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TO WHOM IT MAY CONCERN:

FROM: MaryEllen McGuire
Office of the First Lady

RE: First Lady Book Projects- Forewords/Afterwords/Introductions

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Any questions regarding these restrictions should be directed to ^{me}myself, who will then send them on to White House Counsel. I can be reached at (202) 456-2016.

Foreword

- -
**FIRST LADY HILLARY RODHAM CLINTON
FOREWORD TO NATIONAL GEOGRAPHIC SOCIETY
BOOK ON SAVING AMERICA'S TREASURES
APRIL 1, 2000**

Have you ever thought about what you ^{would} ~~you~~ grab first if your house were on fire? After assuring yourself that your family and pets were safe, most of you would probably want to save the irreplaceable symbols of your family's history: photograph ~~albums~~, baby books, old home movies, yearbooks, ~~precious nursery-school era artwork~~, baseball cards and your grandmother's love letters.

Hanging in the East Room of the White House is a painting that represents just such an irreplaceable [~]symbol of America's history. Every time I walk past it, I am transported back to the summer of 1814 when Dolley Madison was First Lady. As British soldiers entered Washington on August 14, intent on burning the White House and the rest of Washington's public buildings to the ground, Mrs. Madison refused to leave the mansion until Gilbert Stuart's portrait of George Washington was safely ^{removed} ~~secured and~~ ~~on its way out of the doomed capital~~. Today, that portrait – the only furnishing in the house that survived the fire – hangs proudly in the East

Room, symbolizing the triumph of democracy over tyranny and reminding Americans of their proud heritage.

As British troops advanced on the city that torrid August day, Stephen Pleasonton had ~~just~~ just received word in his State Department office that enemy troops were coming and he should guard the papers in his office. ~~He took~~ ^G the responsibility of gathering together the official papers of the revolutionary government – the Declaration of Independence, laws, George Washington's letters and the unpublished journals of Congress, ~~and~~ ^{these} he commandeered wagons to transport this irreplaceable group of historic documents the 35 miles to Leesburg, Va., where he secured them in an empty house. The next day ^{when} he heard the news; every public building in Washington had burned to the ground. ^{Stephen was one of the few who knew that} But the record of the early years of ^{America's} ~~our nation's struggle was saved.~~ had not perished but survived.

Unlike 200 years ago when the White House and the State Department ^{present day America} burned, the country isn't faced with ^{an enemy threatening to} a siege that could destroy the precious symbols of ^{our} its past. Rather, whether by ignorance, indifference or neglect, we ourselves ^{are} ~~are~~ allowing much of our heritage is ^{not} ~~literally~~ crumbling away. ^{one crumbling, records aren't being properly stored & artifacts aren't being catalogued,} in our libraries, museums, archives, town squares and private holdings. ^{yet all of are} As with the treasures in our own homes, these precious places and things comprise the collective ^{that} ~~that~~

memory of America. Long after we're gone, the flag, the documents, the statues and the paintings will tell our country's story to our children and grandchildren. We must not let them be lost.

When the President and I returned to the White House in 1997 for his second term, it was a great privilege and honor to know that we would be living here as the nation and the world celebrated the dawn of a new millennium. Pondering how best to shape America's official commemoration, we knew that December 31, 1999 would not only offer the opportunity for grand parties, complete with fireworks and champagne, but also a rare chance to bring our nation together, honoring the past and imagining the future.

Americans are justifiably proud of their history. Yet, important symbols of that history, such as the Star-Spangled Banner, the Constitution and the Declaration of Independence, arguably ~~among~~ the most important documents of all time, have been disintegrating right before our eyes. The Gettysburg Battlefield, where tens of thousands of young American boys died, Little Rock's Central High School and Topeka's Monroe School, where the battle for human rights still raged a century later, have also come close to disappearing from the nation's landscape.

✓ Millennium -

As part of our celebration, and as a means to save these historic icons, the President and I launched an initiative called "Save America's Treasures." With the help of public and private partners such as the National Park Service and the National Trust for Historic Preservation, as well as the generous support of many corporations and private donors, we hoped to begin the process of preserving our historical and cultural legacy for ~~the~~ generations to come. ~~As we proceeded,~~ ^W We also hoped that Americans from every corner of the country would be inspired to look for the history in their own back yard – a monument in the town square covered with graffiti, a cemetery overgrown with weeds, a historic building threatened by development, a library lacking in resources, a piece of art tucked away in a corner, historic photographs and documents yellowing in a county clerk's filing cabinet – renewing and restoring it for their children and grandchildren.

I am proud that, since launching "Save America's Treasures," over 500 sites have earned the distinction of being deemed ^{part of the} official "Save America's Treasure" ^{program} sites. Citizens all over the country have rallied resources and ^{time} ~~elbow grease~~ to save precious landmarks and artifacts such as Thomas Edison's Invention Factory, George Washington's winter

encampment at Valley Forge, the historic Congressional Cemetery here in Washington, Michigan's lighthouses, Babe Ruth's scrapbooks, Ellis Island, the Lowell Observatory and Mesa Verde National Park, where our native ancestors built cliff dwellings and mesa-top villages nearly 1,400 years ago.

Over the course of the last two years, I have had the pleasure of visiting nearly 40 of these sites. My goal on these tours has been to raise awareness and garner support for their dire conservation needs. My first tour began at the Smithsonian Institution's National Museum of American History. There, the President and I stood before the threadbare and torn Star-Spangled Banner and announced \$18 million in private donations to be used for the flag's restoration, conservation and future display. Thanks to the patriotism and generosity of these donors, generations to come will gaze at the flag or sing the National Anthem with a new understanding of the price our ancestors paid for their freedom and ours.

On that same trip, I stopped in Auburn, N.Y., to visit the home of one of the renowned leaders of the Underground Railroad, Harriet Tubman. Since that day, visits to the Tubman home have increased by 100 percent and the site has been the recipient of tens of thousands of dollars in matching restoration funds. The children of one elementary school in Philadelphia

have adopted the Tubman home and this slogan: "Pennies for Preservation."

Penny by penny, they have collected \$1,100 for the place where one of the true heroes of American history once lived. They know about Harriet Tubman and the Underground Railroad from reading their history books. But the pennies have helped them to understand ~~in a whole new way~~ the important role Tubman played in their country's history and in their own lives.

Third graders at a Boulder Co., elementary school devised a similar plan to preserve a piece of history close to home. The students raised money by doing odd jobs and extra chores, as well as by selling "Adopt-a-Ruin" calendars that they designed. They have sent nearly \$3,000, to the Ute Mountain Tribe and the Mesa Verde National Park to help protect the thousand-year-old remains of the pueblo culture. One of the students wrote about why she worked so hard to raise money for Mesa Verde: "I think 'Adopt-a-Ruin' is a good idea because in 40 years, my kids will probably want to see the ruins, so I want to save them. I feel very special about accomplishing our goal because it will mean so much to me to have my kids get the experience. I think the best part of that is when I grow up, I think it will be great to see the expressions on my kids' faces." I can't think of a

better way to express why and how the “Save America’s Treasures” program touches lives.

I want to thank the editors of the National Geographic Society for their interest in and dedication to this project. In the pages that follow, you will have the opportunity to look at some important symbols of American history through the preservationist’s eyes. You will be inspired by the Latino residents who now live in what was once a thriving Jewish community in East Los Angeles’ Boyle Heights. They are working with the Jewish Historical Society to restore the historic Breed Street Shul as a museum and cultural center. On the other side of the country, the Louis Armstrong House and Archives in Queens, N.Y., has collected thousands in private donations for the home of one of this country’s finest jazz icons. There, visitors will be able to view and study his vast personal collection of photographs, papers, scrapbooks, recordings, memorabilia, and musical instruments.

One hundred years from now, children will visit the National Archives and whisper the words of our Founding Fathers in the Declaration of Independence, see the notes that President Eisenhower wrote during the Little Rock crisis, and look over the papers detailing the arrest and conviction of Susan B. Anthony for choosing to vote. They will be

awestruck by the sight of the Star-Spangled Banner and fascinated by Edison's Invention Factory, inspired by the strength of Harriet Tubman and the talents of Louis Armstrong. They will take this all in, and leave with America's legacy of rights and responsibilities, creativity, energy and generosity firmly embedded in their hearts and minds.

[1517 words]

SAVING AMERICA'S TREASURES

NATIONAL GEOGRAPHIC
NATIONAL TRUST FOR HISTORIC PRESERVATION

FOREWORD BY
Hillary Rodham Clinton

INTRODUCTION BY RAY SUAREZ | PHOTOGRAPHS BY IRA BLOCK

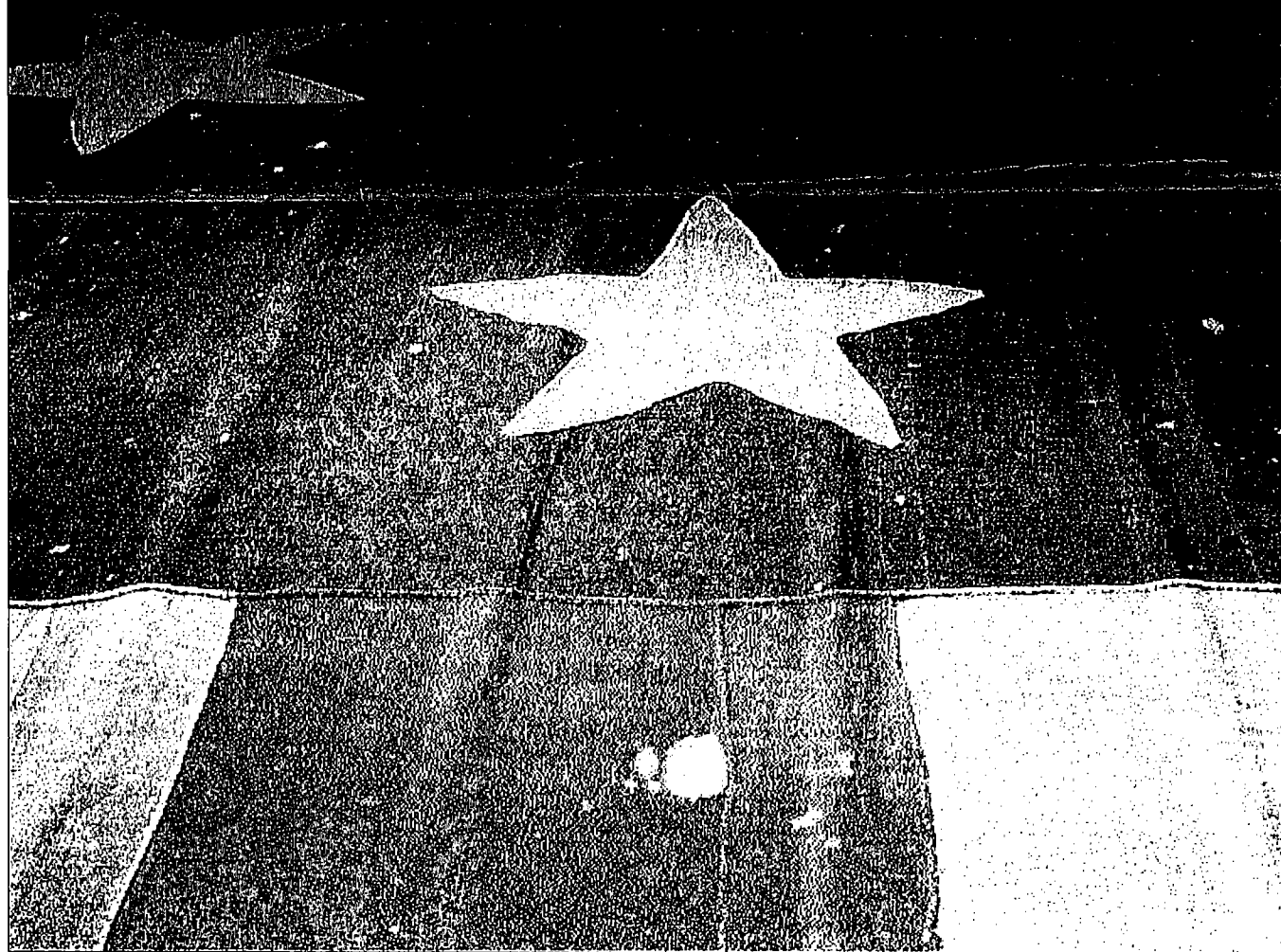


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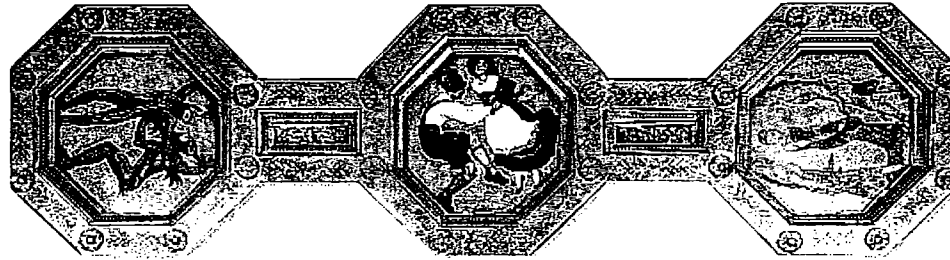
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PRESERVING OUR PAST



Ballroom ceiling detail, Ca d'Zan
The John and Mable Ringling Museum of Art

WITH ESSAYS BY

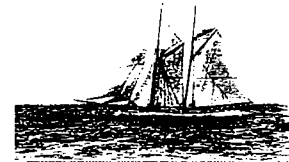
Ian Frazier
Thomas Mallon
Henry Petroski
Francine Prose
Phyllis Theroux
Dwight Young

AFTERWORD BY

Richard Moe
President, National Trust for Historic Preservation

SAVE AMERICA'S TREASURES
IS A PARTNERSHIP BETWEEN THE
WHITE HOUSE MILLENNIUM COUNCIL
AND THE NATIONAL TRUST
FOR HISTORIC PRESERVATION

- ! History/Photography
- ! 192 pages
- ! 135 archival and original photographs
- ! Illustrated Index of Official Treasures
- ! 9 1/4 x 10 1/4
- ! Price: \$35.00 hardcover (\$52.00 Canada)
- ! ISBN: 0-7922-7942-5
- ! Publication date: October 2000



TOP: The Schooner Yacht, Great, Long Island Sound, 1893
Courtesy of the Society for the Preservation of New England Antiquities
MIDDLE: Conservatory of Flowers, Pompadour, 1916
Collection of Group, Manuscript, Photo by Kevin Pratt
BOTTOM: Edith Wharton at her desk, 1905
Courtesy, Edith Wharton Foundation/The Mount

 NATIONAL GEOGRAPHIC

When an irreplaceable treasure such as an old church, a 16-sided barn, or a sailing ship is gone, what have we really lost? It's impossible to calculate. Save America's Treasures identifies historic places, artifacts, and documents needing immediate preservation. The places and collections in this book span centuries of American history, and carry in their bricks and mortar, drawings and photographs, the DNA of our democracy. They are to ourselves what GMT is to time; what magnetic north is to a compass; and what absolute zero is to a physicist. These survivors whisper to us a steady litany of reminders of who we are and what we were.

- ! National author publicity
- ! National launch event at historic site
- ! National satellite television tour
- ! 4-city author tour
- ! National advertising in
THE NEW YORK TIMES BOOK REVIEW,
NATIONAL GEOGRAPHIC,
NATIONAL GEOGRAPHIC TRAVELER,
and PRESERVATION Magazine.
- ! Web site feature on www.nationalgeographic.com
and www.saveamericastreasures.org
- ! Media review mailing
- ! Promotional poster

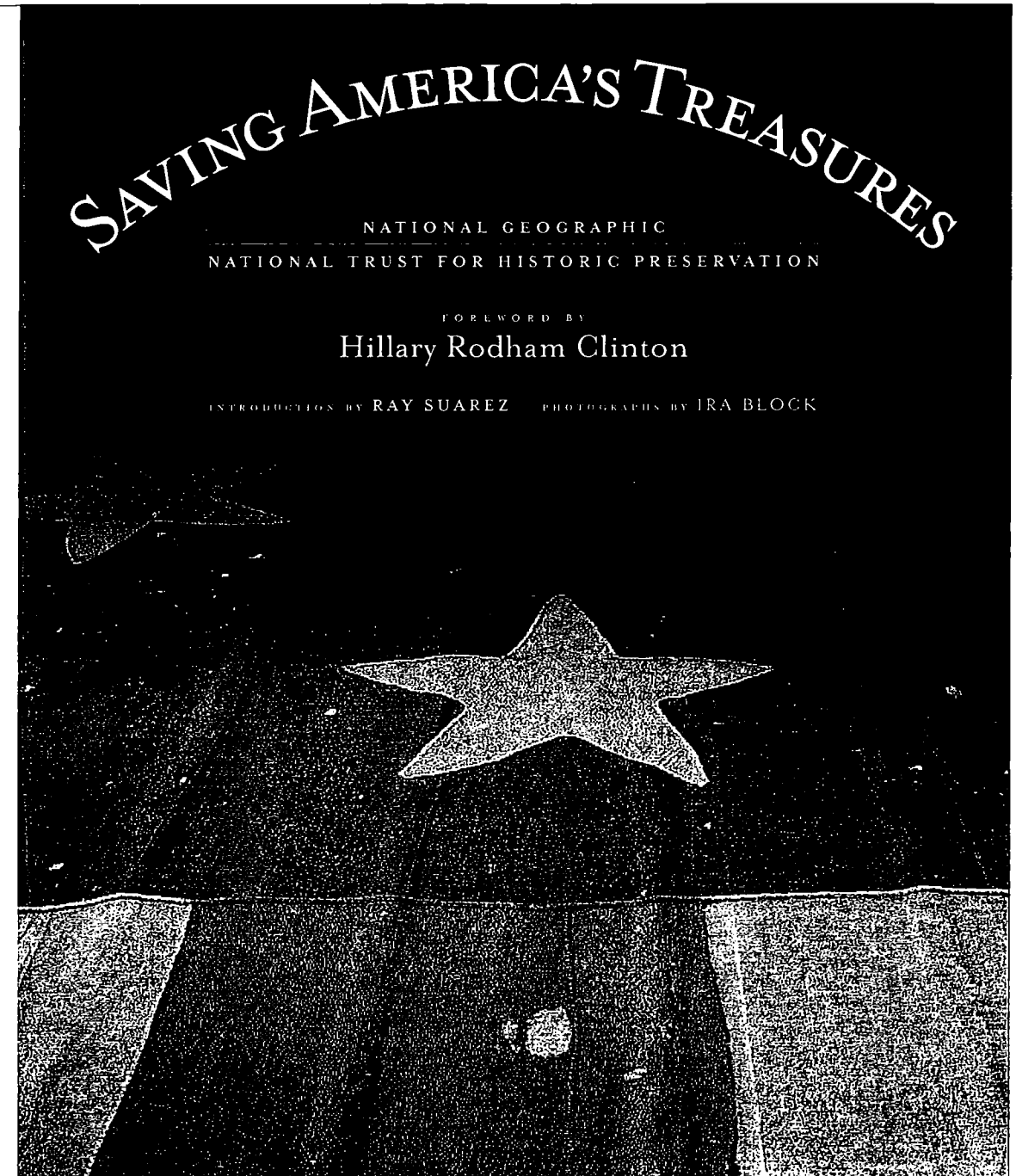
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NATION AT WORK

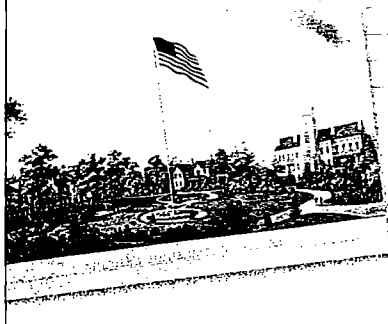
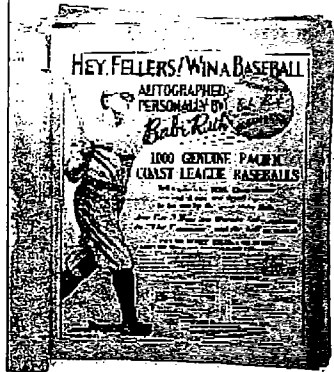
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LAND OF THE FREE

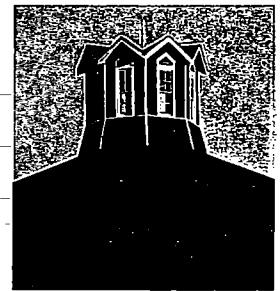
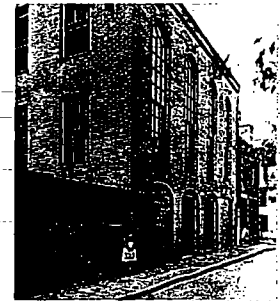
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TOP LEFT: Babe Ruth scrapbook. Baseball Hall of Fame Library, Mike Sweeney Collection, NY
 BOTTOM LEFT: Anderson Cottage, 1868. Library of Congress
 TOP RIGHT: African Meeting House, 1895. Survey for the Foundation of New England Abolitionists
 MIDDLE RIGHT: Teepie Barn cupola. Ira Bell
 BOTTOM RIGHT: Tobacco Girl Cigar label. The Co. Museum Society, Photo by Steve Fawell
 CENTER: The Star-Spangled Banner. © 1999 Smithsonian Institution and National Geographic Society. Photo by Jeff Tiede.





INTRODUCTION

Saving Our Treasures and Ourselves

Ray Suarez



IS THERE A PLACE YOU CAN GO THAT IMMEDIATELY REMINDS YOU of who you are? Whether you walk by it or watch it pass in your windshield, is there a place that connects you to a jolt of current—of family, ethnic group, shared history, personal past? Imagine that place for a moment. Could you stand the sight of it crumbling in neglect, paved over for a strip mall, or simply abandoned? Would you miss it? Would you raise your voice or write a letter or check to save it? With our breakneck push across a continent and our ease in discarding our past, it's impossible to calculate how many of us have already felt that loss. A vast array of American treasures—precious buildings, wild lands, and historic neighborhoods—didn't make it to the beginning of this new century.

When an irreplaceable structure—an old house of worship, a farmhouse in the midst of what is now a city, a 200-year old battleship—is gone, what have we really lost? In a country as big as ours, it seems safe to guess that most Americans will never make it to Frank Lloyd Wright's home, Taliesin, in central Wisconsin. In a country of 275 million people, busy and mobile as we are, would we notice the loss of an old railroad roundhouse in West Virginia, or Russian Orthodox churches in a remote part of Alaska? Any of these places can be "visited" in old photos in the pages of a book, or by pointing and clicking on the Web. Perhaps it is an abstract proposition to ask people to mourn the loss of a place they'll never see, like the loss of a tiny species of moth in a part of the world they'll never visit. Some of us see our common inheritance as Americans reduced when a place like the Mapes Hotel and Casino in Reno, Nevada, is demolished after a long fight to save her—even if we never go anywhere near Reno.

Americans just back from a trip to Europe or Asia might speak with praise of nations and peoples that have direct physical and cultural links to their pasts, links preserved to be savored today. Yet we are gripped by paradoxical feelings about our own relationship with the past. We are thrilled by newness, ready to cast away places, ideas, or fashions simply because they are old. We invent new identities. We invent new religions. We give ourselves new names. We shed our personal pasts as easily as we don a new set of clothes. America's economic dynamism has untethered ideas of status and achievement from the anchors of birthplace, social class, religion, and national origin.

A fork serves as a latch for the door of the Teeple Barn in Elgin, Illinois. The Teeple Barn is one of the last remaining 16-sided barns in the United States.

COLONIAL THEATRE

PITTSFIELD, MASSACHUSETTS

Like its counterparts everywhere, Pittsfield's Park Square Historic District is an open-air gallery of the vagaries and delights of American architecture. Dominating one side of the park is the Berkshire Athenaeum, a muscular Gothic pile that flaunts bold patterns in its stone walls and slate roof. The county courthouse next door is more subdued, with pale marble and a pediment lending a suitably dignified air. Churches with crenellated towers punctuate rows of storefronts with Italianate cornices, and there are houses in every style from Greek Revival to God-knows-what.

In the middle of this wonderful architectural muddle, just around the corner from the park, sits the Colonial Theatre. There was a time when almost every community had a showplace like this, a place where you could walk in from the street and be transported to a world far removed from the mundane rituals of everyday life. Most of them—magical venues with names like Grand or Tivoli or Majestic—are long gone, but the Colonial is still here. Before the First World War, the Colonial was a regular stop for big-name entertainers: Sergei Rachmaninoff performed here, along with John Philip Sousa, Sarah Bernhardt and the Ziegfeld Follies. In 1915 a new owner brought movies to the Colonial, and stage shows gave way to the looming, luminous visages of Mary Pickford and Bugs Bunny. The screen went dark for the last time in the late 1950s. Another new owner installed his paint and wallpaper store in the building, but he was careful to preserve most of the theatre's interior features intact. Above the store's dropped ceiling, out of sight of salesclerks and customers, chubby cherubs still flutter among swags of plaster fruit, while graceful figures in painted depictions of "Art" and "Music" still stand guard over the stage.



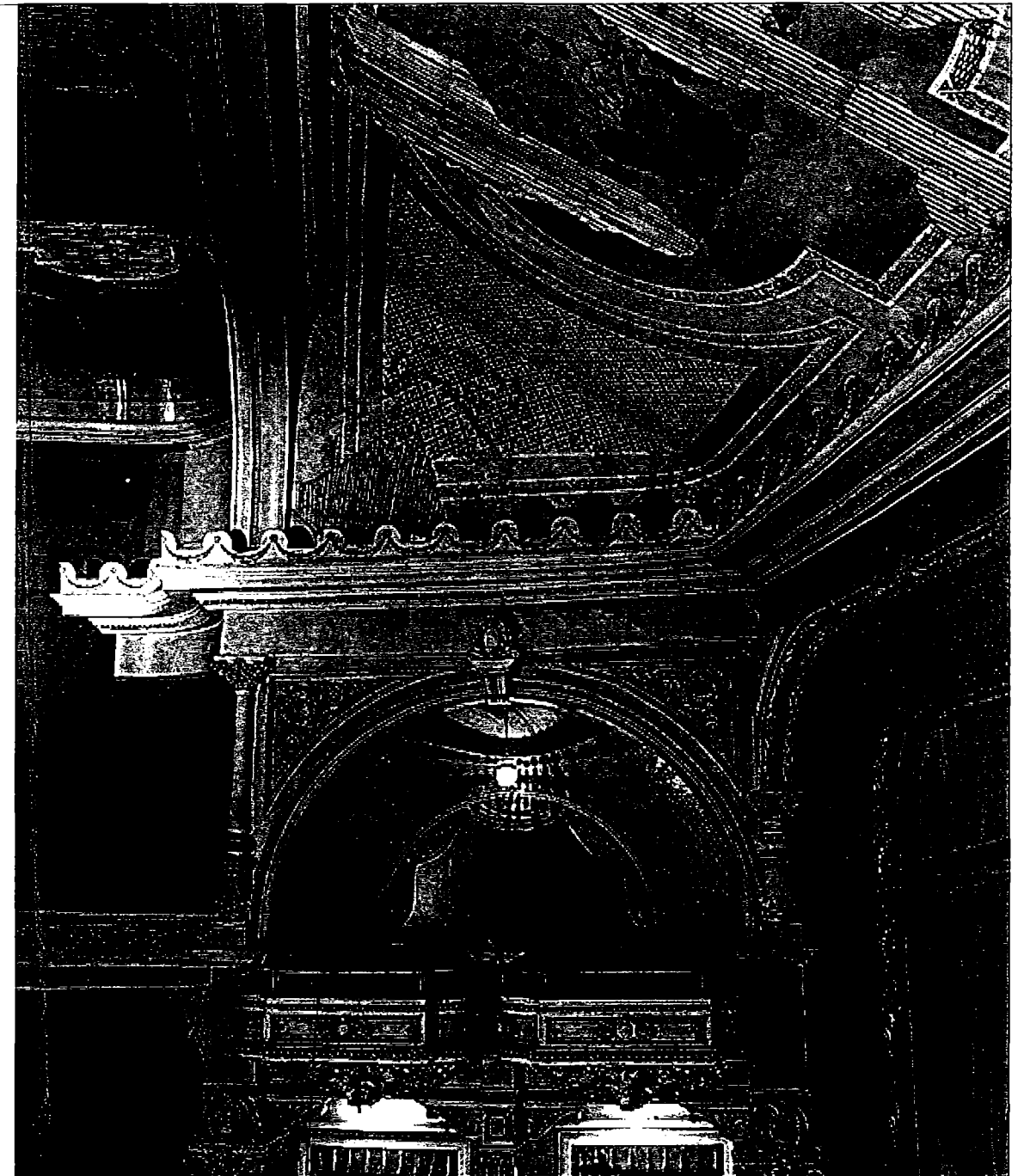
Color postcard of the
Colonial Theatre, 1912

Courtesy of the Berkshire County Historical Society
or American Theatre Production Company
The Colonial Theatre Association

1903

Structurally sound with
some water damage

Complete restoration to
performing arts center



THE MOUNT

LENOX, MASSACHUSETTS

In his introduction to Edith Wharton's autobiography, *A Backward Glance*, Louis Auchincloss writes, "Mrs. Wharton was always determined to be surrounded with a beautiful world, even if she had to build it herself." She built that "beautiful world" in the flowing prose



of a series of meticulously observed novels that depicted with unsentimental precision the manners and foibles of the privileged world into which she had been born. She also built it in wood and stucco and terraced gardens in the Berkshires of western Massachusetts, at the country estate she called The Mount.

In a sense, the place existed in her head long before it took shape on the ground. In her 1897 book *The Decoration of Houses*, written with her friend Ogden Codman, Jr., Wharton laid down many

of the design principles later embodied in The Mount. "Innovation" was not among those principles: "tradition" was, along with a clear sense of what was "suitable." Demonstrating a firm command of the classical design vocabulary and disdaining showiness, The Mount's rooms and gardens are cool, serene, supremely self-assured. They are, in short, evocative links with the placid, long-vanished world that was disappearing even at the moment when Edith Wharton captured its essence in *The House of Mirth* and *The Age of Innocence*.

In 1921 she became the first woman to win the Pulitzer Prize for fiction. By that time, she had sold The Mount and settled in France. Though she lived an ocean away from it, she never forgot the beautiful world she had built in the Berkshires. Near the end of her life she wrote, "The Mount was my first home, and though it is nearly 20 years since I last saw it (for I was too happy there ever to want to revisit it as a stranger) its blessed influence still lives in me."



1901-02

Exterior restoration
complete, general
deterioration of interior
and gardens

Restoration of interior
outbuildings, and gardens

Top: Garden view of The Mount
Left: Edith Wharton at her desk, 1905
Courtesy: Edith Wharton Association, The Mount

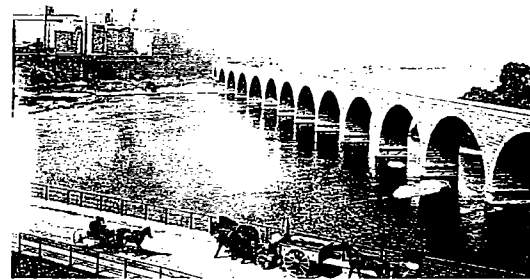
WASHBURN-CROSBY "A" MILL

MINNEAPOLIS, MINNESOTA

The first European explorers to pass this way must have heard the falls long before they saw them, the distant roar urging the tired men to quicken their pace until at last they stood awestruck at the sight of the great river crashing and foaming over the rocks. Later arrivals, drawn to the spot not by the falls' scenic allure but by their potential as a source of power, built a settlement here. The settlement became a town, then a city called Minneapolis, and the roar of the falls was the steady drumming of the city's industrial heartbeat.

In the mid-19th century, as rich harvests of grain poured in from the farmlands that stretched off to the horizon around the city, the power of the falls helped make Minneapolis the flour-milling capital of the nation. In the flour industry's heyday, thirty mills lined the riverfront, massive buildings with household names like "Pillsbury's Best" and "Gold Medal" painted on their walls or flashing from their roofs. None was more impressive than the Washburn "A" Mill, built in 1874 and rebuilt after a disastrous fire in 1879. By the time it ceased operations in 1965, the huge Washburn complex had become the birthplace of the industrial giant General Mills and the home of the company's famous symbol, Betty Crocker.

In 1991 another fire left the building in ruins, an imposing curiosity in a country so enamored of building and clearing and rebuilding that ruins are few and rare. There are plans to turn it into a lively museum and orientation center where visitors can learn about the milling district. For now, however, the shell of the great "A" mill is quiet, an evocative reminder of the times when many of the nation's—and the world's—loaves and piecrusts carried inside them an echo of the thunder of the falls.



Top: General Mills Flour Mill postcard, 1914

Bottom: St. Anthony Falls and Viaduct with mills in the background, 1900

Courtesy, Minneapolis Historical Society, Ronan Photo, E. A. Boudry

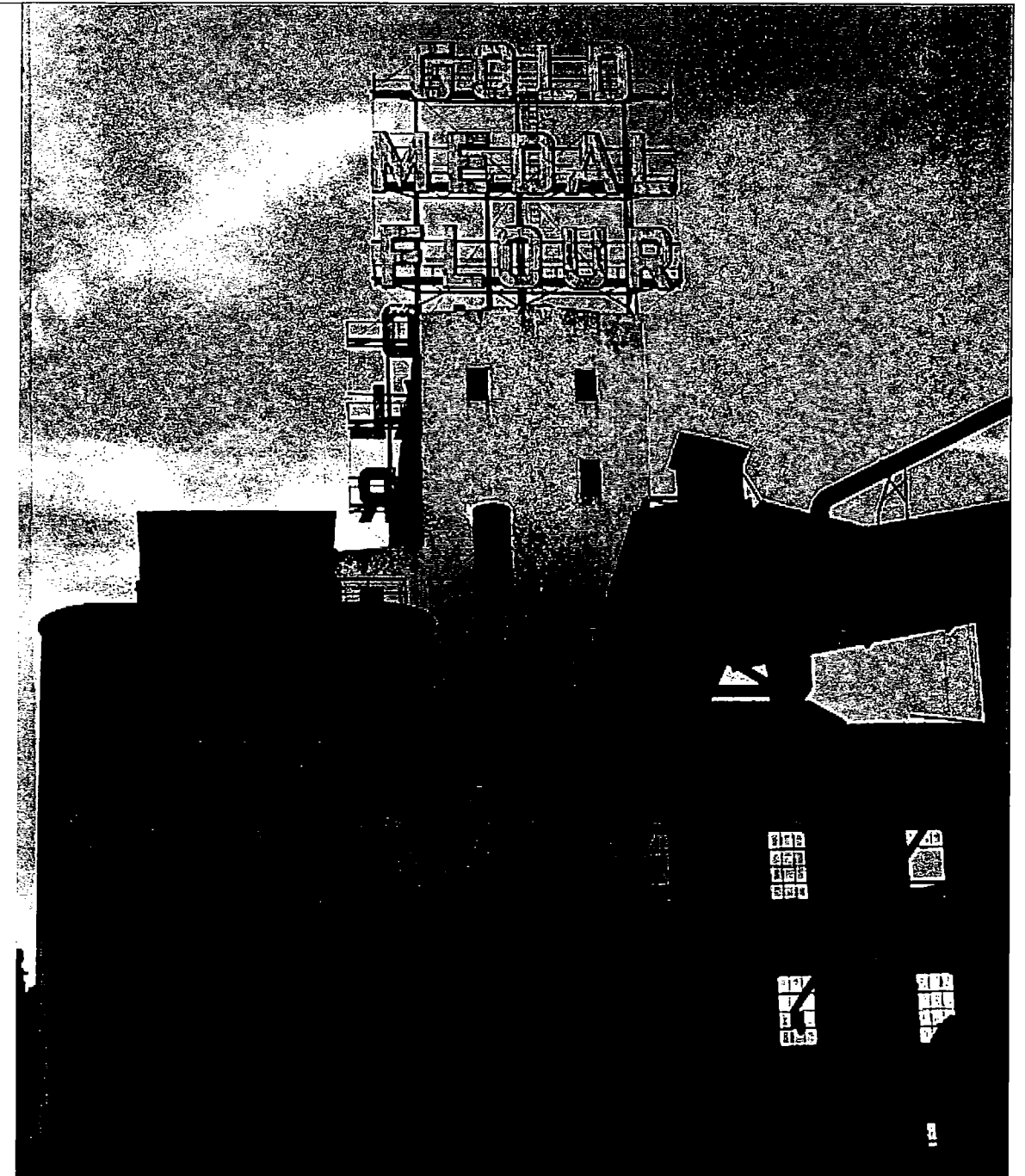
1879-1880

1879-1880

■ fire-damaged ruin

1879-1880

■ New construction to create museum complex, incorporating remaining ruins of original building



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