provide pleasure and needed relaxation for the present First Family but for many others in the future.

I would also like to thank you personally for your long standing interest in the White House and its First Families.

Sincerely,



Rex W. Scouten
Chief Usher

Mr. Jack Valenti
Motion Picture Association
of America, Inc.
1600 Eye Street, N.W.
Washington, D.C. 20006

cc: Bernie Meyer

EAST ROOM DRAPERIES

New draperies were installed in the East Room on November 13-14, 1983. They replaced draperies selected for the room during the Kennedy administration and installed in the room in 1965.

The gold silk fabric of the 1965 draperies has been especially duplicated for the new draperies. In addition, new gold satin valances have been designed. The design of the new draperies was created by the late Edward V. Jones, consulting architect and interior design expert to the Committee for the Preservation of the White House, with the assistance of David Richmond Byers, W.E. Browne Decorating Company, Atlanta, Georgia. Mr. Jones designed the period draperies for all of the Ground and State Floor rooms during the period of the 1970's. The design was approved by the Committee for the Preservation of the White House and Mrs. Carter in the Carter administration.

Delay in the preparation and hanging of the new draperies was caused by the difficult and long search by Old World Weavers, New York, to find the original Jacquard designs at the Tassinari and Chatel plant in Lyons, France. The firm has been in existence since 1762 and has made the reproduction fabrics for Versailles. Old World Weavers had a tremendous amount (703 yards) of material especially made for the seven large East Room windows. The material was difficult to fabricate. It has an 11-foot repeat which is



WHITE HOUSE HISTORICAL ASSOCIATION

740 Jackson Place, N.W.
Washington, D. C. 20506

File
Contact: Bernard Meyer
202-737-8292

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Each panel is 4 1/2 yards long and 30 inches wide and consists of four different Jacquard designs. The classical patterns are of the Empire and Directoire periods and include such motifs as butterflies, roosters, cupids and vases with flowers. Made of 100% silk lampas, the fabric is a cream design on a yellow-gold ground and

took 15 months to prepare, dye, and weave. The valance, also handwoven, is a plain matching gold ground of satin and is 50 inches wide. The 2 1/4 inch wide galoon, or border, is designed with a butterfly and wreath motif and required six months to weave.

Preparation of the new draperies was completed in September 1982 by W.E. Browne Decorating Company, Atlanta, Georgia. Further delay in installation was caused by lengthy negotiations for a new electronic wiring system for television and radio networks in the East Room and State Dining Room.

The cost of the new draperies has been paid by the White House Historical Association from the proceeds of the sale of The White House: An Historic Guide and other White House Historical Association publications.

11/16/83

DRAFT

January 19, 1989

REDECORATION OF THE PRESIDENT'S OVAL OFFICE

A redecoration of the Oval Office for President Bush was completed today with the installation of a new rug, new draperies, a new coffee table, and reupholstered armchairs. A new pair of sofas had been installed and two tall armchairs reupholstered in the fall of 1989 in preparation for these additional changes. The selection of these new furnishings and fabrics in blue, gold, and ivory was made by President and Mrs. Bush with the assistance of New York designer, Mark Hampton.

The oval rug - 30'10" long x 23'5" wide - was designed by Mark Hampton and the staff of Hokanson, Inc., Houston, Texas, the firm responsible for its manufacture. The grey-blue field centers the coat-of-arms from the Presidential Seal delineated in shades of gold on an ivory ground. The border of gold rods tied with blue ribbons, also on an ivory ground, is derived from the fasces, a classical Roman symbol of the governing authority which appears as the carved moldings above the Oval Office doorways. This is framed by an inner rope motif and an exterior dart motif, both in blue and of architectural inspiration.

The draperies, in the same Regency design as the previous ones installed in 1975, feature a multiple-swag valance and straight overcurtains made of a steel blue damask of an 18th-century pattern with a large grey cartouche motif framed by acanthus leaves. New off-white silk undercurtains were also installed.

The seats of the cane-backed armchairs, which have been used around the room since at least 1930, were reupholstered in the same blue-grey damask.

The new three-cushion sofas are upholstered in a cream-colored damask of a similar pattern as the drapery material.

Between the sofas stands the new mahogany coffee table, designed in the Chinese style by Mark Hampton and crafted by a New York City firm. It has a rectangular matched-veneer top within a low molded frame atop short square legs.

The two high-back armchairs before the fireplace, acquired for the Oval Office in 1981, were reupholstered in an off-white fabric dotted with quatrefoils.

Funds for this project were contributed through the White House Historical Association by a group of generous private donors.

MARK HAMPTON INC.
654 MADISON AVENUE
NEW YORK, N.Y. 10021

212-753-4110

FAX # (212) 758-2079

TELEFAX LEAD IN SHEET

TO: EXECUTIVE RESIDENCE 202-456-2883
..... TELEFAX NO.

ATTENTION: Gary Walters FROM: MARK HAMPTON INC.

TRANSMISSION DATE: January 17, 1990 TIME: 4:05 PM

NO. OF PAGES: 1 (including this sheet)

IF THERE ARE ANY PROBLEMS PLEASE CALL: Louise Cursio

AT (212) 753-4110

Dear Gary:

Here are the facts you requested for the Oval Office rug:

- 1) Design by Mark Hampton and Larry Hokanson
- 2) Size - 23'5" x 30'10"
- 3) Colors: Twelve (12) custom colors:
Field is grey/blue, Presidential Seal in the center,
ten shades of gold
Border is four (4) shades of blue with three (3) shades
of gold ribbon with architectural border on either side
that reflects the plaster work in the Oval Office.
- 4) Manufacturing was handled by Hokanson, Inc. of Houston, Texas
- 5) With regard to time to manufacture the hand tufted, cut pile oval
rug: dyeing of the yarn and weaving took 2 1/2 months. The total
number of people who worked on this rug from start to finish was
twenty four (24) people.

Hope you are feeling better.

Sincerely,

Louise

THE WHITE HOUSE

WASHINGTON

January 18, 1990

QUESTIONS ABOUT THE OVAL OFFICE REFURBISHING NOT MENTIONED IN THE
ATTACHED DRAFT PRESS RELEASE

1. How much did the rug cost? \$30,348.00
2. Where was the rug made? In the Philippines
3. Who are the donors of the funds to pay for the redecoration?
4. What will happen to the old rug? It will go to White House Storage for possible future use.

PAMELA C. HARRIMAN

Nov. 25th

Susan

This is the memo I
mentioned to you - if you
could please give it
to Hillary

Pamela

Happy Thanksgiving

THE WHITE HOUSE

WASHINGTON

Office of the Curator
February 1, 1993

THE PRESIDENT'S OVAL OFFICE

In 1902, President Theodore Roosevelt had the architectural firm of McKim, Mead & White design and construct an office building to the west of the original White House at the end of the colonnade built in the Jefferson administration. From the Second Floor of the Executive Mansion he then removed his office and Cabinet Room to new quarters in this "West Wing". The President's Room, which was then a rectangular rather than an oval office, was placed in the southeast corner, the Cabinet Room adjoining it to the north.

In 1909, President William Howard Taft expanded the wing to the south, constructing the first "Oval Office" at the center of this addition, moving the Cabinet Room to the southeast corner. In 1934, President Franklin Delano Roosevelt moved the Oval Office and its 1909 white marble mantel to its present southeast corner location and returned the Cabinet room to the northeast corner in a further-expanded West Wing.

Architectural features of the present Oval Office include: the Presidential Seal in plaster relief in the ceiling; the classically-designed marble mantel which was original to the 1909 Oval Office; the doors to the veranda and study, each with a pediment above a horizontal fasces, the classical symbol of the governing authority; and the window and shelf niches with shell canopies.

In August 1981, this room was painted its current colors - an off-white color for the walls with the cornice and woodwork highlighted with a purer white.

In August 1982, a new floor of walnut and white oak was added. Donated by Kentucky Wood Floors of Louisville, Kentucky, this hardwood floor replaced a wood-grain vinyl installed in 1969 during the Nixon administration. That, in turn, replaced a cork flooring installed in Franklin Roosevelt's new office in 1934.

During August 1988, the cove lighting around the ceiling of the Oval Office was improved using the most recent developments in fluorescent lamp technology. These new fixtures, which are more compact and provide light of warmer color, replaced lights originally installed during the Nixon Administration.

In January 1990, this room was redecorated with a rug and fabrics in blue, gold, and ivory colors selected by President and Mrs. Bush with the assistance of New York designer, Mark Hampton. The oval wool rug, specially designed for the Oval Office, features a blue-grey field centering the Presidential coat-of-arms in gold and bordered by a gold fasces band derived from the overdoor moldings.

On January 20, 1993, with the inauguration of President Clinton, new gold damask draperies were installed, consisting of a six-swag valance and three pairs of straight overcurtains in a popular 18th-century acanthus-leaf pattern. This fabric was made by the New York firm, Scalamandre. A fragment of a red damask in this same pattern, found in the Philadelphia house once occupied by President George Washington, is now in the Valley Forge Museum.

The two high-back armchairs before the fireplace, acquired for the Oval Office in 1981, have been reupholstered in a gold fabric.

The objects in the Oval Office will be described on the following pages in a counter-clockwise direction beginning to the right of the door as one enters the room from the corridor.

Portrait of Andrew Jackson by Thomas Sully (1783-1872)

The handsome portrait of Jackson to the right of the door was painted by Thomas Sully, one of America's foremost portraitists. After studying with John Trumbull and Gilbert Stuart, Sully opened a Philadelphia studio where he painted many illustrious Americans. He was also highly respected for encouraging young artists. This painting has been on loan to the White House from the National Gallery of Art since 1976.

L76.NGA017.1

Cane-Back Armchairs

Five of the six cane-backed armchairs around the room have been in use in the Oval Office since 1930 and were provided for the new West Wing in 1902 by A.H. Davenport, Boston, Massachusetts. An interpretation of the later Federal style, circa 1810-1825, three of these have arms scrolled atop partly-reeded supports over turned and reeded front legs; the other two have arms scrolled on concave supports over square tapering front legs. The sixth chair, matching the first three, is one of several reproductions made in the 1970's.

960.3483-84, .3487, .3489-90

Eagle Card Table

The mahogany folding-top card table below the northwest bookcase was made in Salem, Massachusetts, circa 1810. It is unusual in that the table top is supported by a large carved and gilded spread-winged eagle. This table was acquired for the White House in 1972 with funds contributed by the White House Historical Association.

972.898.1

Bust of Thomas Jefferson

The bust on the eagle card table belongs to President Clinton.

Works of Theodore Roosevelt

Among the books on the shelves is a 24-volume set of the writings of Roosevelt. Published in 1926, this limited edition was a gift from the Theodore Roosevelt Association in 1977.

977.1332.1-24

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.
P58.M01137.1-8

Chinese Export Porcelain

The oval platter, one dinner plate, four soup plates, and two dessert plates divided between the two sets of bookshelves are part of an 80-piece porcelain dinner service made in China, circa 1800, probably for the English trade. An apricot-colored rim band decorated with brown scrolls and gilt flowers frames a white bowl bearing a central landscape reserve. Fifty-five pieces of this set, transferred to the White House from the Morristown National Historic Park in 1982, are displayed in the Yellow Oval Room in the Residence.
982.1495.1-90

Sapphire Busts - Washington, Jefferson, Lincoln

The square display case in the south bookcase niche contains three presidential busts carved from some of the world's largest sapphires found in Queensland, Australia. These gemstone sculptures were a 1983 gift from the Kasanjian Foundation, which had acquired the stones and commissioned their carving in the 1950's. The bust of Abraham Lincoln - 1318 carats - was carved in 1951 by Norman Maness, after a life-mask executed by Leonard Volk in 1860. This was followed by the 1056-carat bust of George Washington carved by Harry B. Derian after a bust of Jean-Antoine Houdon and a painting by Gilbert Stuart. The bust of Thomas Jefferson - 1381 carats - was also carved by Derian in 1957 after an 1825 life mask by J.H.I. Browere and a painting by Mather Brown.
P88.A03441.1-3

Chest of Drawers

The mahogany chest of drawers to the right of the windows was made in the Hepplewhite style in Massachusetts, circa 1790. Each of the four graduated drawers in the serpentine front shows a rectangle of string inlay, the corners of which are filled with inlaid fan quadrants. This chest was acquired for the White House in 1977 with funds from the White House Historical Association.
977.1329.1

Sculpture - "Appeal to the Great Spirit"
by Cyrus Edwin Dallin (1861-1944)

Dallin, a native of Utah, was an eloquent defender of the American Indian, particularly through four great equestrian statues which depict the cycle of their relations with the white man. This image, first exhibited in 1908, was the fourth, a stoic and dignified appeal for deliverance, of which a monumental casting was installed in front of the Museum of Fine Arts in Boston in 1913, the year in which Dallin copyrighted the image. In 1916, he collaborated with the Gorham Company foundry in producing reductions of his Indian statues in three sizes. This example, an early casting of the middle size, circa 1916, was given to the White House in 1991 by The Barra Foundation, Inc. 991.1694.1

Painting - "The President's House" by an Unknown Artist
after 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 after an 1839 engraving of a drawing by English artist, William Henry Bartlett. This painting was a gift to the White House from Mr. and Mrs. Hawley S. Simpson in 1967. 967.611.1

Pair of Chinese Fish Bowls

The large circular porcelain bowls presently being used as planters on either side of the sofa table were made in China, circa 1800. Decorated in the "famille rose" style with exotic birds among rocks and flowering trees on a white ground, they were a gift to the White House from Mrs. Lamot duPont Copeland in 1980. 980.1420.1-2

Sofa Table

The modern sofa table against the windows, made in the late-Sheraton style by Smith & Watson, New York, was acquired for the Oval Office in 1969. Fitted with drop leaves and drawers, it is supported at each end by a flat pedestal on splayed legs braced by an arching trestle.

Bust of Abraham Lincoln

The bronze bust on the card table belongs to President Clinton.

"Resolute" Desk

This double pedestal desk, usually called the "Resolute desk", was made from the oak timbers of the British ship H.M.S. Resolute as a gift to President Rutherford B. Hayes from Queen Victoria in 1880. It has been used by every president since Hayes, excepting Presidents Johnson, Nixon, and Ford, 1964-1977.

It was used in the President's Office on the Second Floor of the Residence from 1880 until 1902, at which time the office was moved to the newly constructed West Wing. This desk remained, however, on the Second Floor of the Residence in the President's Study. President Franklin D. Roosevelt requested that the rear kneehole be fitted with a panel carved with the presidential coat-of-arms, but he did not live to see it installed in 1945.

After the Truman Renovation of the White House, 1948-1952, it was placed in the Broadcast Room on the Ground Floor where it was used by President Dwight D. Eisenhower during radio and television broadcasts. It was first used in the Oval Office in 1961 at the request of President John F. Kennedy. After President Lyndon B. Johnson selected another desk for his office, it was lent to a Kennedy Library traveling exhibition, 1964-1965, and then to the Smithsonian Institution for exhibition, 1966-1977.

In January 1977, President Jimmy Carter requested that this historic desk be returned to the White House for use again in the Oval Office. In 1981, President Ronald W. Reagan also chose to use this desk in the Oval Office. President George Bush used it in the Oval Office for five months in 1989 before having it moved to his Residence Office in exchange for a partner's desk which he had used in his West Wing office as Vice President.

On January 20, 1993, this historic desk was returned to the Oval Office for use by President Clinton.

A brass plaque affixed to the desk records the history of its creation:

"H.M.S. 'Resolute', forming part of the expedition sent in search of Sir John Franklin in 1852, was abandoned in Latitude 74°41' N. Longitude 101°22' W. on 15th May 1854. She was discovered and extricated in September 1855, in Latitude 67° N. by Captain Buddington of the United States Whaler 'George Henry'. The ship was purchased, fitted out and sent to England, as a gift to Her Majesty Queen Victoria by the President and People of the United States, as a token of goodwill & friendship. This table was made from her timbers when she was broken up, and is presented by the Queen of Great Britain & Ireland, to the President of the United States, as a memorial of the courtesy and loving kindness which dictated the offer of the gift of the 'Resolute'."

Desk Chair

The black leather desk chair was acquired by the White House in 1989.

Chest of Drawers

The simple mahogany chest to the left of the south windows is a mid-nineteenth-century country version of a Federal-style chest of the late eighteenth century. Four graduated drawers are ornamented with satinwood stringing and brass pulls stamped with the American eagle. This American chest was acquired with contributed funds in 1962. 962.335.1

Sculpture - "The Thinker" by Auguste Rodin (1840-1917)

This bronze of Rodin's famous sculpture was cast early in the 20th century by the Alexis Rudier Foundry. It reportedly descended in the Rodin family until it was given to Paul Doumer, French statesman and President of the French Republic, 1931-32. It has been lent for President Clinton's Oval Office by the B. Gerald Cantor Collection, which acquired it in Paris in the mid-1970s. L93.196.1

Painting - "The Avenue in the Rain"
by Frederick Childe Hassam (1859-1935)

During and shortly after World War I, the streets of New York were often hung with flags and banners in support of the Allied war effort. From 1916 to 1919, Childe Hassam executed about 30 paintings of these patriotic scenes. Painted in February 1917, even before the United States entered the war, this oil on canvas, one of Hassam's best, shows large American flags multiplied by their own reflections in the wet pavement. This painting was a gift to the White House in 1963 from T.M. Evans. 963.422.1

Sculpture - "The Bronco Buster"
by Frederic Remington (1861-1909)

The important bronze sculpture of a cowboy riding a spirited horse was cast by the Roman Bronze Works, Corona, New York, circa 1903. The original design, which was Remington's first work of sculpture, was copyrighted by him in 1895 and at first sand-cast by the Henry Bonnard Company. This example, #23 of the lost-wax castings executed by the Roman Bronze Works, was a gift to the White House in 1973 from Miss Virginia Hatfield and Mrs. Louise Hatfield Stickney in memory of their father, James T. Hatfield.
973.1019.1

Tall-Case Clock

The case of the magnificent American clock standing against the east wall 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, who made the works for a nearly identical Seymour case. This case is fashioned of a richly grained mahogany and features the beautiful craftsmanship of the Seymours. This clock and many other pieces of Seymour furniture were acquired for the White House in 1972 with funds contributed by the White House Historical Association. 972.919.1

Card Tables

The pair of mahogany folding-top card table flanking the mantel was made in New England, possibly in Connecticut, 1790-1810. Crafted in the Sheraton style with a bowed apron, turreted front corners, and tapering reeded legs, these tables are decorated with bands of a key-motif inlay and panels of fancy-grained veneers. They were a gift to the White House from Mrs. Francis B. Crowninshield in 1946. 946.1333-1334

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

This portrait 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 Houdon's likeness. A terra cotta bust executed in 1778, when Franklin was American minister to France, was possibly the original from which Houdon fashioned this bronze copy, the only one accepted to be by Houdon himself, and other plaster and marble copies. This important bust, by one of the most famous sculptors, was a gift to the White House in 1980 from J. William Middelendorf, II, and the White House Historical Association. 980.1427.1

Painting - "The Three Tetons" by Thomas Moran (1837-1926)

The English-born Thomas Moran is best known for his landscapes of the American West, notably the Yosemite, Zion, Grand Canyon, and Yellowstone regions. His first trip west was in 1871 when he accompanied Dr. F.V. Hayden's survey party, the first officially to describe and map the Yellowstone Canyon. His watercolor studies, together with Hayden's reports and William H. Jackson's photographs, helped to convince the U.S. Government to establish Yellowstone National Park in 1872 as the first such public wilderness preserve in the country. This oil on canvas landscape, a view of the Idaho or western side of the Teton Range, was executed circa 1895, apparently from sketches made in 1879 during Moran's only visit to those mountains. It was a gift to the White House from C.R. Smith in 1966.

966.591.1

Portrait of George Washington by Rembrandt Peale (1778-1860)

The portrait of George Washington over the mantel is one of the so-called "porthole" portraits by noted American artist, Rembrandt Peale. The original 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. This oil on panel portrait was a gift to the White House from Mrs. John N.M. Howells in 1962.

962.313.1

Mantel

The white marble mantel was installed in the original Oval Office when that room was constructed in the expanded West Wing in 1909 during the administration of President William Howard Taft. When the Oval Office was moved to its present location during the 1934 expansion of the West Wing, this mantel was installed in this new room. Its classical lines include Ionic columns, a frieze carved with drapery and rosettes, and a row of dentils beneath the cornice.

P09.B02635.1

Pair of Chinese Jars

The tall porcelain jars on the mantel were made in China in the K'ang Hsi period (1662-1722). These baluster-shaped jars are decorated in the "kanulle verte" style with a handsome garden motif of flowering trees rising from behind walls. The lids are surmounted by polychrome "fo-dog" finials, a Buddhist guardian symbol. These vases were acquired for the White House in 1973.

973.988.1-2

Chinese Export Porcelain Bowl

The small circular bowl on the mantel, used for plants, was made in China early in the 19th century. It is decorated in the "famille rose" style with a gold and red cross-hatched border on the exterior and interior of the rim. The white exterior bears a scroll-framed reserve panel of a peacock. This bowl was a gift to the White House from Mrs. Herbert Pratt in 1929. 929.1356.1

American Andirons

The fireplace is equipped with a pair of Chippendale-style brass andirons made circa 1780. They have urn finials atop tall columns supported by spurred cabriole legs on ball-and-claw feet. These andirons were acquired for the White House in 1973 with funds contributed by the White House Historical Association. 973.1022.1-2

American Fender

On the hearth stands a serpentine fender, circa 1800, probably made in New York. The brass rim supports three urn finials, while the iron wirework grill is decorated in a scrolled-vine motif. This fender was a gift to the White House from Sotheby-Parke Bernet, Inc., in 1973. 973.968.1

Firetools

The set of brass firetools - shovel, poker, tongs, brush, and stand - have been used in the Oval Office since the Kennedy administration. The tools feature a double-urn finial, while the stand base is pierced in an oval pattern. P00.F00706.1-5

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

This oil on canvas painting, to the left of the mantel, depicts the city of Washington in 1833 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 the Bulfinch dome, at the right center. An engraving based on this painting was a popular nineteenth-century depiction of the city. This painting was a gift to the White House from The Morris & Gwendolyn Cafritz Foundation in 1972. 972.883.1

Bust of Harry S. Truman by Charles Keck (1875-1951)

The bust of President Truman on the card table to the left of the mantel was cast in bronze in 1947 by the Roman Bronze Works, Corona, New York. It was presented to the President, who had posed for the sculptor in the Oval Office, by the American Legion in an Oval Office ceremony in June 1947.

Armchairs

The two upholstered armchairs in front of the fireplace were made in the Chippendale style by Kittinger & Co., Buffalo, New York. They feature a serpentine crest, upholstered arms on recessed concave supports, and cabriole front legs with carved knees and ball-and-claw feet. These chairs were purchased for the Oval Office in 1981.

Pembroke Tables

The breakfast or "pembroke" tables, adjacent to the sofas, were made in the Hepplewhite style in New York, circa 1785-1800. Each has a single drawer and drop leaves. The characteristic square tapering legs are inlaid with satinwood bellflowers, mock-fluting, and cuffs, while satinwood stringing appears throughout. One table was a 1960 gift to the White House from the National Society of Interior Designers; the other was acquired to match in 1973 with funds contributed by the White House Historical Association. 960.3773.1, 973.1004.1

Table Lamps

Standing on the pembroke tables are a pair of French Empire porcelain urns made in Paris, c.1810, which have been mounted as lamps. An unidentified coat-of-arms appears on the heavy gold and red geometric band on the neck, a motif repeated on the shoulder of the bowl. Gilded handles emerge from classical white male masques. These were acquired with funds contributed to the White House in 1974. 974.1065.1-2

Sofas

The pair of modern upholstered sofas were purchased for the Oval Office in 1989. Of simple rectilinear line with a rolled crest and arms, these sofas were purchased with funds donated for the 1989-1990 redecoration of the office. P89.H03471.1-2

Coffee Table

This mahogany table is a modern form adapted from late-eighteenth-century designs made by the Baker Company of Grand Rapids, Michigan, in 1981. It has a cross-banded top and fluted apron supported by stop-fluted legs topped by leaf carving. A pair of such tables was acquired for the Residence in 1981.

P81.H02523.1

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 delineated in shades of gold on an ivory ground. The border of gold rods tied with blue ribbons, also on an ivory ground, is derived from the fasces, a classical Roman symbol of the governing authority which appears as the carved moldings above the Oval Office doorways. This is framed by an inner rope motif and an exterior dart motif, both in blue and of architectural inspiration. This rug was purchased with funds donated for the 1989-1990 redecoration of the office.

990.1667.1

"THE THINKER"
AUGUSTE RODIN

"The Thinker" by Auguste Rodin (1840-1917) is one of the best-known sculptures ever created. An original bronze cast of the 15-inch high sculpture has been loaned to President William J. Clinton for display in the Oval Office during his administration. "The Thinker," considered to be among the French sculptor's greatest works, depicts the figure of a seated man, lost in thought, head in hand. Over the years the sculpture has become an international symbol of intellectual reflection and spiritual meditation, as well as a recognized masterwork of artistic achievement. The work on loan to the Clinton White House first belonged to Paul Doumer, a former President of the French Republic.

"The Thinker" was designed in 1880 by Rodin as the central figure for the doors of a new decorative arts museum in Paris. The project was commissioned by the French government and was to draw its themes from Dante's *The Divine Comedy*. Rodin initially created "The Thinker" to surmount these doors, now known as "The Gates of Hell," although "The Thinker" is now usually displayed as a solitary figure. The museum was never built, nor was "The Gates of Hell" cast in bronze during Rodin's lifetime, but he did oversee the enlargement of "The Thinker" to 79 inches. "The Thinker" received its first public showing in St. Louis in 1904, and has been the focus of international attention ever since.

The sculpture is on loan to the President from B. Gerald Cantor, who has assembled the most important private collection of the works of Auguste Rodin, numbering some 740 works. Mr. Cantor has donated 431 of these works to more than 70 museums, colleges and cultural institutions around the world. Among the recipients of gifts and loans from the Cantor Collection are The Metropolitan Museum of Art, The Brooklyn Museum, The National Gallery of Art in Washington, D.C., New York's Museum of Modern Art, the Israel Museum in Jerusalem, the Vatican Museum, Rome, the Los Angeles County Museum of Art and California's Stanford University, which now has the largest repository of Rodin's work outside the Musee Rodin in Paris. Among Mr. Cantor's gifts to the university is a monumental bronze casting of "The Gates of Hell" as originally conceived by the artist, as well as large-scale castings of "The Thinker," "The Burghers of Calais" and "The Three Shades."

Kaki Hockersmith

I N T E R I O R S

January 28, 1993

President William J. Clinton
The White House
1600 Pennsylvania
Washington, DC 20500

Dear Mr. President:

I am providing the enclosed information in the hope that it will increase your pleasure in having The Thinker in the Oval Office during your presidency.

The very fine casting, dated "1880," was given by the trustees of the Musee Rodin to the former president of the French Republic, Paul Doumer, in 1931. Mr. Cantor purchased the piece in 1974 from the Galerie de France and has treasured it for the inspirational value he feels the sculpture has for him. The sculpture, which is valued at over \$400,000, is Mr. Cantor's favorite piece in his extensive Rodin collection.

The following is a quote from M. Busco, Rodin and His Contemporaries; the Iris & B. Gerald Cantor Collection (1991):

The Thinker, Rodin's best-known work, is one of the most famous sculptures in the world today. Though depicted in sober meditation, the figure is anything but static; the apparent restraint of the pose belies the figure's powerful internal struggle. Rodin described the intended effect shortly before his death: "What makes my Thinker think is that he thinks not only with his brain, his distended nostrils, and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist and gripping toes."

Mr. Cantor personally expressed to me his hope that The Thinker will provide the same pleasure and inspiration to you during your presidency as it has to him since its acquisition in 1974.

Sincerely yours,



Kaki Hockersmith

KH/cm

RODIN

Rediscovered

ALBERT E. ELSÉN
editor

with contributions by

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RUTH BUTLER	MONIQUE LAURENT
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SIDNEY GEIST	DANIEL ROSENFELD
ROSAYLN FRANKEL JAMISON	KIRK VARNEDOE

National Gallery of Art, Washington



13.1 *St. John the Baptist Preaching*, 1878. Bronze. The Fine Arts Museums of San Francisco. Gift of Mrs. Alma deBretteville Spreckels. Cat. no. 22.

13. *An Original in Sculpture*

Jean Chatelain

The principal techniques in the plastic arts, by which objects are created, have not undergone significant modifications for many centuries. But the conception of the artist and of his social role changed dramatically in the course of the nineteenth century. As a consequence, a new classification and hierarchy arose for the plastic arts, which explains the advent and importance of the ideas of "original works" and "original editions."

In the eighteenth century, the notion of an artist was not clearly distinguishable from that of a craftsman. Naturally there were some masters who were more respected than others—within the various specialties—but a great cabinetmaker or goldsmith counted as much, or as little, as a great painter. At any rate, they were all skilled in delicate crafts, living in the shadow and under the protection of the rich and powerful, whose surroundings they embellished with pictures, furniture, tapestries, and curios, the decor of châteaux and mansions. The organization of work in all the crafts was based on the same principles, but adapted to the specific technical characteristics of each. It was a matter of organized professions, supervised by guilds or academies in which the idea of collective work, or the workshop, played an important role—even in the crafts which would later become the most individualistic. Thus the painter himself usually worked in a shop. For many years, he would have been the pupil of a master whom he would help, before becoming in turn—should his talent be recognized—a master himself, surrounded by pupils and assistants. He would labor slowly, seriously, over his works, like a good craftsman, in order to bring them to desired perfection. Little importance was attached to outlines and sketches, which were considered no more than still imperfect forms of the work. Eventually, if a work was crowned with success and its type lent itself to copying, the master would not balk at reproducing it himself or at having it reproduced by his assistants under his supervision, as would a cabinetmaker or silversmith.

The revolutionary upheaval which shattered the tra-

ditional workshop system and the advent of an individualistic philosophy, followed by the rise of romanticism and the development of the art market and speculation, destroyed this unity and substituted a hierarchy among the arts. All these factors contributed in fact to the emergence of a new concept, that of the artist as an inspired, exceptional being, endowed by Providence or by nature with a gift for creating, innovating—for doing what others had not yet done—and so personal, so spontaneous, was this endowment that it could blossom only within the context of total liberty, supporting neither guidance nor hindrance. This exaltation of the creative faculty, henceforth considered—much more than the mastery of a definite artistic technique—the fundamental characteristic of the artist, was to lead inevitably to a new classification of art works and the arts themselves.

Since it is the creative gift that makes the artist, it is by its innovative nature that a work of art is to be characterized. A true work of art is one which has never been done before: in short, an original work. Likewise, everything which bears witness to the creative steps of the artist will become a work of art. Since the modern artist no longer makes replicas, for to do so would be inconsistent with his very nature, each time he returns to the same subject or theme—be it twice, ten times, or a hundred times—he brings to it variations and subtleties which make the product an original work. We can distinguish such works with the aid of copious indexes and catalogues, which go so far as to specify their dates—first by year, then by season, then by month, and in a few cases by day, so very prolific were some masters.¹ On the other end of this chain of fertile production, the rough outlines and sketches, hitherto considered incomplete forms of a work undertaken by the artist, become witnesses to this creative process. They are all the more moving and important as they are more rudimentary and spontaneous; so they too are considered original works, worthy of being preserved and admired. It comes to the point where any work realized by the artist himself is an

original work. On the other hand, any reproduction of an artist's work made by someone else, no matter what the process might be, is without real artistic value and therefore of an inconsequential price, for it no longer gives direct evidence of the creative impulse. It is an object; it is not a work.

This new conception of a work of art inevitably brings about a classification of the arts which will tend to differentiate in more or less exact and telling terms between, on the one hand, the noble or fine arts, and on the other, the applied or decorative arts. Let us put forward other, less commonly used terms, yet ones which to our mind seem closer to the point: the "simple" arts and the "compound" arts.

The former are those where the work is brought to term by the creative artist himself. The painter, the draftsman, especially in the modern world, uses materials and instruments which were not made by him: canvas, paper, brushes, colors, pencils. Yet once he brings these elements together, he alone carries the work to its definitive form. By contrast, the compound arts are those where the achievement of the work requires the intervention of—in addition to the creating artist—one or more craftsmen who give the work its definitive form.

Prints have to be pulled, tapestries woven, and bronzes cast, in order to become what the creating artist wants them to be but cannot realize singlehandedly. But the primacy given in defining the artist, and therefore art itself, to creativity in relation to all other aspects will necessarily tend to relegate the compound arts to an inferior rank.

First of all, it stands to reason that since art is the business of artists, the branches of activity which are assumed by artists on their own are more truly "artistic" than those where artists cooperate by necessity with artisans, whose technical skill should well be recognized. The simple arts, in the meaning given here, are therefore by their very nature purer and nobler than the compound arts, where the creative impulse of the artist is limited by the technical constraints imposed by the artisans, whose services must be used. Nevertheless, the real reason for the inferiority of the compound arts lies elsewhere: it resides in the fact that the simple arts exalt the original work, as we have already seen, whereas the compound arts, by their very nature, admit and invite reproduction and repetition.

What in fact is the role of the artisan who intervenes to complete the work of the artist? Although it is undoubtedly important, since without him the work—furniture, tapestry, bronze—cannot be brought to completion, it is secondary at the same time, for the artisan,

in relation to the creative artist, only fulfills the role of actualizer of the idea which belongs to the latter. He is an indispensable helper, but as such, no more than an executor. As his contribution is solely technical and not creative, it is open to repetition. The artist, by definition an inspired individual, will never give the same form to the same idea, while the craftsman can, and should, be able to repeat the technical activities to which he is limited. The weaver can weave the same tapestry several times, the caster can cast the same form several times, and the very proof of a job well done, that they have held to their true role and resisted the temptation to equal the creating artist, to innovate, is that the successive examples which they make of the same work resemble each other as much as the technical conditions to which they are subjected allow. Just as the exaltation of the creative power of the artist necessarily leads, for the simple arts, to the notion of the "original work," so does consideration of the artisans' part lead, for the compound arts, to the notion of repetition and reproduction. Moreover, the debate is not simply theoretical and abstract, for the compound arts require the intervention of highly qualified artisans using materials which are oftentimes considerable and costly. If one wants to ensure continuity of these craftsmen and their skills, they must be given a minimum amount of regular work, that is, reproduction. A tapestry or cast realized in a single example, of course, or a monotype, is the exception. Were one to limit himself in this way as a practice, workshops for tapestry, engraving, and bronze casting would have disappeared long ago.

Because the compound arts are arts of repetition, they find themselves exposed to the danger of no longer being considered real arts at all. At best they are regarded as "crafts," on a lower level than the noble arts. Some workshops have resigned themselves to the situation and become ordinary commercial operations, even though they nostalgically remember a more glorious past. Such has been the case in France, for example, with the craft of furniture making, which in the eighteenth century was at the very highest level. Other disciplines have endeavored to fight, to show that while turning out repetitions, they pursue a profession in art, in the full sense of the term. In order to succeed at this, they have come up with the notion of the "first edition."

The notion is seemingly quite simple and clear. Of all the technically possible editions of a work, the first is considered more noble and beautiful than those that follow. This original edition therefore constitutes for the reproductive arts an intermediate category between what in the simple arts are original works, and what in the

compound arts are simply reproductions. The carrying out of this notion gives rise to many difficulties in application, for it is based on an ambiguity which arises from the term "original edition" itself.

Simple etymology brings this equivocation to the surface. "Original" is what is at the origin, at the source, or, when it involves a series of identical objects, the first of them—the first link in the chain. Originality implies uniqueness; an edition implies diffusion, multiplication, and series. From this point of view alone the very formula "original edition" defies logic and linguistic accuracy. It therefore comes as no surprise that it gives rise to many difficulties in its application.

To escape this ambiguity, there are two courses of action: the first leads toward the demonstration that there is an identity between a work and series—either one being qualified as the original; the second goes beyond the apparent analogy to seek out the differences, without one being more worthy of interest than the other.

The first formula is especially common in, though not exclusive to, the area of printmaking. Corporate documents issued by professional organizations of editors or merchants and backed up, at least in France, by fiscal texts, dwell on the fact that an original engraving is one which is printed from a plate whose design is realized entirely by the creating artist. There are therefore two types of engraving: reproductive engravings which begin with a plate made by an engraver from a work which was realized by another artist, and the original engraving where the same man plays both roles. In the first case, to clarify, mention of both authors will be made in the prints: i.e., "painted or drawn by X, engraved by Y." In the second case, there will be only one name, usually indicated in modern prints by the artist's signature. The distinction is quite clear and therefore admissible on this point. However, it does not at all explain how the original edition, such as it is defined, differs from later editions made from the same plate. The real usefulness of the original edition idea ought to lie in its ability to explain this difference clearly. Even in the field of printmaking, this first definition gives rise to difficulties and arguments of principle and fact. Moreover and above all, because it is based on the fact that the "matrix" should be made by the creating artist's own hand, it cannot be applied to all the arts, especially in matters of bronze statuary, where casting techniques require the intervention of highly skilled technicians for making the molds and pouring the molten metal.

Along the lines of research into the relationship between an original work and an original edition, one can cite the recent efforts in France, in a very scholarly

and well documented work, to distinguish within the original bronze editions that unique example which alone should be the original model, while the others would constitute production models for the editions.² Without even embarking on a detailed critique of the argument presented, one cannot help noticing that reducing it to a sole model destroys the notion of the original edition—which is a fact of life in the art trade.

Undoubtedly it is along other lines, therefore, that the solution must be sought, starting from a fundamental difference between the simple arts, producers of originals, and the compound arts, producers of editions. The same word, "original," although used in both cases, covers in fact two distinctly different ideas: there is no natural identity between the "original work," characteristic of the simple arts, and the "original edition," characteristic of the compound arts. In the case of the simple arts, determination of originality depends on authorship and uniqueness—whose work it is and whether there are other examples which are closely similar. This is a problem of authentication and dating, establishing which work is the first, hence the "original," and such challenges fall within the province of art historians.

The situation with the compound arts is different, for the problem is no longer one of distinguishing one original from later versions, but of distinguishing a first edition from subsequent ones and of justifying how the first differs appreciably from the others so as to give it particular value and importance. History suffices to answer the first question: a first edition, the so-called original, is of course the first to have been made. But this does not answer the second question: the differentiation among editions, even those made with equal care from the same matrix.³ To our mind, historical, technical, or aesthetic research is not the only way to establish the material difference existing between an original edition and those that come after, for this difference is not *de facto* but *de jure*. It is not imposed by material limitations but willfully decided by men. The original edition owes history only one thing: to be the first. It then possesses a label of quality and offers a series of guarantees that later editions do not, or at least not to the same degree. In an attempt to show this, we need to know what these qualities are and who labels them.

First of all, what are these qualities? The answer, to be precise, necessarily differs according to the branch of art under consideration, for in each, the techniques are quite different. We will confine ourselves to rather general indications, except for emphasizing certain characteristics peculiar to bronze sculpture.

The first guarantee of an original edition, and without

doubt the most important in the eyes of most art lovers, is its rarity, which arises out of the purely arbitrary decision to limit examples to a given number. The limit may be more or less extensive; depending on the art, an original edition may number copies in the ones, tens, or hundreds. These may or may not be made exclusively by the same editor. Moreover, the limitation may be decided by different people in each case, for example, author, editor, or legislator. In every case the way that the value of published editions is established is the same: systematic rarefaction. It would be hypocritical or naive to find this surprising; whether an art work or something else, anything is more valued when it is rare. All things considered, it is quite normal for this formula of rarefaction to be used to boost the value of arts which might otherwise be underestimated due to the very fact that they are reproductive arts, producers of multiples. The effectiveness of this formula remains such in the eyes of the public at large that we can see it used to give greater value to editions which, for want of being originals, will at least have the appearance of being so, by being numbered. Thus we see how the editors of various works continue to reissue, in all seriousness, numbered editions which they present as artistic events—although the works have already been abundantly reproduced and have belonged for many years in the public domain. It can therefore be said that an edition's more or less strict, but at least sufficiently precise, limitation is a necessary condition for original editions. However, this is not adequate in itself, and must be accompanied by other guarantees.

The first of these fundamental guarantees concerns the origin of the examples: "original edition" implies that all the pieces originate from the same matrix, from the same model, which constitutes the original work. Of course, subsequent editions can be made without recourse to the matrix. An engraving can be reproduced by means of photographic techniques, a tapestry can be copied from one already made, and a bronze statue can be made by casting from an existing bronze. Through manipulation of these techniques, it is possible to achieve quite commendable results, but all things being equal, none of these secondary reproductions will have the same quality as those made from the original model itself. The difference will always be like that between a photograph of a photograph and one made from the original negative. Separated from the original by an intermediary, it will always be less faithful.⁴ Other elements will also intervene, notably the choice of the maker. Compound arts require the intervention of numerous and specialized craftsmen. Their role is not to create but to carry through

the work conceived by the creating artist. The closer they are to him, by the relationship which they have with him and by the amount of time which they spend together, the more their intervention can be considered to be fully complementary. Here again, the best examples are certainly those made by craftsmen who are chosen and supervised by the master himself. After the master's death, the best ones are those made by a team selected and watched over by those who represent the master's mind and know best his work and ideas.

All these elements hold or may hold true for the compound arts, but once again their roles may be of more or less importance according to the complexity of each art. Sculpture, especially bronze statuary, is undoubtedly the most complex. The making of a bronze statue implies, in fact, a whole series of intermediaries. The creating artist alone makes the original model that is entirely and exclusively his work. This is most often made in unbaked clay—a material which is rather fragile. In fact, it is often destroyed after having fulfilled its purpose of expressing the definitive form of the artist's creative idea. From this clay model, a plaster cast is made, in an operation watched over by the artist but normally carried out by one or several specialized technicians. Their expertise is important because plaster can undergo changes in dimension through enlargement or reduction and can eventually be made in several sizes. From the plaster cast, which already is, technically, a new form of the work, another strong lasting mold is cast, to be used for the bronze casting. After this the work will be subjected to a whole series of operations—scraping, burnishing, patinating, etc.

This entire chain of operations is unavoidably long; the casting of a very large work might take a year or two and can be costly in both manpower and materials. As a result, the edition of bronzes is generally quite limited and spread out over time, in comparison to other art editions, especially since the market for large pieces is extremely restricted, because of their very size. While in other arts, such as printmaking, an edition runs into 150, 200, or 300 copies which technically can be made in a matter of days starting from the time that the original is finished, an original edition of bronzes, or at least of large bronzes, numbers six, eight, or twelve and may extend over several decades. The work of Rodin will be dealt with later, but let us point out as an example that certain original plaster models he left have never been cast, while others have been cast only a few times. Because of the unwieldiness and length of time involved, original editions in bronze inevitably assume a character all their own. Instead of a series of homogeneous examples

realized at the same time and by the same team, it is a collection which is limited to a certain number fixed especially for it. The examples are made from the same model but are eventually completed by different craftsmen at intervals of several years.⁵ When the twelfth copy of *The Burghers of Calais* is cast, the same plaster model will be used as was used the first time in 1894, but of course different craftsmen will carry out the casting. In terms of the various conditions already mentioned, we shall be much more in the presence of a twelfth original copy here than number twelve of a real series.⁶

Therefore we see that the very idea of an original edition lends itself to varying interpretations. The decision of competent authorities to formulate these means, in other words, to define what is an original edition at a given moment and for a given art, only reinforces this feeling of relativism.

In a system of liberal rights the terms of a convention are fundamentally fixed by agreement between the interested parties. Governing bodies only intervene to impose certain limitations or certain forms, or eventually to codify certain types of agreements that are little by little extricated from longstanding and widely followed practices. It comes as no surprise then that government intervention has always been, and remains, highly cautious in our field. For a long time the art trade has not been fundamental to public opinion, yet it has made no secret of its rules and very sound professional practice. Legislation has taken care not to interfere directly except in one specific area: the protection of the creative artist, something which has concerned the legislature since the first years of the revolution.⁷ They protect artists from their own weaknesses and prevent their exploitation by editors, entrepreneurs, and businessmen who act as middlemen between them and the public. The basis of the general regulations in this matter are still the law on literary and artistic property of 11 March 1957, the law of 9 February 1895, or Article 425 of the Penal Code.⁸ However, some special provisions of limited scope do exist. Thus French fiscal law defines an original edition in terms which are very close to those mentioned above,⁹ but however interesting this definition may be, its purely fiscal signification needs to be emphasized. It does not prevent an editor from defining an original edition differently; he merely knows that whether he abides by the definition as outlined in the tax code or not, he will be subjected to one fiscal ruling. In a more general manner, French legal doctrine emphasizes the specific character of fiscal law and the correlative impossibility of extending its definitions outside its proper field. Along these lines, a recent decree has provided a definition of

original editions in bronze, but it is a disposition which, for the moment, applies only to the Musée Rodin—for whom it is quite important.¹⁰

Nor is this almost total absence of official texts compensated for by professional custom or corporative abstract. Albeit that they play a subordinate role, French law is loath to recognize custom, and "common practice" confines itself to a method for interpreting the will of the contracting parties.¹¹ At any rate, hardly any definition exists, or in any case none that is precise and widely accepted enough so that at the present moment a codification, even a simple, semi-official one, can be put forward.

Once again, as is the usual formula in a liberal rights system, there remains the will of the parties involved: it is up to both sides to define what they mutually agree to and to express this in a clear enough way so as to avoid any difficulties in interpretation later on. Nevertheless this liberty and equality between parties to a contract should not be considered too abstractly for they vary according to the type of contract and the respective power of either party. In our field it is quite clear that the bidder, the seller that is to say, eventually the holder of the copyright of a certain work—be he the creating artist or his beneficiaries—he alone is in a position to set the characteristics of an edition about to be undertaken. He decides how many copies are to be made, what the technical characteristics are to be, and which specialists are to be called in. The buyer cannot help but take or leave the conditions thus laid out. The most he can do, aside from simply saying yes or no, is to try to bargain down the price or ask for some special secondary characteristic—in bronze, for example, for a certain type of socle. However, he is not unarmed, either when he concludes his purchase or afterwards. At the contract's closing he retains the fundamental option to buy or not; later on he will benefit from all the guarantees derived from the contract itself, according to how clearly and completely it is drawn up.

Here we touch upon a point which is both fundamental and final to these reflections. The special worth of an original edition does not come from an objective character of its originality, in the etymological meaning of the term, since every edition is in itself an operation of reproducing a model which is really the original, nor does this come about for want of a legal or customary definition. It arises from the agreements made by the edition's author with the buyers. Hence it will be more or less large, depending on how detailed and exact the commitments are, and more or less valuable according to the likelihood of the seller meeting his commitments.

who buys an example from an edition which has been declared "original" without further inquiring into what is covered by the designation risks finding himself without real guarantees in case of contestation, since in the absence of sufficient specification, the very contents of a contract will remain uncertain. From the buyer's side, attention should be paid to the precision of the sales contract: one cannot claim to have been swindled unless it can be clearly established just what had been expected. On the editor's side, the effort should consist in foreseeing the buyer's demands by using a precise vocabulary and increasing the indications which will allow the sold copies to be identified and enable them to be judged beyond a doubt as corresponding exactly to what one would legitimately expect from the description made prior to the sale. In our field of bronzes, the serious modern editor will therefore specify in the case of an original edition, the piece from which it has been cast, the edition's size, and the shop in charge of the cast. Each piece will carry, among other specifications, those indications necessary for its identification: names of the artist and caster, number of the piece, size of the edition, and lastly, date of casting. Otherwise, there is nothing to keep the editor from undertaking supplementary commitments, such as agreeing, for example, not to carry out any further editions upon depletion of the original edition, until a given date, or maybe even never to do so.

This abundance of precisions is the materialization of a long evolution whose starting point and especially whose stages remain uncertain and confused. For a long while the buyer was most concerned with acquiring a piece which was to his liking; an artist or an editor to whom the former had relinquished his copyright had enough casts carried out to meet the demand.¹² It was not until later that one bothered about distinguishing the castings in order to give those considered better and more authentic privilege over others. Then importance began to be given to determining the foundry, the casting date, and the size of the series, and to synthesizing more or less clearly and conscientiously the overall idea of an original edition. But for want of a general codifying text which might have given exact contents and official date of birth to this formula,¹³ it is impossible to present a complete and coherent history of it which would apply to all artists and editors of the same period. On the contrary, in order to be precise, we must go from the general to the particular and undertake the study of the conditions themselves under which the editions of the works of each individual master were made.

1. In all truthfulness this is already the case in classical art: the replica made by the artist himself is seldom rigorously faithful to the original and most often differs from it in a few details. When importance begins to be given to originality, these various details come under scrutiny in order to determine which should be considered the original example—without always being sure of the conclusions. Thus, there are several works in public and private collections whose owners claim them to be the only original copy. At the time of their execution, much less importance was given to this, and if replicas are bought cheaper than the original, this is because they require less work or they have not been entirely done by the master himself. For more recent works, the distinction between original and replica disappears since it is admitted that a modern artist only makes originals. There is no longer reason to distinguish originals and copies, only different versions, for which chronological classification remains an element of connoisseurship, though it assigns no value.

2. *Inventaire général des monuments et des richesses artistiques de la France, La Sculpture* (Paris: Imprimerie Nationale, 1978), 134.

3. The seemingly technical argument that editions become less and less fine as they become progressively numerous, because of wear on the materials and the maker's laxity, is not sufficient. For many years, techniques have been known which spare the original matrix and enable the work to be organized in such a way as to prevent carelessness and negligence.

4. This infidelity results, especially in the area of art bronzes, from a technical factor which is peculiar to casting: all molten metals undergo shrinking upon cooling. The mold made from a plaster original obviously has the exact dimensions of the plaster. The bronze, which has the same dimensions when it is hot, shrinks somewhat as it cools. Therefore the bronze casting will be slightly smaller than the plaster, whose difference will vary depending on various factors of weight, size, and shape of the piece, and alloy composition of the metal, by an average of one percent. Obviously the same phenomenon occurs if one takes a mold from the first casting. The cast made from this bronze will have the one percent difference in size from the other cast, that is to say, two percent in relation to the original plaster. This is one of the commonly used ways of distinguishing a mold made from a casting as opposed to the original plaster, although it is hard to apply to pieces with elaborate shapes and it of course supposes that one has at his disposal very exact dimensions for the plaster original. More generally speaking, one can say that casts made from other casts inevitably lose some subtleties and some faithfulness to the appearance of the original work.

5. Hence it becomes important to indicate on each example, not only the foundry, but also the year of the cast.

6. By "real" is meant a series completely realized in a very short

period of time by the same artisan, or the same team of artisans, as is the case in printing books or prints. The production of an edition of bronzes or tapestries, on the contrary, although limited to a greatly reduced number, of necessity takes much longer and may extend over a period of years, so much so that there can be a change of personnel from one example to the next. The results are no less of an "edition," for one begins each time with the same matrix. The limited number of examples are realized by the same techniques utilized in the same spirit.

7. The first French laws concerning copyright were those of 19 January 1791 on the right of representation and 19 July 1793 on the right of reproduction.

8. Article 425 of the Penal Code is formally distinct from the law of 11 March 1957 on literary and artistic property, but it is intellectually incorporated into it in so far as it reinforces its effectiveness. It is, in fact, conceived so that "All editions of written material, musical compositions, drawings, paintings or all other printed or engraved matter which are wholly or partially in defiance of the laws and regulations relative to the copyrights of the authors are counterfeits and any counterfeit is an offense."

9. Works of art and original editions are, as far as statutory is concerned, defined in the following manner: "Productions in any material of statuary art or of sculpture and assemblages, seeing that these productions and assemblages are executed entirely by the artist's hand; castings of sculpture in a series limited to eight copies and supervised by the artist or his beneficiaries. . . ." (General Code of Taxes, Appendix iii, Article 17.)

10. A joint decree by the Ministries of Culture and Finance issued on 5 September 1978 regulates the internal administration of the Musée Rodin. Article 1 of this text stipulates:

The reproduction of the works of Rodin and the editions sold by the Musée Rodin consist of:

1) Original editions in bronze. These are executed from models in terra cotta or in plaster realized by Rodin and under the direct control of the museum, acting as the holder of the artist's rights of authorship; the casting from each one of these models cannot in any case exceed twelve examples.

11. Thus, Article 1135 of the civil code sets out that "the conventions oblige not only what is expressed therein, but also what equity, common practice, or the law dictates according to its nature"; Article 1159, "What is ambiguous will be interpreted in accordance with practice in the country where the contract is passed"; Article 1160, "One should supply in the contract any clauses which are customarily applied whether they are expressly set out or not."

12. It has already been remarked that statuary, as soon as it reaches certain dimensions, is a cumbersome art and difficult to use. Demand for it therefore remains relatively restricted and quite often spread out over time.

13. One proposed law is particularly involved here: placed before the French National Assembly, proposal no. 1224, ordinary session 1974-1975, by M. C.G. Marcus, M.P., it is intended to "insure the protection of purchasers of art works" by codifying the often uncertain vocabulary which is used in the art trade.

After this essay was written, a decree (no. 81.255 of 3 March 1981) on the suppression of frauds in transactions involving art works and collector's items (*Journal Officiel*, 21 March 1981, 825) was passed which may not be a complete about-face in this matter but does extend it.

Article 9 of this decree is drawn up in this way:

Article 9—All facsimiles, casts of casts, copies, or other reproductions of an original work of art as set out in Article 71 of Appendix III of the General Code of Taxes, executed after the date of effectiveness of the present decree, must carry in a visible and indelible manner the notation 'Reproduction'."

At first reading this new text incites the following remarks:

1. It incorporates into common law a definition given by Article 71, Appendix III, of the General Code of Taxes which had been useful previously only in fiscal matters and which from now on takes on a general application. (This fiscal definition is given in note 8 of the text.) Under the circumstances, the specificity of the fiscal law which is cited in the text no longer exists on this particular point since the ordinary legislator himself referred expressly to the fiscal text.

2. As for the basis for the law, the text is apparently clear, in that it sets out the conditions henceforth for the manufacture of facsimiles, casts of casts, copies, and other reproductions in France by stating that they must bear from now on in a visible and indelible manner the notation "Reproduction."

The article seems susceptible to two other more or less broad interpretations. In one, the mention "reproduction" would only be obligatory for proofs that were not made from the original model, that is to say, from the plaster in the case of a bronze. In this first reading, one could therefore make several editions from the original plaster, the first limited and numbered, called the "original edition" and one or more others which would no longer be entitled to be called part of the original edition, but which would be no less editions rather than reproductions.

In a second, more stringent interpretation, there could

only be one edition made from the original plaster, limited and numbered. All the others, whether made from the original plaster or from a proof already made, should bear the mention "reproduction."

Technically, only the first interpretation seems to us to be justified since it rests on a criterion which is itself technical. That which is made from the original plaster is a proof, an edition; that which is not made from the original plaster is a reproduction.

On the other hand, the overall spirit of the decree of 3 March 1981 is evidently to impose strict limits on the art trade as to the designation of objects. One can therefore think that the second interpretation, because it is restrictive, conforms more than the first to this spirit.

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THE SCULPTURE OF AUGUSTE RODIN

THE COLLECTION
OF THE RODIN MUSEUM
PHILADELPHIA

JOHN L. TANCOCK

SPECIAL PHOTOGRAPHY
MURRAY WEISS



PHILADELPHIA MUSEUM OF ART

3 The Thinker

a 1880

Bronze, $27\frac{1}{8} \times 15\frac{3}{4} \times 19\frac{3}{4}$ inches
Signed left side of base: A. Rodin
Foundry mark back of base to left:
ALEXIS RUDIER/Fondeur. PARIS

b 1880 (enlarged 1902-4)

Bronze, $79 \times 51\frac{1}{4} \times 55\frac{1}{4}$ inches
Signed right side of base: A. Rodin
Foundry mark left side of base:
ALEXIS RUDIER/Fondeur. PARIS

The early architectural studies for *The Gates of Hell* (see no. 1) show that from the very beginning Rodin felt the need for a figure, larger than the rest, to serve as a focal point. Although in the second and fourth architectural sketches (figs. 1-1, 1-4) the dominant figure is standing and seems to represent *Eve*, in the third (fig. 1-2), the vaguely delineated form seems closer to *The Thinker* as finally conceived. By the time Rodin was working on the third architectural clay model (no. 2), the identity of this figure was no longer in doubt. Seated in the tympanum with the right arm on the left knee, *The Thinker* dominates *The Gates*. (It is anticipating matters, however, to give the figure the name by which it is now universally known.)¹

Rodin originally intended to represent Dante in this position, as he explained in a letter to the critic Marcel Adam:

The Thinker has a story. In the days long gone by, I conceived the idea of "The Gates of Hell." Before the door, seated on a rock, Dante, thinking of the plan of his poem. Behind him, Ugolino, Francesca, Paolo, all the characters of *The Divine Comedy*. This project was not realized. Thin, ascetic, Dante separated from the whole would have been without meaning. Guided by my first inspiration I conceived another thinker, a naked man, seated upon a rock, his feet drawn under him, his fist against his teeth, he dreams. The fertile thought slowly elaborates itself within his brain. He is no longer dreamer, he is creator.²

Although any attributes that might have identified *The Thinker* as Dante had been removed by the time of the third architectural clay model, commentators on the progress of *The Gates* continued to identify it with the creator of *The Divine Comedy*. Writing in 1885, Octave Mirbeau described the "figure of Dante projecting a great deal and completely detached from the background, which is covered in bas-reliefs representing the arrival in Hell."³ Rodin, however, had long ceased to identify the figure as Dante. When the figure in its original dimensions was exhibited at the Exposition Monet-Rodin at the Galerie Georges Petit in 1889, it was given the more general title, *The Thinker; The Poet, fragment of a door*.

The Thinker belongs to the group of works done in 1880-81 (nos. 4, 5, 8) in which the influence of Michelangelo is particularly strong. Its indebtedness to Michelangelo's *Il*

Penseroso has been pointed out by numerous commentators⁴ and had been noted by the foundry workers. The resemblance to Michelangelo's *Jeremiah* from the Sistine ceiling has also been noted.⁵ Rodin was undoubtedly impressed by the brooding power of these figures, but he was probably more directly influenced by a nineteenth-century work which was also indebted to Michelangelo, Carpeaux's *Ugolino*. In fact, he possessed a bronze cast of one of the preliminary studies for *Ugolino* (fig. 3-1).⁶ The strained pose of Rodin's *Thinker*, with the right elbow on the left knee, is closer to the agitated *contrapposto* of Carpeaux than to the calm immobility of Michelangelo. It should not be forgotten, however, that the allegory of *Art* which Rodin executed in 1874 for the balustrade of the Palais des Académies in Brussels is based on the famous *Belvedere Torso* by Apollonius of Athens, now in the Musei Vaticani (fig. 3-2). There is little doubt that Rodin remembered this when he started working on *The Thinker*.

In a number of drawings, some of which are related to the *Ugolino* theme treated by Carpeaux,⁷ the pose of *The Thinker* is adumbrated: in a terra-cotta study at Meudon a pensive gesture is roughly sketched (fig. 3-3),⁸ but the important crossed-arm motif of the final work has not yet evolved.⁹ In the opinion of Albert Elsen, a wax study in Kansas City (fig. 3-4) is the final free-standing study for *The Thinker*.⁹ Other scholars, however, have seen in this a study done at the time of the monument to J. F. Loos in Antwerp as part of the effort to understand the art of Michelangelo.¹⁰

The Thinker thus played a role of the greatest importance in *The Gates* from the time of the third architectural clay model, although Rodin gave no precise indication of its significance for him in that context. Much later, Rodin referred only to the fact that *The Thinker* thinks: "What makes my *Thinker* think is that he thinks not only with his brain, with his knitted brow, his distended nostrils and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist and gripping toes."¹¹ Recent commentators have pointed out that *The Thinker* occupies a position in *The Gates* similar to that of holy figures in Gothic portals (see no. 1, detail K); he is therefore a judge at the same time that he is a prisoner in Hell.¹² "It is a projection of Rodin the sculptor, and the artist in general, who confronts his own times and is judge of them."¹³

Such thoughts were far from the minds of the body of subscribers who presented *The Thinker* to the city of Paris in 1904: Rodin began work on the enlargement of *The Thinker* late in 1902.¹⁴ The enlargement in plaster seems to have been exhibited in London in 1903 at the exhibition organized by the International Society of Painters, Sculptors, and Engravers. It was the exhibition of this work at the Salon de la Société Nationale in 1904 that led Gabriel Mourey, editor of the magazine *Les Arts de la Vie*, to organize a public subscription for the purpose of presenting the work to the city of Paris. Such a presentation would thereby correct the anomaly that in May 1904 Paris still had no public monument by the world's greatest living sculptor. Only in the cemeteries—Montmartre (bust of Jules Castagnary, 1890), Montparnasse (relief portrait of César Franck, 1891)—and on the façade of the Hôtel de Ville (figure of Jean Le Rond d'Alembert, 1880) could Rodin's works be seen outside of the Musée du Luxembourg and private collections.

The history of this subscription is of the greatest interest, as it reveals how Rodin's sculpture, which had a particular if not too clearly defined iconographical significance in *The Gates of Hell*, gradually became a public symbol of much wider import. The fame of *The Thinker* spread from a minority interested in aesthetic questions to a worldwide public.



joining the ranks of those works of art, few in number, that are genuinely popular. That is to say, there are few people to whom the name of Rodin's statue will not convey something, however far removed those thoughts may be from the actual work of art.

In May 1904 Gabriel Mourey explained why *The Thinker* had been selected: "We have chosen this magnificent work from among all the others because—and this really will change us from our official glories in frock coats—it is no longer the poet suspended over the gulfs of sin and expiation, crushed by pity and terror at the inflexibility of a dogma, it is no longer the exceptional being, the hero; it is our brother in suffering, in curiosity, in thought, in joy, the bitter joy of seeing and knowing; it is no longer a superhuman being, one predestined, it is simply a man of all times."¹⁵

The naked figure of the poet was, as it were, demythologized and given a social significance far removed from Rodin's original intentions. It was but a short step from here to a more proletarian and socialistic interpretation of the figure, a view clearly stated by Pierre Baudin:

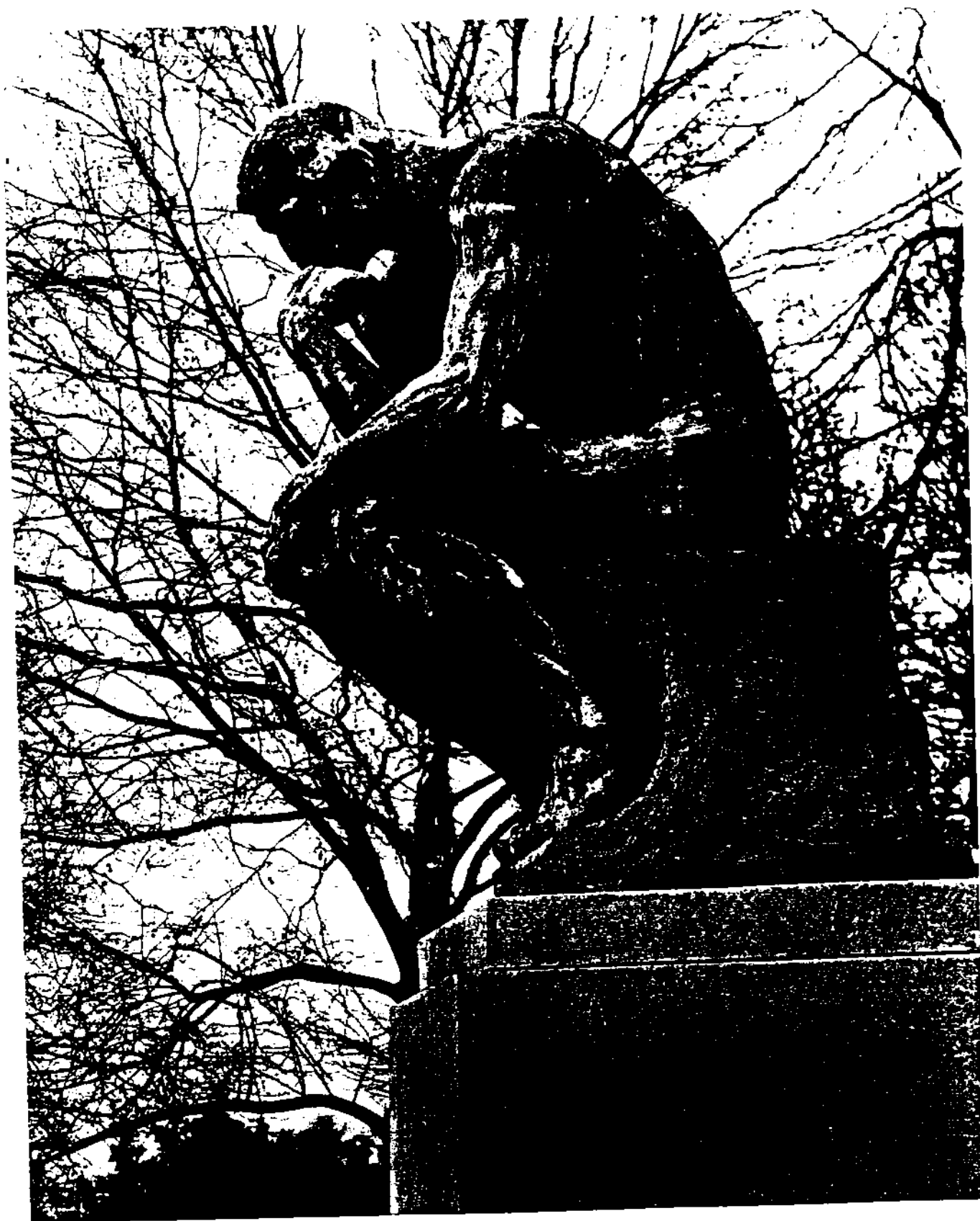
His is not an illustrious name, he is not famous, he is the anonymous creator who has to confront the complex duties of social life. He is not an intellectual whose energy is sapped by heredity, who measures his weakness against the breadth of the horizons extended by scientific knowledge and who no longer has any guide but reason. He is a strong, muscular, well-balanced, calm individual who is afraid neither of his solitude nor his nothingness. He measures the value of the victory achieved by the long past of sorrows, anguish, misery, joy, and greatness, which he must make ever more far-reaching.

But he also instructs the workers, in workshops, on the farms, in the mines, all those to whom no effort is worthy of more attention nor of more resourcefulness than that of thought. If his gaze is fixed on a real goal which is close at hand; if his face shows signs of the most intense concentration of spirit; if the muscles of his neck stand out in such high relief; if in their strength his back and his chest reveal such great tension; if his limbs and his feet reveal that tension infusing his whole being, it is not for one of those superhuman undertakings which the workers have to perform all the time for their wretched salaries. He breathes, summons all his resources, he knows this totality of physical and moral consciousness only for thinking. He thinks so as to make up his mind, to will and to act. Soon, almost immediately, he will relax. After thought, work.¹⁶

Alternatively, the thoughtfulness of *The Thinker* is seen not as preparation for effective work but as a profitable activity after physical labor. "The sculptor wants to personify the human being who, after a hard day's work, plunges completely into reverie and interior contemplation."¹⁷

In *Les Arts de la Vie* of May 1904, the opening of the public subscription was announced. The honorary presidents of the committee were Eugène Carrière and Albert Besnard; the treasurer was Gustave Geffroy, and the secretary general, Gabriel Mourey. By June 1904, 5,833 francs had been collected;¹⁸ by July, 8,685 francs;¹⁹ by August, 9,316 francs;²⁰ by September, 9,528 francs;²¹ by October, 9,618 francs;²² by November, 10,688 francs (including 1,000 francs from the Ministry of Public Instruction and Fine Arts).²³

In December 1904 it was announced that the subscription was complete and that Rodin had chosen a site in front of the Panthéon for the statue. The gifts ranged from contributions of 1 and 2 francs (Charles Despiaud gave 2 francs) to the sums of 2,000 francs given at the end by Maurice Fenaille and Baron Vitta, the distinguished *amateurs*. In *Les Arts de la Vie* of February 1905, it was announced that a final gift of 2 francs had been received from M. and



3b

Mme Aubert "instituteur à Pantin," bringing the total to 15,245 francs. On December 6, 1904, a letter was sent to the Ministry of Public Instruction and Fine Arts announcing the proposed gift, which was accepted immediately. The statue was unveiled in front of the Panthéon on April 21, 1906.²⁴

What is remarkable about this particular subscription is the wide variety of opinions included in the Committee of Patronage and the list of subscribers, a fact already pointed out in *La Liberté* in June 1904:

Until recently Rodin was a major topic of discussion. One belonged either to the group which saw Rodin as a second Michelangelo or to the party which thought that Rodin sculpted like a concierge. There was no middle course. Today Rodin is an excellent worker for national reconciliation. The committee which has just been formed to purchase Rodin's *The Thinker* is composed of the greatest enemies in the world. For example, one finds: Ranc and Jules Lemaitre, Quentin-Bauchart and Denys Cochin, Henri Letellier and Jean Dupuy. And, a great surprise, here are Joseph Reinach and Henri Rochefort fraternizing in the bosom of this happy committee.²⁵

The predominantly left-wing and pro-Dreyfus character of the list of subscribers for the monument to Balzac had led Rodin in 1899 to reject their offer of financial help, although he accepted their sympathy (*see no. 75*). But by 1904, when the political situation had changed and Rodin's one-man exhibition of 1900 had established once and for all his dominance as an artist, support for him was no longer necessarily linked to political persuasions, nor thought to be so. Rodin himself recognized the nonpartisan character of the committee and wrote the following note to Gabriel Mourey, which at the same time reveals the true reasons for the apparent baseness of his decision with regard to the monument to Balzac: "You have composed a Committee without any particular political leaning and this gives to my sculpture its true value; and thanks to the friends of the last moment [that is, Baron Vitta and Maurice Fenaille] the subscription has closed at a very suitable figure."²⁶ Rodin was anxious that his sculpture should make its own way in the world rather than in the wake of a shift in political opinion.

To diehards, *The Thinker* still seemed the fatalistic image that it was when first positioned in *The Gates*. One writer even referred it back to one of its probable sources: "Rodin's *Thinker* is Carpeaux's *Ugolino* devouring his last son and digesting him painfully."²⁷ But the movement inaugurated by *Les Arts de la Vie* and crowned when Dujardin-Beaumetz, Undersecretary of State for Fine Arts, unveiled *The Thinker* in front of the Panthéon, soon prevailed, and the work began its public career. *The Thinker*, once it was detached from *The Gates of Hell*, where it had been seen as a figure despairing at man's powerlessness, now became the universal symbol of hope and belief in man's resourcefulness that it still is today.

3-1

Jean-Baptiste Carpeaux
Study for "Ugolino"
1857, bronze, height 21 3/4 inches
Musée Rodin, Paris

3-2

Apollonius of Athens
The Belvedere Torso
150 B.C., marble, height 62 3/4 inches
Musei Vaticani, Vatican City

3-3

Study for "The Thinker"
1880, terra-cotta, height 10 1/2 inches
Musée Rodin, Meudon

3-4

Study of a Seated Man
c. 1874-76?, wax, height 14 1/2 inches
William Rockhill Nelson Gallery of Art-Atkins Museum of Fine Arts,
Kansas City, Mo. Nelson Fund



3-1



3-3



3-2



3-4

NOTES

S'avançaient plus câlins que les anges du mal,
Pour troubler le repos où mon âme était mise,
Et pour la déranger du rocher de cristal,
Où calme et solitaire elle s'était assise.

Je croyais voir unis par un nouveau dessein
Les hanches de l'Antiope au buste d'un imberbe.
Tant sa taille faisait ressortir son bassin.
Sur ce teint fauve et brun le fard était superbe!

— Et la lampe s'étant résignée à mourir,
Comme le foyer seul illuminait la chambre,
Chaque fois qu'il poussait un flamboyant soupir,
Il inondait de sang cette peau couleur d'ambre!



3-5
The Thinker, illustration for Charles Baudelaire's
"Les Bijoux," from *Les Fleurs du Mal*
1886-88

1. Judith Cladel says that the foundry workers identified this figure with *Il Penseroso* of Michelangelo, thereby giving rise to its popular name.
2. This letter was published in the newspaper *Gil Blas*, Paris, July 7, 1904, and is quoted in Elsen [37], p. 96.
3. Mirbeau [252a], p. 15. "Dans un panneau légèrement creusé en voûte, figure le Dante très en saillie et se détachant complètement sur le fond, revêtu de bas-reliefs qui représentent l'arrivée aux enfers." See also Félicien Champsaur, "Celui qui revient de l'enfer," *Le Figaro*, Supplément, Paris, January 16, 1886.
4. See Elsen [37], p. 77; Gantner [43], p. 27.
5. Ibid.
6. This was pointed out by Charles Seymour, "Ideas on Sculpture," *Baltimore Museum of Art News*, Baltimore, 17, no. 4 (April 1954), p. 12.
7. See Elsen [37], pl. 58.
8. Ibid., pl. 59.
9. Ibid., pp. 77-78.
10. See Alhadeff [116], p. 366. See also Mirolli [81], p. 150, n. 1, who agrees with Alhadeff. She believes that the detailed treatment of the facial features and the hair, in addition to the lack of tension in the Kansas City sketch, makes an earlier date more acceptable.
11. *Saturday Night*, Toronto, December 1, 1917, quoted in Elsen [38], p. 52.
12. See Elsen [37], pp. 96, 129-30.
13. Ibid., p. 129.
14. According to Lami [4], p. 173, the enlargement was made in 1904 by Henri Lebossé for the sum of 7,500 francs. René Chérut, "Rodin's 'Gate of Hell' Comes to America," *New York Herald Tribune*, Sunday Magazine Supplement, January 20, 1929, p. 17, relates that he started working for Rodin in December 1902 and that the first letter he wrote began: "My dear Lebossé, I shall see you tomorrow about 'Le Penseur.'" Thus the enlargement seems at least to have been begun in 1902.
15. Gabriel Mourey, "Le Penseur de Rodin offert par souscription publique au peuple de Paris," *Les Arts de la Vie*, Paris, no. 5 (May 1904). "Nous avons choisi cette œuvre magnifique entre toutes les œuvres parce que—et vraiment cela nous changera de nos gloires officielles en redingote—ce n'est plus le poète suspendu sur les gouffres du péché et de l'expiation, écrasé de pitié et d'épouvante par l'inflexibilité d'un dogme, ce n'est plus

l'être exceptionnel, le héros: c'est notre frère de souffrance, de curiosité, de réflexion, de joie, l'âpre joie de chercher et de connaître, ce n'est plus un surhumain, un prédestiné, c'est simplement un homme de tous les temps."

16. Pierre Baudin, "Le Penseur," *Le Journal*, Paris, May 20, 1904.

"Il n'illustre aucun nom, il n'assume aucune renommée, il est l'anonyme créateur qui doit affronter les complexes devoirs de la vie sociale. Il n'est point l'intellectuel appauvri par d'épuisantes hérédités qui mesure sa faiblesse devant l'étendue affranchie des horizons par la connaissance scientifique, et qui n'a plus de guide autre que la raison. C'est l'être fort, musclé, équilibré et calme, qui ne s'effraye ni de sa solitude ni de son néant. Il mesure la valeur de la victoire remportée par tout le long passé de peines, d'angoisses, de misères, de joies et de grandeurs dont il doit élargir la conquête.

"Mais il enseigne aussi aux travailleurs, à ceux de l'atelier, de la terre, de la mine, à tous, que nul effort n'est digne de plus d'attention ni de plus de ressources que celui de la pensée. Si ses regards fixent un but réel, proche même; si sa face témoigne de la plus grande concentration d'âme; si son cou fait saillir ses muscles en reliefs si puissants; si son dos et son thorax révèlent une tension de leurs ressorts à un si haut degré; si ses membres et ses pieds accusent une telle crispation de toute sa volonté, ce n'est pas pour une de ses entreprises presque surhumaines dont à tout instant ceux-là doivent s'acquitter pour leur maigre salaire. Il ne respire, il n'appelle tout son souffle, il ne connaît cette totalité de conscience physique et morale que pour penser. Il pense pour se résoudre, pour vouloir, pour agir. Tout à l'heure, presque tout de suite, il se lèvera dans une brusque détermination. Après la pensée, le travail."

17. Auguste Reiser, *Le Journal d'Asnières*, Asnières, June 5, 1904. "Le sculpteur a voulu personnifier l'être humain, qui, après une lourde journée de labeur, se plonge entièrement dans le rêve et la contemplation intérieure."
18. *Les Arts de la Vie*, Paris, no. 6 (June 1904).
19. *Ibid.*, no. 7 (July 1904).
20. *Ibid.*, no. 8 (August 1904), p. 128.
21. *Ibid.*, no. 9 (September 1904), p. 190.
22. *Ibid.*, no. 10 (October 1904), p. 264.
23. *Ibid.*, no. 11 (November 1904), p. 326.
24. It was moved to the Musée Rodin in 1922.
25. "Notes parisiennes," *La Liberté*, June 1, 1904.

"Naguère encore, Rodin était un redoutable sujet de discussion. On était du clan qui voit en Rodin un autre Michel-Ange ou de la bande qui trouve que Rodin sculpte comme un concierge. Pas de milieu.

"Aujourd'hui Rodin est un excellent artisan de réconciliation nationale. Le comité qui vient de se former pour acheter le 'Penseur' de Rodin est composé des meilleurs ennemis du monde. On y voit, par exemple: Ranc et Jules Lemaître, Quentin-Bauchart et Denys Cochin, Henri Lotellier et Jean Dupuy. Et voici, ô surprise! que dans le sein de cet heureux comité fraternisent Joseph Reinach et Henri Rochefort."

26. *Les Arts de la Vie*, Paris, no. 12 (December 1904), p. 333.
27. "Le Salon d'Automne," *Le Musée*, Paris, October 1907. See also Furetières, "Au jour le jour. Un art qui s'en va," *Le Soleil*, Paris, February 28, 1905. "Il est vrai que l'on vient d'y donner asile à la statue en bronze du prétendu Penseur de Rodin. Le désespéré, qui dévore ses mains, ce raté de la vie, assiégé par les remords, accablé par l'inanité de l'existence, est en contradiction avec ce temple élevé à la mémoire des illustres."

REFERENCES

L'Art Français, Paris, July 6, 1889, repr.; Bartlett [125], p. 224; Geffroy [199a], p. 12; Arsène Alexandre, "Les Salons de 1904," *Le Figaro*, Paris, April 16, 1904, pp. 3-4; Paul Hervier, "Pour le peuple 'Le Penseur' de Rodin," *La Presse*, Paris, May 15, 1904; "Le Penseur," *Le Journal*, Paris, May 20, 1904; Gabriel Mourey, "Le Penseur de Rodin offert par souscription publique au peuple de Paris," *Les Arts de la Vie*, Paris, no. 5 (May 1904); Pierre Baudin, "Le Penseur et la statuaire de la rue," *Les Arts de la Vie*, Paris, no. 6 (June 1904); Achille Ségard, "La Souscription Rodin," *Echo du Nord*, Paris, July 1, 1904; "La Vie artistique, la souscription du 'Penseur,'" *L'Humanité*, Paris, July 7, 1904; Edmond Picard, "Auguste Rodin, la statue du Penseur," *Le Peuple*, Paris, July 17, 1904; Gustave Geffroy, "La Statue du Penseur," *La Dépêche*, Toulouse, July 15, 1904; Gustave Geffroy, "Le 'Penseur' de Rodin au Panthéon," *La Revue Bleue*, Paris, 2, ser. 5 (1904), pp. 774-77; Gino d'Amerini, "Il Pensatore di Rodin davanti il Pantheon francese," *Campo*, Turin, January 15, 1908; Mauclair [77a], p. 23, repr. p. 26; L. Roger-Milès, "Inauguration du 'Penseur' de Rodin," *Le Figaro*, Paris, April 22, 1906, p. 3; Lawton

[67], pp. 107-8, repr. opp. p. 239; Dr. Marie, "Erostratisme et folie," *Le Sicle*, Paris, November 9, 1907; *L'Art et les Artistes* [330], p. 91, repr. p. 68; Lann [4], p. 173; Grappe [338], nos. 143, 144; Watkins [342], p. 6 and no. 15, repr. p. 3; Grappe [338a], nos. 107-09; Grappe [338b], nos. 65-67; Grappe [338c], nos. 52, 52 bis; Story [103], pp. 25, 144, nos. 15-18, repr. pls. 15-18 and frontispiece; Grappe [338d], nos. 55, 56; Waldmann [109], pp. 46-47, 76, nos. 42-45, repr. pls. 42-45; Elsen [37], pp. 77-78, 96, 129-30; Story [103a], nos. 14-16, repr. pls. 14-16; Elsen [38], pp. 52-57, repr. p. 54; Miroli [81], pp. 218-23; Spear [332], pp. 51-52, 55, no. x, repr. p. 53; Tancock [341], no. 3; John L. Tancock, "The Thinker," *Facet, Journal of the Northampton Arts Association*, Northampton, Mass., no. 44 (1968), pp. 15-17; Jacques de Caso and Patricia B. Sanders, *Rodin's Thinker: Significant Aspects*, San Francisco: California Palace of the Legion of Honor, 1973; Carolyn Pitts, "The Thinker," in *Sculpture of a City: Philadelphia's Treasures in Bronze and Stone*, New York: Walker and Co., 1974, pp. 166-67.

OTHER CASTS AND VERSIONS

a

AUSTRALIA

Melbourne, National Gallery of Victoria (ex. Collection Ionides).

BELGIUM

Brussels, Musées Royaux des Beaux-Arts de Belgique, Signed: Rodin, Founder: J. Petermann.

CANADA

Montreal, Montreal Museum of Fine Arts, Purchased from Rodin at Exposition d'Art Français, 1909. Signed: A. Rodin, Founder: Alexis Rudier.

DENMARK

Copenhagen, Ny Carlsberg Glyptotek, Cast in 1901 and purchased by Carl Jacobsen in same year. Signed: A. Rodin.

— Ordrupgaardsmøntingen, Signed, Founder: Alexis Rudier.

FINLAND

Helsinki, Kunstmuseum Athenaeum, Cast in 1904 and purchased by the state in 1905. Founder: Georges Rudier.

FRANCE

Montauban, Musée Ingres.

Paris, Musée Rodin, Signed: A. Rodin, Founder: Alexis Rudier.

GERMANY (EAST)

Berlin, Nationalgalerie, Gift of Oskar Haldschinsky, Berlin, 1905.

GREAT BRITAIN

Glasgow, Glasgow Art Gallery and Museum, Burrell Collection, Purchased in 1922, Signed: A. Rodin, Founder: Alexis Rudier.

JAPAN

Tokyo, National Museum of Western Art, Signed: A. Rodin, Founder: Alexis Rudier.

THE NETHERLANDS

Laren, Singer Museum.

NORWAY

Oslo, Nasjonalgalleriet, Purchased at French exhibition, Blomqvist Art Gallery, Oslo 1898, Signed: Rodin.

SWITZERLAND

Geneva, Musée d'Art et d'Histoire (ex. Musée Rath—gift of Rodin, 1896), Signed: Rodin.

UNITED STATES

Beverly Hills, Collection Leona Cantor, Founder: Georges Rudier.

Beverly Hills and New York City, B. G. Cantor Collections, Founder: Alexis Rudier.

Cambridge, Fogg Art Museum, Harvard University, Grenville L. Winthrop Bequest, 1943.

Greenwich, Collection Herbert Mayer, Founder: Georges Rudier, Cast no. 5 12.

Madison, N. J., Estate of Geraldine R. Dodge, Founder: Alexis Rudier.

Manhasset, N. Y., Collection William S. Paley (2 casts). One bears the following inscription: Le Penseur, exécuté en 1906 dans mes ateliers et sous ma surveillance pour Ralph Pulitzer—Rodin.

New Haven, Yale University Art Gallery, Bequest of Susan Vanderpoel Clark, 1967.

New York City, Metropolitan Museum of Art, Gift of Thomas F. Ryan, 1910, Purchased from Rodin.

— Paul Rosenberg and Company.

Toledo, Toledo Museum of Art, Acquired in 1926, Signed: A. Rodin, Founder: Alexis Rudier.

Washington, D. C., National Gallery of Art, Gift of Mrs. John W. Simpson, 1942, Signed: A. Rodin.

VATICAN CITY

Musei Vaticani, Gift of the Musée Rodin, Founder: Georges Rudier, Cast in 1956.

Bronze

ARGENTINA

Buenos Aires, Plaza del Congreso. Property of the city of Buenos Aires.

DENMARK

Copenhagen, Ny Carlsberg Glyptotek. Purchased by Carl Jacobsen in 1906. Signed: A. Rodin.

FRANCE

Meudon, Musée Rodin. Placed over Rodin's tomb. Paris, Musée Rodin. Erected in front of Panthéon in 1906. Transferred to Musée Rodin in 1922.

GERMANY (WEST)

Bielefeld, Kunsthalle Richard Kasselowsky-Haus. Purchased in 1968. Signed: A. Rodin. Founder: Georges Rudier.

JAPAN

Kyoto, Kyoto National Museum.
Tokyo, National Museum of Western Art (ex. Collection Matsukata). Signed: A. Rodin.

SWEDEN

Stockholm, Prins Eugens Waldemarsudde. Purchased in 1909. Signed: A. Rodin.

UNITED STATES

Baltimore, Baltimore Museum of Art. Jacob Epstein Collection. Signed: A. Rodin. Founder: Alexis Rudier.
Beverly Hills, Cantor, Fitzgerald Art Foundation. Cast no. 10 12.
Cleveland, Cleveland Museum of Art. Gift of Ralph King, 1917. Signed: A. Rodin. Founder: Alexis Rudier.
Denver, Columbia Savings and Loan Association, Cherry Creek Office. Purchased in 1966. Founder: Georges Rudier. Cast no. 8 12.
Detroit, Detroit Institute of Arts. Gift of Horace H. Rackham, 1922 (ex. Collection Dr. and Mrs. Linde, Lübeck). Founder: Alexis Rudier.
Kansas City, Mo., William Rockhill Nelson Gallery of Art—Arkins Museum of Fine Arts. Property of Kansas City Park Department.
Los Angeles, Norton Simon, Inc. Museum of Art. Founder: Georges Rudier. Cast no. 11 12.
Louisville, Allen R. Hite Art Institute, University of Louisville. On loan from the city of Louisville. Founder: A.A. Hébrard.
New York City, Columbia University. Signed: A. Rodin. Founder: Alexis Rudier.

San Francisco, California Palace of the Legion of Honor. Given to the city and county of San Francisco, April 1916. Founder: Alexis Rudier.

U.S.S.R.

Moscow, State Pushkin Museum of Fine Arts.

Plaster

FRANCE

Béziers, city of Béziers.
Meudon, Musée Rodin.

GERMANY (EAST)

Dresden, Staatliche Kunstsammlungen. Purchased at Grosse Kunstausstellung, 1904.

ITALY

Venice, Galleria Internazionale d'Arte Moderna. Gift of Principe Giovanelli. Acquired at the Biennale, 1895.

POLAND

Poznań, Museum Narodowe w Poznaniu. Acquired in 1910.

UNITED STATES

New York City, Metropolitan Museum of Art.
Shown at Louisiana Purchase Exhibition in 1904 and presented by the commissioners of the French government. Cast from a bronze.

Bronze, height 15 1/4 inches

GREAT BRITAIN

Oxford, Ashmolean Museum. Bequest of Rev. J.W. R. Brocklebank, 1927.

JAPAN

Tokyo, Bridgestone Museum of Art.

UNION OF SOUTH AFRICA

Stellenbosch, Peter Stuyvesant Foundation.

UNITED STATES

Beverly Hills, Collection Mrs. Jefferson Dickson. Signed: A. Rodin. Founder: Alexis Rudier.
Beverly Hills and New York City, B.G. Cantor Collections. Founder: Alexis Rudier.
New York City, Collection Mrs. David Bortm. Founder: Alexis Rudier.
St. Louis, City Art Museum. Signed: Rodin. Founder: Alexis Rudier.

Plaster, height 16 inches

UNITED STATES

Maryhill, Wash., Maryhill Museum of Fine Arts.

Scalamandre

HISTORY OF SCALAMANDRE'

Scalamandre', the family-owned American fabric, wallpaper and trimming company, was founded 64 years ago by Franco Scalamandre' who fled Facist Italy in 1928. With great appreciation for his new-found freedom and country, Mr. Scalamandre' dedicated a large portion of his early business to reproducing fine silk fabrics for historic sites throughout the United States on his European looms. Scalamandre' fabrics can be seen in places like The White House, Monticello, Mount Vernon and Independence Hall.

Today, Franco and Flora Scalamandre's daughter, Adriana, and her husband Edwin Bitter, along with their four children, continue the tradition of producing quality restoration products and fine furnishings for the home. American artisans, many of whom were immigrants like Mr. Scalamandre', work on the very same European looms in the Long Island City, New York mill to produce a wide range of quality products available through architects and interior designers nationwide.

The concern for quality and the willingness to demonstrate to the world that American workers are talented and able to produce outstanding products is of the utmost importance to the Scalamandre' Bitter family. The mill is an unusual place where all phases of production are monitored which include yarn dyeing and screenmaking for the hand screened wallcoverings.

It is the dedication of all Scalamandre' Bitter family members and the families of the artisans as well to maintain the fine quality of fabric, wallpaper and trimming that was produced over 60 years ago.

HISTORY OF FABRIC # 20100 (*Wall office draperies*)

THERE HAVE BEEN MANY VARIATIONS OF THIS BASIC ACANTHUS LEAF PATTERN. ONE SCHOLAR STATED "THERE IS SCARCELY A GREAT HOUSE THAT IS WITHOUT AN EXAMPLE, EITHER AS A DAMASK OR FLOCK".

THE DESIGN PROBABLY ORIGINATED IN ITALY AND HAS BEEN MANUFACTURED BY FRENCH AND ENGLISH MILLS AS BOTH A TEXTILE AND A FLOCKED WALLCOVERING. THE ORIGINAL WOOD BLOCKS USED TO PRINT THIS PATTERN IN ENGLAND HAVE BEEN DATED AS FAR BACK AS 1712.

VALLEY FORGE MUSEUM POSSESSES A SCRAP OF THE WOVEN SILK DAMASK DOCUMENT IN RED WHICH WAS FOUND IN A PHILADELPHIA HOUSE USED BY GEORGE WASHINGTON WHEN HE WAS PRESIDENT.

ONE SCALAMANDRE' VERSION WAS USED TO UPHOLSTER GEORGE WASHINGTON'S ORIGINAL INAUGURAL CHAIR PRESENTLY OWNED BY THOMAS SCHWENKE WHO LENT THE CHAIR FOR A RE-ENACTMENT OF THE INAUGURATION AT FEDERAL HALL IN 1989.

EITHER AS A DAMASK OR A FLOCKED WALLCOVERING THIS BEAUTIFUL PATTERN HAS BEEN REPRODUCED THROUGH THE CENTURIES AND CONTINUES TO BE GLOBALLY WOVEN AND PRINTED TODAY.

IT WAS FIRST WOVEN BY SCALAMANDRE' IN 1929 IN A SIMILAR VERSION UNDER THE NUMBER OF 638. IT HAS BEEN REWOVEN IN SEVERAL QUALITIES BY SCALAMANDRE' DURING OUR 64 YEAR HISTORY.

THE NEWEST VERSION IS A 47" VERTICAL REPEAT AND A 55" WIDTH, WOVEN IN 100% SILK WAS REPRODUCED FROM A DOCUMENT IN MARBLE HOUSE, NEWPORT, RHODE ISLAND WHICH WAS PROBABLY INSTALLED IN THE TWENTIETH CENTURY.

LITTLE ROCK DIAMOND

In 1977, Scalamandre' reproduced three historic textile documents for a privately owned residence, Holtze House, in Little Rock, Arkansas.

963838 "Little Rock Diamond" is a reproduction of a late 19th French or Italian textile. The armure style of weaving, similar to a lisere was extremely popular during the end of the 19th Century.

This subtle, yet distinctive pattern often complimented revival furniture of the period.

Other fabrics reproduced for and use in the Holtze House were "Little Rock Stripe"

"Little Rock"

"Little Rock Diamond" can be found in the library of the Governor's Mansion in Austin, Texas.

LAUREL

Adapted from the Laurel in the Pillow Fabric

In North America, Laurel trees or shrubs are magnolias, mountain laurel, and rhododendron. Among the ancient Greeks, Laurel was believed to be sacred to Apollo, God of Poets, thus coming down to us in modern times as "The Poet Lauret". The visitors in the ancient Pythian games were crowned and adorned with Laurels of Apollo. Thus the laurel became a symbol of triumph in Greece and later in Rome.

The arms of victorious soldiers were garnished with it. It also became a sign of truce, like the Olive Branch. It was also believed that lightning could not strike it, and thus the Roman Emperors wore it during thunder storms. Since it was thought to possess divine powers, it was placed on the doors of Greek houses, and protected the Roman city gates of the Caesars.

ACANTHUS

Acanthus Mollis - (Bears' Breech)

An Acanthus is a bold, handsome plant that grows well in temperate zones, indigenous to Southern European countries.

With its large, proud, deeply cut shining leaves, it was adapted as an architectural motif first by ancient Greece, next by the Roman Empire, then by France, by the Georgian designers of Great Britain and finally by American artisans who were strongly influenced by all of European design.

It is this same Acanthus motif that can be found in the Oval office drapery damask, Scalamandre' Pattern #20100.

THE CHERRY BLOSSOM

The Cherry Blossom pattern is intertwined with Laurel Leaves

In Japan, the flowering cherry tree, or "Sakura" as it is called, is one of the most beautiful and exalted of all flowering plants. The elaborate ceremonies connected with the viewing of the magnificent cherry blossoms each Spring are diligently cultivated by the leaders of Japan. A gift of 3000 cherry trees to Washington, D.C. from the City of Tokyo, arrived on March 26, 1912, as a memorial of national friendship between the United States and Japan. This symbolic planting ceremony of 1912 by the wife of the Japanese Ambassador, has evolved into the exciting national Cherry Blossom Festival each Spring in our nation's capitol.

Another Japanese gift of 3800 new cherry trees were presented to First lady, Lady Bird Johnson in 1965 as a continuing symbol of "good will".

THE OLIVE BRANCH

In the Presidential Seal, the Olive Branch is held
in the right talon of the American Eagle

The Olive tree, yielding olives profusely with very little labor, produces a valuable cooking and body oil. In Ancient times, the gift of an olive branch became a symbol of peace and good will. Among the Southern nations of antiquity, the olive branch became an emblem not only of peace, but of national wealth and domestic plenty.

SUMMARY

The combination of the Acanthus, Laurel and Cherry Blossom signify the global relationship of the United States. The use of the Presidential Seal in the center, with the Olive Branch, surrounded by the double sided rope as mentioned in my letter, and the historical connection with Europe and Asia clearly represents our leadership and strength globally, as well as domestically.

File
White House
Historical
Association
Maggie
FY &

THE WHITE HOUSE

January 10, 1994

Mr. Bernard R. Meyer
Executive Vice President
White House Historical Association
740 Jackson Place, N. W.
Washington, D. C. 20503

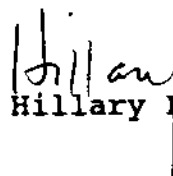
Dear Bernie:

Thank you so much for your gift of
The White House: The First Two Hundred
Years.

Learning about the history of this
house and my involvement in its preser-
vation have been some of the most
enriching experiences of this first year.
I look forward to reading the book and
thank you not only for your efforts toward
its publication, but for your dedication
and good works with the White House
Historical Association.

With best wishes for the New Year, I
remain

Sincerely yours,


Hillary Rodham Clinton

CHARTER

COMMITTEE FOR THE PRESERVATION OF THE WHITE HOUSE

1. The official designation of the Committee is the Committee for the Preservation of the White House.
2. The purpose of the Committee is to report to the President of the United States and advise the Director of the National Park Service in regard to the maintenance of the White House as a public monument. The Committee makes recommendations concerning articles of furniture, fixtures, and decorative objects for the public rooms best suited to enhance the historic and artistic values of the White House.
3. In view of the goals and purpose of the Committee, it will be expected to continue for the foreseeable future. However, the Committee is subject to biennial review and renewal shall take no action unless the filing requirements of sections 9 and 14 of the Federal Advisory Committee Act have been complied with.
4. In accordance with Executive Order No. 11145, 3 C.F.R. 184 (1964-1965), as amended, the Committee reports to the President of the United States and advises the Director of the National Park Service.
5. Support for the Committee is provided by the Secretary of the Interior through the National Park Service.
6. The duties of the Committee are solely advisory and are as stated in paragraph 2 above.
7. The estimated annual operating cost of this Committee is \$20,000, which includes the cost of 1/4 staff-years of support.
8. The Committee formally meets as deemed desirable by the President of the United States or by the Chairman. All meetings of the Committee shall be subject to the provisions of the Federal Advisory Committee Act, 5 U.S.C. Appendix (1982).
9. The Committee will terminate on September 30, 1993, unless an Executive Order extending its life is issued or it is terminated at a prior date by appropriate Executive Order.

10. The Committee's membership, as set forth in Executive Order No. 11145, 3 C.F.R. 184 (1964-1965), as amended, shall be composed of:

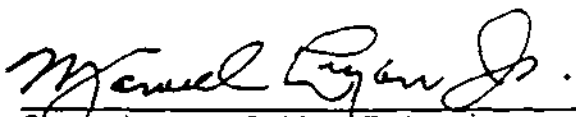
- a. the Director of the National Park Service;
- b. the Curator of the White House;
- c. the Secretary of the Smithsonian Institution;
- d. the Chairman of the Commission of Fine Arts;
- e. the Director of the National Gallery of Art;
- f. the Chief Usher of the White House; and
- g. so many other members as the President of the United States may from time to time appoint.

11. Members of the Committee shall serve without compensation as such, but the members appointed by the President under paragraph 10g, while away from their homes or regular places of business in the performance of services for the Committee, shall be allowed travel and all other related expenses, including per diem in lieu of subsistence, in the same manner as persons employed intermittently in Government service are allowed expenses under section 5703 of Title 5 of the United States Code.

12. The members appointed by the President under paragraph 10g shall serve 2-year terms and serve at the discretion of the President of the United States. All terms shall end upon the termination of the Committee.

13. The Director of the National Park Service serves as chairman and designates an employee of the National Park Service to act as Executive Secretary and Designated Federal Officer as required by section 10 of the Federal Advisory Committee Act, 5 U.S.C. Appendix (1982).

14. Establishment of the Committee is authorized by Executive Order No. 11145 (March 7, 1964), 3 C.F.R. 184 (1964-1965), as amended, Executive Order No. 12692 (September 29, 1989), 54 Fed. Reg. 40627 (1989), and Executive Order 12774, (September 27, 1991).


Secretary of the Interior

Date Signed: January 15, 1992

Date Charter Filed: JAN 17 1992

ALL CORPORATIONS WHICH HAVE BOARDS OF DIRECTORS:

The White House Historical Association:

1. The Board of Directors consists of 16 members at large and 5 ex officio members:

a. 5 ex officio members - according to the Association's Certificate of Incorporation are as follows:

1. Director - National Park Service - ex officio
2. Official of the National Park Service - designated by the Director - ex officio - who serves as the Executive Secretary
3. Chairman - The Commission of Fine Arts - ex officio
4. Director - National Gallery of Art - ex officio
5. Secretary - Smithsonian Institution - ex officio (ex officio - the person serving in the office or a person "acting" in his place if the office is vacant)

b. 16 members at large:

1. The ex officio members elect the 16 at large members for 4 year terms.
2. The nomination process - can only be made by any Director already in office.

2. Officers:

- a. position: Chairman, President, Treasurer and any other deemed necessary.
- b. election: any member is qualified for an officer's position for a 4 year term or until successor is duly elected and qualified. Elected officers qualify for re-election without term limitation.
- c. Elected officers serve concurrently on the Board of Directors.

3. Executive Committee:

a. President and 5 other members who are nominated by the Chairman and elected by the Board of Directors from its own membership.

b. This Committee can meet regularly as long as it reports to the Board of its activities at the next Board meeting.

c. A quorum consist of 3 members of the Executive Committee at any duly called meeting by the President.

Please see attached for the present Directors and Officers.

EXECUTIVE ORDER 11145 creates the following 2
organizations:

II Committee for the Preservation of the White House

A. Purpose:

1. Advise National Park Services and report to the President of the United States the maintenance of the White House as a Public monument.

2. The President needs to sign an Executive Order to continue the existence of The Committee or it will terminate September 30, 1993.

3. The Committee meets as deemed necessary by the President of the United States or the Chairman.

B. Membership:

1. Director of the National Park Services
2. Curator of the White House
3. Secretary of the Smithsonian Institute
4. Director of The National Gallery of Art
5. Chief Usher of the White House
6. And as many other members as the President deems necessary to appoint.

C. Terms:

1. Members appointed by the President are for 2 year terms and are at the discretion of the President.
2. All others terms end at the termination of The Committee.

AND

The Office of the Curator

WALLPAPER - The Committee considered alternatives for the wallpaper but decided to retain the current wallpaper which is based on a French paper of the early 19th century owned by the White House. The original paper has two alternating motifs of lyres and classical scenes on a grey ground, and the Committee decided to include these motifs in the new paper. Estimates for manufacture of the paper and its installation have been obtained. It will take about six months to make the paper.

PAINTING OF DOOR FRAMES, CHAIR RAILS AND CEILING - The Committee has not made any decisions on these matters.

THE EAST ROOM

The Committee met on several occasions to discuss the current condition of the East Room, in particular the condition of the faux marbleizing of the mantels and baseboards, a new carpet and the painting of the walls.

MANTELS AND BASEBOARDS - Installed in the room in 1952 they are actually a dark wine-red marble. During the Kennedy administration the mantels were marbleized to give the affect of white marble. In 1979, the baseboards and parts of the mantels were painted a sienna color, again to simulate another marble color. Other the years the painting of these areas has required constant upkeep and repainting because of the constant chipping of the paint from tourists, housekeeping equipment and television and electrical needs in the room. The Committee decided to remove the paint and have the mantels and basements restored to the original unpainted wine-red marble.

CARPET - During the Bush administration a large carpet, one made for use in the State Dining Room, was placed in the room to lessen the sound and warm the appearance of the room. The Committee recommended that three smaller carpets, which could be moved more easily, be made for the room. Designs incorporating architectural details in the room were submitted and approved by the Committee, and a sample section of the selected design has been woven. It is awaiting further approval. Estimates of the cost of manufacture of the carpet have been received.

WALLS - The Committee recommended that the architectural details of the walls be highlighted with a glossier white paint.

THE ENTRANCE HALL, CROSS HALL AND GRAND STAIRCASE

Replacement carpets will have to be made for the Grand Staircase and Cross Hall, new draperies made, and the furniture reupholstered. The Committee has suggested that the color of the carpets be a more raspberry red than the current coral color. It also suggested that the design on the draperies be changed slightly to include a heavier gilded wood cornice in keeping with the proportions of the space. No samples have been submitted for Committee approval.

THE GROUND FLOOR CORRIDOR

A new carpet with a design approved by the Committee was installed in the corridor in September 1992. The Committee also approved the reupholstery in dark green horsehair of the early 19th century chairs along the walls of the corridor. Six of these chairs are now undergoing conservation and reupholstry; the other six will be done in early 1993.

THE LIBRARY

Chairs in this room need to be reupholstered but no decisions have been made on the selection of fabrics.

THE MAP ROOM

Several pieces of late 18th century furniture in this room need to be reupholstered but fabrics have not yet been selected. Estimates have been obtained on replacing the silk fabric now on the furniture.

ROOM PROJECTS COMPLETED

Vermeil Room, Ground Floor

From 1958-1991, many pieces from the Biddle Collection of gilded silver, mostly of European origin, were displayed in glass-doored cabinets on three walls of this Ground Floor room. In that same period, however, the White House had developed into a major house/museum focusing on American fine and decorative arts. Although the Committee recognized that such a museum collection necessarily includes European and Oriental objects, it felt that a room devoted to the display of so much of this very European collection of objects had become somewhat inappropriate.

In June 1991, at the Committee's recommendation, the glazed cabinet doors on the east and north walls were replaced with paneled doors. The cabinets on the west wall, original to the room's rebuilding during the Truman Renovation, were retained to display a selection of some of the finest pieces from the Biddle Collection. The walls were then painted a sunny yellow, a color which in fact gave new prominence to the handsome silk draperies installed in 1970, and four First Lady portraits and a landscape were hung. The furniture was re-arranged somewhat, with the addition of a Duncan Phyfe sofa, four armchairs, and four table lamps, all to improve the room's use as a sitting room. The armchairs and the six side chairs which had been in the room were then reupholstered.

Ground Floor Corridor

By 1991, the set of rugs which had been installed in this corridor in 1983 was in need of replacement. The Committee preferred a somewhat darker and more textured field color and a wider, stronger border. After viewing samples at its 1991 meetings, the Committee approved the ordering of a new double set of rugs from Edward Fields, Inc., New York. The first set was installed on September 21, 1992, the second set placed in storage for future needs.

President's Residence Office, Second Floor

From 1961-1989, this room was furnished as a Victorian conference room reminiscent of its use as the Cabinet Room (1865-1902) prior to the construction of the West Wing; but it also had served as a private study for six presidents from 1902-1932. In 1989, at the request of President and Mrs. Bush, the room was converted back into a Residence office for the President and refurbished with the assistance of New York designer, Mark Hampton. Although this room is in the private quarters and therefore strictly exempt from Committee attention, it is a room of historical interest.

The Cabinet furniture was replaced by a desk, bookcase, chest, tables, and chairs from the White House collection. The badly deteriorated 1962 wallpaper was removed, and the walls were lined and painted a pale green. The white wainscoting and other woodwork were repainted with glazed highlighting. Draperies of an English glazed chintz, which had been made during the Nixon administration for another room, were installed at the windows, and two easy chairs were upholstered to match. The old carpeting was removed in favor of a beautiful 19th-century Oriental rug.

OTHER PROJECTS IN PROCESS

CONSERVATION OF WHITE HOUSE OBJECTS

The White House is in the third year of a major conservation program of objects in the White House collection. Many objects in the public and private areas have received the attention of conservators and several objects are slated for conservation in 1993. Substitute items from White House storage are used as replacements when objects are removed for conservation.

REPLACEMENT OF FRAMES AND FRAME CONSERVATION

At its last meeting (September 1992), the Committee for the Preservation of the White House endorsed a plan to replace many modern frames on White House paintings with frames of the historical periods in which the works were painted. The Committee requested a priority list of important works which should be reframed. In addition, several frames are scheduled for cleaning and conservation.

SECOND FLOOR ROOMS NEEDING ATTENTION

These rooms are not under the jurisdiction of the Committee for the Preservation of the White House but have been furnished with museum quality objects. Their decor reflects the designs of particular historical periods.

THE YELLOW OVAL ROOM

The draperies, installed in 1974, are very worn and bleached from the sun and should be replaced. Duplicate fabric was purchased a few years ago but new trim would have to be ordered and new draperies made.

LINCOLN SITTING ROOM

The chairs, purchased by Mrs. Lincoln in 1861, are in need of conservation and upholstery. A fabric has been selected and is awaiting approval.



WHITE HOUSE HISTORICAL ASSOCIATION
740 Jackson Place, N.W.
Washington, D.C. 20503
(202) 737-8292

The White House Historical Association was established in 1961 as a not-for-profit private organization whose historical and educational purposes are to enhance understanding, appreciation, and enjoyment of the White House. It is tax exempt as a charitable organization described in Section 501(c)(3) of the Internal Revenue Code.

The affairs of the Association are governed by a nonsalaried board of directors. The Association is not a membership organization.

The Association publishes books and other educational materials about the White House and its occupants. Its publications include:

- (1) The White House: An Historic Guide, an illustrated guidebook to the rooms and historical furnishings in this living museum, containing, as well, a brief history of the Executive Residence.
- (2) The Living White House, an introduction to the way the White House has served the Presidents and their families as a place where they have lived, worked and entertained, both officially and privately.
- (3) The Presidents of the United States, containing biographies and illustrations in color of the official portraits of the Chief Executives.
- (4) The First Ladies, containing biographies and illustrations in color of the official portraits of the special women who have filled the role of First Lady.
- (5) The President's House by William Seale. In two volumes, with 1,300 pages of informative narrative and historic photographs, this book relates nearly two centuries of personal and architectural history found in the most famous house in America.
- (6) White House Glassware by Jane Shadel Spillman, which is a detailed account of the White House glassware collection, illustrated with 24 color plates, 78 black and white photographs and 9 line art drawings. It is a valuable reference for collectors of American glassware which also documents historical and social activities that have enlivened the White House during the past two centuries.

In addition to these books, the Association publishes a series of prints representative of art works from the White House Collection and exterior views of the White House, a series of post cards, note cards, and three different sets of slides of the White House, all of which are available for purchase from the White House Historical Association.

In 1981, the Association began offering an annual Christmas ornament. Each year's ornament is based on a subject relating to the White House and its history. To date, over 650,000 ornaments have been sold.

The Association's publications are produced with the cooperation of the National Geographic Society which, as a public service, contributes photographic, editorial, and production services and guidance.

Since its establishment, the White House Historical Association has distributed over 7,500,000 volumes of its books. Proceeds from the sale of its publications and other materials, and from other sources, have been used to fund the acquisition of historical furnishings and works of art which have become a part of the permanent White House Collection. Additionally, these funds pay for the official portraits of the Presidents and First Ladies.

CERTIFICATE OF INCORPORATION
of the
WHITE HOUSE HISTORICAL ASSOCIATION
AS AMENDED

We, the undersigned, all citizens of the United States and a majority citizens of the District of Columbia, of full age, desiring to associate ourselves as a corporation pursuant to the provisions of Title 29, Chapter 6, of the Code of Laws of the District of Columbia, 1951 Edition, do hereby certify as follows:

FIRST: The name of the corporation (hereinafter sometimes referred to as "the Association") is: WHITE HOUSE HISTORICAL ASSOCIATION.

SECOND: The period of its existence is perpetual.

THIRD: The particular business, purposes and objects for which the Association is organized are:

(1) To conduct and carry on the work of the Association, not for profit but exclusively for historical, scientific, literary, and educational purposes, in such manner that it shall further, and shall assist the Secretary of the Interior through the National Park Service, in effectuating the national policy for preserving for public use historic sites, buildings and objects of national significance for the inspiration and benefit of the people of the United States, as provided for in the Act of August 25, 1916 (16 U.S.C. Sec. 1 et seq.), as amended and supplemented, including the Act of August 21, 1

(49 Stat. 666-668; U.S.C. Secs. 461-467), and the Act of September 22, 1961 (75 Stat. 586), in such manner that it shall develop and conduct, and shall assist the Secretary of the Interior, through the National Park Service, in developing and conducting educational programs and service and educational programs work of the kind authorized by said Act of August 21, 1935, and by the Act of August 7, 1946 (60 Stat. 885; 16 U.S.C. Sec. 17j-2); provided, however, that the work and operations of the Association shall be conducted and carried on in such manner that no part of its income or property shall inure to the private benefit of any donor, member, trustee, director, officer or individual having a personal or private interest in the activities of the Association, and in such manner that it shall not in any way, directly or indirectly engage in carrying on propaganda or otherwise attempt to influence legislation.

(2) In furtherance of the purpose set out in Paragraph (1) of this Article Third, to assist the National Park Service in its historical, scientific, educational and related interpretive activities in 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, known as the White House, and in all other areas in the District of Columbia metropolitan area administered by the National Park Service, and in Prince William Forest Park, Virginia, and Catoclin Mountain Park,

Maryland, including, among others, the following specified activities:

A. Sponsor, prepare, publish and make available to the White House visitors, by sale at reasonable charges or by free distribution, suitable historical and other books, pamphlets, folders, maps or other literature interpreting the history of the White House and the persons and events associated with it.

B. Handle, buy, and sell such Government and private publications and illustrative materials calculated to interpret or symbolize the historical significance of events, cultural developments, and personages associated with the White House, and to stimulate public interest in our nation's history, as may be approved by the Superintendent, National Capital Parks.

C. Acquire, for the purpose of donation to the Director of the National Park Service for use in the White House, furniture and furnishings of historical interest and significance, as funds are available to the Association from any source, and to assist in the preserving and refurbishing of such furniture and furnishings.

~~4~~ (3) To accept all gifts or bequests of money and other property, personal or real; to purchase or otherwise acquire

own, use, improve, hold and operate for investment or otherwise develop, mortgage, sell, convey, lease, donate to the National Park Service, or otherwise dispose of, or deal in, improved or unimproved real estate wherever situate; to purchase or otherwise acquire, own, hold, improve, use and pledge, sell, donate to the National Park Service, or otherwise dispose of any personal property wherever situate; and to borrow sums of money, all in furtherance of the Association's business, objectives and purposes, and subject always to the provision of Paragraph (1) of this Article Third.

(4) To employ personnel or agents, to enter into contracts, and to do each and everything now or hereafter permitted by the corporation laws of the District of Columbia and which is necessary, suitable, or proper for the accomplishment of any of the purposes of the attainment of any one or more of the objects herein enumerated or which shall at any time appear conducive to, or expedient for, the protection or benefit of the Association not inconsistent with the Certificate of Incorporation, and subject always to the provisions of Paragraph (1) of this Article Third.

FOURTH: The number of Directors for the first year of existence shall be five (5).

FIFTH: The Association shall have no capital stock.

SIXTH: The names and places of residence of each of the incorporators are as follows:

<u>Name</u>	<u>Place of Residence</u>
Clark M. Clifford	9421 Rockville Pike, Bethesda 14, Md.
David E. Finley	3318 O Street, N.W. Washington 7, D.C.
John Walker	2806 N Street, N.W. Washington 7, D.C.

SEVENTH: The private property of the incorporators, members, trustees, Directors, and officers of the Association shall not be subject to the payment of corporate debts to any extent whatever.

EIGHTH: The Board of Directors, by majority vote of those present and voting, may provide in the By-Laws for membership in the Association; standards governing the admission of members; and all other matters pertaining to membership.

NINTH: The affairs of the Association shall be managed by a Board of Directors composed of sixteen (16) members:

- (1) Director, National Park Service, ex officio;
- (2) An official of the National Park Service designated by its Director, ex officio, who shall always serve as the Executive Secretary;
- (3) Chairman, Commission of Fine Arts, ex officio;
- (4) Director, National Gallery of Art, ex officio;
- (5) Secretary, Smithsonian Institution, ex officio;

(6) Such members-at-large as may be elected by the Directors then in office, as shall be provided for by the By-Laws.

Each member of the Board of Directors shall have the authority and power to delegate the ministerial functions of his office to paid or unpaid persons and to obligate Association funds for such purpose.

"Ex officio" shall mean the person serving in the office or a person "acting" in his place if the office is vacant.

The Board will meet annually at a date set in the By-Laws.

Upon expiration of the terms of Chairman of the Board and Treasurer, the Board of Directors shall, at its regular annual meeting, elect one of the Directors to fill each of the vacancies for a four (4) year term. Any Board member shall be eligible for reelection to any office.

After the first year of the Corporation's existence, the number of Directors may be altered at any time in accordance with the By-Laws of the Association. In case of any increase in the number of Directors, the additional Directors may be elected by the Directors then in office as shall be provided by the By-Laws.

TENTH: If for any reason a member of the Board of Directors, ex officio, cannot serve on the Board, the remaining members present by majority vote shall designate a person, ex officio, to fill the vacancy. The Executive Secretary, however, must always be an employee of the National Park Service. The Treasurer can never be an employee of the National Park Service.

ELEVENTH: The Board of Directors shall adopt By-Laws, and by a majority vote of those present and voting may amend the By-Laws at any time.

TWELFTH: The Association, by written consent of two-thirds or more of the members of the Board of Directors, reserves the right to amend, change or repeal any provision contained in this Certificate; provided, however, that any such action shall be calculated exclusively to carry out the objects and purposes for which the Association is formed, and all rights herein conferred on the Directors are granted subject to this reservation; provided further, that said amendment shall be proposed and read at one meeting of the Board of Directors of the Association and voted upon at a subsequent meeting.

THIRTEENTH: The entire net income of the Association shall be devoted to the purposes for which it is organized as outlined in Article Third hereof. All properties and assets of the Association upon dissolution of the Association, after payments of any valid claims against it,

shall accrue to, and be vested in, the National Park Foundation to be used by it, both as to the corpus of such properties and assets and the income therefrom, for National Park Service purposes.

Incorporators

<u>Name</u>	<u>Address</u>
(Signed) _____ Clark M. Clifford	9421 Rockville Pike, Bethesda 14, Md.
(Signed) _____ David E. Finley	3318 Q Street, N.W. Washington 7, D.C.
(Signed) _____ John Walker	2806 N Street, N.W. Washington 7, D.C.

November 3rd, 1961

ACKNOWLEDGMENT

I, Alice O. Redfearn, a notary public in and for the District of Columbia, do hereby certify that Clark M. Clifford, David E. Finley, and John Walker, parties to a certain Certificate of Incorporation bearing date of November 3rd, 1961, and hereto annexed, personally appeared before me in said District, the said Clark M. Clifford, David E. Finley, and John Walker, being personally well known to me as the persons who executed the said Certificate of Incorporation, and acknowledged the same to be their act and deed.

Given under my hand and seal this 3rd day of November, 1961.

(signed) Alice O. Redfearn

Notary Public

(SEAL)

My Commission expires: April 14, 1962

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The preceding language was retyped from a copy of the origin 11/3/61 document.



WHITE HOUSE HISTORICAL ASSOCIATION
740 Jackson Place, N.W.
Washington, D.C. 20503
(202) 737-8292

BY-LAWS

ARTICLE I

Name and Location

- Section I. The name of the organization shall be "WHITE HOUSE HISTORICAL ASSOCIATION," a nonprofit corporation in the District of Columbia.
- Section II. The office of the Association shall be located in the District of Columbia and/or such other localities as may be determined by the Board of Directors.

ARTICLE II

Purpose, Limitations and Objectives

- Section I. The purpose of the Association is to conduct and carry on work exclusively for historical, scientific, literary, and educational purposes, in such manner that it shall further and shall assist the Secretary of the Interior, through the National Park Service, in effectuating the national policy for preserving for public use historic sites, buildings, and objects of national significance for the inspiration and benefit of the people of the United States.
- Section II. The Association is not organized for profit. No part of its net earnings shall inure to the benefit of any private individual; no substantial part of its activities shall be the carrying on of propaganda, or otherwise attempting to influence legislation; it shall not participate in, or intervene in (including the publishing or distributing of statements), any political campaign on behalf of any candidate for public office.
- Section III. The objectives of the Association are:
- (a) To develop, conduct and assist the Secretary of the Interior, through the National Park Service, in developing and conducting educa-

tional programs, services and educational projects.

- (b) To assist the National Park Service in its historical, scientific, education-related interpretive activities in all of that portion of reservation numbered (1) in the City of Washington, District of Columbia, which is within the President's Park enclosure, known as The White House.
- (c) To sponsor, prepare, publish and make available to the White House visitors, by sale at reasonable charges or by free distribution, suitable historical and other books, pamphlets, folders, maps or other literature interpreting the history of the White House and the persons and events associated with it.
- (d) To handle, buy, and sell such Government and private publications and illustrative materials calculated to interpret or symbolize the historical significance of events, cultural developments, and personages associated with the White House, and to stimulate public interest in our nation's history.
- (e) To acquire, for the purpose of donation to the Director of the National Park Service for use in the White House, furniture and furnishings of historical interest and significance, as funds are available to the Association from any source, and to assist in the preserving and refurbishing of such furniture and furnishings.
- (f) To accept all gifts or bequests of money and other property, personal or real; to purchase or otherwise acquire, own, use, improve, hold and operate for investment or otherwise develop, mortgage, sell, convey, lease, donate to the National Park Service, or otherwise dispose of any personal property wherever situate; and to borrow sums of money, all in furtherance of the Association's purposes and objectives.
- (g) To employ personnel or agents, to enter into contracts, and to do each and everything now or hereafter permitted by the corporation laws of the District of Columbia and which is

necessary, suitable, or proper for the accomplishment of the Association's purposes and objectives or which shall at any time appear conducive to, or expedient for, the protection or benefit of the Association not inconsistent with the Certificate of Incorporation.

- (h) To hold non-transferable stock of a nonprofit corporation for the purposes of furthering the objectives of the Association.\1

ARTICLE III

Board of Directors

Section I. Authority and Responsibility. The governing body of this Association shall be the Board of Directors. The Board of Directors shall have supervision, control and direction of the affairs of the Association, its committees and publications; shall determine its policies or changes therein; shall actively prosecute its objectives and supervise the disbursement of its funds. The Board may adopt such rules and regulations for the conduct of its business as shall be deemed advisable, and may, in the execution of the powers granted, delegate certain of its authority and responsibility to the Executive Committee.

Section II. Composition. The Board of Directors shall consist of sixteen (16) members at-large and five (5) ex-officio members as follows:\1

Director, National Park Service;
An official of the National Park Service
designated by its Director;
Chairman, Commission on Fine Arts;
Director, National Gallery of Art; and the
Secretary, Smithsonian Institution.

"Ex-officio" shall mean the person serving in the office or the person "acting" therein if the office is vacant.

Section III. Manner of Election and Term. Directors at-large shall serve for a term of four (4) years or until their successors have been elected and assume

\1 Amendment -- January 10, 1990, meeting

office. Such Directors shall be elected by the Directors then in office.

- Section IV. Re-election. Directors may be elected to serve successive terms without limitation.
- Section V. Nominations. Nominations for each at-large seat on the Board which is vacant or is about to expire may be made by any Director then in office.
- Section VI. Quorum of the Board and Proxies. A majority of the Board, whether appearing in person or by proxy, shall constitute a quorum for the transaction of business. Any member of the Board may authorize a representative in writing to participate in and vote for him or her at any meeting. All transactions before the Board must receive the approval of a majority of those present and voting.
- Section VII. Meetings of the Board. The Board will meet on the fourth Wednesday in January, April, and October of each year, unless the Chairman of the Board arranges for a different date within thirty (30) days of that date. The Chairman of the Board may call additional meetings at any time.
- Section VIII. Annual Meeting. The meeting in January, or on such other date as may be scheduled for the said meeting, is designated as the annual meeting of the Association. At this meeting the Board will, among other things, receive the annual audit report; approve the auditor for the succeeding year; review and revise the budget, if necessary; elect Directors whose terms have expired or will expire in the then current calendar year; and elect officers and committee members.
- Section IX. Voting by Mail. Voting by mail or telephone is permitted. Action taken by mail or telephone ballot of the members of the Board of Directors, in which a majority of Directors indicate themselves in agreement, shall constitute a valid action of the Board. Such actions shall be reported at the next regular meeting of the Board.
- Section X. Vacancies. Any vacancy occurring on the Board of Directors between annual meetings shall be filled by the Board of Directors. A Director so elected to fill a vacancy shall serve the unexpired term of his or her predecessor.

Section XI. Compensation. Directors shall not receive compensation for their services: Provided however, that out-of-pocket expenses incurred to attend meetings may be reimbursed.

ARTICLE IV

Officers: Qualifications, Term

Section I. Officers. The elected officers of the Association shall be a Chairman, a President, a Treasurer and such other officers as may be necessary, to be elected by the Board. The Secretary shall be the official of the National Park Service designated by its Director to serve as an ex-officio member of the Board of Directors.

Section II. Qualification for Office. Any member, except the Secretary, shall be eligible for nomination and election to any elective office of the Association: Provided, however, that the Treasurer may not be an employee of the National Park Service.

Section III. Term of Office. Each elected officer shall take office immediately upon election. Elected officers shall serve for a four (4) year term or until his or her successor is duly elected and qualified. Each elected officer shall serve concurrently as a member of the Board of Directors.

Section IV. Re-election. The elected officers shall be eligible for re-election to successive terms without limitation.

Section V. Vacancies. Vacancies in any elected office may be filled for the balance of the term thereof by the Board of Directors at any regular or special meeting.

ARTICLE V

Duties of Officers

Section I. Chairman. The Chairman shall be the Chief Executive Officer of the Association and preside at all meetings of the Board of Directors. The Chairman shall also serve as a member, ex-officio, on all committees, assign their responsibilities and make all required appointments thereto with the approval of the Board of Directors. At the annual meeting of the Association and at such other times

as the Chairman shall deem proper, the Chairman shall communicate to the members such matters and make such suggestions as may in his or her opinion tend to promote the welfare and increase the usefulness of the Association. The Chairman shall perform such other duties as are necessarily incident to the office of the Chairman or as may be prescribed by the Board of Directors.

Setion II. President. In the absence or inability of the Chairman to serve, the President shall perform the duties of the Chairman. The President shall serve as Chairman of the Executive Committee and shall be responsible for such other duties as are assigned by the Chairman with the approval of the Board of Directors.

Section III. Treasurer. The Treasurer is charged with the collection of all moneys due and belonging to the Association; shall be responsible for the administration of the Association's funds in banks, trust companies and/or investment portfolios as are approved by the Board of Directors; and shall perform the usual duties pertaining to the office of the Treasurer and such other duties as may be specified by the Board of Directors.

The Treasurer will submit quarterly statements and an annual statement of receipts and expenditures to the Board of Directors.

Certain duties of the Treasurer as may be specified by the Board of Directors may be delegated to the Executive Vice-President or a designated member of the staff.

Section IV. Secretary. The Secretary shall be responsible for the proper and legal mailings of notices to members and see to the proper recording of proceedings of meetings of the Board of Directors and all committees; carry into execution all orders, votes and resolutions not otherwise committed; and keep the seal of the Association.

Such duties of the Secretary as may be specified by the Board of Directors may be delegated to the Executive Vice-President or a designated member of the staff.

ARTICLE VIExecutive Committee

- Section I. Composition and Election. The Executive Committee shall consist of the President and five (5) other Directors, to be elected annually by the Board of Directors from its own membership upon nomination by the Chairman.
- Section II. Authority and Responsibility. The Executive Committee shall, during intervals between meetings of the Board of Directors, exercise all of its powers and functions, except as to matters consideration of which may be prohibited by the Board: Provided that all such proceedings shall be reported to the next meeting of the Board. The Executive Committee shall oversee the preparation of the Association's operating budget and recommend the same to the Board for approval at the April meeting and any necessary revisions thereof at other meetings.\1
- Section III. Quorum - Call of Meetings. Three (3) members of the Executive Committee shall constitute a quorum at any duly called meeting of the Committee. The President shall call such meetings of the Executive Committee as the business of the Association may require.
- Section IV. Vacancies. Any vacancies occurring on the Executive Committee shall be filled by the Board of Directors upon the nomination of the Chairman at any regular or special meeting of the Board.
- Section V. Limitations. The Board reserves approval of all new ventures of the Association, such as the publication of a booklet or book, the handling of any sales items, the purchase of objects for donation, the development of interpretive facilities, the purchase or alienation of land and approval of the annual budget: Provided, however, that the Executive Committee is responsible for making recommendations to the Board on all such reserved matters.

\1 Amendment -- October 25, 1989, meeting

ARTICLE VIIExecutive and Staff

- Section I. Appointment. The Board shall employ a salaried chief operating officer who shall have the title of Executive Vice-President and whose terms and conditions of employment shall be specified by the Board.
- Section II. Authority and Responsibility. The Executive Vice-President shall manage and direct all activities of the Association as prescribed by the Board of Directors within the approved budget and shall be responsible to the Chairman of the Board. The Executive Vice-President shall employ and may terminate the employment of members of the staff necessary to carry on the work of the Association, fix their compensation, define their duties, supervise their performance, establish their titles, and delegate those responsibilities of management as shall, in his or her judgment, be in the best interests of the Association.

ARTICLE VIIIFinance

- Section I. Fiscal Year. The fiscal year of the Association shall begin October 1 of each year.
- Section II. Bonding. Trust or surety bonds shall be furnished by the Executive Vice-President and Treasurer, and such other officers or employees of the Association as the Board shall direct. The amount of such bonds shall be determined by the Board and costs paid by the Association.
- Section III. Budget. With recommendations of the Executive Committee, the Board shall adopt an annual operating budget covering all activities of the Association.
- Section IV. Petty Cash Fund. There shall be no cash disbursements, except those made by the Executive Vice-President from a petty cash fund which is authorized for his or her use. This petty cash fund shall be established in an amount not to exceed Five Hundred Dollars (\$500.00). Expenditures from, and additions to, the petty cash fund must be carefully documented.

- Section V. Check-signing. Association checks in excess of \$50,000 shall be counter-signed by an elected officer of the Association.
- Section VI. Annual Audit. The financial records of the Association will be audited by a certified public accountant, approved by the Board, as soon as possible after the close of each fiscal year and a report thereon made to the members of the Board of Directors.

ARTICLE IX

Indemnification of Officers, Directors, and Staff

Every Director, Officer, or employee of the Association shall be indemnified by the Association against all expenses and liabilities, including counsel fees, reasonably incurred or imposed upon such Director, Officer, or employee in connection with any proceeding to which such Director, Officer, or employee may be made a party, or in which such Director, Officer, or employee may become involved by reason of such Director, Officer, or employee being or having been a Director, Officer, or employee of the Association, or any settlement thereof, whether or not such Director, Officer, or employee is a Director, Officer, or employee at the time such expenses are incurred, except in such cases wherein the Director, Officer, or employee is adjudged guilty of willful misfeasance or malfeasance in the performance of the duties of the office: Provided, however, that in the event of a settlement the indemnification herein shall apply only when the Board of Directors approves such settlement and reimbursement as being for the best interests of the Association. The foregoing right of indemnification shall be in addition to and not exclusive of all other rights to which such Director, Officer, or employee may be entitled.

ARTICLE X

Amendments

These By-Laws may be amended or repealed by the Board of Directors by a majority vote of those present and voting at any regular or special meeting: Provided, the proposed amendment has

been submitted by the Chairman of the Board, in writing, not less than fifteen (15) days in advance of such meeting.

ARTICLE XI

Dissolution

In the event of dissolution or termination of the Association, title to all of the assets of the Association shall pass forthwith to one or more organizations, to be selected by the Board of Directors, dedicated to similar purposes and qualified for exemption under Section 501(c)(3) of the Internal Revenue Code or corresponding section of any future Federal Tax Code.

WHITE HOUSE HISTORICAL ASSOCIATION
Statement of Financial Condition
As of September 30

	10/01/91 09/30/92	10/01/90 09/30/91	Difference
<u>ASSETS</u>			
<u>CURRENT ASSETS:</u>			
Cash in Bank	\$ 237,190.93	\$ 111,384.61	\$ 125,806.32
Other Available Cash	202,788.28	168,982.45	33,805.83
Investments	3,601,261.63	3,006,940.89	594,320.74
Restricted Funds Asset	366,789.41	581,944.76	(215,155.35)
Prepaid Expenses	79,329.81	28,544.38	50,785.43
Accounts Receivable and Accrued Interest	117,499.98	83,998.76	33,501.22
Inventories (Books on Hand)	1,079,918.13	561,425.71	518,492.42
Other Inventory Items on Hand/In Process	1,702,537.78	1,798,077.20	(95,539.42)
<u>TOTAL CURRENT ASSETS</u>	\$7,387,315.95	\$6,341,298.76	\$1,046,017.19
<u>FIXED ASSETS:</u>			
Equipment and Furnishings	\$ 149,833.52	\$ 142,647.52	\$ 7,186.00
Less Depreciation taken through Sept. 30	(68,600.00)	(55,974.00)	(12,626.00)
<u>TOTAL FIXED ASSETS</u>	\$ 81,233.52	\$ 86,673.52	\$ (5,440.00)
<u>TOTAL ASSETS:</u>	\$7,468,549.47	\$6,427,972.28	\$1,040,577.19
<u>LIABILITIES AND RESOURCES</u>			
<u>CURRENT LIABILITIES:</u>			
Contracts and Accounts Payable	\$ 877,142.13	\$1,139,300.89	\$ (262,158.76)
Deferred Revenue	66,221.50	55,263.93	10,957.57
Deductions from Employees and Accrued Taxes and Salaries (Leave)	32,513.69	25,197.10	7,316.59
<u>TOTAL LIABILITIES</u>	\$ 975,877.32	\$1,219,761.92	\$ (243,884.60)
<u>RESOURCES:</u>			
<u>Accumulated Net Revenue:</u>			
Prior Years	\$13,857,428.71	\$12,081,558.38	\$1,775,870.33
Current Year Revenue	1,732,943.69	1,775,870.33	(42,926.64)
Total, Accumulated Net Revenue	\$15,590,372.40	\$13,857,428.71	\$1,732,943.69
<u>Accumulated Deductions:</u>			
Donated to White House: Prior Years	\$ 8,649,218.35	\$ 8,366,690.02	\$ 282,528.33
Current Year	448,481.90	282,528.33	165,953.57
Total, Accumulated Deductions	\$ 9,097,700.25	\$ 8,649,218.35	\$ 448,481.90
<u>NET RESOURCES</u>	\$ 6,492,672.15	\$ 5,208,210.36	\$1,284,461.79
<u>TOTAL LIABILITIES AND RESOURCES:</u>	\$ 7,468,549.47	\$ 6,427,972.28	\$1,040,577.19

Note: As of 9/30/92 unrealized profit on stocks is \$60,492.29

WHITE HOUSE HISTORICAL ASSOCIATION

Revenue and Expense Statement

October 1 through September 30

	<u>10/01/91</u> <u>09/30/92</u>	<u>10/01/90</u> <u>09/30/91</u>	<u>Difference</u>
<u>Revenue:</u>			
Book Sales	\$ 491,512.85	\$ 440,203.60 (c)	\$ 51,309.25
Photographs	17,213.15	23,658.16	(6,445.01)
Sales Room: Ornaments	3,135,355.70	2,736,411.70	398,944.00
Other Items	178,738.29 (a)	60,495.00	118,243.29
Income from Shipping & Handling	155,359.08	150,432.06	4,927.02
Investment and Interest Income	<u>257,718.56</u>	<u>264,239.15</u>	<u>(6,520.59)</u>
Total Revenue	\$4,235,897.63	\$3,675,439.67	\$ 560,457.96
<u>Expenses:</u>			
Cost of Books Sold	\$ 452,193.87 (b)	\$ 169,142.71	\$ 283,051.16
Other Selling Expenses (Books)	260,922.88	194,990.65	65,932.23
General Expenses	279,464.24 (d)	92,696.91	186,767.33
Sales Room Expenses: Ornaments	1,604,511.97	1,518,792.47	85,719.50
Other Items	103,690.80	54,967.23	48,723.57
Shipping and Handling Expenses	<u>81,431.75</u>	<u>67,924.37</u>	<u>13,507.38</u>
Total Expenses	\$2,782,215.51	\$2,098,514.34	\$ 683,701.17
Sub-total, Gross Revenue	\$1,453,682.12	\$1,576,925.33	\$(123,243.21)
<u>Donations:</u>			
Individuals and Others	\$ 272,361.96	\$ 198,945.00	\$ 73,416.96
Royalties	6,899.61	--	6,899.61
<u>EXCESS REVENUE OVER EXPENSES</u>	<u>\$1,732,943.69</u>	<u>\$1,775,870.33</u>	<u>\$ (42,926.64)</u>

- (a) White House Video put on sale December . . 1991. Sales of \$106,377.39
- (b) 1,489 White House Guides, paper; 1,022 White House Guide, cloth; 20,742 Living, paper; and 2,503 Living, cloth given to the Ronald Reagan Library. Our cost of \$50,859.50 expensed as an inventory adjustment.
- (c) White House closed January 16, 1991 for tours due to Gulf War. Reopened on March 26, 1991.
- (d) Expenses were greater due mostly to the 200th Bicentennial expenses; video production and publicity expenses; third floor renovation; and the printing of the White House Historical Association brochure.

WHITE HOUSE HISTORICAL ASSOCIATION PUBLICATIONS

The White House Historical Association publishes four books and has produced a video which need to be updated during a new administration. They are:

The Presidents of the United States of America
by Frank Freidel.

Includes a one page biography of each President, a full page color photograph of the new President and the official White House portraits of former Presidents. The foreword is written by the new President.

The First Ladies by Margaret Brown Klapthor.

Includes a one page biography of each First Lady, a full page color photograph of the new First Lady and the official White House portraits of former First Ladies. The foreword is written by the new First Lady.

The White House: An Historic Guide

The official guidebook to the rooms of the White House, it requires a new edition as changes are made in White House rooms. New color photographs are taken and changes made in the text. A letter from the new First Lady welcomes the reader to the White House.

The Living White House by Lonnelle Aikman

This publication, a social history of White House families and events, is updated during each administration to include photographs of the current family. The forward is written by the new First Lady.

Within These Walls: A Visit to the White House

A 30 minute videocassette of the history of the White House and a tour of the rooms as they appear at the present time. The video is introduced by the First Lady and closes with a statment by the President. These sections need to be reshot to include the new President and First Lady.

These works are sold to White House visitors and others. Income from their sales are used to publish other materials about the White House, as well as for the acquisition of historical furnishings and other objects for the White House collection.