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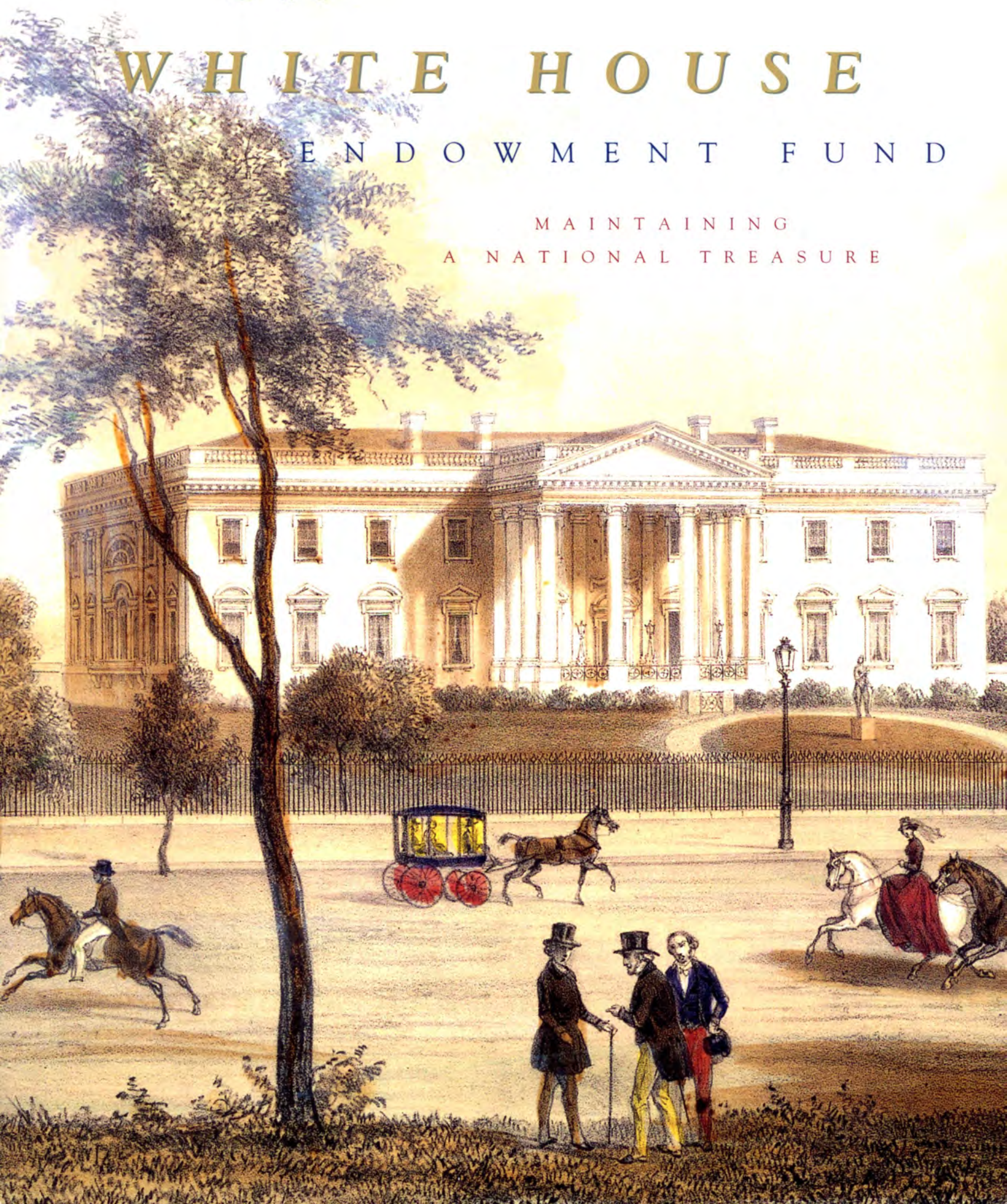
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The White House Endowment Fund was incorporated in 1990 as a non-profit wholly-owned subsidiary of the White House Historical Association. The purpose of The Fund is to raise a \$25 million endowment to provide permanent support of the White House Collection of fine art and furnishings and to preserve the historic character of the public rooms of the White House.

A bipartisan Board of Directors is elected annually for one-year terms and is responsible for the fundraising campaign. Arrangements have been made for the White House Historical Association to administer the endowment.

As of December 31, 1996, total assets of The Fund are \$21 million. Riggs National Bank serves as custodian and cash manager, Luther King Capital Management manages the equity accounts, and Morgan Stanley manages fixed income investments. The Board of Directors has approved an annual spending policy of five percent of the average market value of the last three years, less operating expenses.

Past expenditures made on behalf of the White House and current obligations of The Fund for new projects through 1997 amount to \$1.425 million. Projects have included a major refurbishing of the Blue Room, purchase of additional state china to supplement the inventory of several existing patterns which have been reduced through breakage, purchase of a carpet for the East Room and restoration of the marble in the room, and acquisition of a 19th century American painting.

Contributions to The White House Endowment Fund may be made by check or gifts of securities, both of which are tax-deductible to the maximum extent allowed by law. Contributions can be made in the form of multiple-year pledges.

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THE WHITE HOUSE
COLLECTION OF FINE AND DECORATIVE ARTS
April 25, 1995

The White House is the only executive residence in the world that is regularly open to visitation by its citizens without charge. Almost one and one-half million visitors each year, and a recent survey found that 27 percent of all Americans have visited the White House. Between 35-40,000 guests are entertained annually, and another 15,000 plus are hosted at special ceremonies.

1800-1960: From the earliest days the Congress has appropriated funds to maintain the structure and basic needs of the White House and its grounds. To supplement modest appropriations for furnishings, the President was authorized, from time to time, to sell worn or obsolete household goods and use the proceeds to furnish the White House as he saw fit. The preferred method of disposition between 1810-1902 was public auction. Mantels, chandeliers, carpets, state china and furniture were all put on the auction block.

When President Truman refurbished the White House following its renovation in 1952, over 75 percent of the furnishings in the public rooms were reproductions and the fine arts (other than portraits) consisted of 15 paintings; 10 of which were foreign scenes by foreign artists.

1961-1989: In 1961, when Mrs. Kennedy initiated the program to restore the historic integrity of the public rooms and to establish a permanent Collection of Fine and Decorative Arts, the Congress enacted legislation to provide for administration of the White House by the Secretary of the Interior (through the National Park Service) and declared the furnishings of the public rooms and the Collection to be the inalienable property of the White House. The Congress, however, did not provide appropriated funds either to furnish the public rooms or to acquire/preserve the Collection. Funding for these purposes was provided from profits earned on sales of White House publications by the White House Historical Association and through private gifts and loans solicited primarily by Mrs. Kennedy and Mrs. Nixon.

1990-To Date: Ad hoc funding arrangements proved inadequate for support of the public rooms and the Collection. To provide an assured source of funding, former First Lady Barbara Bush in 1990 directed the creation of The White House Endowment Fund to raise a permanent endowment of at least \$25 million, the income from which would be used to support the public rooms and the Collection in perpetuity. From its organization through December 31, 1995, The Endowment Fund had raised approximately \$17 million, earnings from which have paid for refurbishing the Blue Room and marble restoration and carpeting in the East Room.

THE PUBLIC ROOMS

There are 10 public rooms consisting of the Library, the Vermeil Room, the China Room, the Diplomatic Reception Room on the ground floor, the East Room, the Green Room, the Blue Room, the Red Room, the State Dining Room, and the Entrance Hall on the first or State floor. Extensive use requires substantial annual repair/replacement of the decor of the public rooms and complete refurbishing (floors, carpeting, wall coverings, draperies, painting/regilding) of each room every 8 to 10 years.

THE COLLECTION

The Collection of Fine and Decorative Arts requires annual conservation/replacement of breakage, etc. A sustained acquisition program to expand the Collection of paintings and to acquire those now on loan to the White House. many pieces of original White House furnishings missing from the Collection need to be acquired. and reproductions should be replaced with authentic American-made antiques.

The White House Endowment Fund

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Annual recognition event at White House -- for leadership gifts

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*Reproduction of - White House print with personalized White House
calligraphy note, signed by the First Lady*

Private White House tours

The new Blue Room

Refurbishing the oval salon at the heart of the White House, a team of decorative-arts experts makes the space shine again as a national interior design treasure

BY MARTIN GILLER

Although we think of the White House

as one of America's most unchanging icons, few rooms in this country have been redecorated as often as those of the Executive Mansion in Washington. Each of the 41 presidential families who have lived in it have refurbished the White House to

some extent, but not all those alterations have been prompted by whims of taste. Because the White House has always been open to the public that elects its temporary occupants, the interiors get tremendously heavy wear. Lately 1.2 million visitors a year have been trooping through rooms no



ABOVE: 1972 Blue Room;
RIGHT: Clinton redesign.

president wants to restrict access to, no matter how fragile the fabrics or the wallpaper.

The latest timeworn interior to be redone at 1600 Pennsylvania Avenue is the Blue Room, the oval centerpiece of the main floor. Decorated in blue since Martin Van Buren chose that color in 1837, this formal reception room—with five doors and three windows punctuating its curving walls—has been notoriously difficult to furnish. In 1963 Jacqueline Kennedy unveiled a chic but controversial redesign by the legendary French decorator Stéphane Boudin of the House of Jansen. He confined the signature color to curtains and upholstery, selecting off-white striped silk for the walls as a more flattering background. Boudin's stylish work, which some deemed un-American, was undone in 1972 by

Clement Conger and Edward Vason Jones, who substituted a chilly off-white dotted wallpaper and finicky printed borders. Not content with the majestic suite of gilded Empire pieces by Pierre-Antoine Bellangé, bought for the room by James Monroe in 1817, they added more and fussier furniture.

In its latest incarnation the Blue Room reflects a simpler, stronger, warmer interpretation of early-19th-century American decoration. Devised by a team from the Committee for the Preservation of the White House (which included museum curators Leslie Greene Bowman, Wendy Cooper, and Richard Nylander as well as decorators Mark Hampton and Kaki Hockersmith), the \$358,000 makeover, paid for by the White House Endowment Fund, respects the past but is also a vast improvement over the previous, cluttered version.

The walls are now papered with a rich chamois-colored Brunschwig & Fils design patterned with medallions. The historic portraits of the early presidents have never looked better

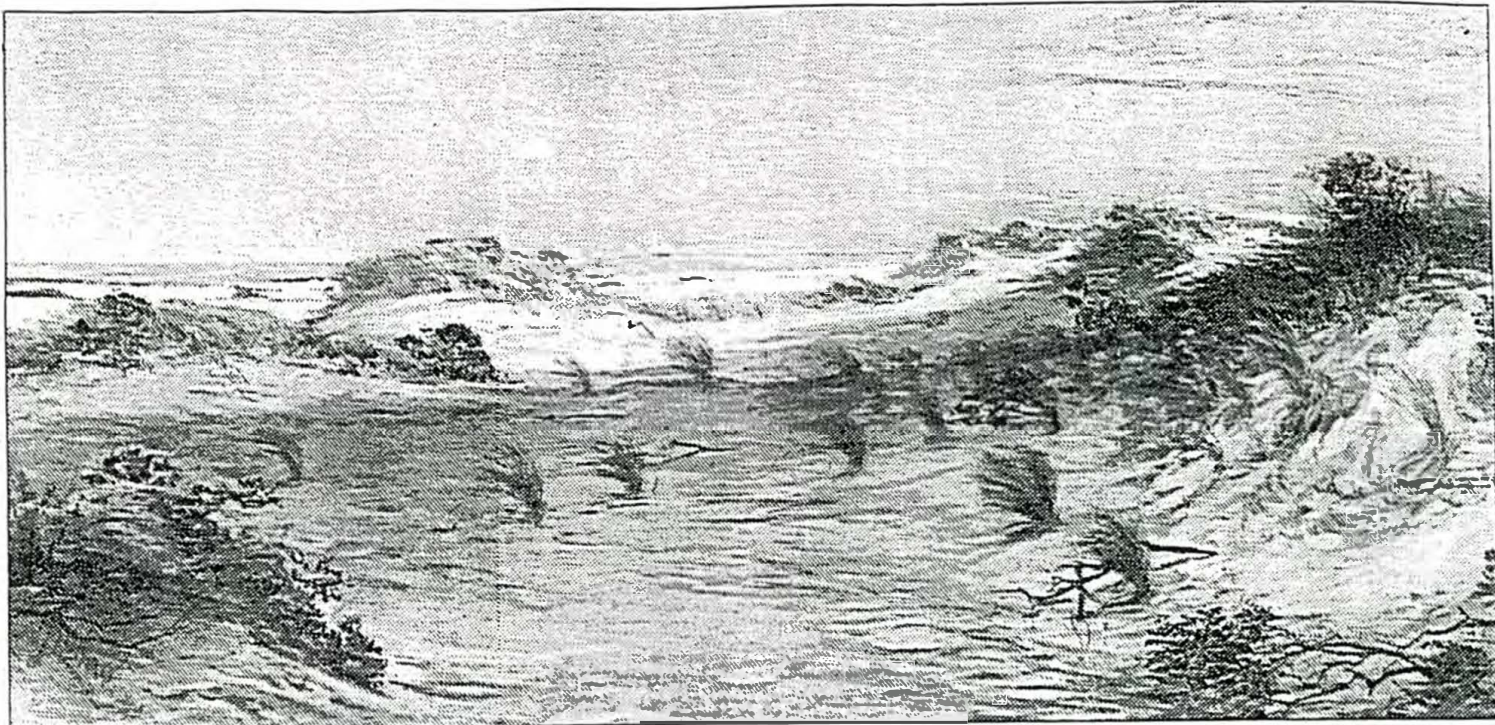


than they do against it, proving that solid backdrops are not always the best choice for fine art. Bold Brunschwig paper borders based on period documents pick up the full-bodied sapphire-blue-and-gold Scalamandré silk woven for the seating and curtains, replacing the paler blues used since the Kennedy era.

Gone is much of the superfluous and inappropriate furniture added by Conger and Jones. Also banished is an ugly Chinese carpet, circa 1850, which may have been properly

blue and oval but was dominated by a huge coarse medallion that always drew the eye downward. A new elliptical carpet, inspired by early-19th-century rugs and made by Stark, is far calmer and more complementary to the whole.

One of the most criticized aspects of the Kennedy scheme was the swagged, fringed silk valance under the crown molding, earning the room the catty nickname of Boudin's Boudoir. Now a trompe l'oeil paper border achieves the same unifying effect in a more playful manner. The newly welcoming Blue Room—grand but un pompous, venerable and yet fresh—is again an interior that shows off America at its best. ■



"Sand Dunes at Sunset, Atlantic City," a work by the 19th-century artist Henry Ossawa Tanner now in the Green Room.

A Quiet Landscape Gets a Famous Home

By KAREN DEWITT

WASHINGTON
WHEN HOLIDAY DECORATIONS went up at the White House, so too did "Sand Dunes at Sunset, Atlantic City," a quiet landscape in gray, green and beige by the 19th-century painter Henry Ossawa Tanner. The painting, which shows a sweep of grass-tufted dunes on the Jersey Shore, a foam-flecked sea and a fading sun, now hangs in the Green Room, not far from David Martin's portrait of a bespectacled Benjamin Franklin and George Henry Durrie's "Farmyard in Winter."

Rarely is an addition to the White House art collection noted outside specialized circles, but Tanner is the first black American artist to be included in it. Among its 450 artworks are Rembrandt Peale's portrait of Thomas Jefferson, a "Nocturne" by James McNeill Whistler's and Mary Cassatt's.

**The White House has
gotten has its first
painting by an
African-American.**

"Young Mother and Two Children."

In many ways, the collection is just catching up with what museums have been doing for some time; that is, countering the prejudices and exclusions of earlier eras by collecting works by artists who until recently were not part of the accepted canon.

Tanner (1859-1937), the most successful black artist of his day, is a fitting first for the White House. He studied with Thomas Eakins and was influenced by artists of the Hudson River School, then left the United States for France at the age of 32, claiming that he could not "fight prejudice and paint at the same time."

Though the public knows his work mainly through two paintings that depict blacks — "The Banjo Lesson," owned by Hampton University in Hampton, Va., and "The Thankful Poor," owned by Bill and Camille Cosby — they are atypical of Tanner. Among a handful of African-American artists painting at the time, he made his reputation from landscapes and biblical scenes

— the sort of genres black artists adopted to prove they could work in the same styles as Europeans.

The religious bent was natural for Tanner, who was born in Pittsburgh to a schoolteacher mother who had been a slave and a deeply cultured father who eventually became a bishop of the African Methodist Episcopal Church. Yet despite the race-

conscious fanfare given the Tanner painting at the White House, there is nothing overtly racial about the work.

"I doubt that people going through the Green Room, even if they are told his name, will know that he is African-American," said David Driskell, a professor of art history at the University of Maryland who helped

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A Quiet Landscape Gets a Famous Home

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locate the painting for the White House.

The acquisition began with a letter written to President Clinton in 1994 by Edwin D. Bell, a retired college administrator at the State University of New York at New Paltz.

"I didn't write an angry letter," Mr. Bell said. "I said that I had always looked forward to the White House and was disappointed that there were no pictures of people of color."

It wasn't the first time the issue had come up. According to Mr. Driskell, a gathering of black artists at the White House during the Carter Administration had noted the same

lack.

"There are quite a few omissions in the collection," said Rex Scouten, the White House curator. "There are reproductions that should be replaced, and we don't have good representations from the Northwest and the South. But the letter got us going again."

In an effort to find an appropriate work, Mr. Scouten called Mr. Driskell and Sylvia Williams of the Smithsonian Institution's National Museum of African Art. Their assignment was specific: find a painting that represented an American scene, measured about 5 feet by 2½ feet and was tasteful and appropriate. Government policy stipulates that no work can join the permanent collection unless its maker has been

It was impossible to 'fight prejudice and paint at the same time,' Tanner said before he left for Europe.

dead at least 20 years, a policy intended to shield the White House from controversy and the appearance of making commercial endorsements.

In their yearlong search, the consultants narrowed their choices to the work of three 19th-century African-American artists: Tanner, Robert S. Duncanson and Edward Mitchell Bannister.

"We had to take into consideration what was available in the marketplace," Mr. Driskell said. "The most desirable Duncansons were all European landscapes, so that eliminated them. The only Bannisters available were very small. Ideally, we'd thought about the portrait of Tanner's mother, but that belongs to the Philadelphia Museum of Art, and it is not going to give it up."

Eventually, the two approached Rae Alexander-Minter, a grandniece of Tanner who owned the painting of sand dunes, and they purchased it for \$100,000. The financing came from



The New York Times

Henry Ossawa Tanner in 1923.

an endowment fund, a nonprofit association that raises money for art and furnishings for the White House collection.

The arrival of the Tanner in the White House says less about the issue of politically correct art than about the restraints, requirements and serendipitous nature of acquiring work for the President's residence. Until the Kennedy Administration, historical significance far outweighed artistic considerations in choosing pieces. Pictures of Presidents and their wives were favored.

In 1961, Jacqueline Kennedy decided to add works by major American artists as a way of celebrating American values and accomplishments. That same year, Congress designated the White House artwork and the public rooms a permanent collection and appointed a curator to oversee them.

Since then First Ladies have added to the collection, assisted by curators, the White House Historical Association and the Committee for the Preservation of the White House. Most of the works are acquired as gifts or through donations; only occasionally are they purchased, as was the case with the Tanner.

Even though the lack of a specifically black image was what prompted Mr. Bell's letter to President Clinton, he is content with the outcome of the search. "I must admit that my original idea, what I saw in my mind, was a portrait of a black person," said Mr. Bell. "I thought there should be a black face there. But I'm very pleased with the Tanner." □

Hillary Hits Home

The First Lady's projects with the arts include landmark acquisitions for the White House renovation program.

By Cathy Horyn
Photographed by Patrick Demarchelier

On a day when her husband was defending his practice of inviting Democratic biggies to sleep over at the White House and her chief of staff was under fire for palming a \$50,000 political check, First Lady Hillary Rodham Clinton strode into the White House's Blue Room looking like a woman whose hot-pink Oscar de la Renta suit was made of Teflon. Her smile was relaxed, her hair a smooth bob, and when she sat down in a gilded armchair for a portrait by photographer Patrick Demarchelier, it was with the unhurried charm of a woman who knows how to have an intimate conversation in a roomful of aides and onlookers—about 15, in our case.

Actually, it took Mrs. Clinton about a fourth of a second to break the ice.

"I know, I know," she said teasingly to Demarchelier as he steadied his big camera and waved an index finger away from the lens. "Look natural! Act natural!"

"Exactly!" he said, beaming.

The First Lady gave him an elegant smirk. "Some people are very good at that.... Some people have such a way of just conveying being totally at ease and natural with a camera." Then Mrs. Clinton turned her blue gaze on me, as if to take me into her confidence, and said, "I am not in that group."

She did a good job of hiding it: Mrs. Clinton made easy small talk with Demarchelier about the upcoming fall collections in Paris, asked me about a move I was making. Had I found a house yet? One would have thought we were old acquaintances—which, of course, is part of her great capacity to make people feel comfortable, as though they were talking to a neighbor and not the First Lady of the United States. Today Mrs. Clinton wanted to talk about some projects she has undertaken at the White House—the redecoration of the Blue Room, for instance, and the first acquisition of a painting by a black American artist, *Sand Dunes at Sunset, Atlantic City*, by Henry Ossawa Tanner, for the White House permanent collection. "To swag or not to swag" may not seem the most riveting of subjects to be discussing with a modern First Lady, but our scheduled time quickly turned into an absorbing conversation, as Mrs. Clinton talked about the character of the nation's premier house—and revealed a good deal about herself in the process.

First ladies have taken varying degrees of interest in the look of the White House, but it was Mrs. Kennedy who focused national attention on the public rooms, hiring French decorator Stéphane Boudin, of the House of Jansen, and later starting the White House Historical Association, to encourage private donations. In fact, according to recently retired White House curator Rex Scouten, about 80 percent of the

furniture and fine art in the house has been acquired since the 1950s, and many of the finest pieces were procured during the Nixon years. "It was Pat Nixon, quiet Pat Nixon, who wanted to accumulate these things," says historian William Seale. "And she did assemble an enormous collection of truly wonderful pieces for the White House." Mrs. Clinton has the opportunity to leave an equally indelible mark on the house. For one thing, the White House Endowment Fund, which Barbara Bush started in 1990, has only recently produced enough income from its \$21 million capital to finance major renovations and acquisitions. Last year, Mrs. Clinton approved a separate fund, the White House Acquisition Trust, for donors who wish to make specific contributions for decorative and fine art. So Mrs. Clinton now has more means at her disposal to make improvements than had any previous first lady. Already she has expressed her desire to acquire works by 20th-century American artists, particularly women (the White House has a policy against acquiring works by living artists), and sometime soon, Georgia O'Keeffe's painting *Bear Lake, New Mexico*, will go up in one of the public rooms. It will be the first modernist work of art in the White House's permanent collection of 450 paintings and sculptures.

"This was a dramatic change," Mrs. Clinton said, glancing around the oval Blue Room, with its oatmeal flocked-medallion Brunschwig & Fils wallpaper and the gilded Bellangé chairs, purchased by James Monroe in 1817 and now covered in sapphire-and-gold Scalamantré silk. The room was also redecorated in 1972, but it was Boudin's design, in 1963, that caused the biggest stir. Mrs. Kennedy's stylish decorator selected off-white-striped silk for the walls and confined the signature color to the drapes and festoonery. The effect was stunning, but shocking after the homey Truman and Eisenhower years, when most of the White House was furnished with American reproductions from the decorating department of B. Altman. Mrs. Clinton and her team of curators and decorators from the Committee for the Preservation of the White House have given the venerable Blue Room a much-needed polish. "I wanted it to be bluer than the color that was here before," she said. "I wanted more vibrancy. I wanted a color scheme that would look good at all times of the day and into the evening." Some have complained that the color is too vibrant, but then, White House hues invariably produce a cry. In Andrew Jackson's day, the ladies found the color of the Green Room "odious ... from the fallow look it imparts."

Overall, though, Mrs. Clinton's careful approach has been applauded. "It's subtle, but it's good," said Seale. "I'm ► 200

very pleased personally with the direction of the Clintons. It's sort of a polishing, a weeding out, a clarifying."

Or as Mrs. Clinton put it, "It's not just what happened two hundred years ago, or one hundred years ago in the house—it's fifty years, it's something that happens right now that makes this house so special."

Like her husband, Mrs. Clinton is an enthusiastic student of White House history, and given that she is a baby boomer, it is not surprising that she is drawn to parts of the house that involve more recent history. She was positively wide-eyed as she told me about how she discovered the Map Room. "When I arrived here, it was pretty much a storage room. Occasionally chairs would be pulled in for a meeting, but it wasn't furnished and it hadn't been painted in a long time. And that was where Franklin Roosevelt plotted the Allied strategy in the Second World War. And when I discovered that, I thought, My gosh, this is one of the most historic rooms in the house. I mean, when Churchill would come and stay for weeks, he and the president would go down in the elevator and into the Map Room and look at all the maps and have their generals and admirals available." Eventually she found a former military aide who recounted details of the room, including the fact that he owned the last troop map prepared for Roosevelt before his death. "It was an extraordinary piece of history, which he had in his own possession," she said. "Once the room was fixed up and treated with the respect I think it deserves, he was willing to give up the map."

Mrs. Clinton was now going strong. The photographer was clicking like mad. And although I could feel her aides edging closer, mumbling something about schedules, the First Lady did not appear to notice. She was talking about some stonework near the North Portico, scorched in the fire of 1814, and about how she had decided to leave it exposed, so future generations could imagine the horror of that night.

"And you can think back to what it was like when Dolley Madison was here and her husband was the last commander in chief who actually led his troops in the field, and he was out, probably ten miles from here, not much further, and they could hear gunfire. She was preparing a meal for her husband and his military commanders when she got word that the British had broken through the American forces and were on their way into the city, and she had to flee. So she cut the Gilbert Stuart portrait of Washington out of the frame, grabbed a few other things, and literally fled."

Mrs. Clinton paused, shaking her head. "I mean, people don't often think about the courage it took for Dolley Madison to do that."

I asked Mrs. Clinton—just hypothetically of course—"If the White House were burning...."

"What would I take?" She roared with laughter. "Well," she said, her eyes twinkling, "aside from my daughter and the cat"—she didn't say anything about the President, but one imagines that POTUS can take care of himself—"mmmm ... I think I would do what Dolley Madison did and take the Gilbert Stuart of Washington. And I would do it because it's been here from the beginning. This is a house George Washington designed; he sited it, he hired Hoban, the architect. He never got to live here, but to me, that Gilbert Stuart represents the beginning of this country and the beginning of this house."

By now Mrs. Clinton's press secretary had placed herself next to my chair. I could feel the nap of her tweed jacket brushing against my shoulder. Still, Mrs. Clinton did not seem inclined to stop, and with her blue gaze upon me, she told me how she had "snuck" a painting by a living artist (he has since died) into the family's private quarters. "So we were fortunate enough to get this fabulous de Kooning—on loan from the artist—one of his later pieces. And then a Kandinsky, which the Guggenheim lent us, which looks great in the Yellow Oval Room."

"Oval rooms are something that I never lived in before," Mrs. Clinton murmured. "I adore oval rooms. And they're not as hard to furnish as I thought they would be."

The White House Endowment Fund

NANCY M. FOLGER
CHAIRMAN

740 JACKSON PLACE, NW ♦ WASHINGTON, D.C. 20503 ♦ 202/789-1145
FAX 202/789-0440

