



DIPLOMATIC RECEPTION ROOMS

GIFTS OF OBJECTS

January 1, 2009 – December 31, 2009

THREE JASPERWARE MEDALLIONS inscribed:

“AM I NOT A MAN AND A BROTHER?”

Designed by Wedgwood artist Henry Webber
Design modeled by William Hackwood
Manufactured by Josiah Wedgwood, England

“Slavery is such an atrocious debasement of human nature,” said Benjamin Franklin. In his day, Franklin was a leading advocate and social reformer, serving as the president of the Society for Promoting the Abolition of Slavery. In 1787, his fellow reformer, Josiah Wedgwood presented Benjamin Franklin with a collection of medallions, that when distributed among American supporters, were an immediate success. Set as hatpins, bracelets, rings and buckles, medallions became quite the fashion. With “effect equal to that of the best written pamphlet,” they spread quickly throughout England and America. By 1780, legislation was passed in Pennsylvania and Massachusetts allowing for gradual emancipation with New Hampshire (1792), Rhode Island and Connecticut (1784). Vermont (1793), New York (1799), and New Jersey (1804) followed with similar reforms.

1787

1 3/16 x 1 1/16”

c. 1787

1 5/8 x 1 1/8”

c. 1787

1 5/32 x 1 1/16”

The Thomas Jefferson State Reception Room

**Gift of Mr. and Mrs. Carlyle Eubank II
Santa Ynez, CA**





ACOMA INDIAN OLLA

A Native American clay olla (a pot to bear water, having a concave base so it can sit on the head) with very thin walls, and polychrome designs featuring three parrots surrounded by rainbows.

The Acoma Pueblo, believed to have been established in the 12th century, is one of the oldest continuously inhabited communities in the United States. The Acoma have a rich cultural history. They are a matriarchal society in which the 300 or more structures on the pueblo are passed from mother to daughter. Acoma pottery is known for thin walled construction and beautiful geometric designs inspired by nature. An Acoma pot is tempered with old, perhaps pre-1800's, pot shards that give the very thin walled piece its strength. This piece with its magnificent broad shoulders has three parrots. It is considered a classic and highly prized example of pueblo pottery.

Acoma Pueblo, New Mexico

11 x 13" diameter

c. 1890-1910

The Walter Thurston's Gentlemen's Lounge

**Gift of Ronald Kogod Goldman (Bethesda, Maryland), Robert Kogod Goldman (Bethesda, Maryland), and Caroline Kogod Goldman (Santa Fe, New Mexico)
In memory of their mother, Ruth Kogod Goldman.**



CHIPPENDALE MAHOGANY FRETWORK CARVED SIDE TABLE

Attributed to Thomas Affleck

The molded edge top has supporting base moldings over a fretwork carved long drawer. The table has a deeply carved gadrooned front and side molding supported on square chamfered and fret carved legs terminating in molded Marlborough feet.

Thomas Affleck, born in Scotland, learned his trade in England. He was invited to Philadelphia in 1763 and produced tables, chairs, sofas, and case furniture for Gov. John Penn and other leading Philadelphia citizens. Affleck was a Quaker and a Loyalist and as such would not get involved in the American Revolution. He was arrested as a Tory in 1777 and banished to Virginia. This did not stop the flow of commissions, and he was allowed to return after only seven months. The two chairs in front of the portrait of John Jay in the Adams Room were also made by Affleck for Gov. John Penn. Thomas Affleck died in 1795.

Philadelphia
c. 1760-1770

The John Quincy Adams State Drawing Room

**Funds Donated by the Honorable William H. and Mrs. Jerene Yap Hernstadt
Singapore**

TWO AMERICAN COIN SILVER TABLESPOONS AND SUGAR TONGS



Fiddleback Tablespoon

Engraved on front *NT*
Newell Harding (1796-1862)
c. 19th century

Hanoverian Patterned Tablespoon

Engraved on back *M+F*
William Homes / William Homes, Jr. (1717-1783)
c. early 18th century

Neoclassical Sugar Tongs

c. 18th century

Family history records indicate that the silver tongs belonged to Benjamin Franklin's mother and one of the silver spoons belonged to Benjamin Franklin through descent to Mrs. Clara Starbuck Tallant – “great, great, great grandfather Eleazar Folger, second brother to Abiah Folger Franklin, mother of Benjamin Franklin.”

The Martha Washington Ladies' Lounge

PAIR OF FEDERAL JAMB HOOKS

Brass brackets used to hold Fireplace tool with urn-shaped finials.
18th – 19th century

Location to be determined

**Gift of John Peters Ireland
Washington, DC**

Gift of Richard T. Schroeder, Kathy, Heidi, and Julie Schroeder

**In memory of Mrs. Clara Starbuck Tallant and Mrs. Laura Tallant Schroeder
Portland, OR**





**CHINESE EXPORT PORCELAIN RARE YELLOW FITZHUGH DEEP DISH and
EAGLE TEA CADDY WITH SYMBOLS REPRESENTING THE GREAT SEAL OF THE U.S.**

Made for the American market and in excellent condition.
7 3/4" and 6 x 3 1/2"
c. 1820 and c. 1795

*The Entrance Hall
The James Monroe Reception Room*

**Gift of Mr. Robert Kogod Goldman in memory of Ruth Kogod Goldman
Bethesda, MD**



**ALABASTER CARVING MEDALLION
OF THE GREAT SEAL OF THE UNITED STATES**
Voltare, Italy

This medallion was made for the American market. It was owned by Dean Rusk and hung on his office wall during his tenure as Secretary of State.
13 3/4 x 1"
c. 1820

*The Deputy Secretary of State for Management and
Resources Office, 7th Floor*

**Gift of Dr. M. Donald Hayes
Wilmington, Ohio**



QUEEN ANNE WALNUT SIDE CHAIR

This chair has an early silver plaque attached to the back which reads “Ebenezer Storer /1730-1807.” It complements the Bombé chest of drawers in the collection also owned by Ebenezer Storer. Transitional Queen Anne chair with a curved crest above the vase-shaped pierced splat on the compass seat. The front legs join to the rear square tapering chamfered legs by block and vase-turned side stretchers. Boston, Massachusetts or Newport, Rhode Island c. 1750

The Martha Washington Ladies’ Lounge

**Funds Donated by The Frick Foundation
Washington, DC**

CLASSICALLY INSPIRED FEMALE STATUE

This classical Greco-Roman statuary cast by David Flaharty masterfully applies methods used for centuries to reproduce this statue from the William Aiken House, The Charleston Museum, Charleston, South Carolina. 46 x 14” diameter 20th century

The Ladies’ Lounge Ante Chamber

**Funds Donated by Ms. Patricia Anne Morton
Washington, DC**





ROUND PEDESTAL TABLE
by Harrison Higgins

This modern mahogany table ‘In the Style of Duncan Phyfe’ is hand crafted with elegantly hand-carved acanthus leaves on pedestal and legs. It fits seamlessly into the alcove of the James Madison Dining Room for the Secretary’s more intimate entertaining.

29 x 48”
21st century

The James Madison Dining Room

**Funds donated by
Mr. and Mrs. William N. Cafritz
Bethesda, MD**

PAIR OF MATCHING ARMCHAIRS
after Samuel McIntire

These armchairs were custom-made by craftsmen of Israel Sack for the Secretary of State’s dining room. With an eminent reputation in American decorative arts and an in-depth knowledge of Salem cabinetwork, was ideally positioned to create eighteenth-century antiques for contemporary times. The donor recalls President Reagan and Russian President Putin sitting together in these chairs. Late 20th century

The James Madison Dining Room

**Funds donated by David and Mary Andryc
New York, NY**

**PRINT OF THE “NAVAL BATTLE BETWEEN
THE *UNITES STATES* & THE *MACEDONIAN*
ON OCT 30, 1812”**

Engraved by Benjamin Tanner after the painting by Thomas Birch

This large print celebrates one of the most famous American naval achievements of the War of 1812.

24 ½ x 17”
1814

The George C. Marshall Reception Room, 7th Floor

**Gift of Ms. Judith Hernstadt
New York, NY**





PAIR OF BRASS CANDLESTICKS

18th century

The John Quincy Adams State Drawing Room



BELL BRASS CANDLESTICK

c. 1780

The Walter Thurston Gentlemen's Lounge



BRASS & GLASS HALL LANTERN

20th century

The Martha Washington Ladies' Lounge



PAIR OF ETCHED CRYSTAL LANTERNS

20th century

The Monroe Foyer Hallway

SIX-LIGHT BRASS CHANDELIER

20th century

The Martin Van Buren Sitting Room

THREE CARRIAGE WALL LIGHTS

20th century

The Martin Van Buren Dining Room Hallway



TWO 2-LIGHT HEXAGONAL LANTERNS

ONE 3-LIGHT HEXAGONAL LANTERN

20th century

The Martin Van Buren Sitting Room



All Funds for the above Donated by

Mr. & Mrs. Richard S. Milburn

Vienna, VA





COLIN L. POWELL SECRETARY OF STATE, 2001-2004

by Steven Polson

“But what grabbed my attention was the background. There’s nothing in the background. There are no bookcases, no flags, no window that I’m gazing out at. It is a very dark background, as you will see, with highlights. You can’t tell if you’re in a building or outside of a building. You can’t tell if that’s sunlight you see coming in or just a spotlight. You can’t exactly tell what the color scheme means because, as you go lower in the portrait – you’ll see in a moment – the color of my suit blends in to the color in the background, and the only thing really visible is my right hand.

Now, Steven and I haven’t sat down to psychoanalyze all this – but as I looked at it last night, thinking about why did Steven actually do it this way and why is there nothing in the background, it occurred to me that there was a lot in the background. I’m not alone in this portrait. There are images that kept coming across my mind as I looked at it, images of people that I have served with and worked with over the years.....” - Colin Powell

Oil on canvas

59 5/8 x 45 5/8” framed

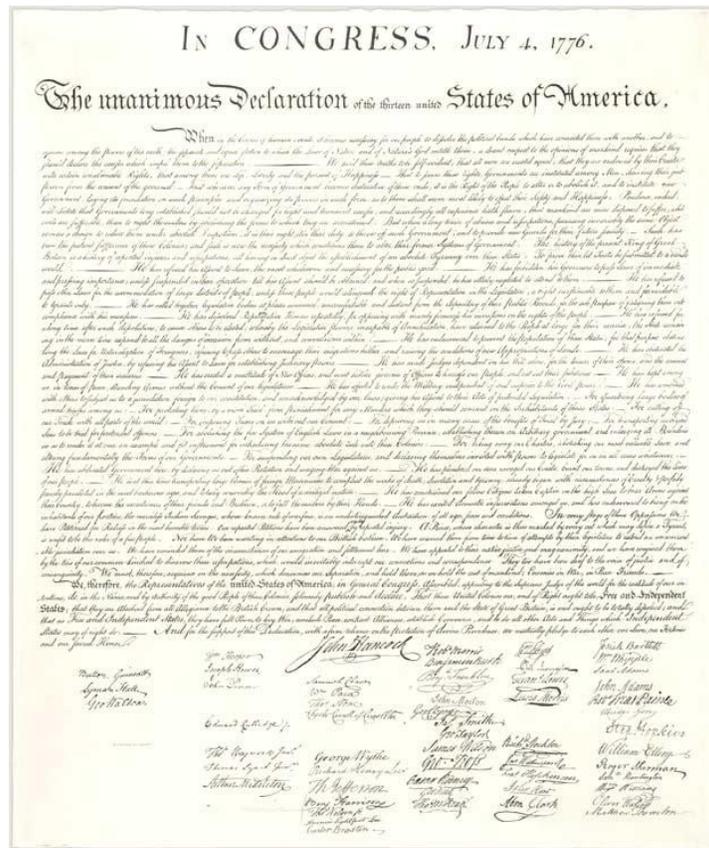
c. 2009

The Treaty Room Suite, West Reception Hall, 7th Floor

**Official State Portrait
U.S. Department of State
Washington, DC**



LOAN OF OBJECT To the Diplomatic Reception Rooms 2010



Stone Engraving of the Declaration of Independence

In 1820 Secretary of State John Quincy Adams commissioned an exact facsimile of the original Declaration of Independence by William J. Stone. When completed in 1823 Stone's print was considered the "official" copy for government use; two copies were sent to each of the three remaining signers, Jefferson, John Adams, and Charles Carroll, as well as the Marquis de Lafayette. Copies were also distributed to governors and presidents of colleges and universities.

The John Quincy Adams State Drawing Room

Loaned by David M. Rubenstein
Washington, DC