

Padowitz
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Program

*On the occasion of
the presentation of the inaugural gown of
Hillary Rodham Clinton*

*National Museum of American History
Smithsonian Institution
Monday morning
the sixth of March*

*Welcome
J. Michael Heyman, Secretary
Smithsonian Institution*

*Remarks
Spencer Crew, Director
National Museum of American History*

*Remarks
Hillary Rodham Clinton*

*Reception
The Ceremonial Court*

*Sarah
Phillips*

NATIONAL MUSEUM OF AMERICAN HISTORY

SCIENCE, TECHNOLOGY, AND CULTURE

F A X COVER

TO: *Stephani Owen*

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DATE: 3/2/95

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This transmission contains 2 page(s) including this cover sheet.
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need additional information.

03/02/1995 18:21 FROM DIRECTOR'S OFFICE, NMAH TO

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**SCHEDULE FOR MARCH 6, 1995 DONATION CEREMONY FOR HILLARY RODHAM CLINTON,
CEREMONIAL COURT, NATIONAL MUSEUM OF AMERICAN HISTORY**

- 9 a.m. -Parking is available on Madison Drive.
Mall doors to NMAH are open to guests.
- 9:45 a.m. -Guests must be seated at entrance to Ceremonial Court.
- 9:55 a.m. -The Secretary (Michael Heyman) and Mrs. (Therese) Heyman, the Under Secretary (Connie Newman) and the Director, National Museum of American History (Spencer Crew) arrive at the staff entrance.
- 10 a.m. -Mrs. Clinton's car arrives at the staff entrance. Mrs. Clinton is escorted through "Engines of Change" exhibition, up the escalators to the entrance to Ceremonial Court.
- 10:05 a.m. -Donation and Press Conference

Welcome -Secretary Heyman
Remarks -Spencer Crew
Remarks -Mrs. Clinton
Photo Opportunity

Secretary and Mrs. Heyman, the Under Secretary, Spencer Crew and Mrs. Clinton are given a tour of the First Ladies exhibition by Curator Edith Mayo. A press pool representative may accompany the tour.

Guests are invited into the central court of Ceremonial Court for a reception. The press, except for a photographer, will not be invited to the reception.

~ours?

The press departs.

The dress is moved into position in the gown case in Ceremonial Court.

Mrs. Clinton and others from the tour view the gown in place then join the reception.

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Mrs. Clinton departs through the staff entrance.

CLINTON Memorabilia

- left
- memorabilia
- her gown (end of gown)

Media only:

Feb. 28, 1992

Susan Foster (202) 357-3129

ADVANCE FACT SHEET**EXHIBITION** "First Ladies: Political Role and Public Image"**LOCATION** National Museum of American History
14th Street and Constitution Avenue N.W.**DATES** Opens March 29 and continues indefinitely
Press Preview March 27, 9:30 a.m.**THEMES**

"First Ladies: Political Role and Public Image" is a major, permanent exhibition at the Smithsonian's National Museum of American History. With the popular first ladies' gowns as its centerpiece, the exhibition looks at the expanded political role and public image of presidential wives and partners. The exhibit documents the various accomplishments of our nation's first ladies as hostesses, domestic and political partners, advocates of social causes, promoters of the arts and culture and as campaigners.

The exhibition is designed to be viewed within the context of women's and presidential history. First ladies have both mirrored and shaped our changing concepts about women's roles in American society. At the same time, they have been center stage in the unfolding of the nation's political history. Since the beginning of the presidency, each woman who served in the unofficial position of first lady has brought her own personal style and interest to the job. Under the scrutiny of the public and the press, some have wished for anonymity and others have thrived on the attention.

DESCRIPTION

"First Ladies: Political Role and Public Image" occupies approximately 8,000 square feet and includes more than 20 first ladies gowns and dresses. The exhibit features several hundred historic photographs and illustrations, campaign memorabilia, furniture, silver, china, jewelry and accessories.

The exhibition is divided into three major sections: "First Ladies: Political Role," "The First Ladies Gown Collection" and "Shaping the Public Image."

Located on the museum's second floor, "First Ladies" is adjacent to "The Ceremonial Court," an exhibition including the gowns of the seven most recent first ladies and artifacts that reflect White House and presidential history.

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FIRST LADIES: POLITICAL ROLE

As visitors enter the exhibition, they see six figures of first ladies taken from period portraits and photographs. These women represent the 200-year time span of the developing first ladies' role. Visitors progress into the entrance section through a corridor of first ladies portraits to a visual timeline of the first ladies and their tenure, coupled with images of the presidents. This section, "Inventing the First Ladies' Role," examines how the various roles of the first lady began to take shape, from social partner and nation's hostess to political partner and advocate of social causes.

The nation's first presidential wives, Martha Washington and Abigail Adams responded differently to the demands of being wife of the chief executive. Yet both sought a style that rejected European models of royalty while reinforcing the power of the presidency. Mrs. Washington remained within the bounds of a domestic and social partner; Abigail Adams was very much a political partner. Every first lady since has extended or re-combined aspects of the role begun by the first ladies.

Social Partner and Nation's Hostess--White House entertaining was an integral part of being a successful hostess. In the early years, Dolley Madison and Louisa Catherine Adams were known to be formidable entertainers. Mrs. Madison, a warm and popular first lady, deftly combined entertaining with politics, and did much to shape this aspect of the first lady's role. Louisa Adams, the daughter of wealthy parents, was schooled in France and England, and possessed a love of music, literature and the arts. Her sense of style and refinement enhanced her husband's image and that of the White House.

Political Partner--In the late 18th and mid-19th centuries, Abigail Adams and Sarah Polk established close working relationships with their husbands. As the role developed, some first ladies at the turn of the century became more visible and political. Eleanor Roosevelt, whose appeal to various New Deal constituencies served her husband's administration well, was perhaps best known as a political figure in her own right. More recently, Rosalynn Carter, who scheduled working luncheons with her husband, was consulted on all matters of national and international policy.

Advocates of Social Causes--Many first ladies focused on social concerns of the nation, and in doing so, illustrated the role of women as moral leaders. The progress and scope of such efforts by presidential wives have evolved over time and demonstrate how this aspect of the role of first lady has become increasingly politicized.

Promoters of Culture and Historic Preservation--Many first ladies have made important contributions to national life by working to preserve the country's historic and cultural heritage. An important part of a woman's role,

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particularly in the 19th century, was to preserve and transmit cultural values both in the home and in the nation. Because of their unique position, first Ladies (especially Dolley Madison, Edith Roosevelt, Jacqueline Kennedy and Patricia Nixon) have taken special interest in the historic significance and preservation of the White House.

In the 20th century, nearly all the administrations have made the White House a showcase for both American and world cultural events. The White House has hosted productions of Shakespeare, performances by pianist Pablo Casals and jazz musician Eubie Blake, and many other cultural events.

First Ladies as Campaigners--In the early 19th century, political campaigning did not involve a candidate's wife. If anything, a political wife had greater freedom to exert influence behind the scenes. In the late 19th century, however, wives were thrust into the political spotlight with the emergence of new forms and techniques in campaigning. The "front porch" and "whistlestop" campaigns allowed women to exert power from a home "setting." Lou Hoover, Eleanor Roosevelt, Bess Truman and Mamie Eisenhower were known to make these journeys at their husband's side. The most memorable whistlestop campaigner was Lady Bird Johnson who, in 1964, set out alone aboard the "Lady Bird Special" to restore voter confidence in her husband among Southern voters. Today, active campaigning by a candidate's spouse is a fixture of American political life.

Winning over the female electorate in America was an important strategy in the mid-20th century that relied greatly on the charms of the first ladies. The major parties encouraged women to involve themselves in political campaigns, particularly in the 1950s. By marketing women's accessories and clothing as well as pamphlets and brochures inscribed with slogans such as "Be A Party Girl," the parties engaged women to work for their candidates at the grassroots level.

Widowhood and National Mourning--Despite being viewed as privileged and insulated, first ladies pay the price of public life in the same way as their husbands, particularly in the face of sudden tragedy. This section of the exhibit focuses on the wives of assassinated presidents--Mary Todd Lincoln, Lucretia Garfield, Ida McKinley and Jacqueline Bouvier Kennedy; as well as the women whose husbands died of an illness while in office--Anna Symmes Harrison, Margaret Taylor, Florence Harding and Eleanor Roosevelt. Each woman became the focal point of the nation's sorrow.

Highlights in this section include the gown of Martha Washington, as well as portraits, glassware, china, silver and written material from the Washingtons; artifacts belonging to Abigail Adams; White House seating arrangements, place settings, invitations and menus; and photos of formally decorated dining rooms from recent administrations.

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THE FIRST LADIES COLLECTION

The history of the first ladies gown collection at the Smithsonian is presented in this section, beginning with the 1914 donation of a gown belonging to Helen Taft and culminating with Barbara Bush's presentation in 1989. The display also includes an explanation of the complex gown conservation process that has taken place in recent years. Observing Sarah Yorke Jackson's wedding dress (daughter-in-law of Andrew Jackson) visitors can learn more about the effects of natural light and fluctuating temperatures on fragile garments over a long period of time.

Highlights in this section include the gowns of Dolley Madison, Caroline Harrison (and her daughter Mary McKee), Julia Grant, Mary Todd Lincoln and Francis Cleveland; bodices belonging to Frances Cleveland in addition to the wedding dress she wore when she married President Grover Cleveland in 1886 at the White House; Helen Taft's embroidered green Chinese robe; Florence Harding's sequined cape and gown; Eleanor Roosevelt's velvet suit; Mamie Eisenhower's fuschia matelasse gown; Jacqueline Kennedy's silver brocaded A-line mini-dress and jacket; Nancy Reagan's two-piece designer suit; and Edith Roosevelt's blue and gold damask dress.

SHAPING THE PUBLIC IMAGE

The image of first ladies has been a crucial factor in the success of a presidential administration since the days of Martha Washington. The exhibition considers the responses of early first ladies to the demands of public office. Martha Washington and Abigail Adams found public exposure constraining and would have preferred to lead more private lives; yet the gregarious Dolley Madison cultivated friends in the press. Rachel Jackson suffered at the hands of the media, while Julia Tyler and Harriet Lane flourished as the center of attention. At 22, Frances Cleveland became a national celebrity and enhanced her husband's image and questionable reputation.

Twentieth-century first ladies have made use of new forms of media such as professional photography, radio and television. With such technological advancements, a first lady could begin controlling her public image as well as accomplishing her goals while in office. Like Lou Hoover, who conducted radio broadcasts from the White House, Eleanor Roosevelt used all types of media available to champion causes like labor rights, civil rights and women's issues. Mamie Eisenhower, as a postwar first lady, rarely presented herself before the press, but espoused the importance of being a supportive partner and wife to her husband.

The Kennedys, who conjured images of youth, beauty and wealth, marked the beginning of actively hiring media consultants and experts to craft a winning image. By the time Barbara Bush arrived in the White House, it was clear that a first lady, to some degree, could determine the image she chose to convey.

Capitalizing the First Family--A number of artifacts such as dolls, books, china and Kennedy masks are used to illustrate the American pastime of commercializing the first family.

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Highlights in this section include a citrine pin owned by Martha Washington, Abigail Adams' silk-embroidered leather shoes, Louisa Catherine Adams' pearl necklace and brooch, Angelica Van Buren's silk shawl, Sarah Childress Polk's lace shawl, Harriet Lane Johnson's lace handkerchief and Grace Goodhue Coolidge's silk scarf. An assortment of fans, including a hand-painted silk fan and a mother-of-pearl and lace fan,--the camouflage jacket worn by Barbara Bush during Operation Desert Shield are also included.

ORGANIZERS

Edith Mayo, a women's historian in the museum's Division of Political History, is curator of the exhibition. Polly Willman, a textile conservator in the museum's Department of Conservation, conducted a five-year study and stabilization project prior to the re-installation of the gowns. Jana Justan is designer of the installation.

FUNDING

The exhibition is made possible by the Friends of First Ladies, chaired by Dorene Whitney of La Jolla, Calif. Initial funding for the exhibition was provided by Wanda Henderson and members of Les Dames de Champagne of Los Angeles and the Smithsonian Institution's Special Exhibition Fund.

The National Museum of American History, a bureau of the Smithsonian Institution, is located at 14th Street and Constitution Avenue N.W. The museum is open daily from 10 a.m. to 5:30 p.m. Summer hours (April 13-24 and June 15 to Sept. 2) are from 9:30 a.m. to 7:30 p.m.

The Smithsonian TDD (telecommunications device for the deaf) is (202) 357-1729.

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INFORMATION ABOUT THE FIRST LADIES GOWNS

Twenty-eight (28) items of clothing worn by first ladies are currently on display in the National Museum of American History. The new exhibition, First Ladies: Political Role and Public Image, includes 21 ensembles, both day and evening wear, from Martha Washington's 18th century silk gown to Barbara Bush's camouflage jacket, worn while visiting the troops in the recent Gulf War. Eleven of the gowns and dresses have never before been on display to the American public.

An adjacent exhibition, The Ceremonial Court, showcases the gowns of the most recent first ladies from Jacqueline Kennedy through Barbara Bush. All of these are inaugural gowns except for the gown worn by Betty Ford. Ford became president after the Nixon resignation, and there was no formal inaugural. Mrs. Ford wore her gown to several White House dinners for foreign heads of state, including a state dinner for the Shah of Iran in May, 1975.

More than 75 additional pieces of first lady clothing are housed in the collections of the Division of Political History. Some of these are not complete ensembles and, therefore, are not suitable for display. This is especially true for clothing worn by 19th century first ladies, for whom complete ensembles were not saved, or whose dresses and gowns were extensively remade for wear by family or descendants (not unusual in the 19th century) prior to their donation to the museum.

Gowns previously on display are now being studied and examined for conservation needs. Because long-term exhibition of garments subjects them to deterioration, the National Museum of American History plans to rotate the first ladies gowns and dresses on a periodic basis as items are conserved and stabilized for exhibition. We shall continue to fundraise for the ongoing conservation of the first ladies collection, installation of a theater, and audio-visual elements in the exhibition.

In addition to dresses and gowns, other first lady clothing items include shawls, capes, jackets, and robes. Jewelry, linen handkerchiefs, lace accessories, fans, gloves, shoes, and calling card cases further complement the gown and dress collection. A selection of these accessories is displayed in First Ladies: Political Role and Public Image. Accessories will also be rotated periodically in this exhibition to minimize deterioration and to present additional items to the public.

NATIONAL MUSEUM OF AMERICAN HISTORY

SCIENCE, TECHNOLOGY, AND CULTURE

In 1987, the National Museum of American History conducted an extensive conservation survey of the First Ladies gowns, a collection that had been on continuous display for 75 years. Three nationally-known conservators examined the gowns and found that extensive deterioration had occurred. The conservators strongly recommended that many of the gowns no longer be displayed, and that the remaining costumes be rotated regularly with items in the "backup" collection in order to extend the life of the collection as a whole.

Since the First Ladies exhibition had always been presented as a complete collection, with one garment from each First Lady, the curating Division of Political History was faced with new challenges when determining how to re-install this display. The conservation mandates for the good of the collection forced us to think in new ways about how to interpret this important and popular exhibition.

Because the gowns could no longer be the only focal point, we decided upon a concept that would feature them as a centerpiece, but would also permit us to rotate the costumes regularly and not tie the interpretation to the gowns. The focus of the display was shifted to examine the gradual development of the First Lady's political role and the evolution in the shaping of her public image over 200 years. This approach allowed us to feature many items of daytime clothing, never before seen by the public, which emphasized the dramatic changes in the role of First Lady -- a role that has been transformed from the ceremonial and social to one of a working, political participant in the presidential administration. This interpretive approach enabled the curator to incorporate not only other types of materials in the First Ladies collection, such as White House invitations, programs, calling cards, and campaign items, but also encouraged the incorporation of the new scholarship in women's history to interpret the First Ladies role.