

Resumes / research

Jr. writers

**FIRST LADY HILLARY RODHAM CLINTON
WHITE HOUSE ENDOWMENT FUND
LUNCHEON
FEBRUARY 17, 1995**

TALKING POINTS

- Thank you all so much for your generosity. Without your support, we could not preserve the beauty and history of the White House, or retain the vital role it plays in our nation's art and culture.
- And of course, I must thank Dottie Craig (former Chair of the Endowment Fund), and Bitsy Folger (current chair) for their long-time commitment and hard work on behalf of the White House, and everything it represents to the American people.
- The Endowment Fund is helping us to meet a great need for renovation and refurbishment of what my husband and I like to call the American people's house. Without it, the beautiful alterations to the Blue Room could never have been made.
- In particular, as we attempt to complete our collection of art, the Fund will be essential as items are made available or come up for sale. In the past, we have missed opportunities because we have not had time to raise funds. Today, with the your help, we are able to make some of these acquisitions. For this, I thank all of you.

**FIRST LADY HILLARY RODHAM CLINTON
WHITE HOUSE ENDOWMENT FUND RECEPTION
FEBRUARY 17, 1995**

TALKING POINTS

[Acknowledgements: Mrs. Nancy M. Folger, chairperson of White House Endowment Fund]

- I must thank all of you for your generosity and interest in maintaining the beauty and history of the White House.
- The President and I like to think of the White House as the American people's house. Not only is it the place where the executive branch conducts the people's business, it is also a 200-year-old living museum of American art and history.
- We feel a special responsibility about maintaining the White House because it is such an important symbol to the American people. And we feel strongly that the White House must continue to reflect the vital role that art and culture have played in our democracy.
- Thousands tour this building each day, with over 1.5 million people visiting each year. Each visitor leaves with a new appreciation of the common values we share as Americans, as well as the history that links our past, present and future..
- Preserving the White House is not just about aesthetics. It is about sustaining and strengthening the cultural traditions our democracy depends on.
- As many of you know, the refurbishing of the Blue Room is the first major White House renovation project funded exclusively by the White House Endowment fund. Nothing that has been done, from painting and gilding the room to recarpeting the floor, could have happened without your support.
- I also want to talk for a minute about the portrait of Dolley Madison by Gilbert Stuart, that is now part of the permanent White House Collection. The painting has been on loan to the White House from the Pennsylvania Academy of Fine Arts in Philadelphia since 1970. In 1994, the Board agreed to sell the portrait to the White House and the Committee for the Preservation of the White House recommended its acquisition. Funds were donated by the White House Historical Association, which has contributed funds for many important White House acquisitions and commissioned portraits of contemporary Presidents and First Ladies. The life portrait of Dolley Madison is one of the most important portraits of a First Lady ever acquired for the permanent collection.

To those of you who have so generously contributed to the endowment, your commitment ensures that the White House will continue to represent the best in America, and the best of the American people. For those of you interested in supporting the preservation of the White House, I hope you will see for yourselves how historic this enterprise is, and how important it is in the life of our nation.

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THE WHITE HOUSE
WASHINGTON

*Draft
Press Release*

Dolley Payne Todd Madison
(Mrs. James Madison)

by Gilbert Stuart (1755-1828)
Oil on canvas, 1804, 29 3/16 x 24 1/8 in.
Gift of the White House Historical Association.

This handsome portrait was painted by the celebrated artist, Gilbert Stuart, during his stay in Washington, 1803-1805. The great demand for the artist during this visit prompted a friend of Dolley Madison's to report that "Stuart is all the rage. He is almost worked to death, and everyone afraid they will be the last to be finished."

Dolley Madison, portrayed with her hair arranged in a Neoclassical style and wearing a fashionable high-waisted Empire-style dress, was the popular wife of James Madison, then Secretary of State under President Thomas Jefferson. She often served as hostess at the White House for the widowed President.

In a letter to her sister, Anna Cutts, who was also painted by Stuart in 1804, Dolley Madison wrote, "Steward has taken an admirable picture of Mr. Madison - his and mine are finished." James Madison commissioned the portrait of his wife along with a companion likeness of himself for the Madison's Virginia home, Montpelier. They hung in the drawing room of their home until after James Madison's death in 1836. The pair of portraits later hung in her home on Lafayette Park in Washington, D.C.

Following Mrs. Madison's death in 1849, the Madison portraits became the property of her son, Payne Todd. They were sold at auction in Washington, D.C., in March 1851, along with many of her other possessions. The portrait of Dolley Madison was purchased by Anna Payne Causten, Mrs. Madison's niece, and her husband. Following their deaths, the painting was left to their daughter, Mary Causten Kunkel. It was sold at auction in Philadelphia, on May 9, 1899, by Mrs. Kunkel and acquired by the Pennsylvania Academy of Fine Arts. In 1970, the Academy lent the portrait of Mrs. Madison to the White House. It was acquired for the White House collection in 1994.

DOLLEY MADISON PORTRAIT - TALKING POINTS

The life portrait of Dolley Madison by Gilbert Stuart is one of the most important portraits of a First Lady to be acquired for the permanent White House collection.

Mrs. Madison sat for Stuart in 1804 as did her husband, Secretary of State James Madison. During this time she served as White House hostess for President Thomas Jefferson.

The painting has been on generous loan to the White House from the Pennsylvania Academy of Fine Arts in Philadelphia since 1970. The Board agreed in 1994 to sell the portrait to the White House and the Committee for the Preservation of the White House recommended its acquisition.

The chairman of the Academy's board, Charles L. Andes, and the President of the Academy, Gresham Riley, as well as a few other members of the board will be at the reception.

Funds for the acquisition of the portrait were donated by the White House Historical Association which has contributed funds for many important White House acquisitions and commissions portraits of contemporary Presidents and First Ladies for the White House collection. (The WHHA was one of the major contributors of the portrait of James Madison by John Vanderlyn which was acquired in 1970.) The Chairman and Chief Executive Officer of the WHHA is Robert L. Breeden.

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① People who contributed & for refurbish;
② Prospective contributors
③ Why support is so imp't
WH = living museum

THE WHITE HOUSE
WASHINGTON

*Draft
Press Release*

Office of the Curator
February 1995

EAST ROOM CHANGES 1995

Mantels and Baseboards

In January 1995, in accordance with the recommendation of the Committee for the Preservation of the White House, the mantels and baseboards were stripped of the faux marble painting to reveal their true red ("rouge antique") color, seen before only in the unpainted hearths and torchere bases. This Vermont marble was installed in the room in 1951 during the Truman Renovation, replacing a different red marble installed in 1902. It was marbleized in white in 1961 and then marbleized in white, siena, and black (mantels) or just siena (baseboards) in 1979.

Rugs

On February 17, 1995, a new set of three rugs was placed on the East Room floor. The Committee for the Preservation of the White House had recommended in 1990 the commissioning of rugs to complement in design and scale the plasterwork of the ceiling. Subsequently the Committee decided to have made loop pile wool rugs in colors derived partly from rug designs, 1769-1776, by noted English designer Robert Adam. A pale green was selected for the field with gold details (to complement the draperies) and a reddish-brown (rouge antique) outer border (to complement the exposed marble of the mantels and baseboards).

The large center rug (23'4 x 30'7 1/2) features a gold fluted center medallion with scrolls and palmettes on a pale green field framed by Greek key bands and classical borders. The smaller end rugs (15'10-16' x 23'4) feature an octagonal partially fluted center medallion framed by a similar field, key bands, and classical borders. A supplemental end rug was also acquired for future use.

These rugs, woven in 1994 by Edward Fields, Inc., New York, have been donated by the White House Endowment Fund.

EAST ROOM RUGS, wool, 1994, New York,
made by Edward Fields, Inc.

Center - 23'4 x 30'7 1/2; ends - 15'10-16' x 23'4.

Three pieces in Adamesque style, largely derived from the 1951 plasterwork of the East Room ceiling; colors derived from Robert Adam rug designs, 1769-1775.

Gift of The White House Endowment Fund.

The White House Endowment Fund

FOR IMMEDIATE RELEASE
January 31, 1995
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WHITE HOUSE ENDOWMENT FUND ANNOUNCES COMPLETION OF BLUE ROOM RENOVATIONS AND REFURBISHING

WASHINGTON, DC -- The White House Endowment Fund is pleased to announce their participation and support in the completion of the renovation of the Blue Room of the White House.

Renovating and refurbishing of the Blue Room began on January 3, 1995. Work done in the Blue Room includes replacing the wall paper, drapes and furniture fabric, repainting the room, and the preservation and conservation of historic objects in the room.

The Blue Room project is the first major White House renovation project funded exclusively by the White House Endowment Fund. The Blue Room will be officially reopened on February 17, 1995 at the bi-annual meeting of the Committee for The Preservation of the White House.

The White House Endowment Fund was established in 1990 as a non-profit charitable organization and subsidiary of the White House Historical Association to raise a \$25 million endowment. The purpose of this endowment is to support, in perpetuity, the preservation and conservation of the public rooms of the White House, and the acquisition of objects for the White House collection of fine and decorative arts.

The estimated cost for the renovation and refurbishing of the Blue Room is \$358,358.80. Funds sufficient to underwrite the cost of the project were made available through the investment proceeds accrued from the Endowment Fund's current principal of \$12 million.

The Chief Usher and Curator of The White House are authorized to request support from the endowment for all projects. The Board of Directors of the White House Endowment Fund is responsible for raising the endowment and approving expenditures within an amount specified for spending each year. Contributions made to the White House Endowment Fund are tax-deductible to the maximum extent allowed by law.

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

FAX 202/789-0440

Blue Room - Endowment Fund
page 2 of 2

The Chair of the White House Endowment Fund is Mrs. Nancy M. Folger. More than one hundred and fifty individuals, corporations, and private foundations have contributed to the White House Endowment Fund.

For additional information contact: Mr. Neil Horstman, Executive Vice President, White House Historical Association - 202-737-0025, or, Mrs. Nancy M. Folger, Chair, the White House Endowment Fund - 202-789-1145.

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Attached: List of suppliers

EDITORS NOTE: The Blue Room will be officially unveiled on February 17, 1995 at the meeting of the Committee for the Preservation of the White House. There will be a press preview of the room and an opportunity to talk with the First Lady and the individuals involved in the renovation and refurbishing project at that time. Space for this press preview is limited. Please contact the First Lady's Press Office if you would like to cover this event - 202-456-2960.

THE WHITE HOUSE

WASHINGTON

Office of the Curator
January 1995

THE BLUE ROOM

History

White House architect James Hoban's 1792 plans for the "President's House" noted that the first floor oval room was to be the most elegant of the formal State Rooms. For John Adams and Thomas Jefferson, however, the room served as the principal entrance, its windows opening to wooden stairs which led to the south grounds.

It was not until 1809 that the room became the principal formal drawing room of the White House when it was completely furnished by Dolley Madison and Benjamin Latrobe. The Madisons received their guests there on New Year's Day in 1810 in what was then called the "Oval Drawing Room." Among the objects which Dolley Madison had removed to safety before evacuating the house in 1814 were the red velvet draperies hanging in this room.

In the refurnishing of the house after the fire of 1814, the Monroes ordered mahogany furniture for this room, but the purchasing agents in France substituted a 53-piece suite of gilded furniture made in Paris by Pierre-Antoine Bellangé. Although most of this suite was sold at auction in 1860, eight original pieces have been returned to the room since 1961.

The room was known by its shape - "Elliptical", "Oval", or "Circular" - until the color was changed to blue in 1837 under Martin Van Buren. It then became the "Blue Room," although it was called the "Violet Blue Parlor" under the Grants and the "Robin's Egg Blue Room" after Chester Arthur's redecoration.

The room has been the scene of many family celebrations. Two of President Hayes' children were christened there in 1877. In 1886, the only President to be married in the White House, Grover Cleveland, was joined in marriage to his former ward, Frances Folsom, in a Blue Room ceremony. In this century Woodrow Wilson's daughter, Eleanor, was also married in the room.

Although special meetings, luncheons, and dinners have been held in the room, throughout the years it has continued to be used for the purpose first intended - the formal reception room of the White House. It is here that the President and his wife often receive guests during State receptions and where the credentials of foreign ambassadors have been presented to the President. The first Chinese delegation to present credentials

to an American President was received by President Hayes in the Blue Room in 1878. Since 1961 (excepting 1962 and 1969), the principal White House Christmas tree has been placed in the center of the room.

The room was refurbished in 1963 (Kennedy), utilizing the three original Bellangé chairs (one arm, two side) which had been reacquired for the White House collection in 1961-62 and eleven reproductions (seven arm, four side) made in 1962. All of the chairs were upholstered in a aquamarine silk with a cream-colored eagle medallion based on the upholstery on an oval-back Monroe-era chair depicted in a portrait of President Monroe by John Vanderlyn (City of New York). Since many White House walls in the early 19th century were painted or papered in light colors, the dark blue wall cloth from the Truman Renovation was replaced with a striped off-white fabric.

The room was refurbished again in 1972 (Nixon). The upholstery design was modified on a new silk fabric of a deeper color used on the Bellangé chairs, which now included three additional original armchairs and the bergère. New draperies based on early-19th-century French sources were installed. The walls were covered with a wallpaper derived from a French fragment, c.1800, probably made by Jacquemart et Bénard. The ceiling medallion and cornice were replaced, based on examples from local houses contemporary with the Monroe White House. In 1975, an oval blue Chinese rug was acquired, complementing the shape of the room. In 1981, one of two original curved-frame Bellange sofas, acquired in 1978, was added to the room's furnishings.

For the 1995 refurbishing, the Committee for the Preservation of the White House selected a darker, sapphire blue for the silk upholstery fabric which repeated the previous gold eagle medallion design derived from a chair in the portrait of President Monroe. The draperies, retaining the 1972 design derived from early-19th-century French sources, are of a plain sapphire satin trimmed with a blue and gold tape adapted from the wallpaper frieze and topped by blue and gold valances. All fabrics were made by Scalamandré Silks, Inc., New York.

The walls have been hung with a light gold ground paper, bearing alternating classical medallions in a darker gold, adapted from an early-19th-century American paper, probably copied from a French paper, in the collection of the Society for the Preservation of New England Antiquities in Boston. The borders are adapted from two early-19th-century French papers in the collection of the Cooper Hewitt National Design Museum, the Smithsonian Institution, in New York. The upper border is a blue drapery swag with gold classical motifs; the lower border along the chair rail has a blue and gold pattern with rosettes. This wallpaper was made by Brunschwig & Fils, New York. French papers were used in the White House throughout the 19th century. In fact, President Monroe ordered five cases of paper from France in 1817.

A carpet based on early-19th-century designs is being made for the room. (The mid-19th-century Chinese carpet which had been in the room since 1975 was badly worn and had to be replaced.) The new carpet is expected to be installed in April.

The room has been painted and gilded to reflect the finishes in an American room of the first quarter of the 19th century. The acanthus leaves and three lines in the cornice have been gilded, as have the leaves and pearls in the ceiling medallion. [There is documentation of architectural gilding in the White House as early as 1817 (the Cross Hall) and 1830 (the East Room)]. The wainscoting, door surrounds, windows and reveals, which have received extensive conservation redefining their details, have been painted white and rubbed to a "porcelain" finish. The faux marble paint on the baseboards has been removed to reveal the white marble installed in the Truman era.

The White House Endowment Fund has contributed the funds to pay for the 1995 renovation and refurbishment of the Blue Room.

ARTWORK

North Wall

Boston Harbor by Fitz Hugh Lane (1804-1865)

oil on canvas, 1854. Lane, a self-taught Massachusetts artist, is noted for his luminist maritime scenes painted in the 1850s. The general calm of this port view, centering on the distant Massachusetts State House, is partly disrupted by the steamboat slicing to the foreground.
Gift of Mr. and Mrs. Lew Wasserman. 963.507.1

Amerigo Vespucci and Christopher Columbus

by Giuseppe Ceracchi (1751-1801)
marble, c.1815. These busts, with a third of George Washington, were modeled c.1790-1794 but carved by the Pisani brothers in Florence after Ceracchi's death. Although his voyages were preceded by those of Columbus, only Vespucci realized that they both had encountered a new continent, which later would be named for him. Purchased for the White House in 1817 during the Monroe administration. 817.3753.1
817.1507.1

William Howard Taft by Anders Zorn (1860-1920), Swedish

oil on canvas, 1911. Painted at the White House. President Taft is depicted in the Blue Room, seated in one of the 1902 armchairs, against the dark blue cloth-covered wall and white woodwork of the Theodore Roosevelt Renovation.
U.S. Government purchase. 912.1415.1

Boys Crabbing by William Ranney (1813-1857)

oil on canvas, 1855. This scene of carefree youths enjoying a popular pastime, perhaps Ranney's best work, exemplifies the American genre style. Ranney is known for paintings of life on the western frontier and sporting scenes of hunting and fishing in the vicinity of his New Jersey studio.
Gift of The Charles E. Merrill Trust. 972.940.1

East Wall

James Monroe by Samuel Finley Breese Morse (1791-1872)

oil on canvas, c.1819. Morse, an artist and inventor, stayed at the White House in 1819 and painted a bust-length likeness of Monroe used later by the artist to create a full-length portrait commissioned by Charleston, South Carolina, which hangs today in its City Hall. The Monroe family ordered a head study which is believed to be this portrait.
Gift of Michael Straight. 965.587.1

South Wall

Elizabeth Kortright Monroe (Mrs. James Monroe)

attributed to John Vanderlyn (1775-1852)
oil on canvas, 1816 or 1820. Vanderlyn also painted
portraits of James Monroe.
On loan from Thomas J. and William K. Edwards. L74.88.1

James Madison by John Vanderlyn (1775-1852)

oil on canvas, 1816. Commissioned by James Monroe,
Madison's Secretary of State and a friend of the artist;
descended in the Monroe family.
Gift of Mrs. Vincent Astor, the George Brown Foundation,
Inc., The Charles W. Engelhard Foundation, The Ruth P. Field
Fund, Inc., Laurence Rockefeller, and the White House
Historical Association. 968.627.1

Thomas Jefferson by Rembrandt Peale (1778-1860)

oil on canvas, 1800. Life portrait painted in Philadelphia
while Jefferson was Vice President. Became the prototype
for many American and European engravings and the most
popular 19th century image of Jefferson.
Gift of Mr. and Mrs. Paul Mellon. 962.395.1

John Adams by John Trumbull (1756-1843)

oil on canvas, c.1792-93. Painted while Adams was Vice
President, commissioned by Chief Justice John Jay.
Gift of the White House Historical Association. 986.1582.1

West Wall

John Tyler by George P.A. Healy (1813-1894)

oil on canvas, 1859. Based on an earlier life portrait.
Documents on table illustrate his administration's
accomplishments, notably, ratification of the Northeastern
Boundary Treaty, the annexation of Texas, and a treaty of
peace with China. Crumpled in his left hand, is a copy of
the National Intelligencer, suggesting his displeasure with
what had been the administration's official paper.
U.S. Government purchase. 859.1403.1

FURNISHINGS

North Wall

PEDESTALS, concrete, 1931, Washington, by John Early.
Plain classical circular form; made for these busts.
U.S. Government purchase. 931.1420.1 & .1508.1

East Wall

SIDE CHAIR, gilded wood, 1962, American.
Reproduction of original Bellangé chairs, from set of
eleven (7 arm, 4 side) placed in the Blue Room in 1962 and
gradually replaced with original chairs as re-acquired.
Gift of Charles Francis Adams. 962.179.9

PIER TABLE, mahogany, marble, and glass, c.1810, France.
Mahogany columns on round shelf projections; white marble
top; drawer.
Gift of Mr. and Mrs. C. Douglas Dillon. 961.33.1

ARGAND LAMPS, pair, cut glass and brass, c.1810-1815, England.
Originally oil-burning with brighter, more smoke-free flame
than earlier lamp forms; cut glass casing of oil font.
Gift of the Janet Neff Charitable Trust. 972.836.1-2

STAND, one of pair, gilded bronze, c.1817, France.
Shallow basin; three paw-footed legs topped by seated
sphinxes; (see west wall). Among the French furnishings
purchased by President James Monroe in 1817; designated to
accompany the plateau in the "dining room." 817.3677-78

VASE, one of a pair, porcelain, c.1817, Paris,
by Pierre Louis Dagoty.
Scene of the Byzantine general, Belisarius, carrying a
youth. Among the French furnishings purchased by President
James Monroe in 1817; designated for the "Sitting room or
Parlor" (Red Room). 817.1375.1

SCONCES, two pairs (with pair on west wall), bronze and gilded
bronze, c.1835, France.
Griffin torso; set with entirely gilded pair in East Room;
bear stamp of King Louis-Philippe's Chateau de Neuilly.
Anonymous donation. 962.245.3-6

LOOKING GLASS, gilded wood and glass, c.1815, probably New York.
Eglomisé (reverse-painted glass) side panels and upper panel
with eagle. Suggestive of overmantel mirror (a drawing
survives) designed for this room by Benjamin Latrobe in 1809
but destroyed in the fire of 1814.
Gift of the Janet Neff Charitable Trust. 972.859.1

East Wall (continued)

MANTEL, marble, c.1810-1815, probably France.

Stylized caryatids suggestive of the 1817 mantels in the Green and Red Rooms; on frieze, head of Medusa, whose face would turn the beholder to stone.

Gift of the Janet Neff Charitable Trust. 972.850.1

FIREBACK, cast iron, c.1812, marked "Mark Richards/Philad".

Decorated with starburst rosettes.

Gift of Mr. and Mrs. Edward V. Jones. 972.856.1

ANDIRONS, pair, brass, c.1883, American.

Urn with ring-turned finial with ball tip; double block plinth; spurred cabriole legs on ball-and-claw feet.

Acquired for the Blue Room during the Tiffany redecoration.

U.S. Government purchase. 883.1990.1-2

FIRE TOOLS (shovel and tongs), brass and iron, c.1790-1800, probably New York.

Acorn finials.

Gift of the White House Historical Association. 980.1432.3-4

FIRE SCREEN, brass and iron, c.1800, American.

Three-fold.

Gift of the White House Historical Association. 980.1434.1

FRUIT COOLERS, pair, porcelain, c.1824, France.

Initials "WCE" for Massachusetts Governor William C. Eustis, to whom they were presented by the Marquis de Lafayette during his visit to the United States, 1824-1825.

Gift of Grafton Minot. 962.311.1-2

MANTEL CLOCK, gilded bronze, c.1817, Paris, case made by Denière et Matelin.

Figure of the Carthaginian general, Hannibal (247-183/182 B.C.) with mounts commemorating victories over the Romans.

Among the French furnishings purchased by President James Monroe in 1817; designated for the "Sitting room or Parlor" (Red Room). 817.1362.1

East Wall (continued)

SEAT FURNITURE, gilded beechwood, c.1917, Paris, made by Pierre-Antoine Bellangé. Four armchairs (usually flanking fireplace), one bergère (larger armchair with closed arms - in center window well), two side chairs (south wall) and sofa (west wall), were part of a suite purchased for the "large oval room" by President James Monroe in 1817. Although Monroe had ordered mahogany furniture, the purchasing agents in France substituted gilded furniture, a set originally containing 18 armchairs, 18 side chairs, 2 sofas, 2 bergères, 4 stools, 6 footstools, 2 screens, and 1 pier table. Most of the furniture remained in the Blue Room until 1860, at which time all but the pier table now in the Entrance Hall was sold at auction under President James Buchanan and replaced with Victorian furniture.

Armchairs:	Gift of Miss Catherine Bohlen.	961.14.1
	Gift of National Society of Colonial	
	Dames of the XVII Century.	963.510.1
	Anonymous donation.	973.950.1 & 973.956.1
Bergère:	Anonymous donation.	972.838.1
Side chairs:	Anonymous donation.	962.226.1 & 962.227.1
Sofa:	Gift of the Edison Institute.	979.1394.1

OCCASIONAL TABLE, mahogany and marble, late 18th century, France.
Oblong; marble top; brass trim.
Gift of John Loeb. 962.447.1

GUERIDON (circular table), gilded bronze and marble,
late 18th century, Paris, stamp of Adam Weisweiler.
By a German craftsman in Paris who was patronized by
Queen Marie Antoinette.
Gift of the Janet Neff Charitable Trust. 972.861.1

South Wall

ARMCHAIR, gilded wood, 1962, American.
Reproduction of original Bellangé chairs, from set of
eleven (7 arm, 4 side) placed in the Blue Room in 1962 and
gradually replaced with original chairs as re-acquired.
Gift of Charles Francis Adams. 962.179.4

PIER TABLE, mahogany, marble, and glass, c.1815, New York,
labeled by Charles-Honoré Lannuier.
Mahogany columns on square shelf projections; white marble
top.
Gift of Robert Knox. 961.168.1

ARGAND LAMPS, pair, cut glass and brass, late 18th century,
London, made by Johnston, Brookes & Co.
Diamond-cut spheres as font and pedestal.
Gift of the Janet Neff Charitable Trust. 972.864.1-2

STAND (see east wall)

South Wall (continued)

VASE, one of pair, porcelain, c.1817, Paris,
by Pierre Louis Dagoty.
Painted scene of the Greek poet, Homer, with a youth.
Among the French furnishings purchased by President James
Monroe in 1817; designated for the "Sitting room or Parlor"
(Red Room). 817.1374.1

West Wall

OCCASIONAL TABLES, pair, mahogany and marble, late 18th century,
France.
Oblong; marble top; brass trim.
Gift of the Janet Neff Charitable Trust. 972.860.1-2

BOUILLOTTE LAMPS, pair, gilded bronze, c.1790-1800, France.
Gift of John Loeb. 962.445.1-2

SOFA, (see east wall), gilded beechwood, c.1817, Paris,
made by Bellangé.
Curved frame to accommodate contour of the wall.

ARMCHAIRS, two, gilded wood, 1962, American.
Reproductions of original Bellangé chairs, from set of
eleven placed in the Blue Room in 1962 and gradually
replaced with original chairs as re-acquired.
Gift of Charles Francis Adams. 962.179.1, 6

Center

CENTER TABLE, mahogany and marble, c.1817, France.
Circular; white marble top.
Among the furnishings purchased by President James Monroe in
1817; designated for the "Sitting room or Parlor" (Red Room).
817.170.1

PUNCH BOWL, porcelain, c.1760, Chinese Export.
"Famille rose" decoration.
White House Acquisition Fund. 971.691.1

CHANDELIER, gilded wood and cut glass, c.1815-1820, France.
Eighteen light arms on ring with palmettes; feather crown.
Gift of J. Lloyd Hyde. 962.249.1

WALLPAPER, silk-screened paper, 1995, New York, made by
Brunschiwig & Fils.
Gold medallion-patterned ground paper adapted from an early-
19th-century American paper, probably after a French paper;
drapery swag top border and classical rosette bottom border,
both in gold and a sapphire blue, after early-19th-century
French papers.
Gift of the White House Endowment Fund.

THE WHITE HOUSE
WASHINGTON

January 20, 1995

MEMORANDUM FOR MARJORIE TARMEY

FROM: GARY WALTERS

SUBJECT: Draft Schedule for February 17, 1995

Per our earlier conversation, I have attached a draft of the schedule for Friday, February 17, 1995 for both the White House Endowment Fund and the Committee for the Preservation of the White House.

THE WHITE HOUSE

WASHINGTON

Committee for the Preservation of the White House

- 12:00 noon - Committee members and staff begin to arrive at the soon to be opened White House Visitor's Center in the Great Hall of Commerce also known as "Baldrige Hall" (north end of Commerce Building - 15th & E Streets)
- 12:00 to 1:00 pm - Members opportunity to view the new facility and its displays and participate in a light buffet luncheon provided.
- 1:00 pm - Call to order by the Chairman, Director of the National Park Service Mr. Kennedy, for the purpose of beginning the Committee for the Preservation of the White House meeting. (draft agenda attached)
- ? 1:00 pm - Mrs. Clinton arrives to participate in the Committee Meeting
- 2:45 pm - Committee meeting adjourns - those member that will be joining Mrs. Clinton in the press briefing on the opening of the Blue Room should be provided transportation in Mrs. Clinton's motorcade to the White House.
- 3:00 pm - Press opening of the Blue Room - Mrs. Clinton with selected members of the Committee

THE WHITE HOUSE

WASHINGTON

White House Endowment Fund

- 12:00 noon - Members of the board of the White House Endowment Fund will arrive at the White House and be escorted to the Map Room for a seated luncheon.
- 12:40 pm - Mrs. Clinton arrives in the Map Room to greet member of the board.
- 12:55 pm - Mrs. Clinton departs South Portico for the Commerce Building and the Committee for the Preservation of the White House meeting.
- 1:00 pm - Members of the board receive a White House guided tour then return to the Map Room for a meeting.
- 2:00 pm - Meeting of the White House Endowment Fund
- 2:55 pm - Mrs. Folger proceeds to the Blue Room for the press opening of the Blue Room with Mrs. Clinton.
- 4:00 pm - Endowment Fund members join the White House Reception

THE WHITE HOUSE

WASHINGTON

White House Reception

4:00 pm White House Reception

- Members of the Committee for the Preservation
of the White House
- Members of the White House Historical
Association
- Members of the White House Endowment Fund
- Invited Guests