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December 16, 1994

Ms. Betty Monkman
Associate Curator
The White House
1600 Pennsylvania Ave. N.W.
Washington, D.C. 20500

205-
877-
6284

Dear Ms. Monkman:

I am writing to request permission to visit the White House on January 20 and 21, 1995, in order to work on a story about James Yates and the wallpaper project in the Blue Room. Mr. Yates is with WRN Associates, the firm that will be hanging the wallpaper in the Blue Room.

As the Southeast/Southwest Editor for Southern Accents Magazine, I usually write feature articles about antiques, preservation, or individuals involved in these disciplines. Please find enclosed the November/December issue for your review. Southern Accents Magazine has a circulation of 275,000, and our editorial offices are based in Birmingham, AL. We are published by Southern Progress Corporation, a wholly-owned subsidiary of Time Warner Inc.

The story is tentatively scheduled for our July/August 1995 issue, which will be on newsstands in late June. Regarding access at the White House, I would like to have several hours on the afternoon of the 20th to observe the work in the Blue Room. If possible, I would like to meet with someone from the Curator's Office to get some general information about the decorative history of the White House and the Blue Room in particular. Additionally, if there is time, I would like to have the opportunity to take the general tour open to the public.

Regarding photography, we will be using Angie Seckinger, who is based in Silver Spring, Maryland. A regular contributor to Southern Accents, Ms. Seckinger has extensive museum experience, including the National Gallery and Winterthur, and has also had security clearance in the past in order to photograph Mrs. George Bush. She will need all of Friday afternoon, the 20th of January, to set up her equipment and take several rolls of film documenting 'in progress' work. Depending on the progression of the project, we would like to be able to have access to send her back to the site in order to get a series of photographs, including work on the wallpaper border. After the project is completed, I would like to have a photograph of the completed room for the story. I

A SOUTHERN

P R O G R E S S

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
Brunschwig & 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.

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

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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.

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oil on canvas, 1816 or 1820. Vanderlyn also painted
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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.
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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.
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FURNISHINGS

North Wall

PEDESTALS, concrete, 1931, Washington, by John Early.
Plain classical circular form; made for these busts.
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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.
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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.
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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.

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

Decorated with starburst rosettes.

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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
Brunschwig & 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.

BC-B1 : Room, Adv28-29,1116

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\$Adv2

For r lease Weekend Editions, Jan. 28-29, and thereafter

White House Famed Blue Room Getting A Makeover

Eds: ETRANSMITS to fix release dates, photo numbers

With P Photos WX101-104 of Jan. 25

By LAWRENCE L. KNUTSON= Associated Press Writer=

WASHINGTON (AP) Designed to suit George Washington's formality, the Blue Room of the White House has served for 195 years as the center of state, an oval stage for presidents and their families.

Soon, for the first time since 1972, the Blue Room will present a new facade to the world. First lady Hillary Rodham Clinton is determined that after this renovation, the Blue Room will be bluer than it has been for the last 23 years.

The Committee for the Preservation of the White House concluded in 1990 that the Blue Room had become unpresidentially frayed after nearly two decades of constant use and recommended that it be renovated. Following a long period of design and planning, work began after Christmas decorations were stripped away.

The nation's governors will be the first to see the results when they are received at the White House by the Clintons this weekend. Mrs. Clinton will publicly unveil the room's new look on Feb. 17.

The Blue Room has welcomed millions of guests and tourists over two centuries. It has accommodated both weddings and funerals and the after-dinner singing of a president's daughter.

The oval room has housed one president's French empire furniture, another's Victrola, and a third's prized lionskin rug.

When raucous inaugural crowds pressed in on President Andrew Jackson so tightly he gasped for air, he escaped through the room's tall windows onto the South Portico and found refuge in his hotel.

In August 1814, when a messenger dispatched by the French ambassador tried to save the White House from the torch, he found British Maj. Gen. Robert Ross in the oval reception room supervising soldiers piling furniture in a heap to better encourage the flames.

And in 1948 the tinkling and chiming of the Blue Room's crystal chandelier during a Truman administration reception sent warning that the 148-year-old house was dangerously unstable, which led to the reconstruction of the interior.

When first lady Patricia Nixon tackled the Blue Room 23 years ago, the walls were draped in creamy white wall paper, decorated at the top and bottom with blue borders. But most of the blue in the room came from the drapes and the upholstery.

By 1994, the room's carpet, made in China in the 1850's for a French palace, was deemed beyond repair. The entire room, Mrs. Clinton said, was "a little bit tired."

When workers clear away the scaffolds and the dropcloths, the walls will be a patterned beige bordered with resplendent deep-blue and gold borders.

"It will be a stronger, bolder room. The carpet and the upholstering on the furniture and the draperies will be blue," said Neel Lattimore, a spokesman for the first lady.

The Blue Room, flanked by the equally historic Green Room and Red Room, has always been oval. But it wasn't always blue.

That didn't happen until 1837 when President Martin Van Buren applied himself to interior decoration.

The room had originally been red. The color changed to green in Jackson's time. Van Buren preferred blue. And to greater and lesser extents, blue it has remained.

The design of the oval reception room dates to the 1790's plans of James Hoban, the architect of the White House. But its origins are rooted in the

Blue Room.

reserved comportment of George Washington, the only president never to live in the White House.

William Seale, in his two-volume history "The President's House," writes that when a residence was made ready for the first president in Philadelphia, Washington ordered changes to make its principal reception room oval.

The reason: He wanted an architectural arrangement that would permit him to avoid handshaking which he regarded as too familiar for a chief executive.

Keeping his hands occupied with a hat and his sword, Washington met his guests standing in the oval room with his back to the central fireplace.

Guests, Seale wrote, would enter the room, approach the president, bow, and step back to a prearranged spot near the wall.

"On the quarter hour the doors would shut and the president walked around the circle, addressing each guest from memory," Seale wrote and added:

The British fire in 1814 burned the White House to its sandstone walls, leaving James Monroe with the task of furnishing the rebuilt mansion.

Monroe, a former U.S. envoy to France, sent agents to Paris where they found furniture makers eager to dispose of the elegant chairs and tables made before the fall of Emperor Napoleon Bonaparte.

The Napoleonic eagle was a fair substitute for the American eagle and Monroe's agents shipped gilded furniture carved not only with eagles but olive leaves, stars and classical figures.

Much of that furniture was later dispersed although some of it has never left the White House. Today the Blue Room has one settee and seven chairs purchased by Monroe from the Paris cabinetmaker Pierre-Antoine Bellange.

Presidential memories troop through the room like a cavalry charge.

Angelica Van Buren, the president's White House bride, drew stinging criticism for appearing as the centerpiece of a Blue Room tableaux, living paintings favored by Britain's young Queen Victoria.

President James Polk and his immediate successors, including Abraham Lincoln, stood behind a heavy marble Blue Room table to protect themselves from crowds pressing into the room during receptions.

Mrs. James Polk outright refused to let newfangled gas lighting invade the Blue Room. And when the gas failed during a grand reception, she emerged triumphant, standing in the Blue Room bathed in candlelight.

Under President Chester A. Arthur the state floors were redecorated elaborately by Tiffany. And in an inside joke, the Blue Room, because of its oval egg shape, was painted robin's-egg blue.

William Howard Taft installed a Victrola and a collection of records ranging from ragtime to opera. He personally turned the crank.

President Grover Cleveland married Frances Folsom in the candlelit Blue Room. Woodrow Wilson's daughters Jessie and Nell were married there and another Wilson daughter, Margaret, often sang for after-dinner guests in Blue Room musicales.

Franklin Delano Roosevelt installed a lionskin rug, the gift of Emperor Haile Selassie of Ethiopia.

Donald Reagan used the Blue Room in 1981 to receive the American hostages, finally freed from captivity in Iran.

End Adv for Weekend Editions, Jan. 28-29

**** filed by:APE(--) on 01/25/95 at 16:04EST ****

**** printed by:WHPR(JEL) on 01/26/95 at 09:12EST ****

MARILYN EVINS, LTD.

PUBLIC RELATIONS

TO: Neel Lattimore
The First Lady's Press Office
Via fax: 202-456-7805

FROM: Peggy Fries
Marilyn Evins, Ltd. for Scalamandré

DATE: February 15, 1995

SUBJECT: CHICAGO TRIBUNE

Well, we had another request for a photo.

Mary Daniels, home reporter for the *Chicago Tribune* would like to receive the publicity photo and press materials of the Blue Room via overnight mail.

Ms. Mary Daniels
Chicago Tribune
435 N. Michigan Avenue
Chicago, IL 60611

312-222-3232

Please confirm if you will send. We did give her your name and telephone number and told her that she should contact you for information pertaining to The Blue Room. As a courtesy, we said we would contact you for the press materials and photo.

Also, with regard to Julie Iovine, *New York Times Magazine*: The reason she requested the photo ASAP is because she is considering running something in the daily too.

Thank you again Neel. Good Luck with all of your events on Friday.

MARILYN EVINS, LTD.

PUBLIC RELATIONS

TELECOPY COVER SHEET

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1/27/95

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Neel Lattimore

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MARILYN EVINS, LTD.

PUBLIC RELATIONS

TO: Mr. Neel Lattimore
The White House Press Office

FROM: Peggy Fries
Marilyn Evins, Ltd. for Scalamandré

DATE: January 27, 1995

SUBJECT: The Blue Room

Thank you for taking the time to speak with me regarding the interior design of The Blue Room and your plans to contact the media for its preview and official unveiling.

As we discussed, I have included with this fax the list of media that we would like to receive any information regarding the interior design and history of The Blue Room, including the press materials your The Press Office plans to issue on Monday morning, January 30th. I would also request that a copy of the press materials be faxed to my office, and the photograph you are sending be forwarded as well. I am planning on being in my office on Sunday, so if the press release is written by then I would appreciate seeing it as soon as possible.

We understand that we are not to proactively publicize Scalamandré's involvement at this time, but hope that you will include the firm in materials that you are sending.

Once you release additional photographs, as I mentioned, Mrs. Bitter, president of Scalamandré, would greatly appreciate a set for use with her lectures to the interior design community.

If you have any questions pertaining this fax or regarding Scalamandré in general, please let me know. Should you need to reach me this weekend, please feel free to call me at home at 201-795-1696 or leave a voice mail message at my office at 212-688-8200 ext. 32.

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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 an 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 Bellangé sofas, acquired in 1978, was added to the room's furnishings.

For the 1995 refurbishing (Clinton), a darker, sapphire blue was selected 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

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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
Brunschwig & 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 Endowment Fund

FOR IMMEDIATE RELEASE
January 31, 1995
page 1 OF 2

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.

-more-

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.

###

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.

**WHITE HOUSE ENDOWMENT FUND
BOARD OF DIRECTORS**

Mrs. Nancy M. Folger, Chair

Mrs. Earle M. Craig, Jr., Past Chair and current member

Mrs. Anne Fisher

Mrs. Graham Gund

Mr. George B. Hartzog, Jr.

Mrs. Suzanne V. Hascoe

Mr. Roger Horchow

Mrs. Linda Johnson Rice

Mrs. Thomas McLarty

Mr. A. Paul Prosperi

Mrs. William D. Ruckelshaus

Mr. Alfred R. Stern

Ms. Susan P. Thomases

1995 BLUE ROOM RENOVATION

<u>SUPPLIERS</u>	<u>ESTIMATES OF EXPENDITURES</u>
WALLPAPER (manufacture) Mr. Thomas Marshall Brunschwig & Fils (914) 684-5800	\$ 24,215.00
WALLPAPER (installation) Mr. Robert Kelly WRN Associates (413) 243-3489	\$ 13,133.80
FABRIC Mr. and Mrs. Edwin Bitter (Adriana) Scalamandre Silks, Inc. (718) 361-8500	\$112,000.00
UPHOLSTERY (labor) DRAPERY (labor)	\$ 38,250.00 \$ 15,000.00
Mr. Nelson Wurz Nelson Beck of Washington, Inc. (202) 387-4114	
GILDING WORK (furniture) Mr. Thom Gentle Thom Gentle Consultants (802) 694-1475	\$ 25,000.00
PAINTING & ARCHITECTURAL GILDING Mr. Brandon Thompson Interiors (703) 519-8870	\$ 61,560.00
MARBLE WORK Mr. Daniel Errigo U.S. Marble & Granite (301) 595-7400	\$ 3,500.00

REIMBURSEMENT TO THE U.S. GOVERNMENT (labor and other support)	\$ 17,200.00
ESTIMATED COST FOR CARPET	\$ 48,500.00
<u>ESTIMATE TOTAL</u>	\$358,358.80

THE WHITE HOUSE

WASHINGTON

FOR IMMEDIATE RELEASE
JANUARY 31, 1995
page 1 of 2

CONTACT: LISA CAPUTO
NEEL LATTIMORE
KAREN FINNEY
202-456-2960

**THE COMMITTEE FOR THE PRESERVATION OF
THE WHITE HOUSE ANNOUNCES COMPLETION OF
BLUE ROOM RENOVATIONS AND REFURBISHING**

WASHINGTON, DC -- The Committee for The Preservation of The White House today announced the completion of the renovation and refurbishing of the White House's Blue Room. The refurbishing was governed by the historic French objects purchased by President James Monroe in 1817. The process for the renovation and refurbishing of the Blue Room began in 1990 when the committee recommended that the room be refurbished.

First Lady Hillary Rodham Clinton serves as honorary chair of the committee and was actively involved in the refurbishing project. Mrs. Clinton first met with the Committee in November of 1993. Working with a committee of historians, curators and designers, the First Lady took an active approach in the renovation process. The First Lady reviewed the committee's recommendations for the sapphire blue fabric and the gold wall covering, and met with the White House curators to discuss fabric samples, textures and the importance of maintaining the period style of the room.

The Blue Room is one of three oval rooms in the White House and is located on the State Floor. The room, seen by 1.2 million visitors a year, was last refurbished in 1972. The draperies and furniture upholstery had become soiled, worn and sun damaged and needed to be replaced, as did the badly worn mid-nineteenth century Chinese carpet which has been in the room since 1975.

The sapphire blue fabric used for the draperies and furniture covering is similar in color to fabric used in the room in the 1800's. The silk upholstery fabric retains the gold eagle medallion on the chair backs which was adapted from the depiction of one of the Monroe-era chairs in a portrait of President James Monroe. The Monroe-era furniture, consisting of seven original chairs and four reproductions and a sofa, was upholstered by Nelson Beck of Washington, DC. (The portrait of President James Monroe by John Vanderlyn is owned by the City of New York and hangs in the City Hall.)

The blue satin draperies have a blue and gold tape adapted from the wallpaper frieze. The drapery valances are blue and gold. The silk fabrics were made by Scalamandre Silks, Inc., of New York, New York. The draperies are the same design as the previous draperies

-more-

Blue Room - Preservation Committee
page 2 of 2

which were derived from an early 19th century French source. The curtains were constructed by Nelson Beck of Washington, DC.

The walls have been hung with a light gold paper, which has alternating classic motifs in a darker gold. The design is adapted from an early 19th century American paper in the collection of the Society for the Preservation of New England Antiquities in Boston, Massachusetts. 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. The wall paper was made by Brunschwig & Fils of New York, New York.

The room has been painted and gilded to reflect the style of finish found in an American room of the first quarter of the 19th century. The wainscoting, door surrounds and window reveals, received extensive conservation to redefine their detailing. The woodwork has been painted white with a rubbed paint finish giving the wood a "porcelain" appearance. The faux marble painted on the baseboards has been removed to reveal the white marble installed in the Truman era. The acanthus leaves in the cornice and in the ceiling medallion have been gilded, as have the three lines of molding in the cornice.

A major component of the project was the preservation and conservation of the historic furnishings in the room and of the early 19th century American "looking glass" which hangs over the mantel. This part of the project involved repairs and partial regilding of the items. Retained in the room are the French gilded bronze clock and a mahogany center table. Two 19th century pier tables and two pieces of sculpture - the marble busts of Christopher Columbus and Amerigo Vespucci - were added to the room.

A carpet, based on early 19th century designs, is being made for the room and is expected to be installed in the room this spring. The carpet is being made by the Stark Carpet Company of New York, New York.

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attached: committee list

EDITOR'S NOTE: The Blue Room will be officially unveiled on February 17 at the meeting of the Committee for the Preservation of the White House. There will be a press preview of the room and a 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

COMMITTEE FOR THE PRESERVATION OF THE WHITE HOUSE

Executive Order 11145, March 7, 1964

HILLARY RODHAM CLINTON, *Honorary Chair*

MEMBERS BY EXECUTIVE ORDER

ROGER G. KENNEDY Chairman	Director, National Park Service
REX W. SCOUTEN	Curator, The White House
I. MICHAEL HEYMAN	Secretary, Smithsonian Institution
EARL A. POWELL, III	Director, The National Gallery of Art
J. CARTER BROWN	Chairman, Commission of Fine Arts
GARY J. WALTERS*	Chief Usher, The White House
JAMES I. McDANIEL Secretary	Associate Regional Director for White House Liaison, National Park Service

MEMBERS BY PRESIDENTIAL APPOINTMENT

MRS. LEONORE ANNENBERG	Former U.S. Chief of Protocol
LESLIE GREENE BOWMAN*	Curator of Decorative Arts, Los Angeles County Museum of Art
WENDY COOPER*	Curator of Decorative Arts, The Baltimore Museum of Art
MRS. JANE ENGELHARD	

JONATHAN FAIRBANKS	Curator of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston
MARK HAMPTON*	Interior Designer
KAKI HOCKERSMITH*	Interior Designer
JANICE M. JOHNSON	
WILLIAM KLOSS	Art Historian and Author
RICHARD MOE	President, National Trust for Historic Preservation
RICHARD NYLANDER*	Chief Curator, Society for the Preservation of New England Antiquities
JOHN L. RICHARDSON	Attorney
J. THOMAS SAVAGE, JR.	Curator, Historic Charleston Foundation
JOHN WILMERDING	Professor in American Art, Princeton University

CONSULTANTS TO THE COMMITTEE

BETTY C. MONKMAN*	Associate Curator, The White House
MARGARET A. WILLIAMS	Assistant to the President and Chief of Staff to the First Lady

* Blue Room Subcommittee Members

THE WHITE HOUSE

WASHINGTON

FOR IMMEDIATE RELEASE
FEBRUARY 17, 1995

CONTACT: LISA CAPUTO
NEEL LATTIMORE
KAREN FINNEY
202-456-2960

EAST ROOM WORK COMPLETED

WASHINGTON, DC -- The Committee for the Preservation of The White House today announced the completion of renovation work to the fireplace mantels and baseboards, and the addition of three area rugs to the White House's East Room.

The East Room, scene of many historic White House events, was designed by architect James Hoban, as the "Public Audience Room." It is the largest room in the White House and traditionally contains little furniture. The East Room is used for large gatherings, such as dances, concerts, weddings, press conferences and bill signing-ceremonies.

Mantels and Baseboards

In accordance with the recommendations made to the Committee for the Preservation of the White House in 1990, the mantels and baseboards in the East Room have been 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

A new set of three rugs has been placed on the East Room floor. The Committee for the Preservation of the White House recommended in 1990 the commissioning of rugs to complement the design and scale the plasterwork of the ceiling. The rugs are made of loop pile wool 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). Rugs were last used in the East Room in 1902.

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.

-MORE-

PAGE 2 OF 2

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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.

###

ESTIMATE OF EXPENDITURES FOR THE EAST ROOM:

	ESTIMATE
CARPET	\$259,330.00
MARBLE WORK	\$14,680.00
FLOOR WORK	\$1,380.00
OVERTIME (EXECUTIVE RESIDENCE STAFF)	\$2,000.00
NATIONAL PARK SERVICE	\$1,000.00
TOTAL:	\$278,390.00

The White House Endowment Fund

FOR IMMEDIATE RELEASE
January 31, 1995
page 1 OF 2

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Blue Room - Endowment Fund
page 2 of 2

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1995 BLUE ROOM RENOVATION

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THE WHITE HOUSE

WASHINGTON

FOR IMMEDIATE RELEASE
FEBRUARY 17, 1995

CONTACT: LISA CAPUTO
NEEL LATTIMORE
KAREN FINNEY
202-456-2960

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Rugs

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FLOOR WORK	\$1,380.00
OVERTIME (EXECUTIVE RESIDENCE STAFF)	\$2,000.00
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THE WHITE HOUSE

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FOR IMMEDIATE RELEASE
JANUARY 21, 1998

CONTACT: MARSHA BERRY
STEVEN COHEN
JULIE MASON
202-456-2960

THE WHITE HOUSE ENDOWMENT FUND REACHES ITS GOAL

The White House Endowment Fund has achieved its goal of raising a \$25 million endowment to support the preservation and enhancement of the fine and decorative arts at the White House. The endowment will provide permanent support of the White House collection of fine art and furnishings and preserve the historic character of the public museum rooms of the White House.

First Lady Hillary Rodham Clinton has served as honorary chair of the White House Endowment Fund since 1993, and has overseen many of the projects supported by The Fund. The tradition of dedication on the part of presidential wives to the preservation of the historic integrity of the White House was initiated with the heroic effort of Dolley Madison to rescue Gilbert Stuart's portrait of George Washington before the British burned the White House in the War of 1812. Succeeding presidential wives have played an important role in preserving the White House and maintaining an updated collection of art.

Former First Lady Rosalyn Carter initiated the public effort to fund an endowment of \$25 million, and encouraged the establishment of the White House Preservation Fund. Drawing on that effort, in 1990 First Barbara Bush proposed the continuing fundraising effort be reorganized, and coordinated the establishment of the White House Endowment Fund as a non-profit subsidiary of the White House Historical Association.

By 1993, approximately half of the \$25 million goal was met. In the next four years, First Lady Hillary Rodham Clinton and other supporters of The White House Endowment Fund worked to attain, and in fact exceeded, The Fund's goal.

At the close of 1997, The Endowment Fund reached its financial goal and a resolution of voluntary dissolution was approved by The Endowment Fund Board of Directors. Total assets of the Fund in November 1997 were \$25,094,299. The assets of The Fund are being transferred to the White House Historical Association and will be used to establish a new White House Endowment Trust. In addition, financial gifts earmarked specifically for the procurement of objects for the White House's permanent collection of fine and decorative arts will be held in a new White House Acquisition Trust.

Renovations and Acquisitions Overseen by First Lady Hillary Rodham Clinton:

First Lady Hillary Rodham Clinton is proud to contribute to the preservation of the historic White House. The refurbishing of the Blue Room in 1995 was financed by The Endowment Fund. The renovations, overseen by the First Lady, included new wallpaper, replacing the worn 19th-century carpet with a new carpet of 19th-century design and reupholstering the Monroe-era chairs with a sapphire blue fabric similar to those used in the 1800's.

The First Lady unveiled the first painting by an African-American artist to be part of the permanent collection at the White House. This work, Henry Ossawa Tanner's "Sand Dunes at Sunset, Atlantic City", was purchased by The White House Endowment Fund. Endowment Fund assets have purchased state china to replenish the inventory lost due to breakage, and carpets for the East Room and Red Room. Currently, The White House Endowment Fund is financing the refurbishing of the Cross Hall, the Grand Staircase, and the Entrance Hall. When completed, these restored museum quality public rooms will be viewed by all visitors to the White House. These and other expenditures made on behalf of the White House by The Fund through 1997 amount to \$1.425 million.

The newly established White House Endowment Trust will carry out the charitable purposes of The Endowment Fund and assure the continued resources necessary to preserve the historic White House.

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