

# OCCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

Volume 45, Number 6, February 1984



*The Veterans Room at the Seventh Regiment Armory designed by Associated Artists, 1879-80.*

*Photo: Stan Ries/ESTO*

# OCULUS

## Chapter Reports

Volume 45, Number 6, February 1984

### Oculus

Editor: C. Ray Smith  
 Managing Editor: Marian Page  
 Art Director: Abigail Sturges  
 Typesetting: Susan Schechter

The New York Chapter of  
 the American Institute of Architects  
 457 Madison Avenue,  
 New York, New York 10022  
 212-838-9670

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 Cathanne Piesla, *Executive Secretary*

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By George Lewis

- Our new headquarters is included among the first *Architecture* (formerly *AIA Journal*) Interior Design Awards, to be published in the February issue.
- The Chapter has written in support of the Municipal Art Society's application to the NEA for funds to stage a competition based on the Times Tower site, saying, "Times Square has been and should be the flamboyant expression of New York night-entertainment. As a nighttime place it extends from the avenue intersecting points at 43rd and 46th Street, where the crowd gathers at New Years Eve, and it should be surrounded by bright lights and dazzling signs. There simply must be a strong nighttime presence at the Times Tower site."
- Copies of the December *Oculus*, which concentrated on whether buildings owned by religious groups should be exempted from landmark

### Coming Chapter Events

- Thursday, February 16, 5 pm. A special lecture on CON Review Process with speakers Judith Frangos, Assistant Director of Architectural Planning, NYS Department of Health, and Otto Fuchs, Director of Architectural Planning, NYS Department of Health. Sponsored by the Health Facilities Committee.
- Thursday, February 23, 5 pm. Introduction to micro-computers and CADD dealing with CADD graphics and application, with Lee Kennedy as chairman. Sponsored by the Computer Application Committee.
- Thursday, March 1, 6 pm in the Doris C. Freedman Memorial Gallery of the Urban Center. A presentation by Richard Hayden of Swanke, Hayden, Connell on the program to restore the Statue of Liberty for its 1986 Centennial Celebration. A reception with refreshments will follow. Sponsored by the Public Architects Committee.

### Employee AIA Membership Reduces Supplemental Dues

Not everyone knows that when an employee is an AIA member, the employer's National AIA supplemental (firm) dues are lessened. These dues are calculated at the rate of \$170 per registered architect — or \$70 if the architect is an AIA member. Thus, when an employee who is a registered architect becomes an AIA member, the employer saves \$100.

laws, have been sent to every member of the State Legislature. The covering letter said, "*Oculus* presents arguments on both sides, but we want to call your particular attention to the description by Dorothy Miner, Counsel to the New York City Landmarks Preservation Commission, of how the Commission has provided relief when religious landmark owners have demonstrated economic hardship. Our organization strongly opposes exempting religious or any other properties from landmark laws because we are convinced that any exemptions would quickly lead to disintegration of the legal protection of our heritage."

- An Office Practice Committee, which the Chapter has not had in recent years, is being organized by Randolph Croxton, chairman. It will sponsor seminars through which information on practice will be shared with the membership.
- The Chapter testified at the Landmarks Commission hearing on January 31 in opposition to the application of St. Bartholomew's for a certificate of appropriateness for a 59 story building on the site of the present community house.
- On January 31 George Lewis completed fifteen years as Executive Director of the York Chapter.

## How to Oppose the Religious Properties Bill

by Martin Schaum

*The legislative counsel for NYSAA discusses the legislative process and the struggles ahead in maintaining the landmarks preservation law in its present form. The bill presented in the New York Legislature to exempt religious properties was published and discussed in Oculus, December 1983, and January 1984.*

Our historic preservation laws are now the clear target of attack by certain religious affiliations in New York State. In bills presented in the last month of the 1983 Legislature, and which remain alive for consideration in 1984, it is stated that "the preservation of the constitutional right to the free exercise of religion without governmental interference is a value of greater importance than the otherwise laudable goal of preservation of objects and buildings of 'special character'." In addition, the bills declare that "resources dedicated for religious purposes should not be diverted by government to the nonreligious cause, however worthwhile, of historic preservation."

A full discussion of the legislation in issue has previously been published in *Oculus* and it is not the purpose of this article to offer further comment on the technicalities of the bill's provisions. We will, instead, discuss the legislative process and the struggles ahead in maintaining the historic preservation law in its present form and the efforts we must expend to accomplish this goal.

The bills, which we oppose, were introduced in the Assembly and Senate respectively by Assemblyman Daniel B. Walsh, Assembly Majority Leader of Olean (Bill No. A7942A) and by Senator John E. Flynn of Yonkers (Bill. No. S6684A).

It is important to understand that this legislation has been the subject of intense discussion and of a powerful lobbying effort. In the closing days of the 1983 Session the bills engendered more correspondence and telephone effort than probably any other. We were in the forefront of the debate but it now all begins again in 1984. And, as

### Hearing on Flynn/Walsh Bill

The Local Government Committee of the New York State Assembly will be holding a public hearing on the Flynn/Walsh Bill (S. 6684-A/A) in Albany on Wednesday, February 8 at 10 a.m. People from across the state will be going to Albany to testify. New York City needs to be well represented at this crucial hearing. If you are interested in testifying against the legislation and have not yet made arrangements to do so, or if you have any questions on the hearing or legislation, contact either George Lewis at the Chapter, Tony Wood of the Municipal Art Society (935-3960) or Fred Cawley of the Preservation League of New York (518-462-5658).

one legislative leader stated to us in November, "There is no place for a legislator to hide on this one." The legislators are not looking forward to the pressure, because, to state the obvious, powerful forces are aligned on each side of the issue.

The Assembly bill will be initially considered by the Committee on Local Governments. While the Senate companion was not assigned to a specific committee in 1983, it is reasonable to assume that a similar committee will first receive it in the Senate. The Senators serving on Local Governments are Charles D. Cook, Chair (Delhi); Caesar Trunzo (Hauppauge); Martin Auer (Syracuse); Jess Present (Jamestown); Michael Tully (Roslyn); Lloyd Riford (Auburn); William Stackowski (Buffalo); Howard Nolan (Albany); Carol Berman (Woodmere). In the Assembly, the committee members are James McCabe, Chair (Binghamton); Vincent Gruber (West Seneca); Lewis Yevoli (Plainview); Joseph Pillettere (Niagara Falls); Gary Proud (Rochester); Melvin Zimmer (Syracuse); Michael Bragman (No. Syracuse); Lawrence Bennett (Newburgh); David Gantt (Albany); Michael McNutty (Troy); Patrick Halpin (Lindenhurst); Glenn Harris (Johnstown); John Behan (Montauk);

*cont'd. p. 6, col. 1*

### Write to your Legislators!

*They especially need to hear from people in their own districts. The attached model is offered to facilitate architects in drafting a letter of their own—on their own letterhead. Send it to the appropriate legislator listed in this issue.*

*The Honorable \_\_\_\_\_  
New York State Senate  
Albany, New York 12247*

*Dear Senator \_\_\_\_\_,  
and/or*

*The Honorable \_\_\_\_\_  
New York State Assembly  
Albany, New York 12248*

*Dear Mr./Ms. \_\_\_\_\_,*

*Refer to S. 6684-A, A. 7942-A,  
The Religious Properties Bill.*

*To remove properties owned by religious organizations from landmark laws would set a precedent which would lead to the destruction of landmark laws generally. The proposed legislation is the greatest threat to the preservation of our architectural heritage to appear in many years. New York State benefits greatly from the continued presence of its historically rich architectural character. The very successful 18-year performance of the New York City Landmarks Commission demonstrates that there is no need for the above-referenced bill: the hardship provisions of the New York City landmarks law have proven to be fair and workable, and the courts have consistently upheld the law.*

## Nineteenth Century Decorating Studios in New York City

*Herter Brothers: Drawing room of  
W.H. Vanderbilt house, 1882.*

by Mosette Glaser Broderick

*From the Civil War to the present, a long line of arts and crafts studios have served as leading or coordinating decorators in New York. The subject was discussed in a lecture on 13 December 1983 by architecture historian Mosette Broderick of New York University as part of a workshop series sponsored by the Rambusch Company. Excerpts from Ms. Broderick's lecture follow:*

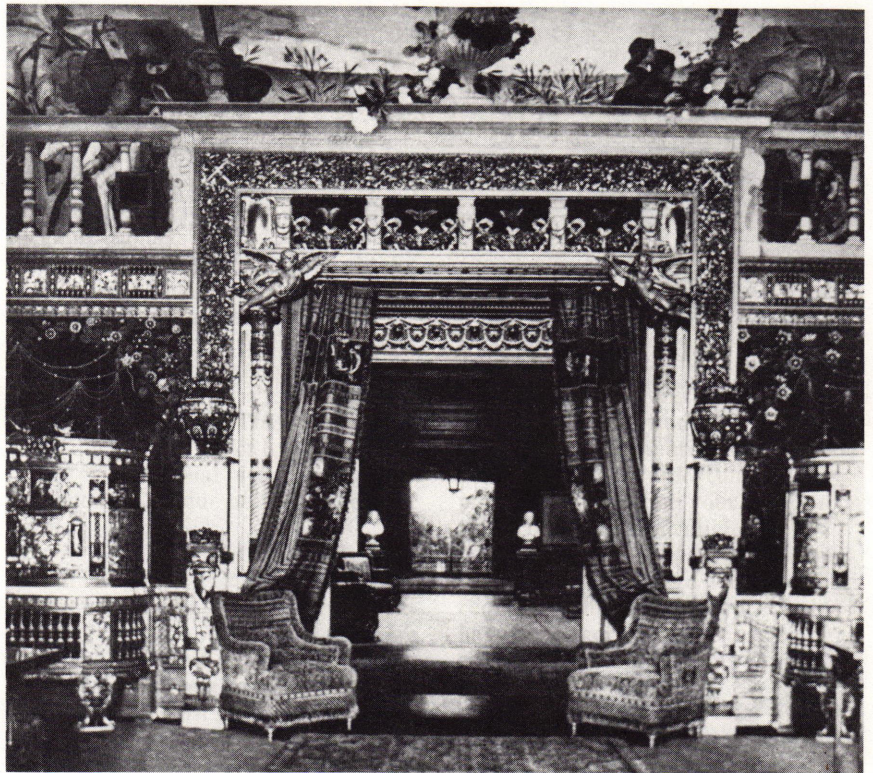
In historical buildings it is hard to determine who designed the interiors — decorators, furniture makers, furniture sellers, antiques importers, the offices of architects, or artisan studios and workshops. Since furniture makers and decorators never have been required to file for any professional licenses or permits, we are left, in the main, without accurate dates for work, and without costs, differentiation between craftsmen, materials, or colors. The decorative arts studios in New York City in the last half of the 19th century did not help in answering these questions.

### Herter Brothers

The Herter Brothers, or half brothers, were the sons of a cabinetmaker from Stuttgart, Germany. Gustave, the elder, came here in the 1840s, working briefly for Tiffany's in the silver shop. By 1860, Gustave was listed as a furniture maker at 547 Broadway in the old furniture-maker neighborhood. Christian Herter, who had studied in Paris before coming to join his brother in New York, became a partner in Herter Brothers in 1865.

In 1868 Christian, sensing the direction American households were to go, returned to France to study with the great interior muralist P.V. Galland. He returned to New York in 1870 and bought out his brother's interest in the firm, thereby permitting Gustave Herter to retire and return to Germany. Christian Herter kept the name of Herter Brothers.

The firm went on to do furniture and decorating for many households in the 1870s and early 1880s. This included



the houses of D.O. Mills, John Sloan, Pierpont Morgan, Jacob Ruppert, Mark Hopkins, Marshall Field, and Arabella Worsham.

Herter Brothers first personal commission and greatest glory came with the W.H. Vanderbilt house at 640 Fifth Avenue of 1882. William Henry left the design of the entire new house in the hands of the Herter Brothers. Charles B. Atwood, the Massachusetts-born architect, whose ill-fated career was mainly one of ghosting for other people, provided the architecture design. The interiors were under the supervision of Christian Herter, who had a virtually unlimited bankbook.

Legions of workmen, paid as artists, not craftsmen, carved, polished, sewed, and laminated to produce the most expensive private house of the day. Post-Civil War acquisitiveness combined with the cluttered taste of the mid-century to produce extremely rich but disperse effects. Old tapestries sewn with jewels were used for portieres, gasoliers made of female

figures holding colored glass fought with angels. Artist-craftsmen such as Galland and the painter-glassmaker John La Farge vied for attention over elaborate inlaid furniture made by the Herter firm. The mandatory exotic room, here Japanese instead of Moorish, had cherry wood stained and enameled to emulate lacquer. Thick velvets of rare "japanese" design covered the furniture, and the rug, made of one large piece, was English in manufacture. The W.H. Vanderbilt house, despite the separate identities of various rooms, was rare for a Fifth Avenue house in that it had a unified sense of overall design, surely a testimonial to the design supervision by one firm.

Arabella Worsham, as she preferred to be known, was the unofficial wife of C.P. Huntington and eventually married that railroad baron. While awaiting his terminally ill first wife to depart this life, Arabella, with the financial backing of Huntington, bought a freestanding house at 4 West 54th Street and had it redecorated



*Designer in question?: Sitting room for Arabella Worsham, c. 1877, at the Brooklyn Museum.*

around 1877 by Pottier & Stymus, the successor firm of Rochfort & Scarren. Their beautiful small Moorish sitting room for this house with its hand-blocked papers and inlaid wood trim, is now at the Brooklyn Museum. Arabella's bedroom, now at the Museum of the City of New York, was donated (as was the parlor) by the Rockefeller family, who bought the house in 1884.

The bedroom, with its lavishly inlaid wooden furniture and artistic wall treatments, raises the question of who did the decorating and how much credit we can give one designer over another.

Pottier & Stymus have been credited with the furniture based on knowledge of New York's old timers. Or was it the firm of Herter Brothers, who were surely the rivals of Pottier & Stymus for pre-eminence in New York? Or was it George A. Schastey, an unknown craftsman who wrote a letter to Rockefeller claiming to have designed and executed woodwork and furniture

in the house? The answer may be that all of the above as well as others shared the work.

A similar riddle confronts us with the house of William Kissam Vanderbilt designed by R.M. Hunt in 1878 and decorated under Hunt's direction in 1881 and 1882. We cannot be sure which shops were in charge of which portion of the house, since records seem to be lost. A monograph written when the house was awaiting demolition 45 years later depended heavily on hearsay for attribution. The dining hall of Caen stone, once filled with tapestries, had glass by Oudinot, and probably was designed by the Hunt office but executed by Herter Brothers, who also did the library. Leon Marcotte is said to have executed a Moorish room for Hunt with William Baumgarten, later a major decorator in the 1890s.

The trickiest question about the Vanderbilt house is whether the attribution of the saloon to the great Parisian decorating house of Allard is

correct. The official version in the monograph written 45 years later calls the saloon the work of "Boudoni," but we can be sure that Hunt would have wished to have the perfection of detail that was a hallmark of the Allard firm placed in the house of his grandest new patrons. Herter Brothers with their connection to Galland would also have been pleased to share work on such a commission with Allard. Herter Brothers had had Allard do the bedroom for Mrs. W.H. Vanderbilt at 640 Fifth Avenue with a ceiling mural painted on canvas in Paris by Jules Lefebvre.

#### The Associated Artists

A brief collaboration of artists produced one of the most "aesthetic" design firms in New York. Candace Thurber Wheeler traveled to the 1876 Centennial at Philadelphia and there saw the promise of the English exhibition from the Kensington School. It was devoted to aiding the plight of economically deprived gentlewomen by helping them make and sell artistic needlework. Inspired by what she saw, Mrs. Wheeler founded the Society of Decorative Art in New York City.

In 1879, the painter Louis Comfort Tiffany proposed that she join him, his old painting teacher Samuel Colman, and Lockwood de Forest to form a business firm devoted to the decoration of houses. Tiffany's scheme was to turn all four artists' individual skills into profit from interior decoration. Their firm, the Associated Artists, put Tiffany in charge of designs in glass, de Forest in charge of carving and wood, Colman as director of color, and Mrs. Wheeler in charge of textiles.

In 1879-80, the board of the Seventh Regiment Armory commissioned the Associated Artists to decorate the library and Veterans Room of the Park Avenue building designed by Charles W. Clinton. The Armory rooms budgeted at \$20,000 were the first major excursion in design for the new firm. To the roster of partners, Tiffany added the young draftsman and  
*cont'd. p. 12, col. 1*

## How to Oppose the Religious Properties Bill

*cont'd. from p. 3*

Vincent Leibell (Carmel); John McCann (Chitenango); T.F. Barraga (West Islip); William Paton (East Aurora).

As can be observed from the preceding list, no New York City legislator serves on the committees which will initially consider the legislation in question. The names and home districts have been furnished to you, however, so that you may discern whether you have an interest in the district represented or whether you might know of someone from that district who could communicate a concern on the bill to the individual legislator. In addition to that, we urge that the members of the committee receive your letters stating your opposition to the bill and the reasons for the opposition. Communications can be sent to the Senators, in Albany, by addressing your letter to Senator \_\_\_\_\_, New York State Senate, Albany, New York 12247 and to the Assembly to Assembly Member \_\_\_\_\_, New York State Assembly, Albany, New York 12248.

It will be equally important for you to write to Assembly Speaker Stanley Fink and Senate Majority Leader Warren M. Anderson, stating your opposition.

We would urge you strenuously to ascertain the names of your individual Assemblyman and Senator and correspond with them now concerning the bill. If the bills are reported out of committee, please be prepared to again write of your opposition and telephone your opposition as well to your own representative.

Letters and calls do count. The voices of professionals *are* respected in Albany. You are perceived as a concerned and intelligent professional and your views will be considered — but first, obviously, they must be communicated and only you can do that.

Our Albany lobbying efforts have been successful in the past. On an issue of this magnitude, and with the powerful forces supporting the legislation we oppose, we need your voice and assistance if we are to succeed.

## A Fund for St. Barts

by J. Sinclair Armstrong

*The following is a statement in behalf of the Committee to Oppose the Sale of St. Bartholomew's Church, written by the chairman of that committee of St. Bart's parishioners.*

A vigorous defense by the City and its architectural, cultural, and corporate organizations is needed against the effort of St. Bartholomew's to obtain Landmarks Commission approval on grounds of appropriateness (not hardship, at least yet) of its proposed skyscraper and to circumvent the preservation law, alleging its unconstitutionality. This endowed and thriving Church seeks to assure its long-term financial future by realizing the economic value of its appreciated land.

For three years, parishioners of the Church led by The Committee to Oppose the Sale of St. Bartholomew's Church, Inc., have opposed this move, but they may remain a minority in the parish. Their closest bid to prevent it was the 375 to 354 vote by which, two years ago, parish members approved the deal with the developer. Their strength in parish balloting for positions on the governing board has varied between 20 percent and 40 percent, and in the recent Annual Meeting was 31 percent. Therefore, these parish members cannot be expected by themselves to block the project.

Furthermore, all parish members, both those favoring and those opposed, are sincerely concerned that the resources of the Church be increased for it to be able to fulfill its growing ministry and mission in the City in future years.

A far better way than a knockdown legal and political struggle to save St. Bart's would be for philanthropic and corporate leadership to get up a fund, the income of which would be devoted to rehabilitating as needed and maintaining in perpetuity these beautiful, historic landmark structures.

At the Annual Parish Meeting,  
*cont'd. p. 11, col. 1*

## Interfaith Letter to Mayor Koch

*To demonstrate the efforts in favor of the bill to exempt religious properties from the Landmarks law, a letter to Mayor Koch from the Committee of Religious Leaders in New York City is reprinted below. The letter, dated October 11, 1983, was forwarded to Oculus at the request of the Committee of Religious Leaders after they had seen the December 1983 issue of Oculus.*

Dear Ed:

On behalf of the several religious groups and communities which we represent, we do want to thank you for your time in meeting with us on October 4th. It is unfortunate that politics have ossified your position on this critical issue of religious landmarking. Perhaps if you had met with us 30 months ago when we first requested this meeting, you would have been more open to hearing our concerns and more willing to respond to them.

You have relied on what you describe as "legal advice" in making your judgment that a) the landmarks law is not unconstitutional as applied to churches and synagogues, and b) the "hardship" process is fair and available to religious institutions in a non-discriminatory manner. And yet, you have conceded that an official opinion of the Corporation Counsel — twice requested and promised — simply does not exist. It is left as a matter for conjecture as to the source and objectivity of this "legal advice" (sic) on which you rely so heavily. We want you to understand clearly that we believe that it is poor advise in the extreme, and that it does a grave disservice to the best interests and needs of the people in the City and throughout the State of New York.

As a member of the City's Board of Estimate, you were unable to name a single instance in which the proposed landmark designation of a church or synagogue was not upheld. And for good cause: The Board of Estimate has consistently upheld the Landmarks Preservation Commission and opposed every religious congregation which  
*cont'd. p. 11, col. 1*

## Names and News

The Museum of Modern Art, which is currently closed, is scheduled to reopen its greatly expanded facilities in mid-May . . . Melvyn Kaufman of the Williams Kaufman Organization, Bruce Fowle of Fox & Fowle Architects, Marvin Mass and Larry Reider of Cosentini Engineers, Arthur Nusbaum of HRH Construction, and Don Ostrower of Ostrower & Gart Lawyers, will take part in the spring lecture series, "The Building Construction Process," sponsored by the New York Chapter of ASHRAE, February 23-March 22 (see calendar) . . . Jon F. Edelbaum has been made a partner in the firm of Liebman Ellis Melting, Architects and Planners of New York and Denver . . . For the Brooklyn Botanic Garden, Davis Brody Associates are designing three octagonal glass pavilions and a sleek new greenhouse to be compatible with the existing Beaux Arts architecture and Victorian conservatory designed by McKim, Mead & White . . . Edgar Tafel has, as he says, "redecorated" the lobby of the 1899 Louis Sullivan-designed building at 65 Bleeker Street, which was torn apart some 25 years ago and for which there were only "sketchy" photographs of the original work and no drawings . . . Haines Lundberg Waehler have been commissioned to design a 5-story employee training center for The Travelers Corporation in downtown Hartford, Connecticut; it is scheduled for completion in 1985 . . . HLW has also named Charles P. Lazarou, Jr. as a partner and director of interior design . . . At his December inauguration as AIA's president for 1984, George M. Notter, Jr. announced that the Institute's theme for the year is American Architecture and Its Public, which "recognizes the emerging dialogue between America, architects, and the American people." . . . Kaufman Black Architects have designed a 200-seat restaurant and bar called Jolson's, which is now under construction at 42nd Street and Ninth Avenue in the 42nd Street Redevelopment Area . . . Thirty-six drawings by graphic designer/landscape architect Barbara Stauffacher Solomon depicting 16th and 17th century French and Italian



Thomas Fowler IV

gardens will be featured in an Architectural League exhibition, "Green Architecture" (March 6-31); they concentrate on what the artist calls the "common ground" where nature and the built environment overlap . . . "California Architecture and Design: Freedoms and Traditions" is the overall theme of a five-week Cooper-Hewitt Museum class, which had its first session on January 31 (see calendar for February dates) . . . Davis Allen of Skidmore Owings & Merrill has designed a new chair introduced by Stendig International . . . James Marston Fitch has been elected an honorary member of The American Institute of Architects and will receive his honorary membership during the 1984 AIA National Convention in Phoenix, May 5-9 . . . Clarke & Rapuano, Inc. and Venturi, Rauch and Scott Brown have designed three conceptual alternative schemes for the 93-acre Westway State Park, which forms a major public benefit component of the Westway Project. Plans, perspectives, and other illustrative sketches are on display at the offices of Westway Management Group, 5 Penn Plaza 9 am to 7 pm (977-8240) . . . Thomas Fowler IV, an architecture student at New York Institute of Technology/Old Westbury Campus, has been elected president of the National Association of Student Chapters of the American Institute of Architects (ASC/AIA) for 1984-85 . . . The City of Columbus, Indiana, and the Irwin Sweeney Miller Foundation have announced a national one-stage open competition for a 300-car parking lot in downtown Columbus for which Theodore Liebman is professional advisor, Hugh Hardy, and Alexander Cooper are members of the jury (March 1 is the deadline for registration) . . . "New York 1900: Metropolitan architecture and Urbanism" by Robert A.M. Stern, Gregory Gilmartin, and John Montague Massengale, has just been published by Rizzoli.

## Architects for Social Responsibility Expanding

In a letter addressed to Presidents of all AIA Chapters, the Executive Committee of Architects for Social Responsibility is seeking to expand its national base by encouraging creation of local ASR Chapters throughout the nation. According to Tician Papachristou, FAIA, Chairman of the national Liaison Committee, this step was taken to broaden the ASR constituency for the coming election year and at a time of renewed nuclear arms escalation.

ASR is an organization of Architects, students, and related Professionals formed nearly two years ago to join the growing national concern over the threat of nuclear war. The group has its headquarters in New York and its membership counts some of the most respected names in the profession. Its program includes research and educational activities, a speaker's bureau, the publication of a poster and a newsletter, and liaison with other groups sharing the same concern. The ASR membership believes that the profession can and should contribute its expertise to the current national debate over nuclear arms.

In recent months the ASR executive committee has received many inquiries from groups throughout the country interested in establishing local or regional chapters. Aware that a national organization with strong local support is required to carry its message, ASR is taking steps to encourage the foundation of chapters and the expansion of its membership.

All those interested should write to Architects for Social Responsibility, 225 Lafayette Street, New York, New York 10012 or call 212/334-8104 to obtain information on membership, ASR by-laws and conditions for the foundation of Chapters.

# OCCULUS NYC/AIA FEB 84

*Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. It is due by the 7th of the month for the following month's issue. Because of the time lag between information received and printed, final details of events are likely to change. It is recommended, therefore, that events be checked with the sponsoring institutions before attending.*

*Send Oculus Calendar information to:  
New York Chapter/AIA, 457 Madison Avenue, N.Y. 10022.*

## CONTINUING EVENTS

**THE AMSTERDAM SCHOOL**  
Exhibition of Dutch Expressionist Architecture, 1915-1930. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes Feb. 5.

**KANDINSKY; RUSSIAN AND BAUHAUS YEARS 1915-33**  
Exhibition. The Solomon R. Guggenheim Museum, 1071 Fifth Ave. 360-3557. Closes Feb. 12.

**SAVING ST. JAMES**  
Exhibition celebrating the Roman Catholic church's history, its distinctive architecture, and its future. Municipal Art Society, 457 Madison Ave. 935-3960. Closes Feb. 29.

**THE GRAND PRIX DE ROME**  
Exhibition of "Paintings from the Ecole des Beaux Arts 1797-1863." National Academy of Design, 1083 Fifth Ave. 369-4880. Closes Mar. 1.

**RAYMOND HOOD: CITY OF TOWERS**  
Exhibition presented in cooperation with the Institute for Architecture and Urban Studies. Whitney Museum of American Art at Philip Morris, 120 Park Ave. 570-3633. Closes Mar. 7.

**GOTHAM IN GRIDLOCK**  
A historical survey of traffic congestion in NYC. Museum of the City of New York, Fifth Ave. at 103 St. 534-1672. Closes April 1.

**AMERICAN PATENT MODELS**  
Exhibition of models for proposed improvements "in all aspects of human existence." Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes April 1.

**RENEWING CENTRAL PARK**  
"A Management and Restoration Plan in Progress." The Dairy in Central Park at 64 St. between the Zoo and the Carousel. 397-3156. Closes April 1.

## WEDNESDAY 1

**HOOD AND ROCKEFELLER CENTER**  
Lunchtime lecture by Carol Krinsky. 12:30 pm. Whitney Museum of American Art at Philip Morris, 120 Park Ave. Reservations: 878-2453.

**KENT BARWICK**  
Lecture in Columbia's Graduate School of Architecture & Planning Series. 6 pm. Wood Audit. . Avery Hall. 280-3473.

**THE BRONX PARKS**  
Exhibition. The Parks Council in the Urban Center, 457 Madison. 360-8141.

## THURSDAY 2

**NEW YORKERS' TASTE: CHINESE EXPORT PORCELAIN 1750-1865**  
Exhibition. Museum of the City of New York, Fifth Ave. at 103 St. 534-1672.

## FRIDAY 3

**LECTURE ON SUNDAY, FEB. 5**  
"The Distinctiveness of New York Culture: What's Singular about New York?" by William Taylor, New York Institute for the Humanities. 2 pm. The New-York Historical Society, 170 Central Park West. 873-3400.

## MONDAY 6

### SYMPOSIUM

The influence of architectural forms of the past on contemporary architectural idiom discussed by panelists Stephen Holl, George Ranalli, Bernard Tschumi, and moderated by Lindsay Stamm Shapiro. 7-9 pm. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868.

## TUESDAY 7

**LECTURE**  
"Raymond Hood" by Robert A.M. Stern. 12:30 pm. Whitney Museum at Philip Morris, 120 Park Ave. Reservations: 878-2453.

**KANDINSKY LECTURE**  
"Kandinsky and the Bauhaus" by Dr. Marcel Franciscone, University of Illinois at Urbana-Champaign. 6:30 pm. Guggenheim Museum. 360-3500.

### NEW SCHOOL OF BRITISH ARCHITECTURE

Work by contemporary British architects. Facade Gallery, 741 Madison. 744-4997.

## WEDNESDAY 8

**LECTURE**  
Robert Maxwell, Dean of Princeton's School of Architecture on "Classicism and Innovation". Columbia's School of Architecture. 6 pm. Avery Hall.

**DLF HONOR AWARD**  
Cocktail party and presentation of the Designers Lighting Forum Honor Award to Lewis Smith. Sky Club, Pan Am Building. Lyn Henry: 989-5854.

### EXHIBITION

"Travels in Greece by French Architects in the 19th and 20th Centuries." IBM Gallery of Science and Art, Madison Ave. and 56 St.

## THURSDAY 9

### LECTURE ON SUNDAY, FEBRUARY 12

"Marble Palaces: Culture, Abundance, and the New York Department Store, 1880-1925" by William Leach, NY Institute for the Humanities. 2 pm. New-York Historical Society, 170 Central Park West. 873-3400.



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**MONDAY 13**

1923: Eiel Saarinen made first visit to the United States.

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**TUESDAY 14**

1404: Leon Battista Alberti born.

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**WEDNESDAY 15****REYNER BANHAM**

Lecture on "Innovation in Monumentality: Industrial Architecture 1880-1910." Columbia School of Architecture and Planning. 6 pm. Wood Auditorium, Avery Hall. 280-3473.

**FORMICA DEADLINE**

Entries in Formica Competition II (room installations or in-production product designs utilizing Colorcore) to be sent to: Colorcore "Surface & Ornament" Competition, Formica Corp., 1 Cyanamid Plaza, Wayne, N.J. 07470.

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**THURSDAY 16****CON REVIEW PROCESS**

Lecture sponsored by NYC/AIA/HFC with Judith Frangos, Assistant Director of Architectural Planning; and Otto Fuchs, Director of Architectural & Engineering Review, both of NYS Department of Health. 5 pm. NYC/AIA, 457 Madison. 838-9870.

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**FRIDAY 17****DAC LECTURE**

Thomas Hoving on "The History of the Chair." 6-8 pm. Wood & Hogan showroom, Decorative Arts Center, 305 E. 63 St.

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**MONDAY 20**

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**WEDNESDAY 22****LECTURE**

Julius Posener, architectural historian, on "The Years Between" in Columbia School of Architecture and Planning spring series. 6 pm. Wood Auditorium, Avery Hall. 280-3473.

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**THURSDAY 23****AIA/NYC COMPUTER COMMITTEE**

An introduction to micro-computers for both CADD and word processing with Lee Kennedy. 5-8 pm. Chapter Headquarters, 457 Madison. 838-9670.

**THE BUILDING CONSTRUCTION**

First of 5 Thursday lectures sponsored by the New York Chapter of ASHRAE. 6-8 pm. United Engineering Center, 345 E. 47 St. To register: Rita Iovino at Vico, Inc. 563-6756.

**FURNITURE EXHIBITION**

Fine Woodworking magazine's Design Book III. Workbench, 470 Park Ave. South at 32 St. 481-5454. Closes April 1.

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**THURSDAY 1 MARCH****STATUE OF LIBERTY**

Lecture by Richard Hayden on program to restore the Statue of Liberty sponsored by NYC/AIA's Public Architects Committee. 6 pm. Doris Freedman Memorial Gallery at the Urban Center. 838-9670.

**COLUMBUS CARSCAPE COMPETITION**

Deadline for registering in the competition for a 300-car parking lot in downtown Columbus, Indiana. For registration forms: Theodore Lieberman.

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**FRIDAY 2 MARCH**

1619: French architect Charles LeBrun born.

## History of the Statue of Liberty

by William Koehlling

When the United States prepared to celebrate its centennial in 1876, a group of Frenchmen discussed ways to "celebrate with our American friends the old and sincere friendship which has so long united both nations."

A Franco-American Union was formed to raise funds for "... an exceptional monument. In the middle of New York Harbor on a little island ..."

A young Alsatian sculptor, Auguste Bartholdi had visited the United States, selected a site, and received support for his design from prominent Americans including Charles Sumner, Louis Agassiz, and Henry Wadsworth Longfellow.

In France, contributions came from thousands of private citizens and 181 cities. A lottery was organized to benefit the fund, and 300,000 tickets were sold.

Bartholdi's design became a 1.25 meter plaster model. A complete statue 2.85 meters high was then built, followed by another model four times as high. Final changes were made which were one-fourth the size of the actual colossus.

After dividing the model into 300 sections, each was enlarged four times its size by a painstaking mathematical process involving many thousands of measurements and verifications. Against each of the enlarged sections was pressed and fitted a sheet of virgin copper one-tenth of an inch in thickness. Each section was held together with copper rivets when assembled.

The iron skeleton of the Statue, which would support the copper skin, was designed by the noted structural engineer, Alexandre Gustave Eiffel, to withstand the violent gales of the Atlantic. It is the only Eiffel structure in the United States.

The right hand of the Statue, 16 feet in length, was completed in time to be displayed at the Philadelphia Exposition in 1876. The following year, the U.S. Congress officially



accepted the French gift, and an American Committee was formed to raise funds to construct the base upon which the Statue was to rest.

The Statue was completed in 1884. It was disassembled and packed into 210 wooden crates and crossed the Atlantic, arriving in New York on June 19, 1885.

In the U.S. work had begun on the base, but money was running out and there was no prospect for further contributions. Joseph Pulitzer, publisher of *The New York World* spurred the drive for the \$100,000 needed to complete the pedestal. On August 11, 1885, the goal was reached with contributions from 121,000 persons.

The task to assemble the Statue began. Bartholdi arrived to aid in its assembly. The great skeleton was set up, the hundreds of sections of copper skin were joined and held by 300,000 rivets.

On October 28, 1886, the Statue of Liberty Enlightening the World was dedicated by President Grover Cleveland. New York City declared the event a general holiday.

### Restoration of the Statue of Liberty Target Date: 1986

She is nearly a century old. She is as beautiful as she was when dedicated in 1886, but like most centenarians, she needs extensive remedial attention. She is the Statue of Liberty on Bedloe's Island in New York City's harbor.

Now, as the centennial for the dedication of the Statue of Liberty nears, planning and comprehensive research has been conducted by Swanke Hayden Connell Architects as

*William Koehlling is Director of Public Relations for Swanke, Hayden Connell Architects.*

part of a French-American team of architects and engineers for its extensive renovation. The French-American team consists of Architect—Philippe Grandjean; Engineers-Advisors—J. Levron, J. Moutard, P. Tissier; Consulting Architects—Swanke Hayden Connell Architects; Associate Consultant—The Office of Thierry W. Despont.

After the team's two years of study of the Statue and its structural problems, proposals for its restoration were presented to the National Park Service and to the press on July 19th in Washington, D.C. At the press briefing, a report on the team's findings were presented to the National Park Service in a 36-page report prepared by SHCA. The team's work, culminating in the diagnosis of the Statue's problems and suggestions for its renovation was underwritten by the French-American Committee for Restoration of the Statue of Liberty, Inc.

Richard Seth Hayden has pinpointed the 13 trouble spots where the Statue requires major restoration and preservation: The sculpture's form is shaped by a molded copper exterior skin that floats on its iron support skeleton. Passage of time and the ravages of environment have led to severe deterioration of hundreds of attachments that hold the copper skin in place and allow the exterior to expand with heat or move with the wind.

In addition, the skeleton itself has been weakened at the Statue's upper extremities near the head and torch areas. One spike of the Statue's crown touches the Statue's arm and has punctured its copper skin. It was discovered that Eiffel's design for the Statue's support structure was incorrectly followed when it was erected in the United States. The head was mounted off center, approximately 2 feet too close to the torch arm.

Hayden said that the team estimates the restoration project will cost a minimum of \$20,000,000. Restoration work will be completed by July 1986.

**THIS IS HOW LANDMARKING****WORKS TO 'SAVE' A CHURCH!**

When a landmarked church building is sold, the congregation is required by law to abandon its stained glass windows and all other religious symbols which are a part of the building. These must be left behind for future owners to use — or abuse — in any way which is acceptable to the Landmarks Preservation Commission.

Preservationists refer to this as 'saving' the church. The Commission sees it as 'protecting' the church. Men and women who worship God recognize it as idolatry!

The Church — the people of God — is neither 'saved' nor 'protected' when its sacred symbols are used in sacrilegious and blasphemous ways.

The New York Times  
November 9, 1983

**Once a Church,  
Now a Discothèque**

A discothèque called *Linelight* is to open tonight in the former Church of the Holy Communion at 47 West 9th Street.

A confessional booth will be used by the ticket taker. There will be an altar-stage — inspired, the promoters say, by "Bathers of the Lost Ark." They have dropped plans to use the stained-glass window, depicting Jesus, in a laser show.

"We're going to glorify its beauty," Dan Feder, *Linelight's* publicity man, said of the building.

"We are horrified," said the Rt. Rev. Paul Moore, Jr., Episcopal Bishop of New York, and the Rev. Thomas F. Pike, parish rector.

"We would have preferred to sell to a church," said Ben Walker, executive director of Odyssey House, the drug rehabilitation program that owned the building. "But we had to go with the highest bidder. It was that or go bankrupt."

The hosts at the opening will be Andy Warhol and the editor of Inter-

view magazine, Robert Hayes. Advertisements show a shaft of light descending to a cross. The final "i" in the word "*Linelight*" is drawn as a cross.

An official city landmark, the building's exterior can't be changed, but the interior has been, at a cost "well into the seven figures," Mr. Feder said. What was once the sisters' house is the lobby. Private lounges have replaced the chapel and parish house. The main church is the dance hall.

"The windows and all other 'landmark' features will remain intact" and "will be 'highlighted' by contemporary special effects and lighting," the promoters said. The bell in the tower will toll each evening as when the *Linelight* opens, they said.

Has it occurred to anyone that the changes might be offensive?

"Look," Mr. Feder explained, "what we've done is saved the structure."

The church, founded in 1846, was sold to Odyssey House five years ago. The *Linelight* owners bought it in January. "There is nothing that the church can do legally to stop them," said Bishop Moore, adding: "I'm not up-right about churches being used for secular things. But using religion in a kinky way is in such bad taste."

Interfaith Coalition for Religious Freedom  
86-17 105th Street • Richmond Hill, N.Y. 11418

**Government has no proper role in regulating the work of a church or synagogue in performing its ministry.**

Landmarking tells a church or synagogue how to spend its funds — on buildings instead of ministry to the human and spiritual needs of people!

The law also takes away value whenever a church building must be sold by dictating the purchaser and the terms of sale. The example of the former Church of the Holy Communion illustrates clearly that the blasphemous intentions of the purchaser make him very desirable under the government's landmarks preservation law.

Write to the Governor, your State Senator, Assembly Member and the leadership in both houses to express your outrage at the government's encouragement of such sacrilege through landmarking regulation of church and synagogue buildings.

Tell them to support the Flynn/Walsh bill which will require that the consent of the congregation must be obtained before a church's building could be subjected to landmarking regulations.

Send your personal letters to:

The Hon. Mario Cuomo, Governor  
Executive Chamber, Albany, NY 12224

The Hon. Stanley Fink, Speaker  
The Hon. Daniel B. Walsh, Majority Leader  
The Hon. Clarence D. Rappleyea, Jr., Minority Leader  
The Hon. James W. McCabe, Chairman,  
Committee on Local Governments  
The Hon. (your own Assembly Member)  
Address each of the above at:  
Assembly Chambers, Albany, NY 12248

The Hon. Warren M. Anderson, Majority Leader  
The Hon. Manfred Ohrenstein, Minority Leader  
The Hon. John E. Flynn, Chairman,  
Senate Committee on Cities  
The Hon. (your own State Senator)

Address each of the above at:  
Senate Chambers, Albany, NY 12247

## A Fund for St. Barts

cont'd. from p. 6

January 10, 1984, the Rector, Rev. Thomas D. Bowers, answered a parishioner's question whether the Church would give up the project if money could be raised to assure the Church's future, in these words:

"If somebody walked in here with 35 or 40 million dollars, I think it would be pretty hard for me to build the building..."

This Committee, comprising 195 members of St. Bartholomew's Church, would do all in its power to assist in that effort to save our entire Church complex and assure its future.

## Interfaith Letter

cont'd. from p. 6

has objected to having its building designated.

In our discussion, you have admitted, albeit reluctantly, that the process of designation (by which only architectural, historic, and aesthetic claims may be considered) is biased and, therefore, disadvantageous to religious communities because of the fact that evidence of the negative impact upon religious ministry is arbitrarily excluded. You pointed out that, in your opinion, this is acceptable because the hardship process provides an "escape hatch." Eugene Norman's comment, quoted in *The New York Times*, indicates very correctly that

the escape hatch can be opened only by showing that the building cannot earn a "reasonable return." Churches and synagogues do not earn *any* return and, therefore, must protest this insulting insinuation that religious congregations or their buildings are a part of a commercial venture. Nevertheless, it does establish the fact that the hardship proceeding is, indeed, illusory here in New York City and that the whole process is highly discriminatory against religious organizations. Further, many of the various local landmarking laws in the State have no hardship provision whatsoever.

You have stated that the only recourse for the religious community, in the face of your steadfast opposition to correcting the many faults in the landmarks law, is for us to file lawsuits and to seek legislative change. This, of course, we have done and will pursue aggressively. We do find it offensive that you would be so cavalier in requiring religious institutions and the City's taxpayers to expend vast sums of money to litigate on technical points when the unfairness of the landmarks law is so obvious. We do, however, recognize the position of ease and comfort from which you can risk a \$30-million judgment against the taxpayers: It will not be paid by you personally, nor by your colleagues who are equally responsible for the gross misapplication of landmark status to the United Methodist Church of St. Paul and St. Andrew and to other religious institutions in the City. It

will be the hundreds and thousands of unnamed poor who will suffer because so much revenue — the City's and the Church's — will have been consumed in such a wasteful way.

You insist that the values of religious ministry and preservation can exist in harmony. We believe that is true. Religious congregations are the greatest preservationists of all time! These values cannot coexist, however, when the law prefers the lesser over the greater as it now does.

We have come to you, as "Mayor of all the people," to present an issue which has direct, negative impact and implication for all religious persons and for the many others who receive help from churches and synagogues. The Metropolitan Chapter of the American Planning Association, among other secular organizations, has also called for a complete review of landmarks laws because of their many deficiencies. In the face of all this, you would sweep away these important issues and exhibit an unwillingness to be a part of any solution.

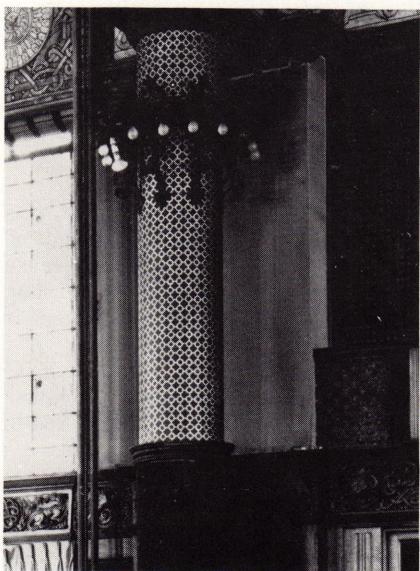
Again, we call on you through this letter to recognize the many defects of the landmarks law, to accept responsibility to correct them, and to work with us in this regard for the well being of all New Yorkers.

Sincerely,  
The Committee of Religious Leaders  
in the City of New York

## Nineteenth Century Decorating Studios in New York City



1. Photos: Stan Ries/ESTO

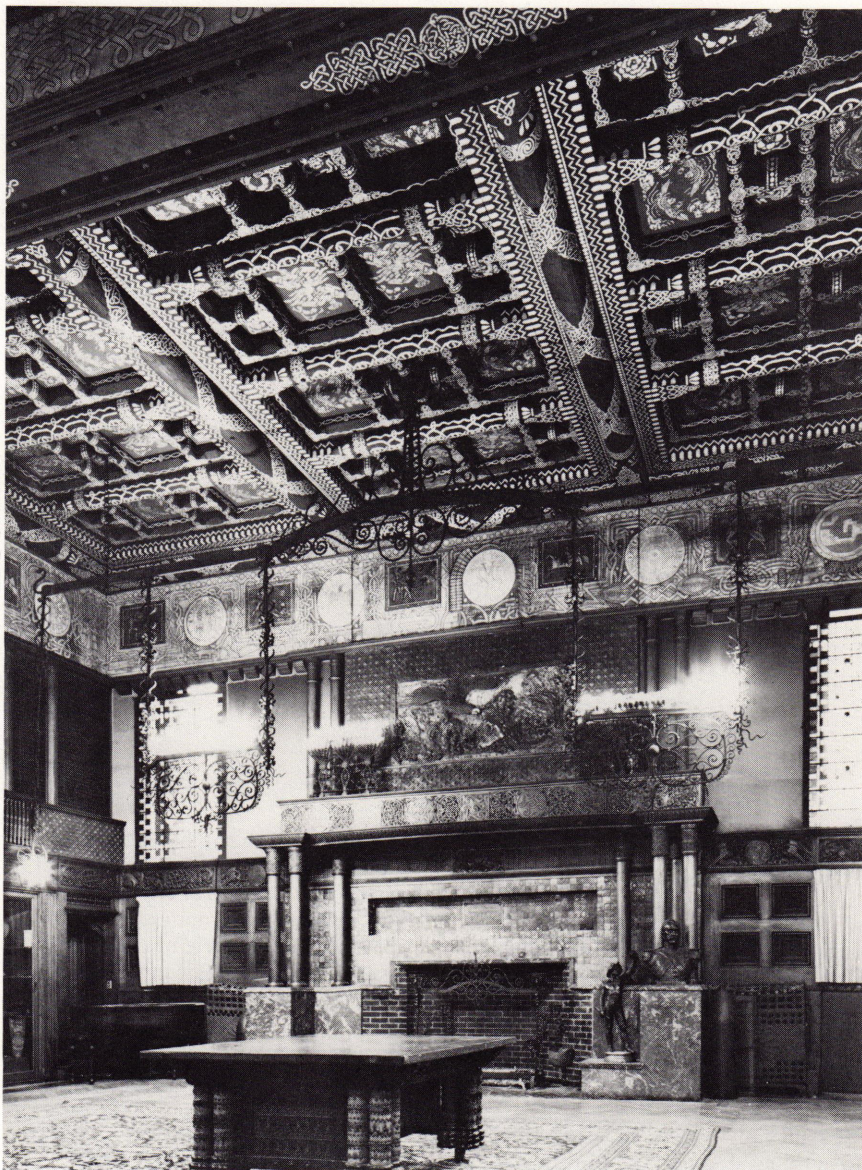


2. *cont'd. from p. 5*  
interiors specialist Stanford White, as architectural consultant.

In this work Colman was responsible for the wall design including a frieze depicting the arts of war painted by F.D. Millet and G.H. Yewell. At one end of the room is a fireplace with red brick surrounded by deep blue Tiffany-made tiles. The portieres with chivalric scenes and embroideries made to appear like chain mail were done by Candace Wheeler.

The Associated Artists in its heyday was effective in transplanting the Whistlerian concept of the total room designed under the eye of the artist.

In the late 1870s, architectural firms also did the work of decorative studios. For the interiors of Henry Hobson Richardson's Trinity Church in Boston, the architect called upon the painter and glassmaker John La Farge to paint murals and decorate the chancel of the church. This highly acclaimed collaboration of artist and



3. architect led to an interaction between the professions during the following quarter of a century.

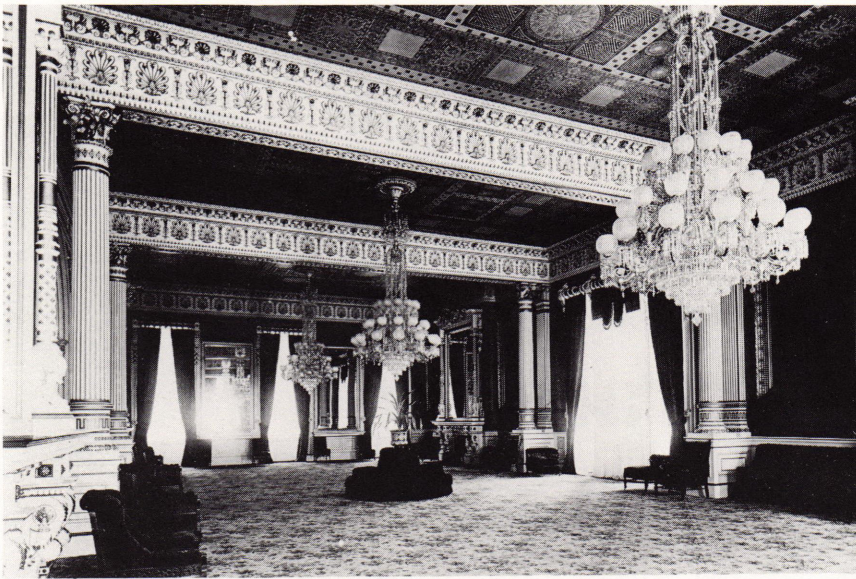
Richardson was frequently asked to aid clients in decorating their homes, and for such work he often suggested one of his draftsmen, Stanford White, who had skills in providing novel and aesthetic interiors.

### Stanford White

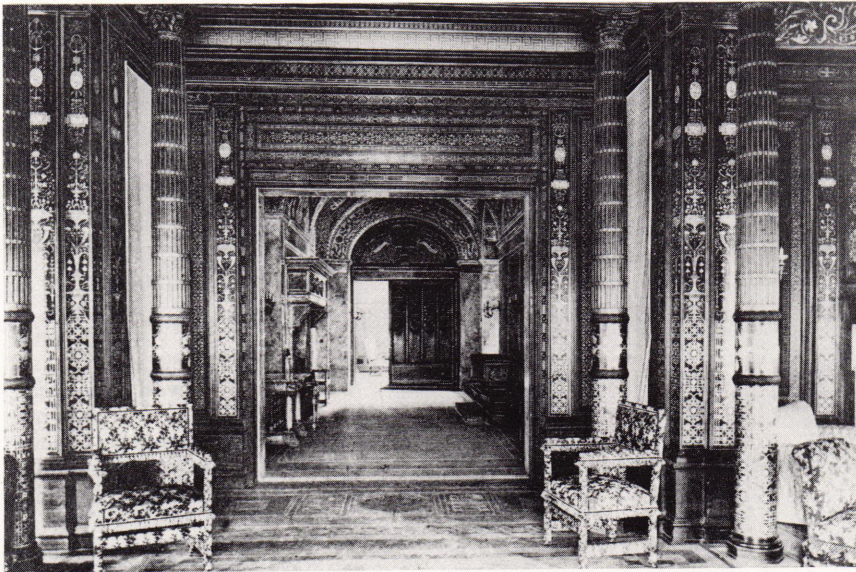
White, like the Associated Artists, was agog with the English aesthetic interior of the 1870s. From the late 1870s he provided schemes based on the novel use of unexpected materials, a rich combination of colors and textures, and an emphasis on the partitioning and treatment of zones or layers of the wall surface. White's success with interiors and his pencil skill led to his being offered a partnership in the newly formed New York City firm of C.F. McKim and W.R. Mead. They needed an interiors man in 1879 since a third, more recent partner, William B. Bigelow, who specialized in interiors, had just left.

McKim, Mead & White in the early 1880s went on to provide interiors for many house designs. Among the most splendid interiors the firm ever designed were those for the Villard House complex on Madison Avenue. In the house for the Villards we see the return to the decorative tradition of earlier days when a different hand was in charge of each room. We know this from the scanty records in the bill books, which show \$10,000 put into the hands of the Marcotte firm and an equal amount given to yet a different German decorative firm, Herts Brothers. A larger sum of \$26,000 was given over to Sypher & Co. for furniture, and old Joseph Cabus, late of Eastlakian cabinetmaking at Kimbel & Cabus, got an amazing \$99,000 for woodworking. Stanford White had only a small connection to the house at this stage. It was the firm's close friend and fellow desk holder at 57 Broadway, George F. Babb, who oversaw much of the work.

McKim, Mead & White became a principal artistic studio in New York



4.



5.

City for the next two decades with a host of collaborative efforts by painters, sculptors, muralists, glassmakers, and apprentice architects.

#### The 1890s

In the 1890s, there is a change in regime in the decorative world. The old names are gone and others have come to attention. William Baumgarten, formerly of the Marcotte firm and manager of the Herter Brothers business in the 1880s, was on his own by 1891 and ran a very successful decorating office. In the early years of Baumgarten's firm, the major business came in the form of additions placed on the garden side of houses, which the firm then decorated. Also in the 1890s, Baumgarten's firm made Rococo tapestries to adorn the walls of the newer, more French houses. William Baumgarten & Co. outlived its founder and decorated many of the finest homes in America—including the Woolworth circle among others—until the crash of the market in 1929.

From Germany came Frank M. Zimmerman, who established himself in business here in the 1880s. Bringing in his brother Paul, the Zimmermans were content to share lesser services with more established firms. The Zimmerman brothers worked at the Henry B. Hyde house on 40th Street, where we know the Herter firm had also played a role. The Zimmermans also had carried out some work for the C.P. Huntington house at 38th Street and Park Avenue (the house of Huntington before his marriage to Arabella), and for a host of patrons. The new firms began, so to speak, as subcontractors, before graduating to become designers on their own. We never know, however, where the line between architect, decorator, and associated decorator is drawn.

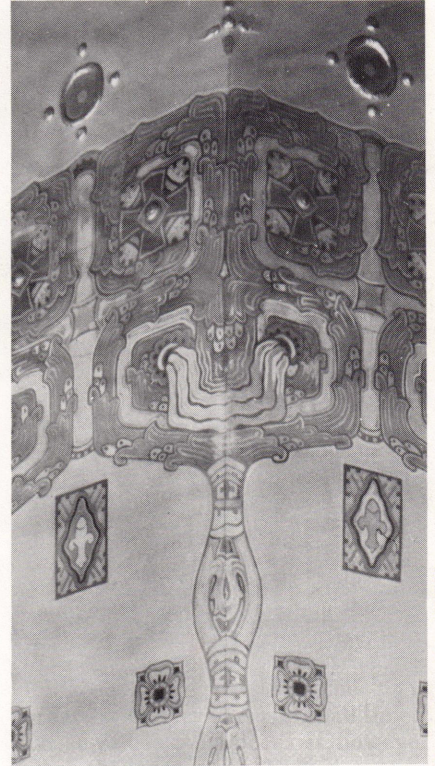
We are fortunate to be able to study in more detail the development of the Rambusch Company, perhaps the sole survivor of these decorative arts studios. Founded in 1898 by Frode Rambusch from Denmark, the Rambusch Decorating Company first

1, 2, 3. In the Veterans Room, Associated Artists designed chain-wrapped columns, wrought iron lighting fixtures, leaded windows, and fireplace tiles all in a rich, heavy, dark quasi-Islamic mood.

4. Associated Artists: East Room of the White House, 1883.

5. Stanford White and George Babb: Interiors for Henry Villard, 1883.

6. The Rambusch Studios executed painted decoration in the Art Nouveau idiom in 1900 for the baptistry of St. Peter's Church in Staten Island.



6.

designed and decorated theatrical interiors and church interiors.

By the 1920s and 1930s the firm was involved in some capacity with projects such as Radio City Music Hall, the Empire State Building, the Waldorf-Astoria Hotel, Horn and Hardart, The Daily News Building, Saks Fifth Avenue, and many others. Fortunately the records of the Rambusch firm will shed light on further investigations about how one decorative arts studio worked with clients, architects, decorators, and contractors in the designing and finishing of interiors.

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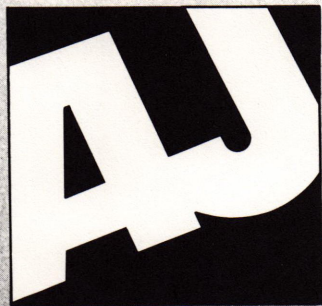
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