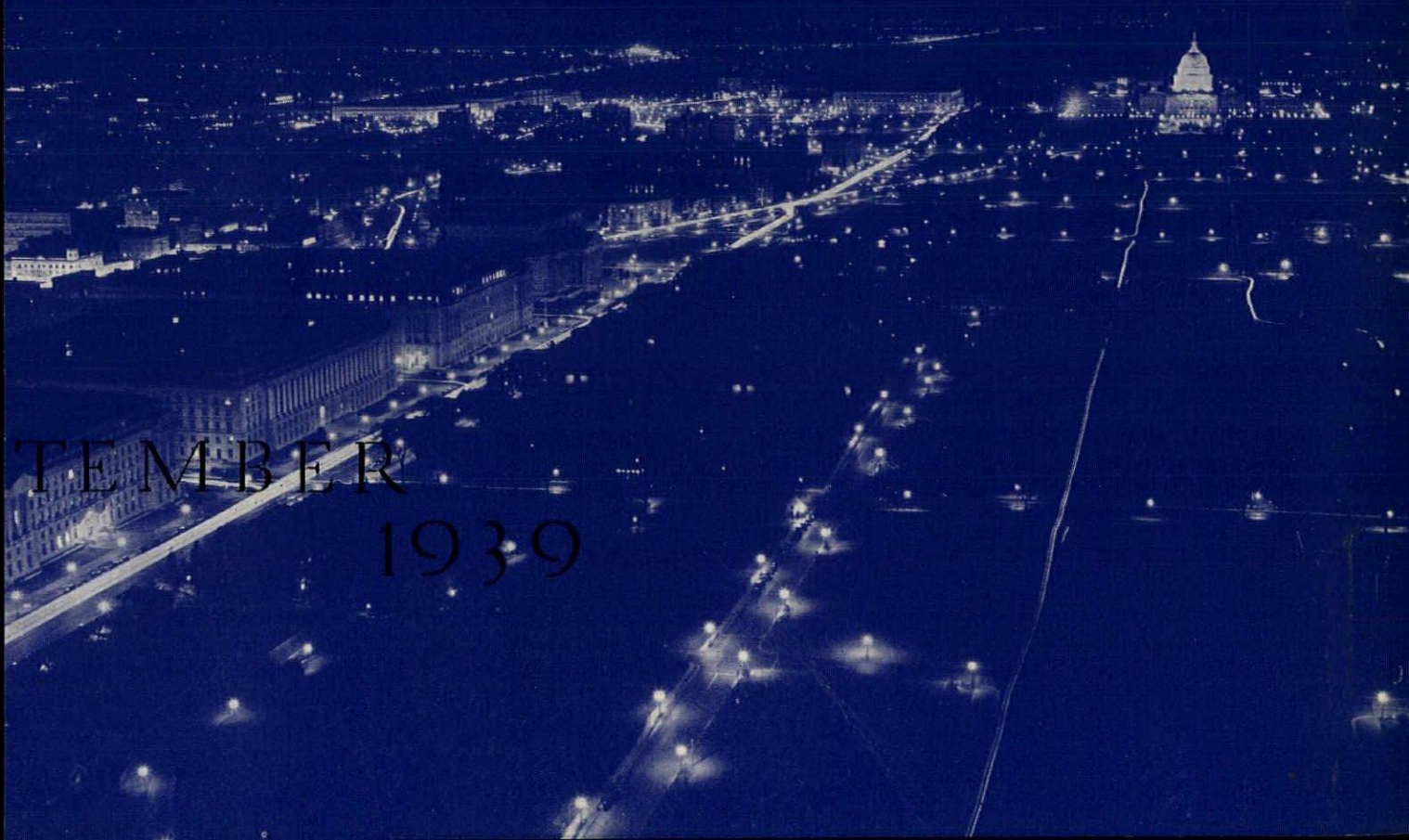


E S I L G N  
A. CONVENTION—INTERNATIONAL CONGRESS

# PENCIL POINTS

TEMBER  
1939



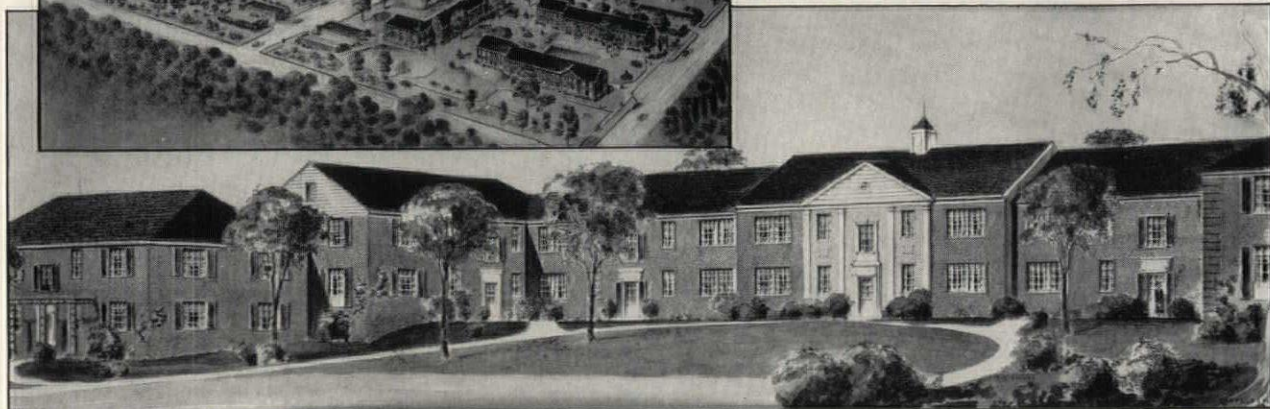


# STRAN-STEEL

# *Is chosen by the* FORD FOUNDATION



ARCHITECTS: GIFFELS & VALLBY, INC., AND L. ROSSETTI



The Ford Foundation—established in 1936 as a non-profit corporation—has begun construction of what is believed to be one of the largest private housing projects ever undertaken in the United States. This home building project is scheduled to provide housing during the next ten years for a model community of 16,000 persons.

The site is a plot of approximately two square miles adjoining Greenfield Village and the

Edison Institute Museum in Dearborn. The initial development includes 15 apartment buildings of the walk-up and terrace type, with a total of 203 apartments, accommodating an average of four persons each, and 53 single houses and business center buildings. The first occupancy is scheduled for November 1939.

Unhampered by any existent street layouts or buildings, the Ford Foundation home

project reflects thinking directed toward the modern ideal in community development. Its planning is based on two years of research and examination of housing projects throughout the country. Dwellings are located on *cul-de-sac* streets—away from the noise and traffic dangers of through highways. The architectural treatment of the apartments is colonial, in keeping with that of nearby Greenfield Village and Museum.

STRAN-STEEL framing will be used exclusively in the construction of the apartment buildings and the business center. Stran-Steel was chosen only after consideration and examination in the field of all possible types of construction now in use—the best for safety, adaptability, permanence, low cost, and speed in erection.

Stran-Steel gives to single- and multiple-housing units the accepted superiorities of skyscraper-type steel frame construction—framing that is fire-safe, shrink-proof and termite-proof.

The patented Stran-Steel nailing groove permits nailing flooring, lath, roofing and other collateral materials directly to all Stran-Steel members. Nails are literally held in a "grip of steel." The erection of Stran-Steel is readily handled by carpenters, who need no special training or tools.



Because Stran-Steel is the product of modern mass production methods, it is economical to buy. And it is economical to use because it makes possible the application of mass production efficiency to large-scale home building operations. In fact, the overall costs of many group housing projects using Stran-Steel have been *less* than the estimated costs of similar buildings built with other fire-safe materials.

Stran-Steel gives full scope to the genius of the architect, since it can be used in any type of building that can be erected with lumber. Approved by F.H.A., it is readily adaptable to most designs.

Write for the Stran-Steel brochure which will provide you with further data about the Ford Foundation development and other notable group housing projects.

## STRAN-STEEL DIVISION

### GREAT LAKES STEEL CORPORATION

607 SHELBY STREET • DETROIT, MICHIGAN

## Unit of NATIONAL STEEL CORPORATION



# THE ARCHITECTS OF THE UNITED STATES



ARE CORDIALLY INVITED TO ATTEND THE SEVENTY-FIRST CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS TO BE HELD IN WASHINGTON, SEPTEMBER 25, 26, 27 AND 28. ON THESE SAME DAYS WILL BE HELD IN WASHINGTON

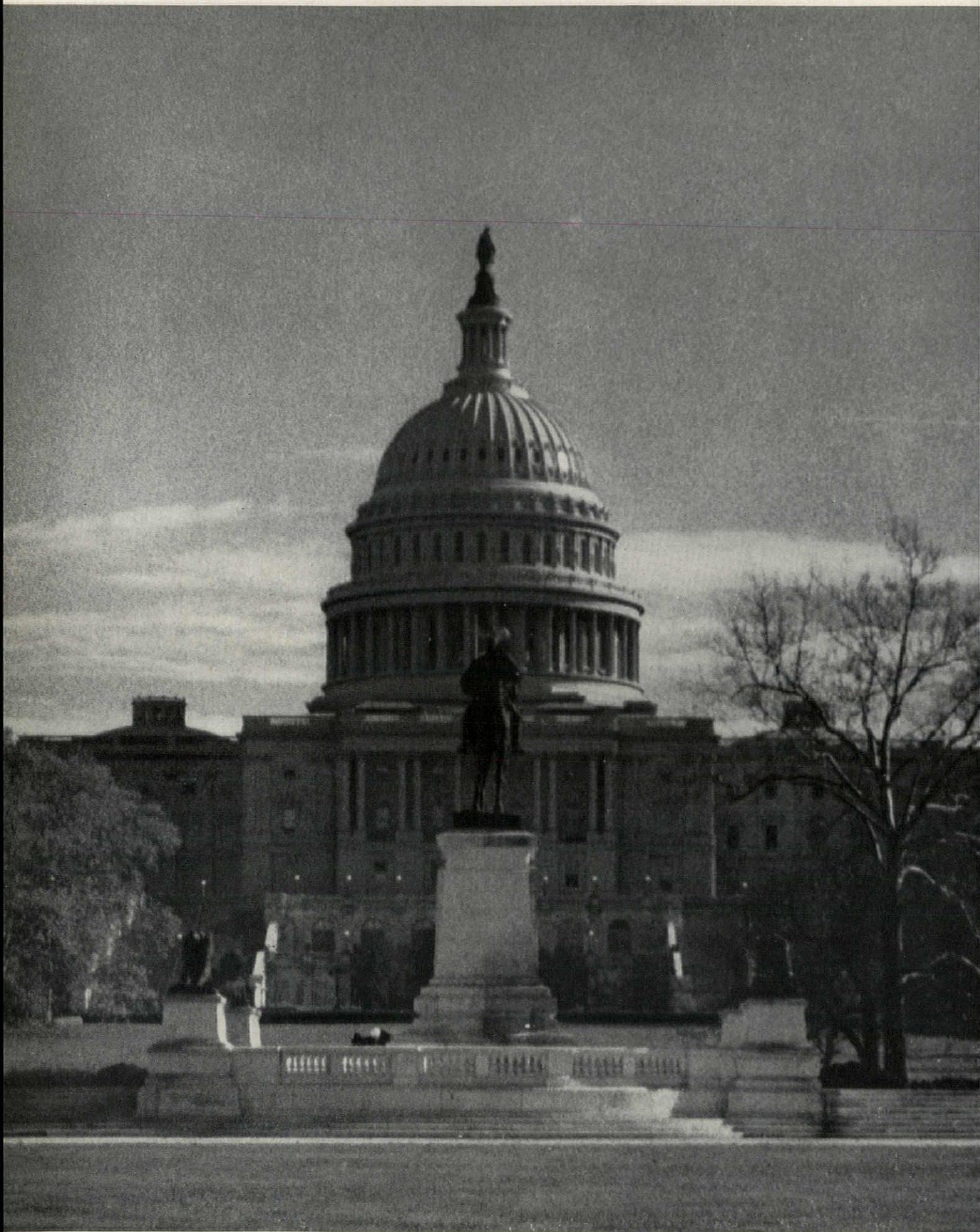
## THE XV INTERNATIONAL CONGRESS OF ARCHITECTS

WHERE, BY INVITATION OF THE PRESIDENT OF THE UNITED STATES, ACCREDITED REPRESENTATIVES OF OUR OWN AND FOREIGN GOVERNMENTS WILL PARTICIPATE IN ITS SESSIONS. BECAUSE THE CONVENTION AND THE CONGRESS WILL CONCERN THE ENTIRE PROFESSION, THE OFFICERS AND DIRECTORS OF THE INSTITUTE HOPE THAT ARCHITECTS, WHETHER OR NOT MEMBERS OF THE INSTITUTE, WILL BE PRESENT. A REPRESENTATIVE ATTENDANCE FROM ALL SECTIONS OF THE COUNTRY WILL WELCOME APPROPRIATELY OUR GUESTS FROM OTHER LANDS, WILL GIVE NATIONAL ATTENTION TO THE PROCEEDINGS AND RECOGNIZE THE INTERNATIONAL SIGNIFICANCE OF THE ART AND SCIENCE OF ARCHITECTURE.

CHARLES D. MAGINNIS — PRESIDENT  
CHARLES T. INGHAM — SECRETARY

ADDRESS ALL INQUIRIES TO THE OCTAGON, WASHINGTON, D. C.







# SEVENTY-FIRST A.I.A. CONVENTION

IN ACCORDANCE WITH A CUSTOM ESTABLISHED OVER the past several years, we are presenting this month an issue devoted to the scene of the annual convention of the American Institute of Architects. On this particular occasion the convention is an extraordinary one, held concurrently with the Fifteenth International Congress of Architects. The meetings are being principally held in Washington but there are to be trips to Williamsburg, to Mount Vernon, to Wilmington, Delaware, and to the World's Fair in New York—all of which hold features of architectural interest. The problem of covering Washington itself plus all of these other points turned out to be a rather formidable one. We decided, however, to try it, even though the number of pages available for each phase of the proceedings might be limited and the entire result less homogeneous than in the case of the Boston and New Orleans Convention issues.

The reader will find, therefore, a section of pictures of some of the fine things to be found in Washington, a section presenting the work of leading architects taking part in the International Congress, a group of brand new etchings of old Williamsburg by Samuel Chamberlain, some views of the duPont Gardens near Wilmington, and a presentation of the Federal Building at the New York Fair. All of these things are to be seen by the visiting delegates and members of the Congress and by the American architects who attend the Convention. It is our thought to furnish them with a pictorial record and at the same time to give those who do not attend some idea, however imperfect, of what they are missing.

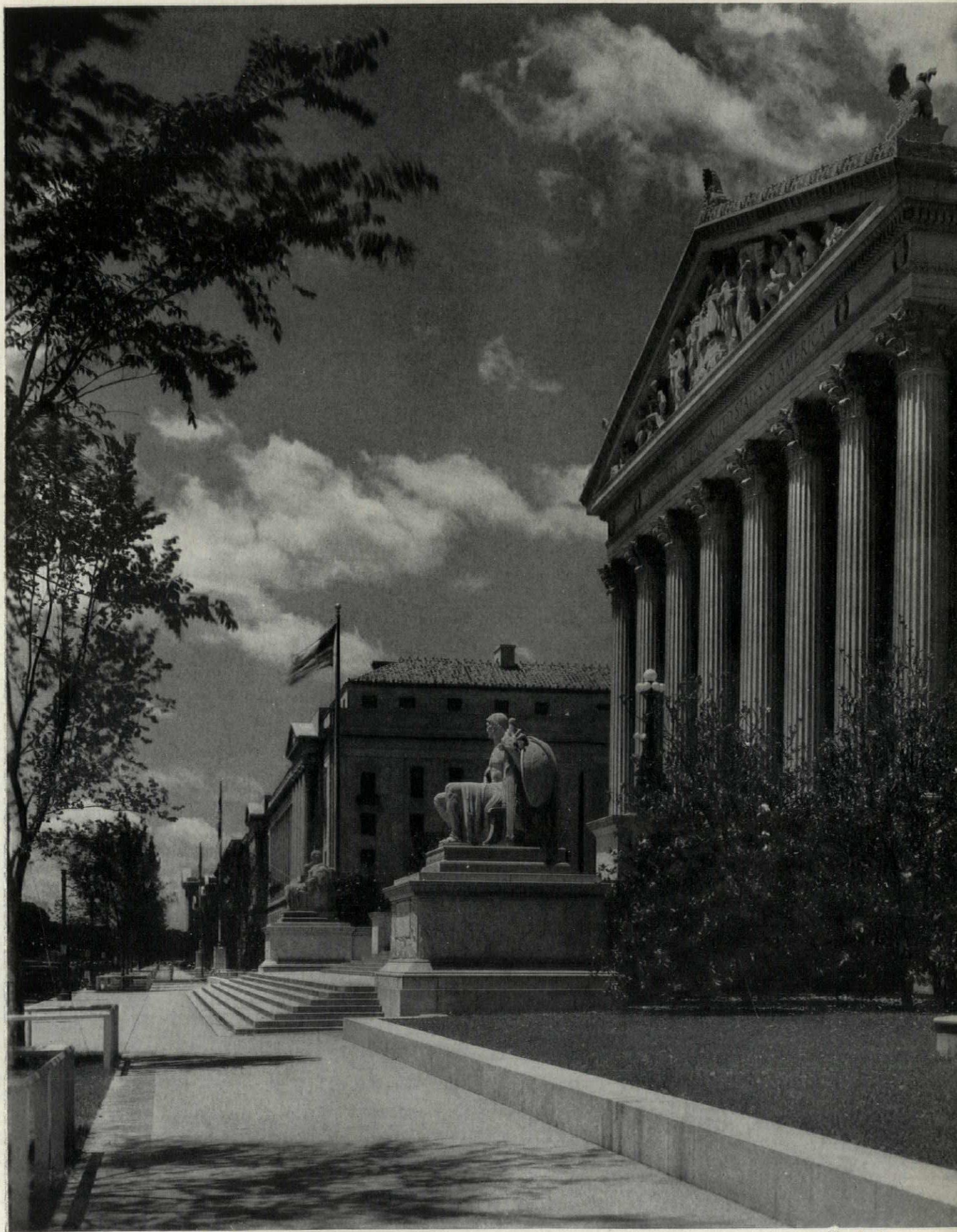
Of the city of Washington itself, we have not attempted to give a complete picture. Scene of many Institute conventions in past years, it is fairly familiar to most American architects. The many books that have been published on its plan and its architecture have made it familiar also to our foreign visitors. We have therefore been contented to show only some of the high spots and some of the more recent additions to the architectural and sculptural embellishment of our national capital. A map just completed by the National Capital Park and Planning Commission to show the up-to-the-minute status of the central area is reproduced to serve as an architectural guide, while Washington architect E. B. Morris has amiably essayed to bat for Hubert Ripley and has contributed a helpful guide for epicures.

At this writing, one part of the world seems bent on destroying a civilization whose building has found architects in every land exerting a potent leadership. There is hope, perhaps, that modern destructive philosophies and techniques will be stopped short of annihilating the social and architectural advances to which our profession has everywhere devoted itself. We believe that they can be stopped and that the groups now about to meet in Washington can and will help point the way to a better world when war is over. May their deliberations be fruitful!









*Horydczak*





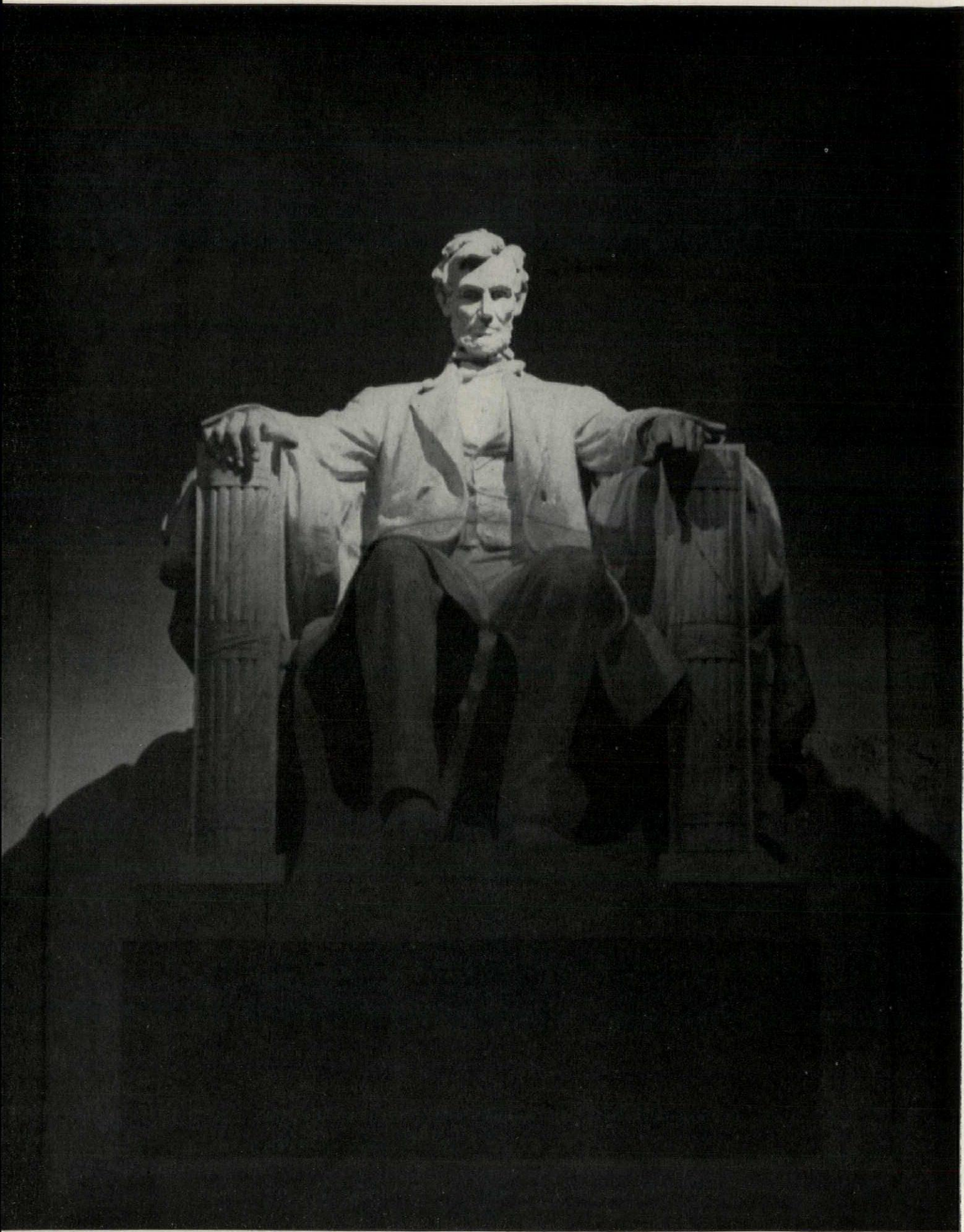
*Horydczak*





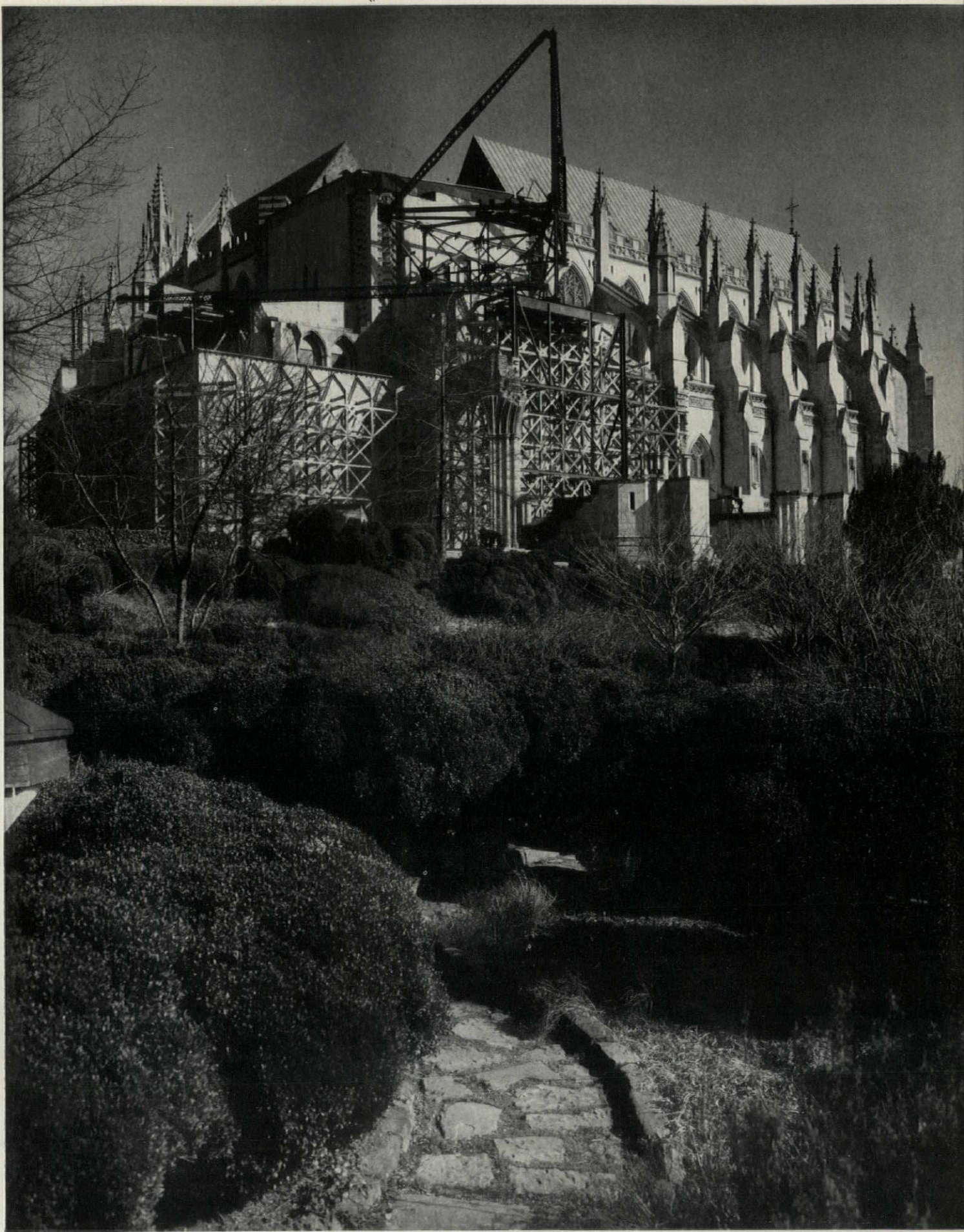
*Horydczak*





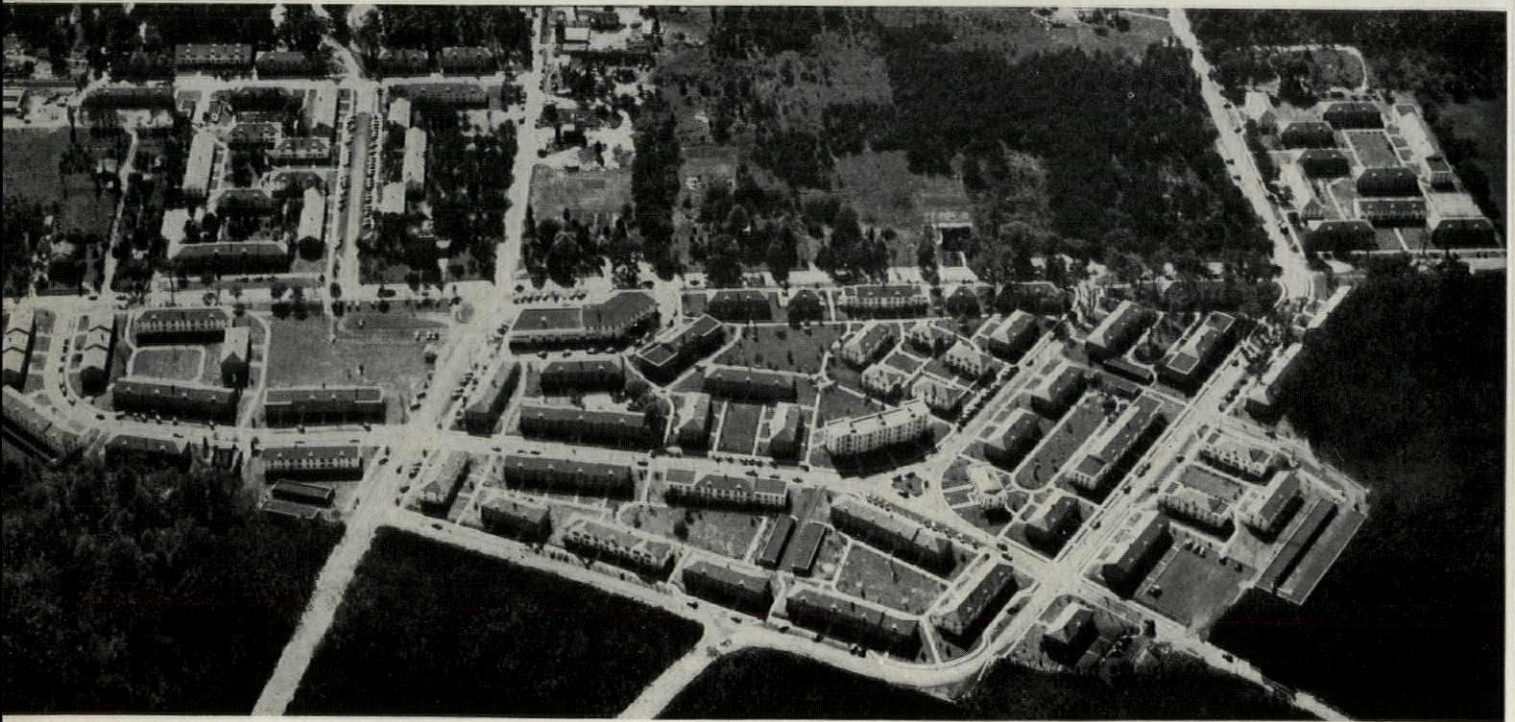
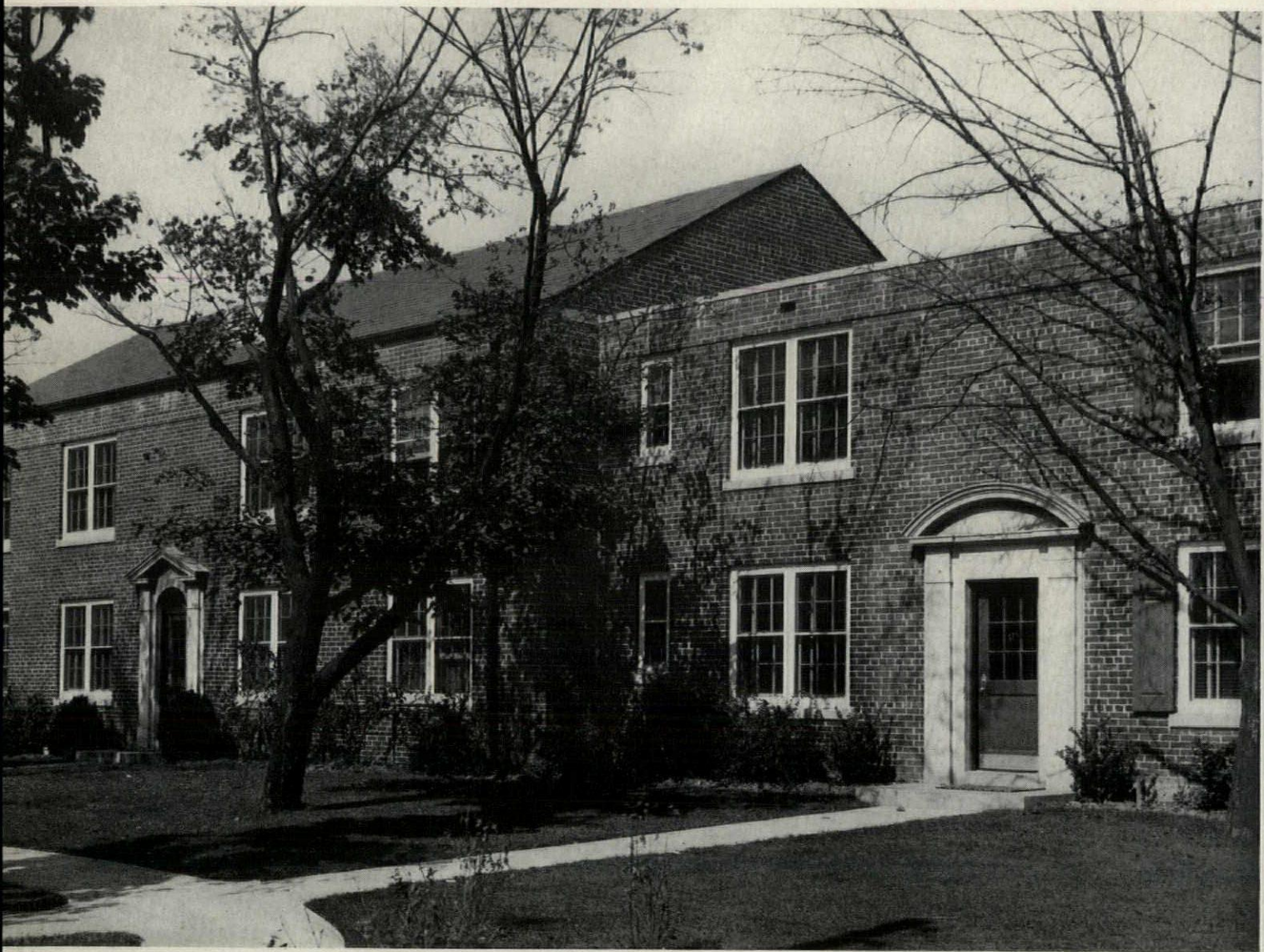
*Emanuel Elsner*





*Horydczak*





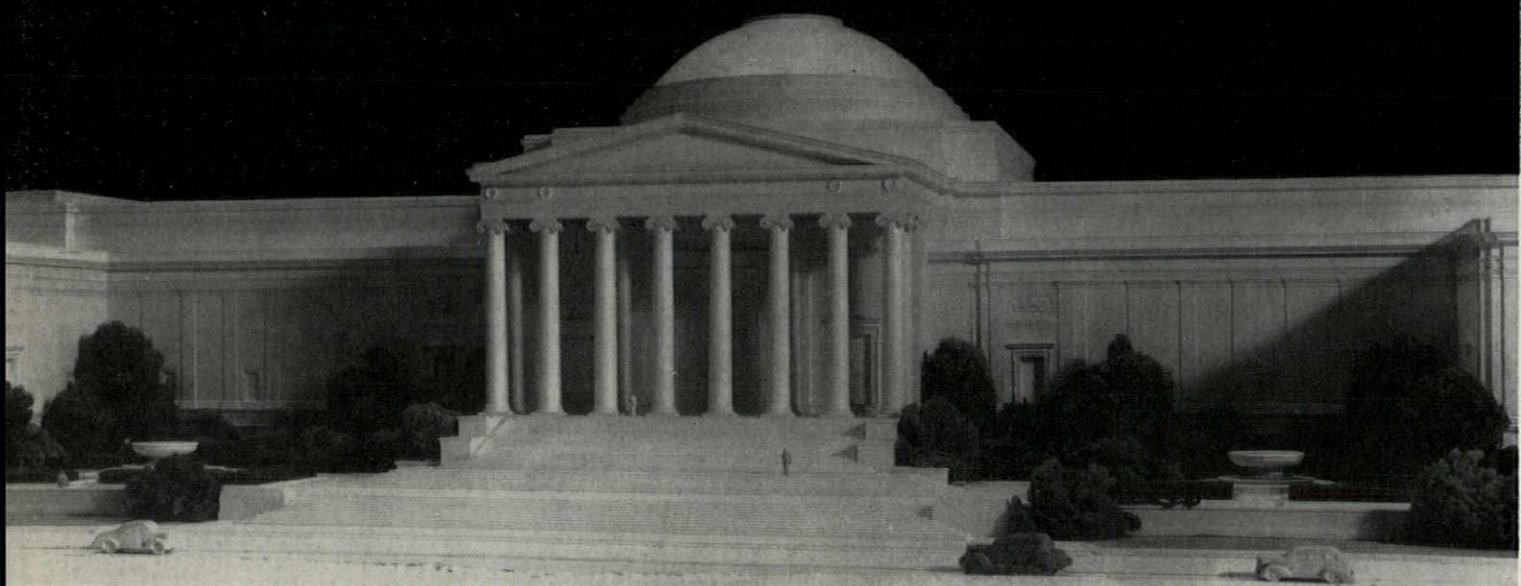
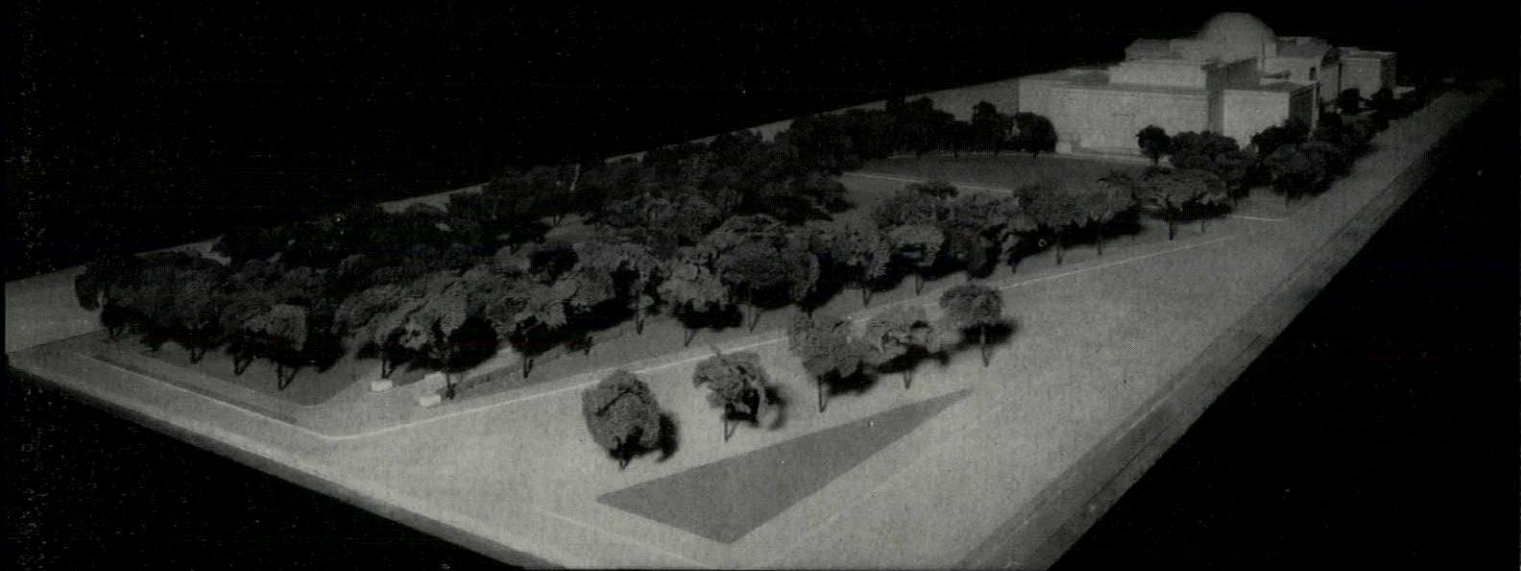
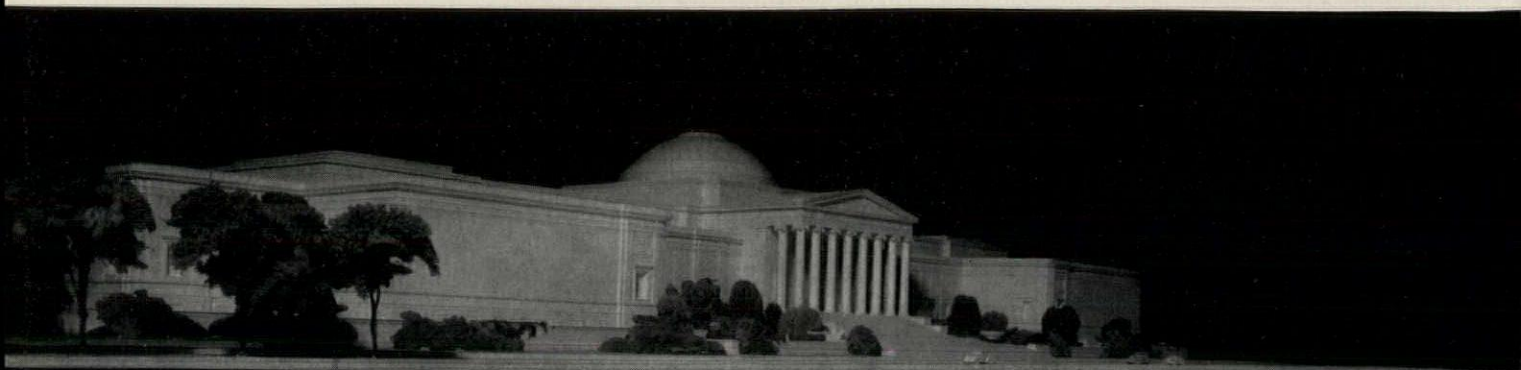
*J. J. Todd*





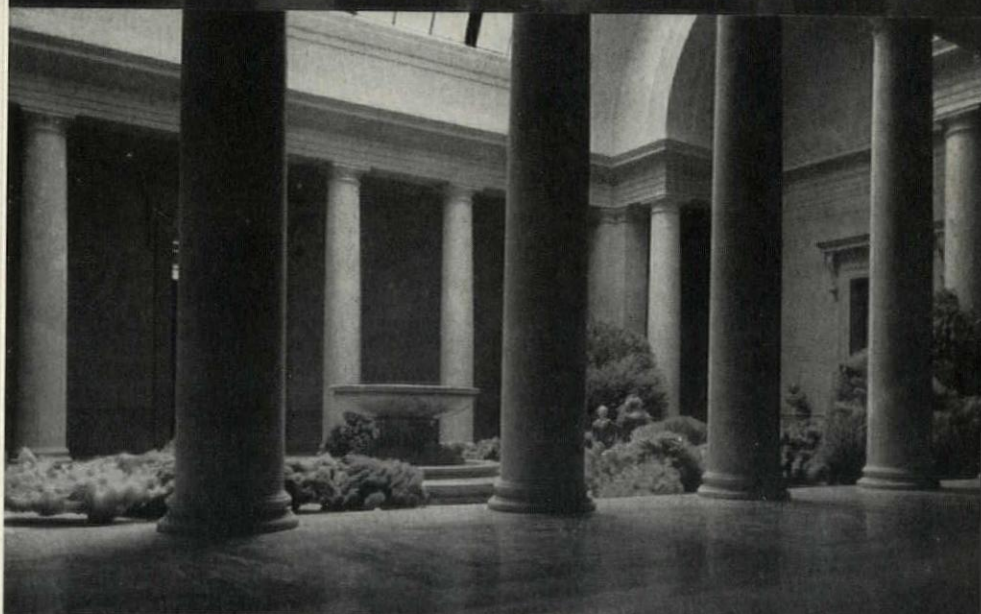
*F. H. A. Photo*







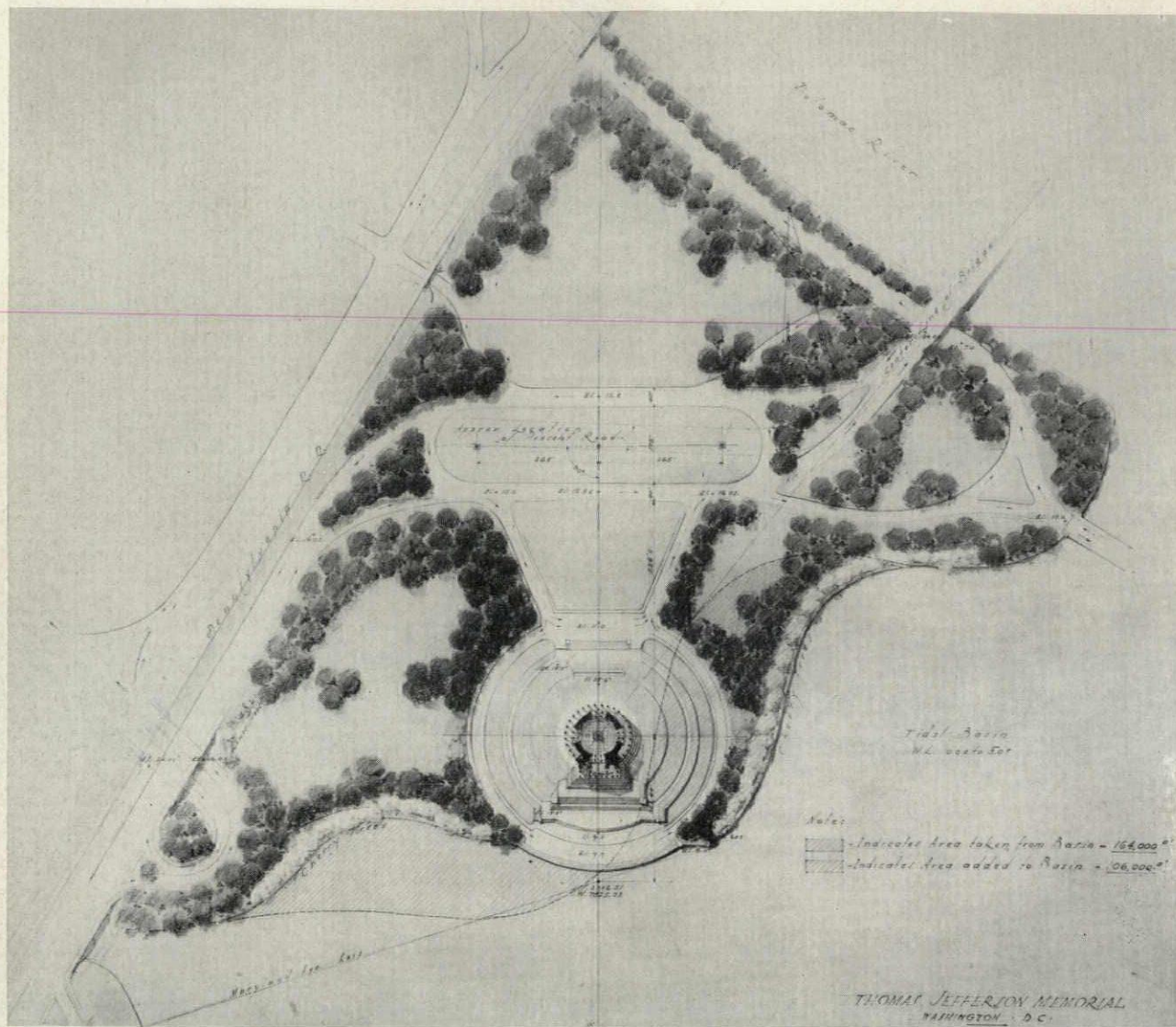
*On the facing page are three views of an exterior model of the National Gallery of Art now under construction on the Mall. The Office of John Russell Pope, with Otto R. Eggers and Daniel P. Higgins as Associates, were the Architects. The center view shows the scheme for planting the area immediately east of the Gallery. At top and bottom are views of the Mall side. The Gallery is just southeast of the National Archives Building, by the same architects, shown on page 543 in the photograph*



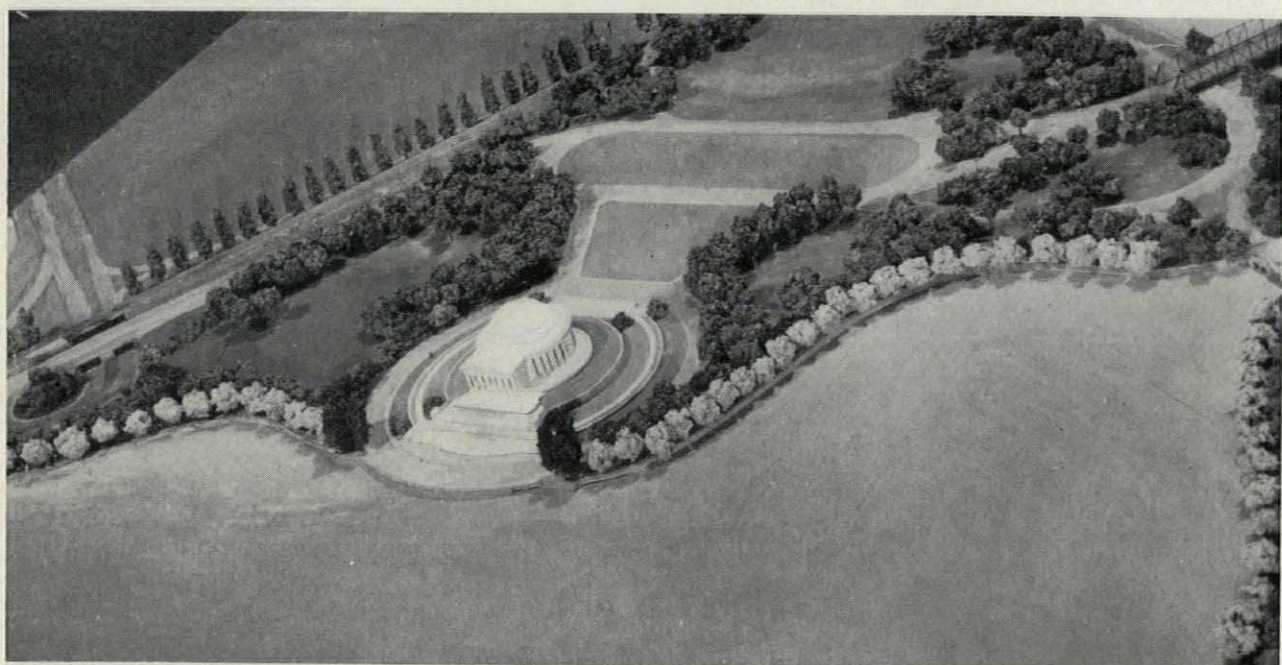
*At the right are three views of realistic interior models of the new National Gallery. The one at top shows the rotunda and those below show one of the two symmetrically disposed garden courts. Across the Mall from this Classic building it is proposed to erect the gallery designed by Eliel and Eero Saarinen with J. Robert F. Swanson as Associate, which won the prize in the recent Smithsonian Gallery of Art Competition. All photographs on these pages by Peter A. Juley & Son*



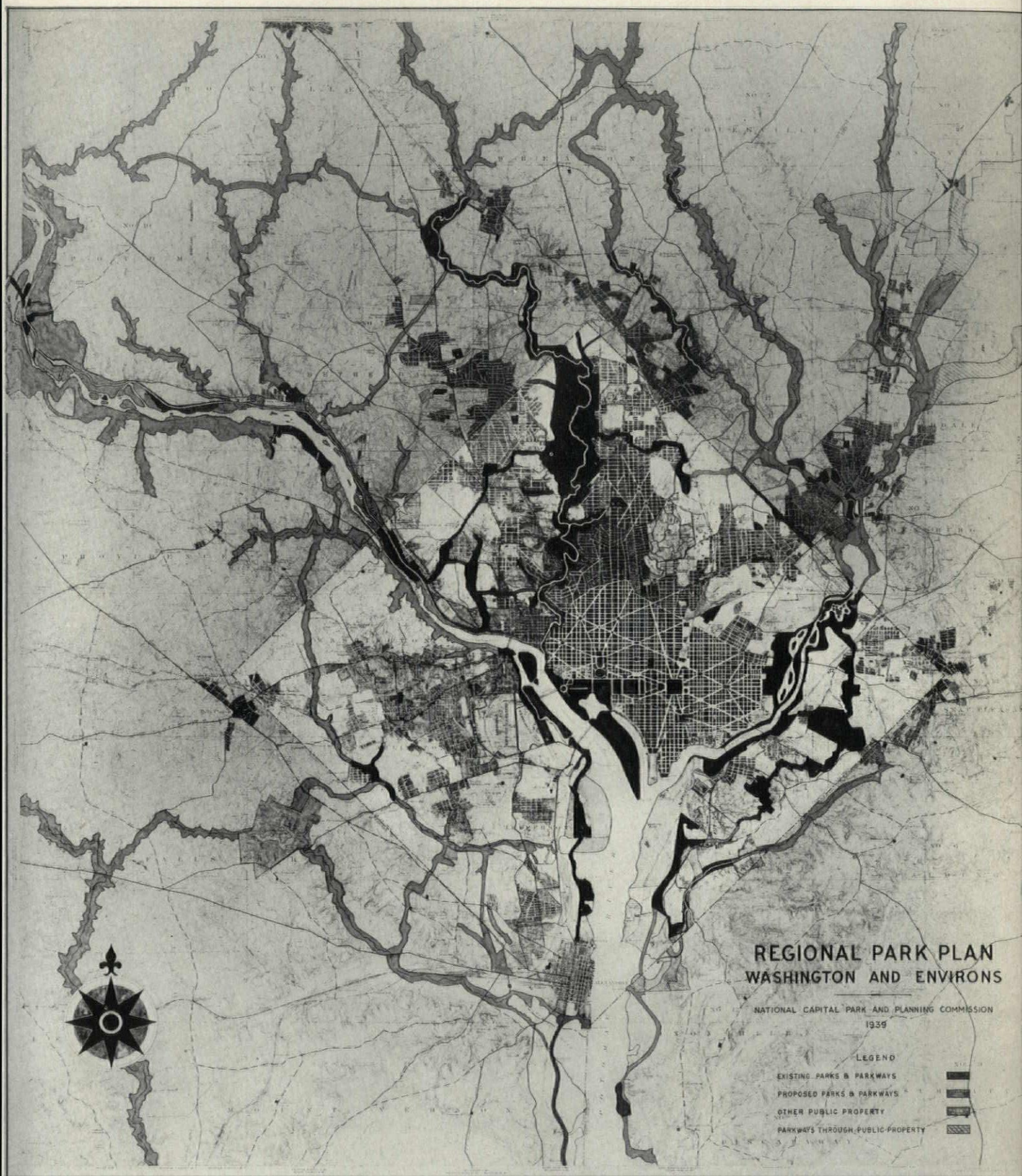




*This plan and model show the approved location of the Thomas Jefferson Memorial, designed by the Office of John Russell Pope, with Otto R. Eggers and Daniel P. Higgins, Associate. Olmstead Brothers, Landscape Architects*

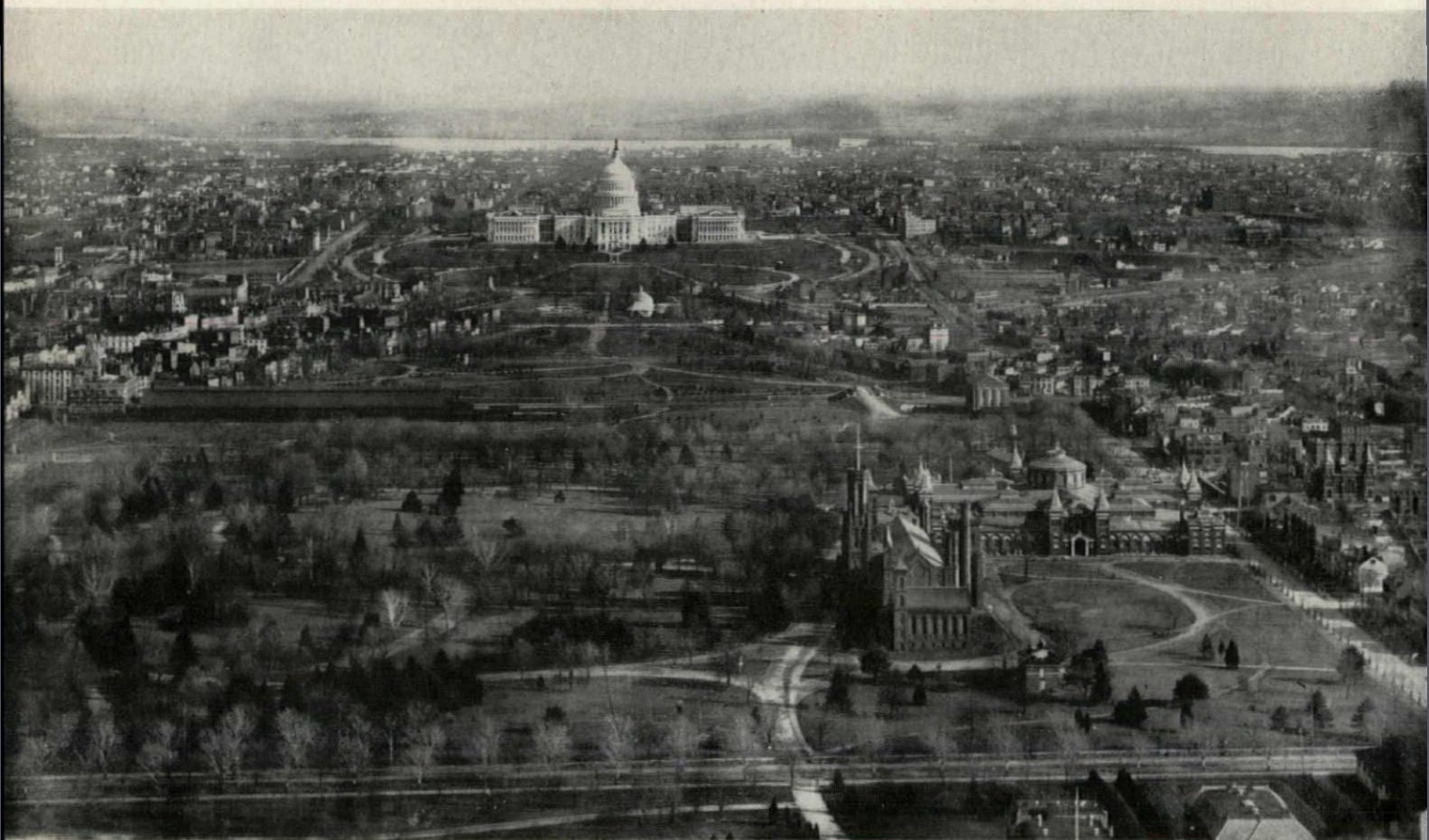




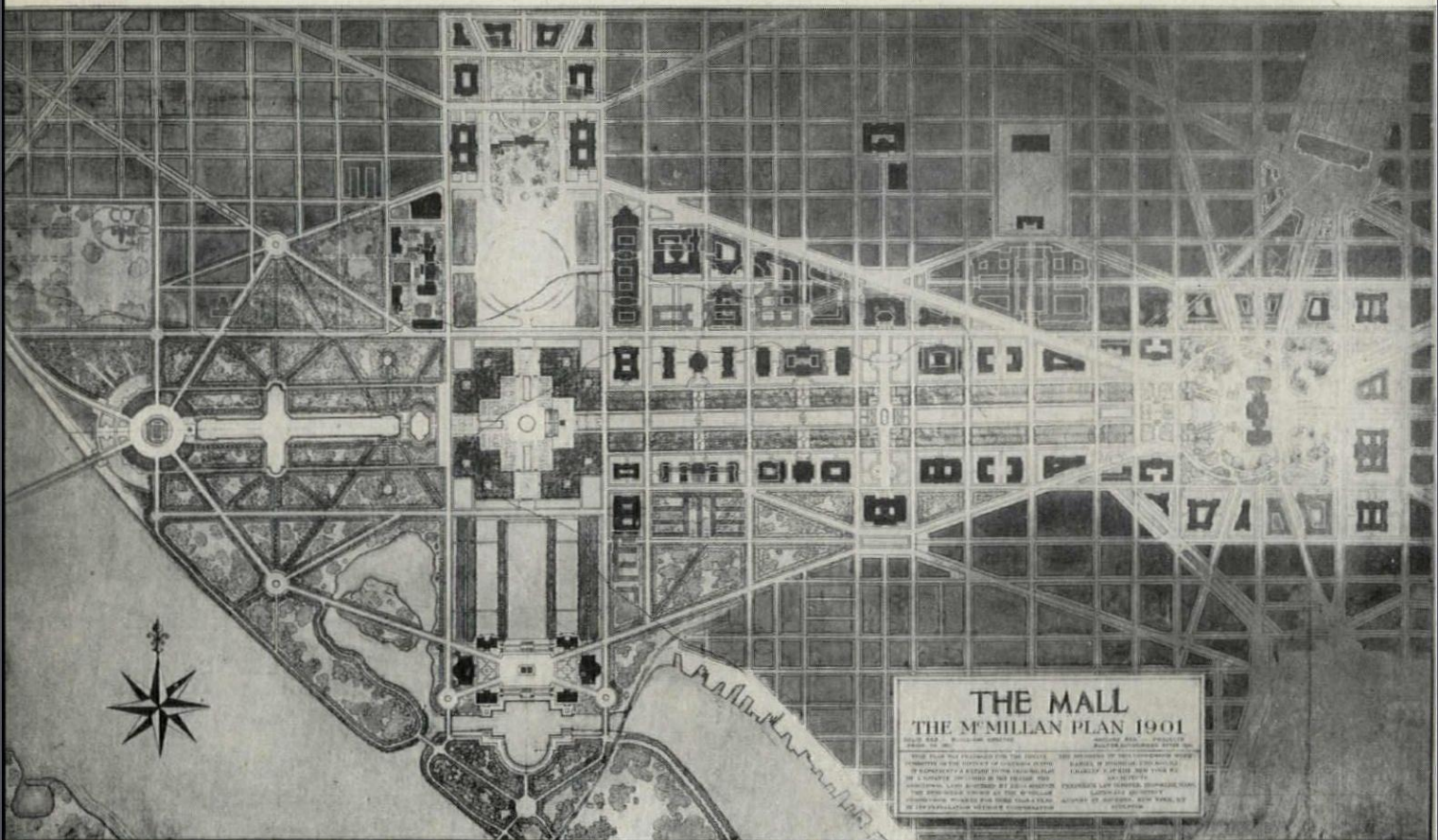


*This Regional Park Plan of Washington and environs is shown by courtesy of John Nolen, Jr., Director of Planning of National Capital Park and Planning Commission*



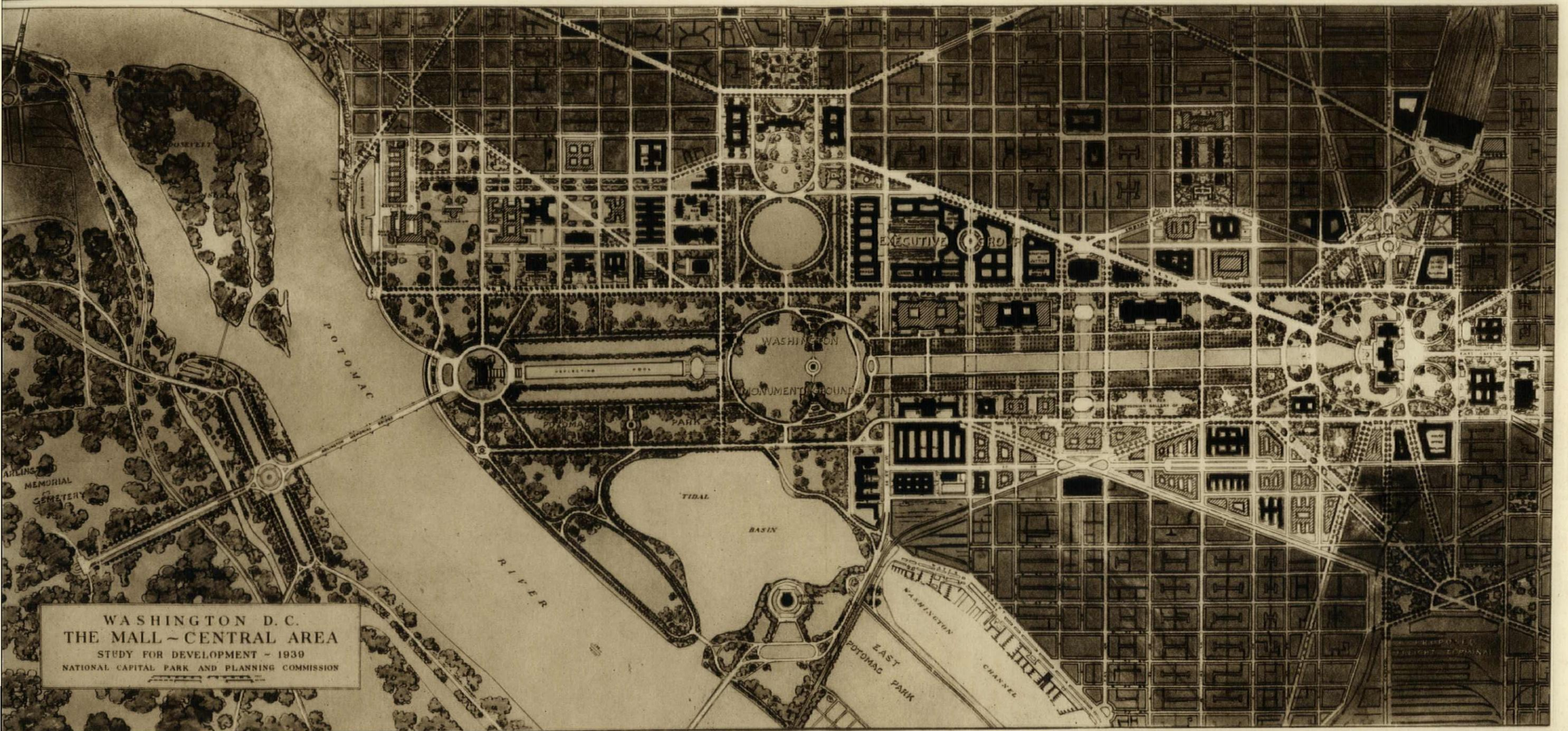


*For comparison with the Mall of today (See map opposite, showing the current development), this rare photograph of the Mall taken in 1890 and the McMillan Plan of 1901, reproduced below, are well worth attentive study*





# WASHINGTON : 1939 - THE MALL



WASHINGTON D. C.  
THE MALL - CENTRAL AREA  
STUDY FOR DEVELOPMENT - 1939  
NATIONAL CAPITAL PARK AND PLANNING COMMISSION

*This rendered plan, prepared under the direction of John Nolen, Jr., of the National Capital Park and Planning Commission, brings the Central Area of Washington up to date as of late August 1939. Existing buildings, together with those under construction or appropriated for, are shown solid, while those projected for the future are indicated by hatching*

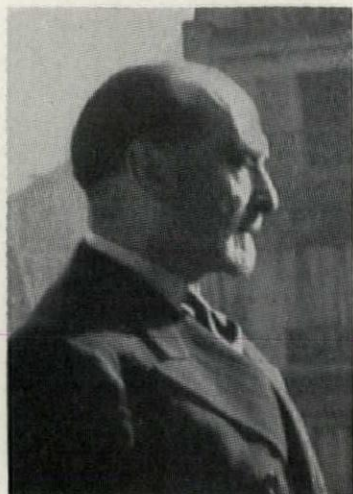


# INTERNATIONAL CONGRESS 1939

CONCURRENTLY WITH THE SEVENTY-FIRST CONVENTION of the American Institute of Architects, to be held September 25, 26, 27, and 28 in Washington, the Fifteenth International Congress of Architects is scheduled to hold its sessions, also in Washington. Although, at the time of going to press, the world is teetering on the brink of war and destruction, the Secretariat of the Congress is proceeding in accordance with its plans to make these meetings a constructive contribution to the welfare of the people of all nations. It is expected that, provided war is again averted, there will be assembled at the Congress about three hundred architects from abroad. When to this number is added the probable several hundred American architects who will attend the A.I.A. Convention, the total will exceed any previous gathering of architects ever held. Housing experts, city planners, and authorities in many allied fields will participate in the proceedings. Many of the world's leading architectural thinkers will be there to deliver papers in discussion of world problems of planning, population, government participation in building, and other pertinent matters. Contemporary design as compared with the architecture of the past will be examined from aesthetic, technical, and social points of view, which should result in a clearer understanding of the aims and ideals of modernism. American architects attending the convention will have an unparalleled opportunity to see and hear and meet the distinguished foreign architects whose works have had so much influence on the design trends of these times. All architects, whether or not members of the Institute, are invited by President Charles D. Maginnis to attend these meetings where they may exchange views with their fellow practitioners from all parts of the world.

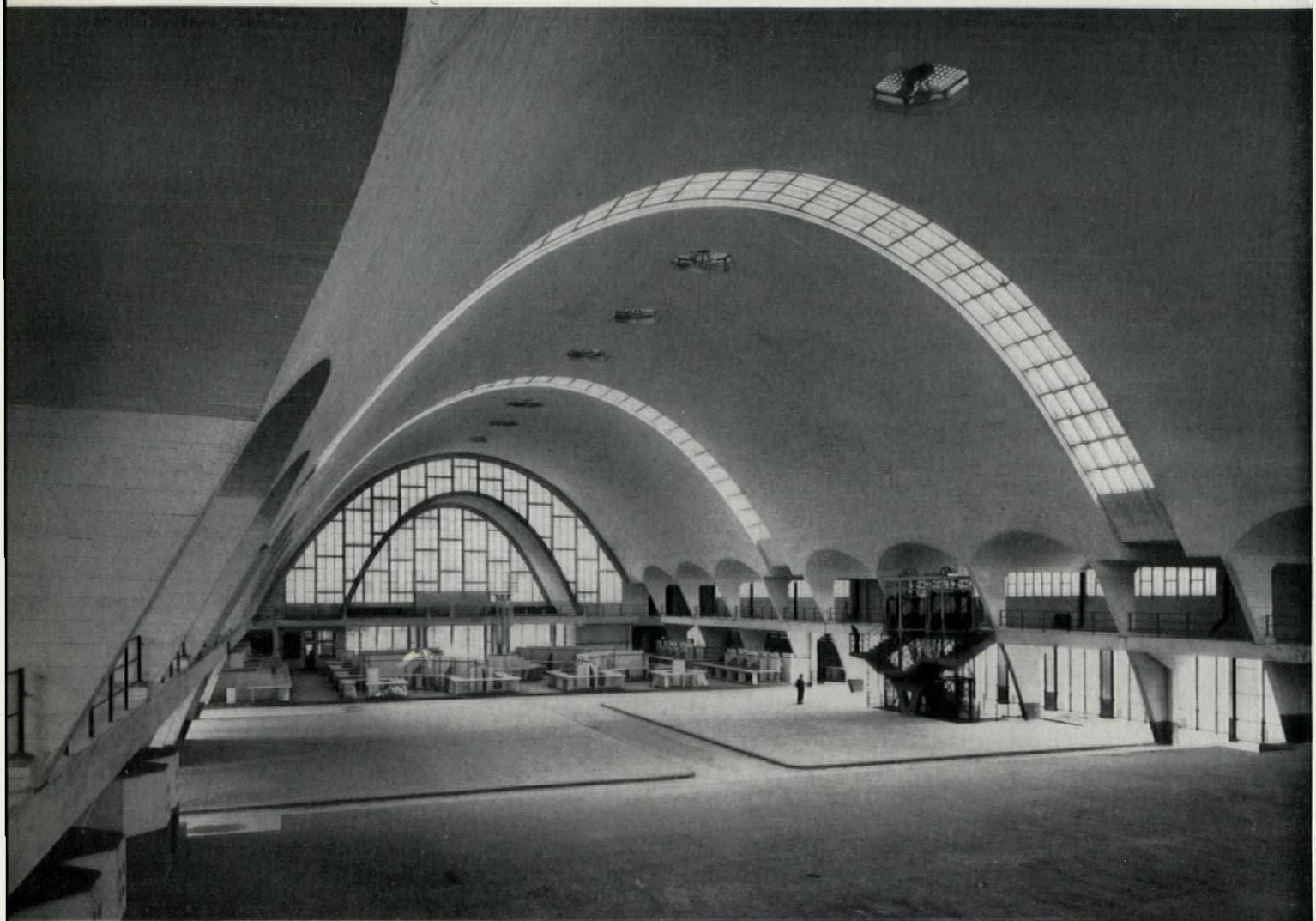
On the following sixteen pages are presented brief biographical notes concerning some of the men who are to preside over the sessions of the International Congress and to take a leading part in the discussions of the several "Themes" and "Etudes." Each of these men was invited to send photographs or drawings of what he considered the most representative of his recent works and this material is reproduced as a sort of introduction to the American architectural audience of the architects to whom we will soon be listening, God willing, in a series of memorable meetings directed towards the advance of Civilization—not its destruction.





## FRANCE—EMILE MAIGROT

FROM FRANCE, TO PRESIDE OVER THE DISCUSSION OF Theme I, "Planning and Development of Rural Districts," comes Emile Maigrot, S.C., S.A.D.G., A.P., *Architecte Départementale de la Marne*. His long and fruitful practice has included, since 1904, local schools for the communities of Ville-en-Selve, Chigny-les-Roses, Sillery, Taissy, Auberive, Dontrien, and Saint Souplet; an academic group for Villers Allerland; a nursery school and a school for girls at Rilly-la-Montagne; Abbatoirs for Orchies (Nord), Le Mont Doré (Puy-de-Dôme), La Bourboule (Puy-de-Dôme); the Central Market at Reims; a group of schools at Chalons-sur-Marne; a Salle des Fêtes at Rilly-la-Montagne; a combination Market and Salle des Fêtes at Nantes; and a variety of private buildings. He has also been responsible for the restoration and reconstruction of several churches in the Marne—at Rilly-la-Montagne, Villers Allerland, and Puisieux. He was also Principal Architect for the Regional Center of the Paris 1937 Exposition. Below is his Halles-Centrales for Reims



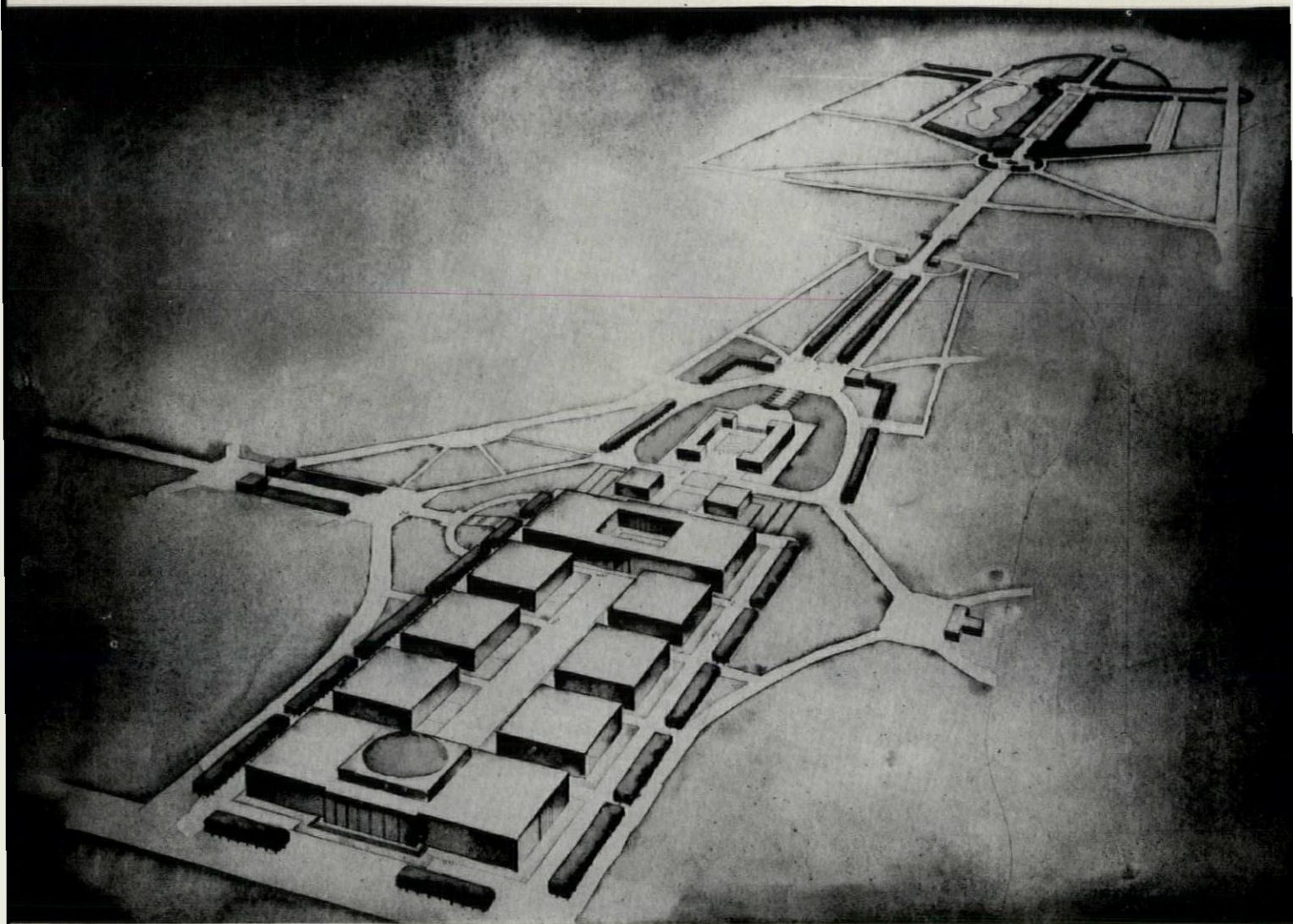




*Above is M. Maigrot's Public Market and Salle des Fêtes at Nantes, built in 1937. Below is a view of the Regional Center at the Paris 1937 Fair which was visited by many American architects. M. Maigrot was Principal Architect for this important group of provincial types*







## NORWAY—SVERRE PEDERSEN

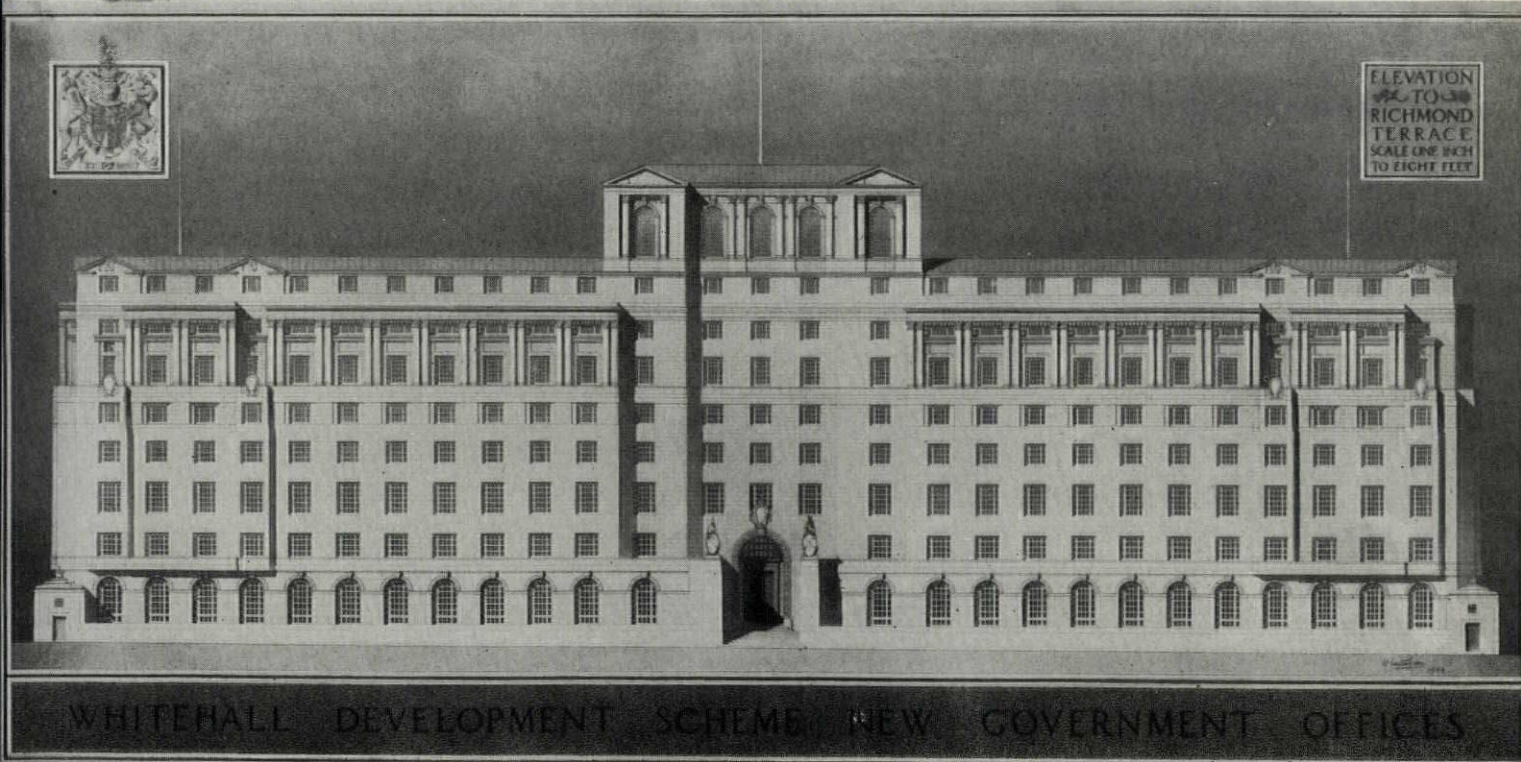
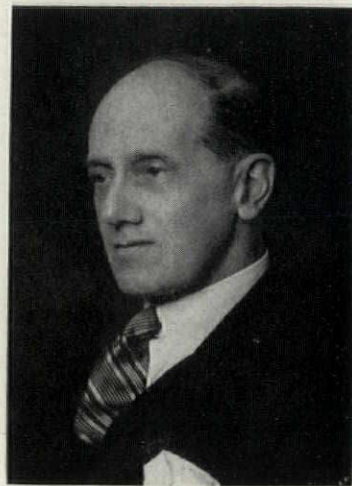
FIRST SPEAKER AT THE SESSION OF THE INTERNATIONAL Congress devoted to the discussion of Theme I will be Professor Sverre Pedersen of the Technical University of Norway at Trondheim. Well known in his own country and on the Continent as a leader in town-planning, he has won many competitions in this field and has made the town plans for more than 30 Norwegian cities and suburbs. The scheme shown above is his prize winning solution for the area between the new University of Oslo at Blindern and the Sculpture Park of the sculptor Gustav Vigeland at Frogner. This plan is now being followed in all essentials. Professor Pedersen has done a great deal of housing, some industrial buildings, and a few public buildings. His town-planning works have been exhibited in Stockholm, Paris, Vienna, Leipsic, Berlin, and many other centers. He is Chairman of the Technical Committee of the International Federation for Housing and Town-Planning and has for some time been an Honorary Member of the Town-Planning Institute, London





## ENGLAND—W. CURTIS GREEN

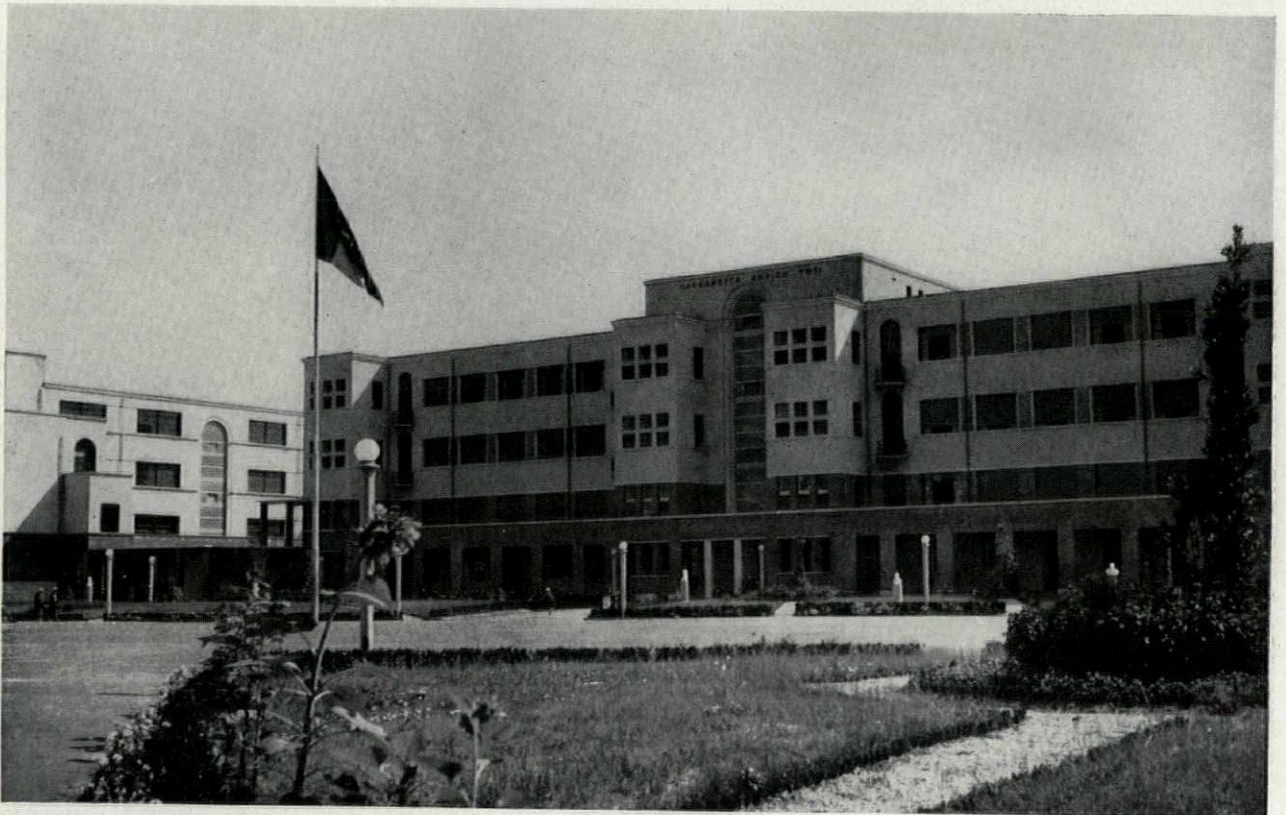
WILLIAM CURTIS GREEN, R.A., F.R.I.B.A., WILL BE one of the principal speakers at the International Congress during the session devoted to Theme III, "Contemporary Architecture Compared with the Architecture of the Past, from Technical, Aesthetic, and Social Points of View." Mr. Green, who conducts his office in London, is responsible for a formidable list of works of which one of the most recent, shown here, is the Whitehall Development Scheme for New Government Offices. Other buildings to his credit include the Cambridge University Press, London; Stratton House, Piccadilly, London; Dorchester Hotel, London; Queen's Hotel, Leeds; Scottish Widow's Fund Society's Office, London; London Life Association Head Office; Westminster Bank, London; Barclays Bank on Piccadilly (R.I.B.A. Medal); Barclays Bank on Bond Street, London; Stokegrove Park, Leighton Buzzard; Church of the Good Shepherd, Frensham; St. Christopher's Church, Cove; St. George's Church, Waddon; Church of St. Francis, Rough Close; and the Stanmore Housing Estate, at Winchester







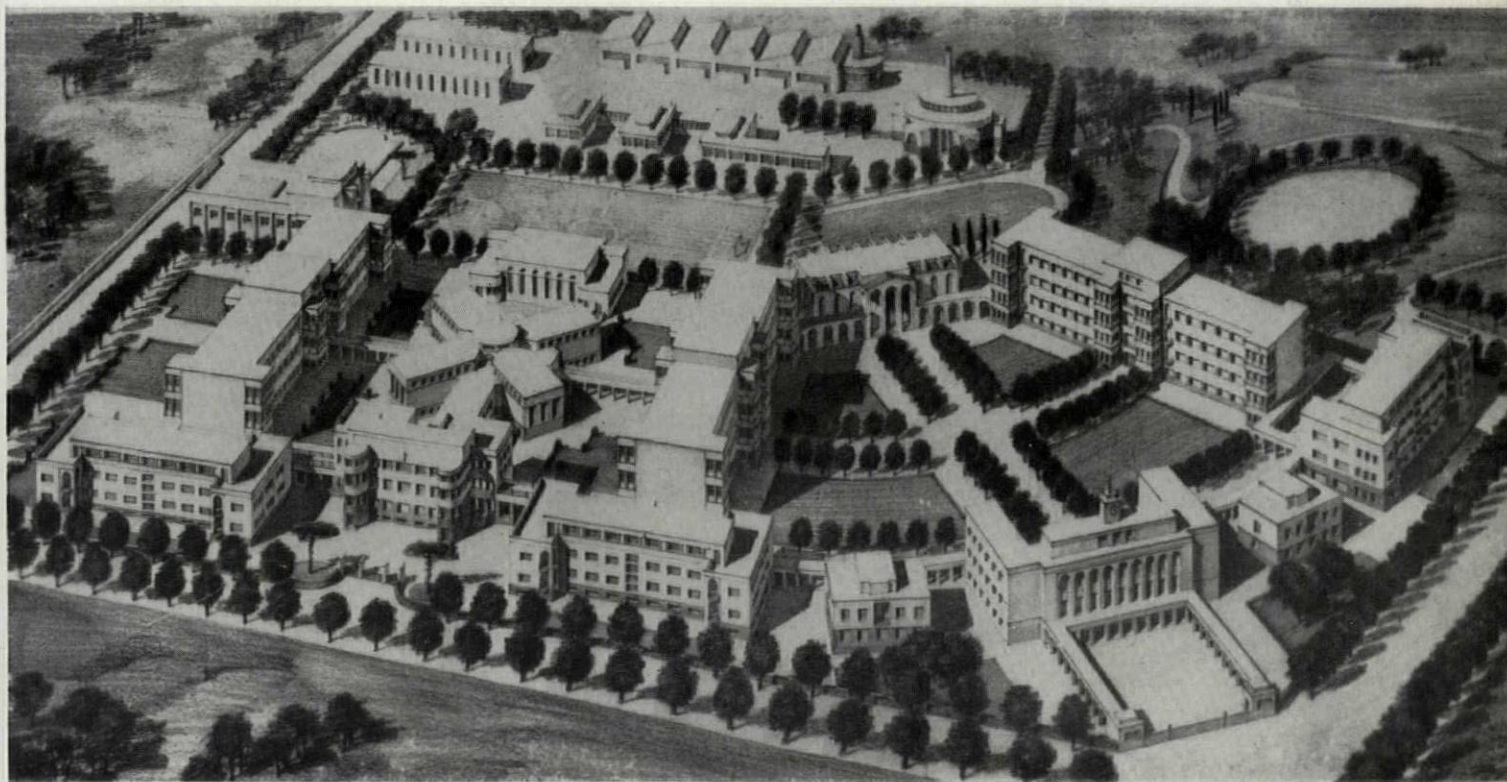
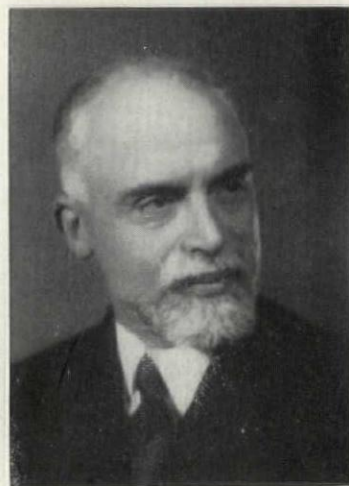
*Above is a view in the Collegio Principe di Piemonte at Agnani and, below, a dormitory school in the Artisan College of San Michele, both by Alberto Calza Bini*



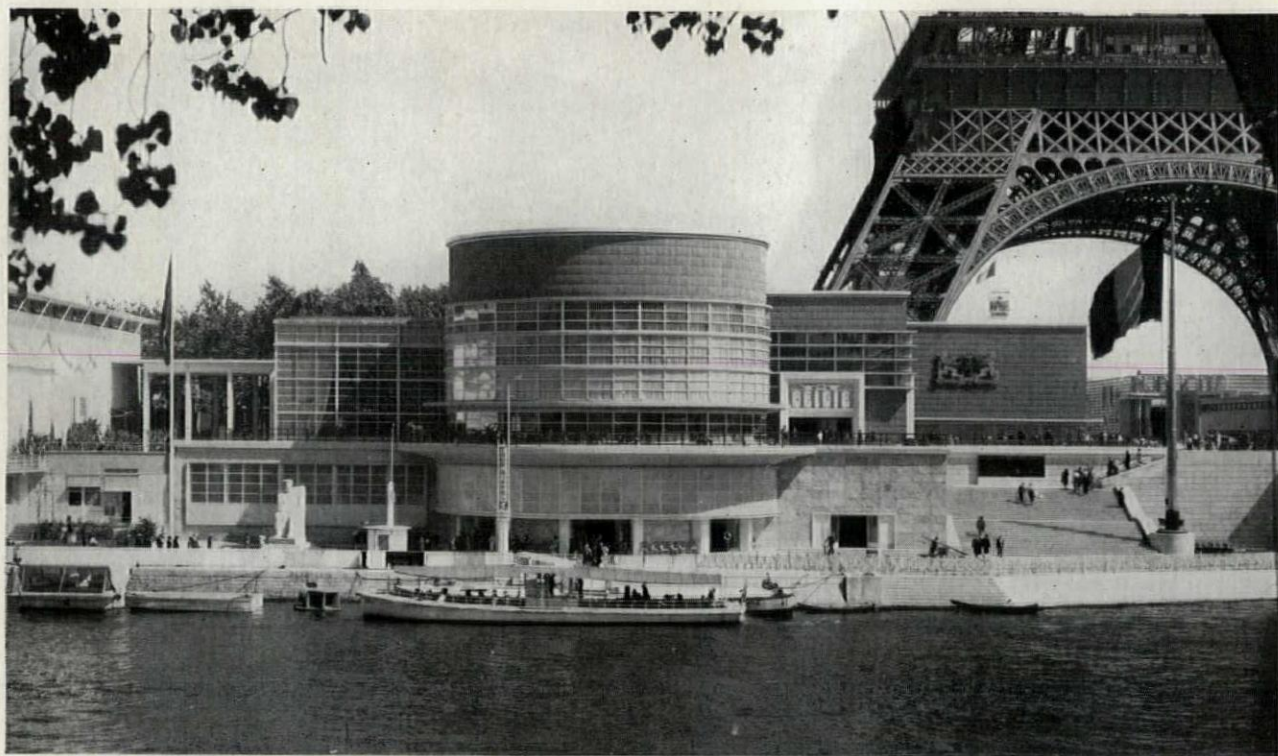


## ITALY—ALBERTO CALZA BINI

PROFESSOR ALBERTO CALZA BINI, DEAN OF THE FACULTY of Architecture of the Royal University of Naples, will be President of the session devoted to Theme II, "The Relation between Population Density and Built-up Area." He will also be the first speaker at the session on Theme V, "Should Public Authority be Empowered to Reject Designs for Artistic Reasons rather than for Technical Reasons Only." In addition to his position at the Royal University, Signor Calza Bini is Count President of the "Reale Insigne Accademia di San Luca," National Councillor at the "Camera dei Fasci e delle Corporazioni," and President of the "Istituto Nazionale di Urbanistica." His principal works include the restoration of the Theatre of Marcellus in Rome; the College of the Prince of Piedmont at Agnani; the Artisan College of San Michele in Rome (shown in perspective below); Garbatella's Church, Rome; town-planning for the cities of Taranto and Salerno; and general superintendency, town-planning, and construction of the aeronautic city of Guidonia, Italy's great airport







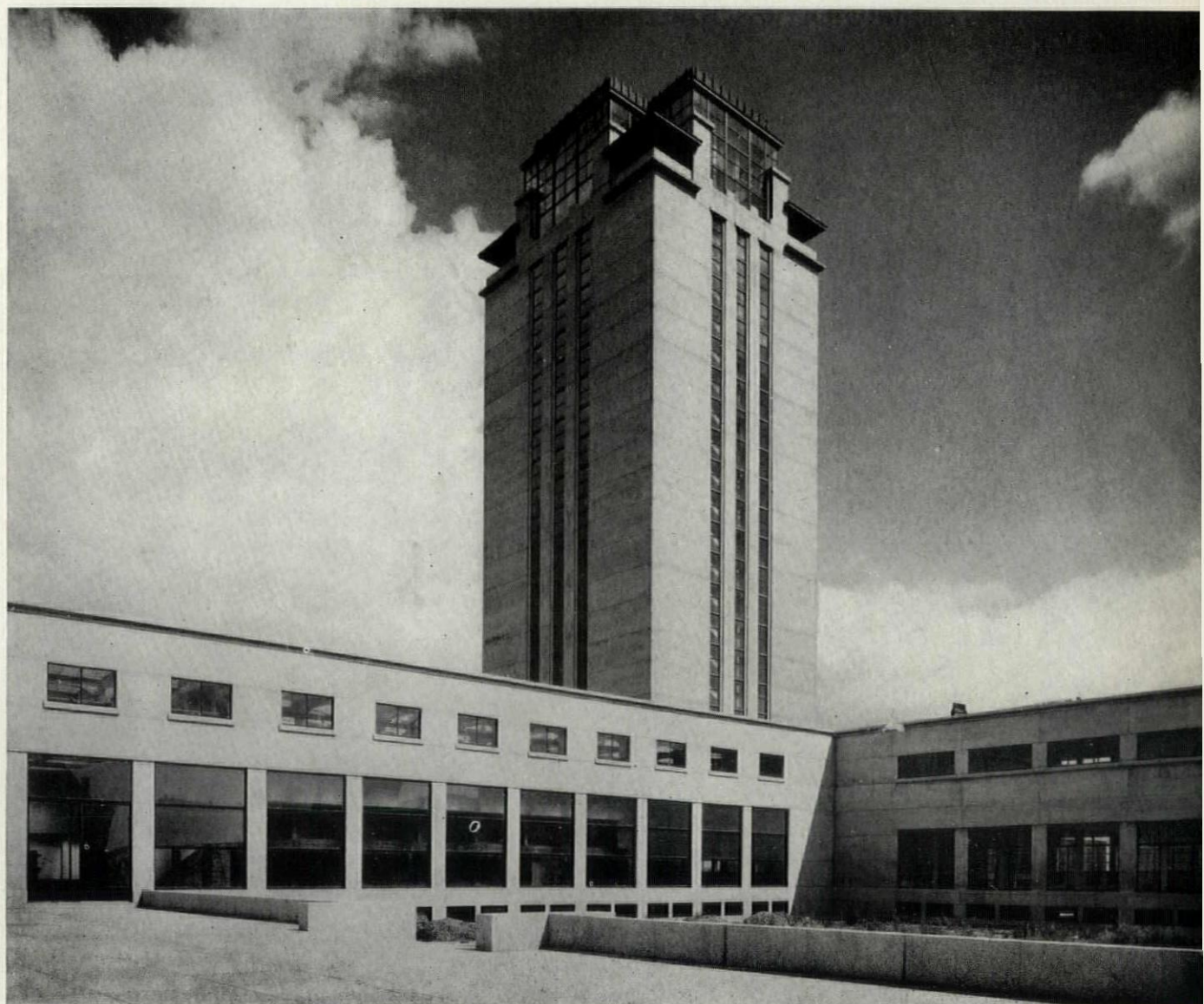
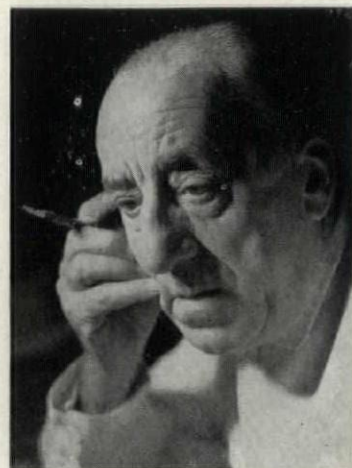
*Above appears the Belgian Pavilion at the Paris 1937 Exposition, designed by Van de Velde in collaboration with architects Eggerix and Verwilgen. The small illustration below shows a house in Brussels, built in 1930 of brick in a style typical of Van de Velde's maturer work*



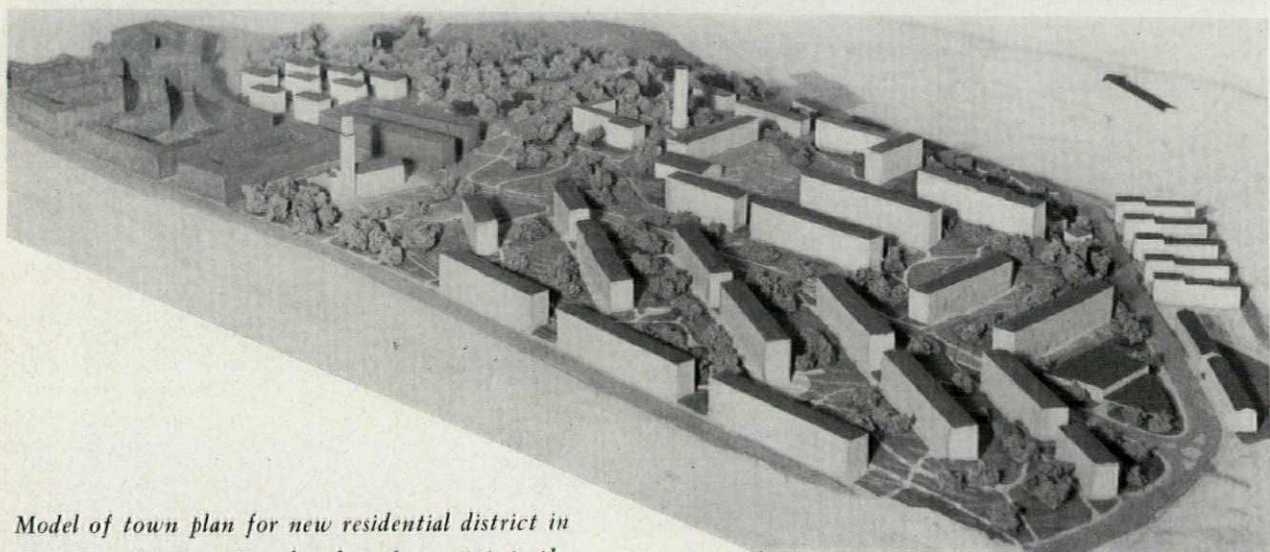
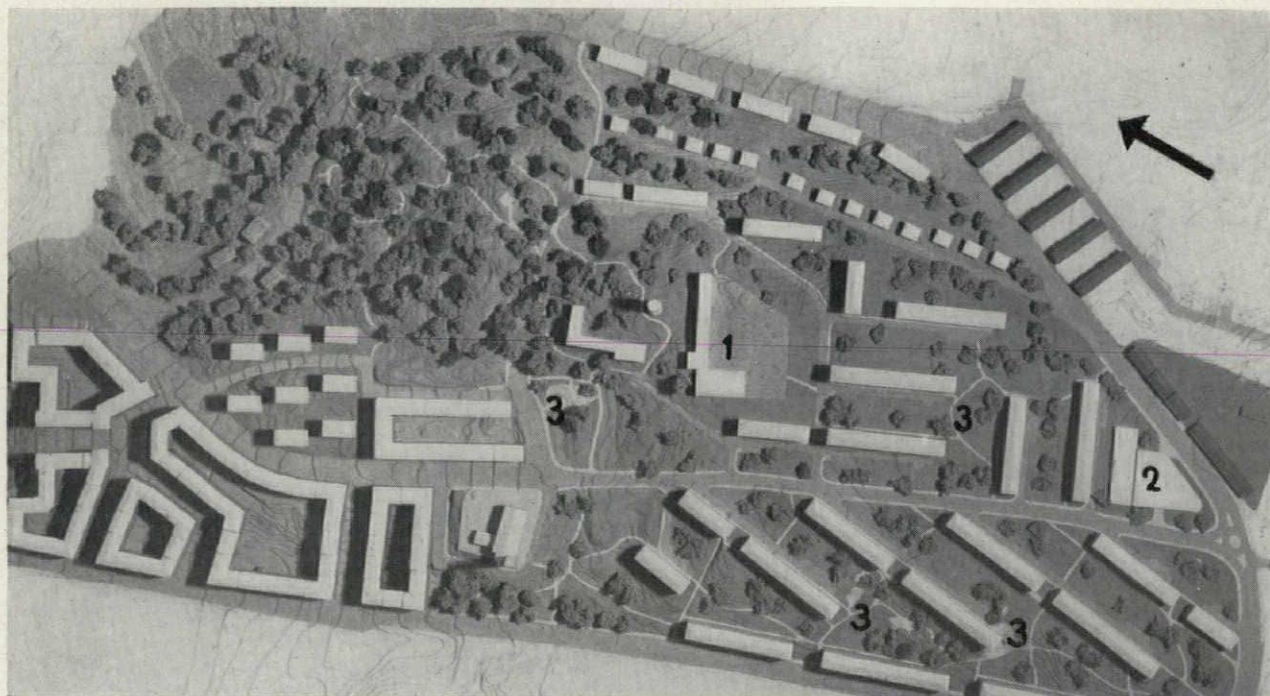


## BELGIUM—HENRY VAN DE VELDE

ACKNOWLEDGED AS ONE OF THE PRECURSORS AND pioneers of modern architecture, Henry Van de Velde of Brussels, Belgium, is expected to lead the discussion of Theme III (b), "Contemporary Architecture Compared with the Architecture of the Past, from the Aesthetic Point of View." Earlier in his career identified with the Art Nouveau manner of design, he soon developed his theories in a more rational way and has designed many important buildings in his own and other countries. One of his latest achievements is the Belgian Pavilion at the New York World's Fair 1939, a building currently so well known that it is not illustrated here (L. Stynen and V. Bourgeois associated). Below is a view of his Library for the University of Gand, Belgium







Model of town plan for new residential district in Göteborg, Sweden. On the plan above, (1) is the school, (2) is a central garage, and (3) denotes play spaces. The buildings are seven stories high



## SWEDEN—UNO AAHREN

UNO AAHREN, ARCHITECT AND CITY PLANNER FROM Göteborg, Sweden, is scheduled to speak on Theme III, "Contemporary Architecture Compared to the Architecture of the Past, from the Social Point of View." Since 1932 he has been Chief City Planner for his native city of Göteborg. His more notable buildings have been a motion picture theatre, "Flamman," in Stockholm; the Ford assembly plant near Stockholm; a dormitory for the Stockholm Institute of Technology (with Sven Markelius); and a number of apartments and private houses. He is the

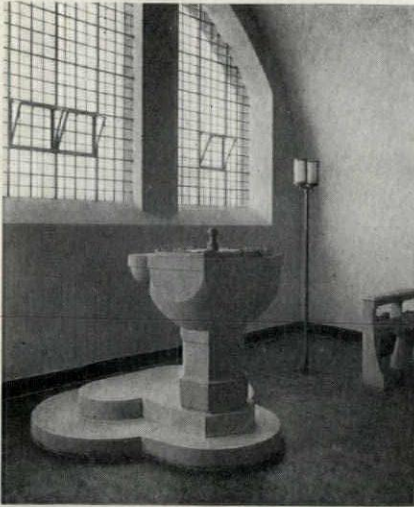




*author of several books dealing with housing problems, some written in collaboration with Gunnar Asplund or Professor Gunnar Myrdal. The scheme illustrated here is now being carried out in Göteborg, the photographs on this page showing some of the buildings as erected*





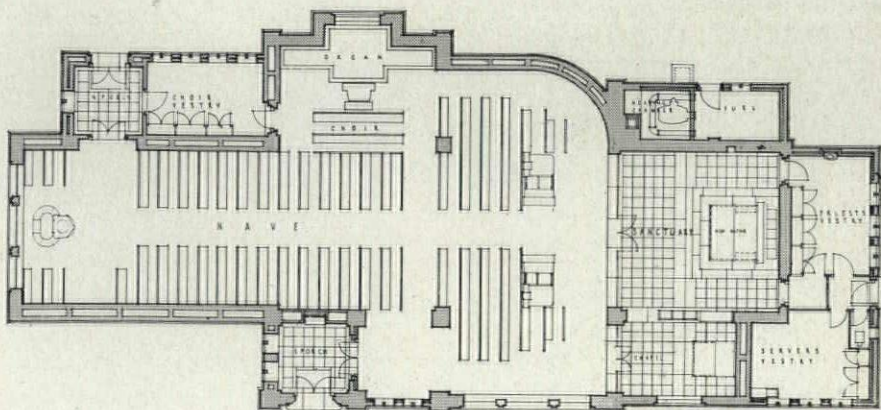
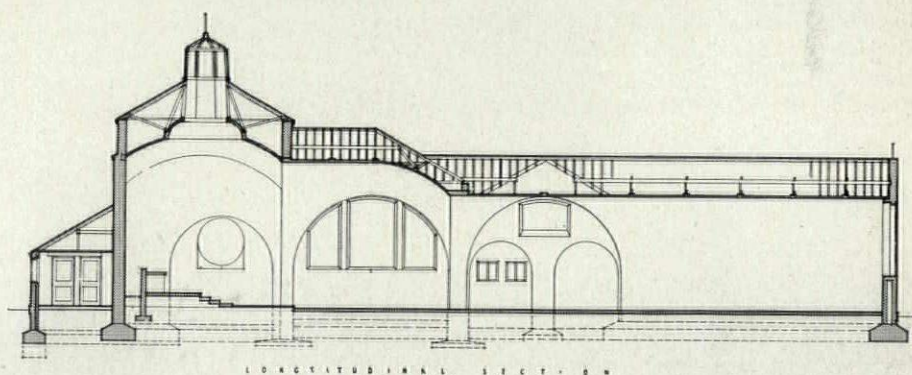
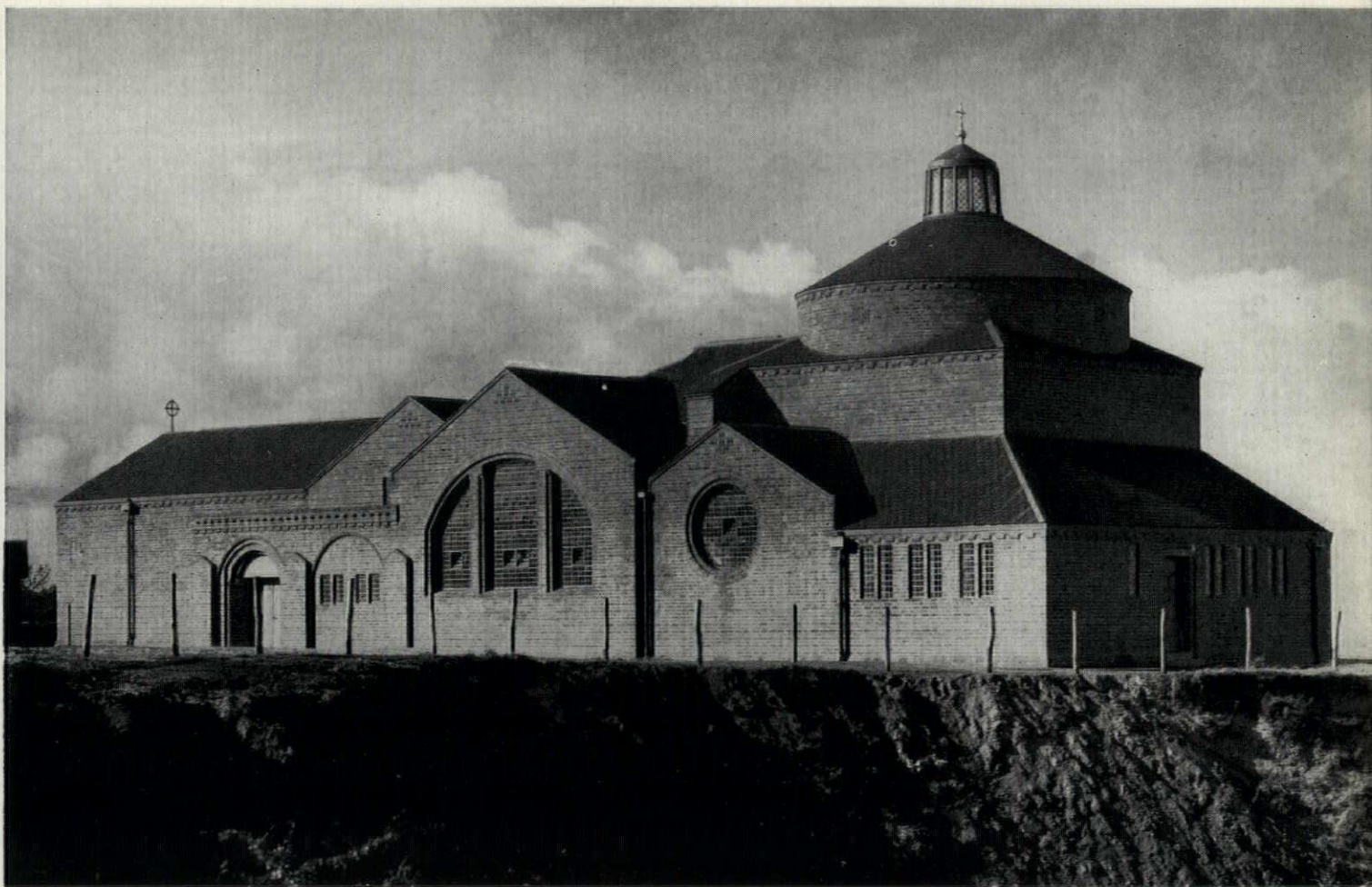


## ENGLAND—H. S. GOODHART-RENDEL

TO PRESIDE OVER THE DISCUSSION OF THEME IV, "THE Consequence of Government Participation in the Preparation of Plans and the Carrying Out of Building Operations," comes from London Mr. H. S. Goodhart-Rendel, F.R.I.B.A., Director of the Architectural Association School of Architecture since 1936 and a past President of the Royal Institute of British Architects. Mr. Goodhart-Rendel has practiced as an architect in England since 1910 and for a time in the south of France as well. He was Slade Professor of Fine Art at Oxford University from 1933 to 1936 and President of the Architectural Association (London) during 1924-5. He has made a special study of the architectural history of the 19th Century and has written many papers for the architectural press. His avocation is Music. Illustrated here is the Church of the Holy Spirit, at Ewloe, North Wales, chosen by him as being most representative of his work in architecture. The building is a memorial to the late Lord Gladstone of Hawaden, built by his widow, and it stands on the edge of an old sand quarry high above the estuary of the River Dee. It is vaulted in reinforced concrete, faced with local brown bricks, and roofed with local grey slates. The extremely handsome lantern is covered with copper





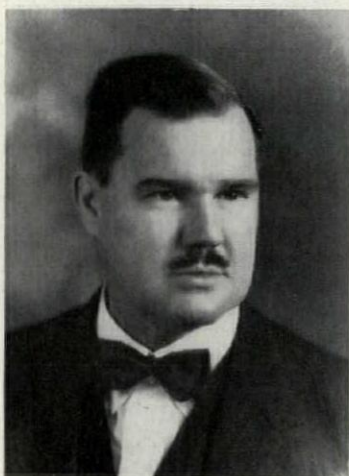






## CANADA—HENRI S. LABELLE

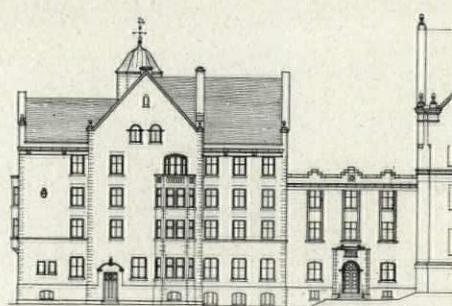
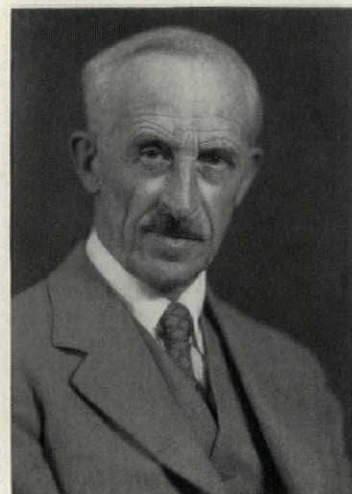
TO ACT AS PRESIDENT OF THE SESSION DEVOTED TO THEME V, "Should Public Authority be Empowered to Reject Designs for Artistic Reasons rather than for Technical Reasons Only," comes Henri S. Labelle, F.R.A.I.C., of Montreal. Mr. Labelle has been in practice since 1927 and has been principally concerned with ecclesiastical and commercial buildings. For the last 18 years he has been on the Council of the Province of Quebec Association of Architects, holding the office of Hon. Secretary from 1930 to 1935 and that of Hon. Treasurer for 1939-1940. He has also been Secretary of the Canadian Section of the Comité Permanent International des Architectes for the past three years. A graduate of McGill University (1917), he worked in the offices of New York architects Hobart Upjohn, Mann & MacNeille, and Francis Joannes, and Montreal architects Ross & Macdonald and Louis A. Amos. For five years he was with Arthur Surveyer of Montreal, Consulting Engineer in charge of industrial building projects. The Loyola College Chapel, shown above, was selected by Mr. Labelle as most representative of his work. It is described as Tudor, with Dutch influence, and follows the general established lines



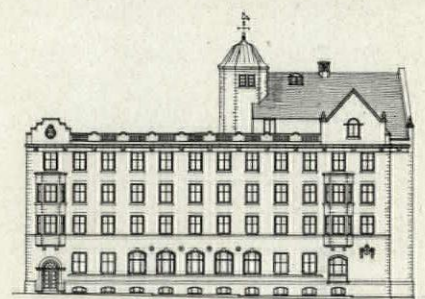


## CANADA—PERCY E. NOBBS

PERCY ERSKINE NOBBS, M.A., F.R.I.B.A., R.C.A., OF THE FIRM of Nobbs & Hyde in Montreal, will speak at the session devoted to Etude B, "Comparison of the Remuneration Received by Architects in the Different Countries." His firm's practice has been general, including schools, town and country houses, churches, and buildings for Alberta and Magill Universities. The building shown is the Royal Victoria College at Magill. Mr. Nobbs is a past President of the Province of Quebec Association of Architects, of the Town Planning Institute of Canada, and of the Royal Architectural Institute of Canada. He has made many friends in the United States through his activities in the profession and his interest in angling and fencing, on each of which he has written an excellent book



*Elevation to Westbrooke Street*



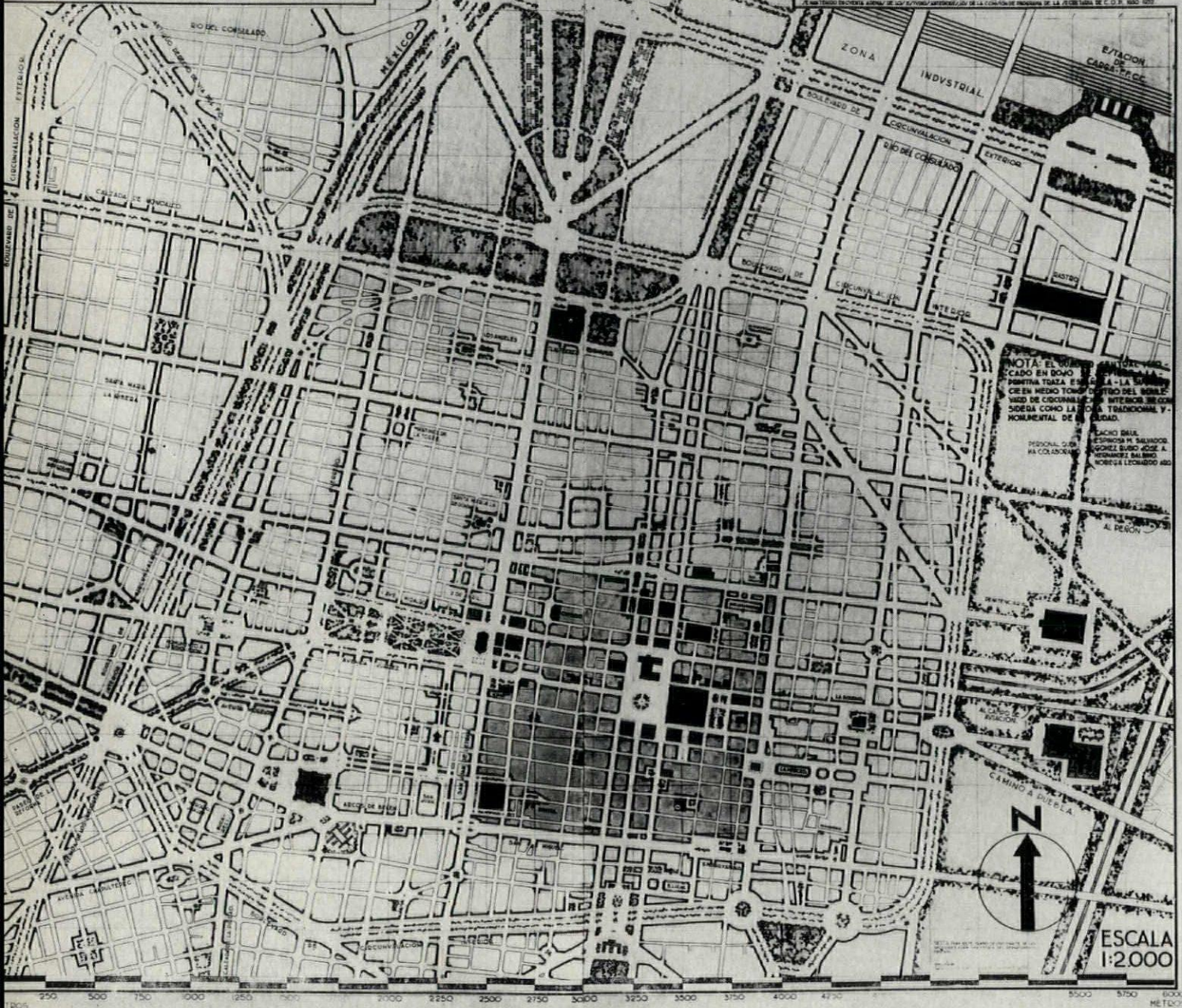
*Elevation to University Street*





## A black and white portrait of a middle-aged man with a mustache, wearing a suit and tie. He is looking directly at the camera with a neutral expression. The background is dark and out of focus.

PLANIFICACION DE LA  
CIUDAD DE MEXICO  
DISEÑADO POR: CARLOS CONTRERAS COLABORADOR: JUSTINO FERNÁNDEZ.

[illegible]

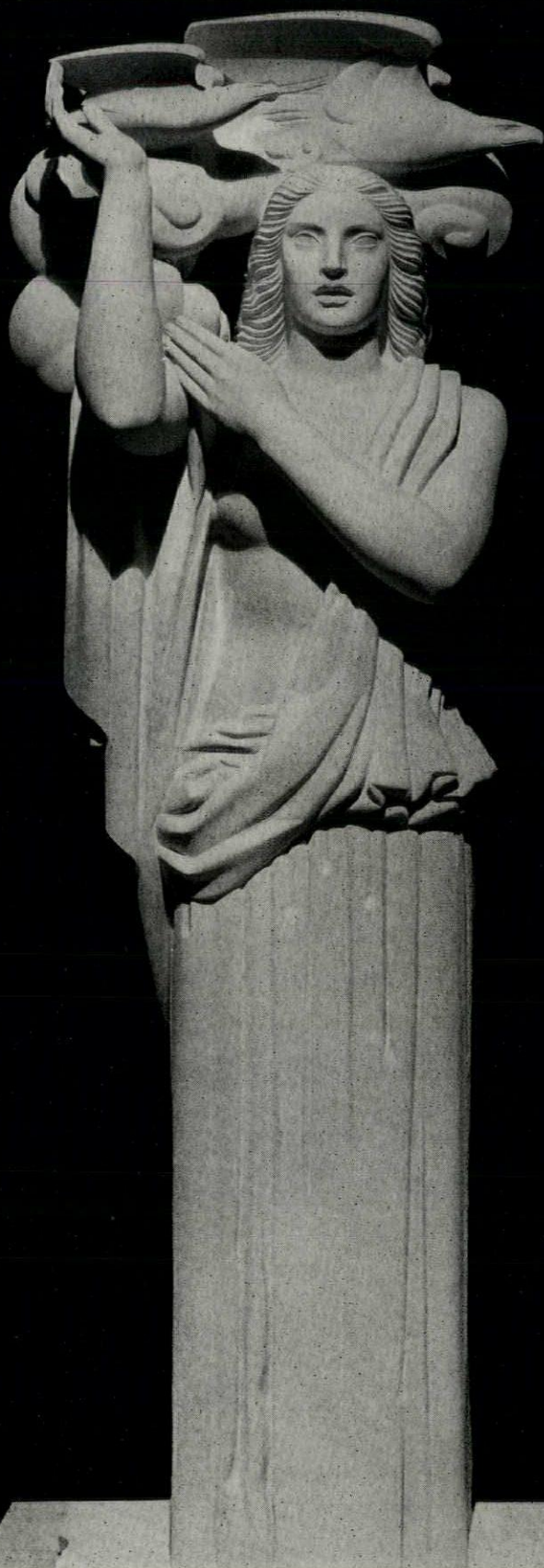




Opposite is the master plan for Mexico City, developed in 1938 largely under the direction of Carlos Contreras. On this page are three photographs showing steps in the widening of the Street of San Juan Letran, a project occupying the last six years, also under Senor Contreras' direction. The top picture was taken in 1937; the one below it in 1934; and the bottom view in 1933, before the work began. All views are at the junction of the Avenida Juarez with Calle San Juan Letran







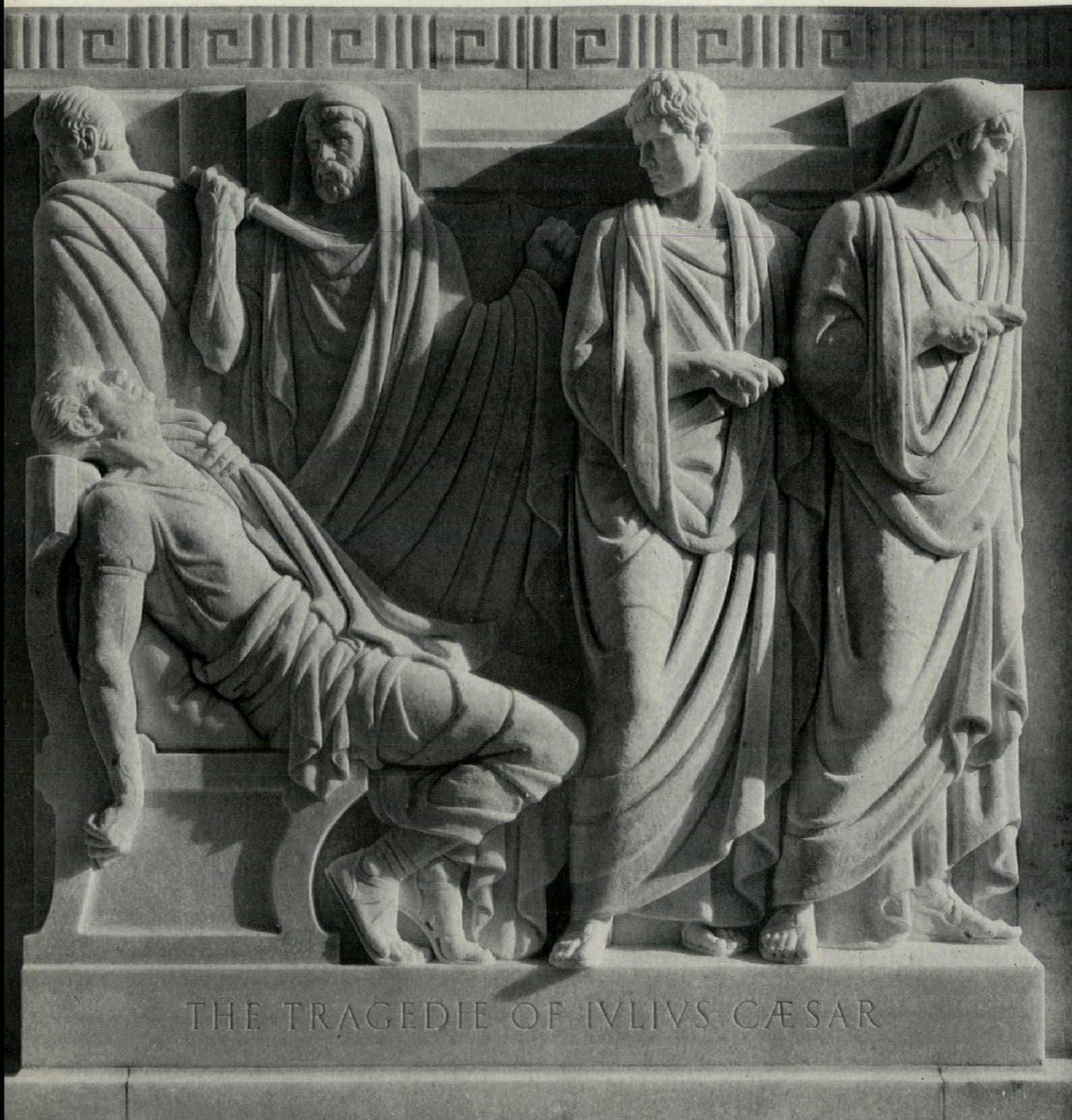
*Four lovely figures by C. Paul Jennewein adorn the lobby of the Department of Justice Building. They are approximately six feet high and carved in Alabama limestone*





*From left to right the figures across these two pages represent Mother Earth, Mother Air, Mother Water, and Mother Fire. The photographs are by Horydczak*





*The Folger Shakespeare Library on East Capitol Street, designed by Paul P. Cret with Alexander B. Trowbridge as Associate, is familiar to all architects and is conceded to be among the finest of Washington's buildings. It is adorned with a series of splendid relief sculptures by John Gregory*





*On this and the facing page are shown two of the nine groups in which Gregory has depicted in white marble memorable scenes from A Midsummer Night's Dream, Romeo and Juliet, The Merchant of Venice, Macbeth, Richard III, Hamlet, and Henry IV, in addition to the two illustrated here. Photographs by Horydczak*







# NOTES ON THE NEW MUNICIPAL CENTER

## AN IMPORTANT ADDITION TO WASHINGTON'S PLAN

BY NATHAN C. WYETH, A. I. A.

FIRST sketches for a Municipal Center date back to 1927. At that time it became apparent that the Federal Triangle Development would eventually force the abandonment of the present District Building. The original scheme called for two buildings, one on either side of John Marshall Place, between Pennsylvania Avenue and Indiana Avenue, blocking C Street and closing John Marshall Place to traffic. Four city blocks, bounded by Third Street, Pennsylvania Avenue, Sixth Street and Indiana Avenue, were purchased, and working drawings for the first unit, a portion of the East Building, were prepared.

In 1932, the whole scheme was abandoned as being too expensive and not practical from a traffic point of view (the closing of C Street). In 1934, a series of new studies were made, based on a decision of the Commissioners to utilize only the two northern squares for building purposes. It was further decided to divorce the Court functions from the administrative branch and have the courts in separate buildings grouped around Judiciary Square. The nucleus of this group are the fine old District Court House, designed in 1820 by George Hadfield, and the Court of Appeals, designed about 1909 in harmony with the old Court House. The first of the new Court Buildings to be constructed was the Police Court, which was begun in September, 1936, and completed in April, 1937. It axes on the Court of Appeals, north of it, between E and F Streets; it faces Fifth Street on the west and Judiciary Square on the east. The Municipal Court, now under construction, is a companion building to the Police Court, located opposite on the east side of Judiciary Square, facing Fourth Street. Also under construction is a new Juvenile Court Building, which is a companion building to the Court of Appeals. This building lies to the east of the old Court House and centers on the Municipal Court.

It is hoped that before very long the whole Judiciary building program will be completed

by the erection of a new District Court Building at the northern end of the group on the site now occupied by the old Pensions Office. The old Court House, which was originally designed to be the City Hall, would thus be vacated and could be used as a historical museum of the City of Washington, for town hall meetings, etc.

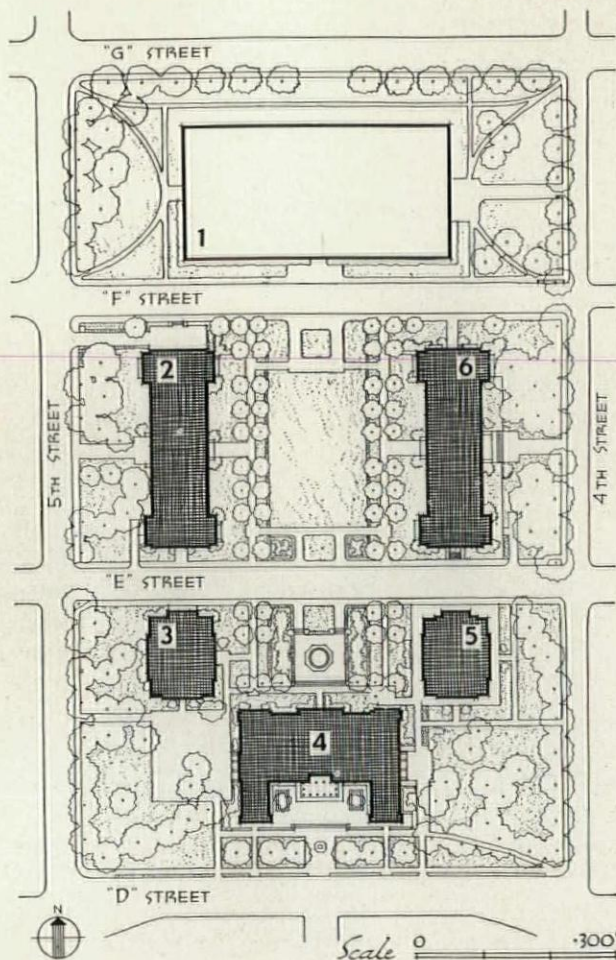
While the Judiciary Group of buildings was taking shape, studies were in progress on an Administration Building on the two squares north of C Street. It was originally planned to erect one building centering on the Court House and on John Marshall Place south of C Street. This plan was opposed by the Commission of Fine Arts, who insisted that the vista from the Court House to the Mall be kept open. This resulted in dividing the Administration Building into two companion buildings, separated by a 230'0" wide Plaza, at the head of which a flight of monumental steps lead to the higher level of Indiana Avenue and the Court House. The Central Plaza and the East Building are now under construction and are scheduled for completion on or before July 1, 1940.

On the southwestern square, bounded by Sixth Street, C Street, John Marshall Place, and Pennsylvania Avenue, a new Central Public Library will be erected. Plans are now in progress. The southeastern square, known as "Reservation 10," has been mentioned as a site for a large Federal Auditorium, but no final action on this square has been taken.

The first design for the Municipal Center was prepared by the Office of the Municipal Architect under the late Albert L. Harris. All subsequent revisions and the final designs for the buildings erected, or now under construction, have been prepared by the same office under direction of Nathan C. Wyeth, successor to Mr. Harris.

It will be of interest to note that the revised scheme will, when completed, result in a savings of, in round figures, \$2,000,000, or 13% of the total amount involved.





The development of the group of courthouses around Judiciary Square is shown by the plan at the left. The old District Court House, designed in 1820 by George Hadfield, is regarded by many architects as the finest piece of architecture in Washington, old or new. The Court of Appeals, just behind it to the west, was designed about 1909 and carried out to conform with the old Court House so that it appears almost to belong to the same period. The Police Court, begun in 1936 and completed the next year, departed to some extent from the established style but carries the lines through and is harmonious in treatment. The Municipal Court and the Juvenile Court, now under construction on the east side of the square, will be companion buildings to the two opposite on the west

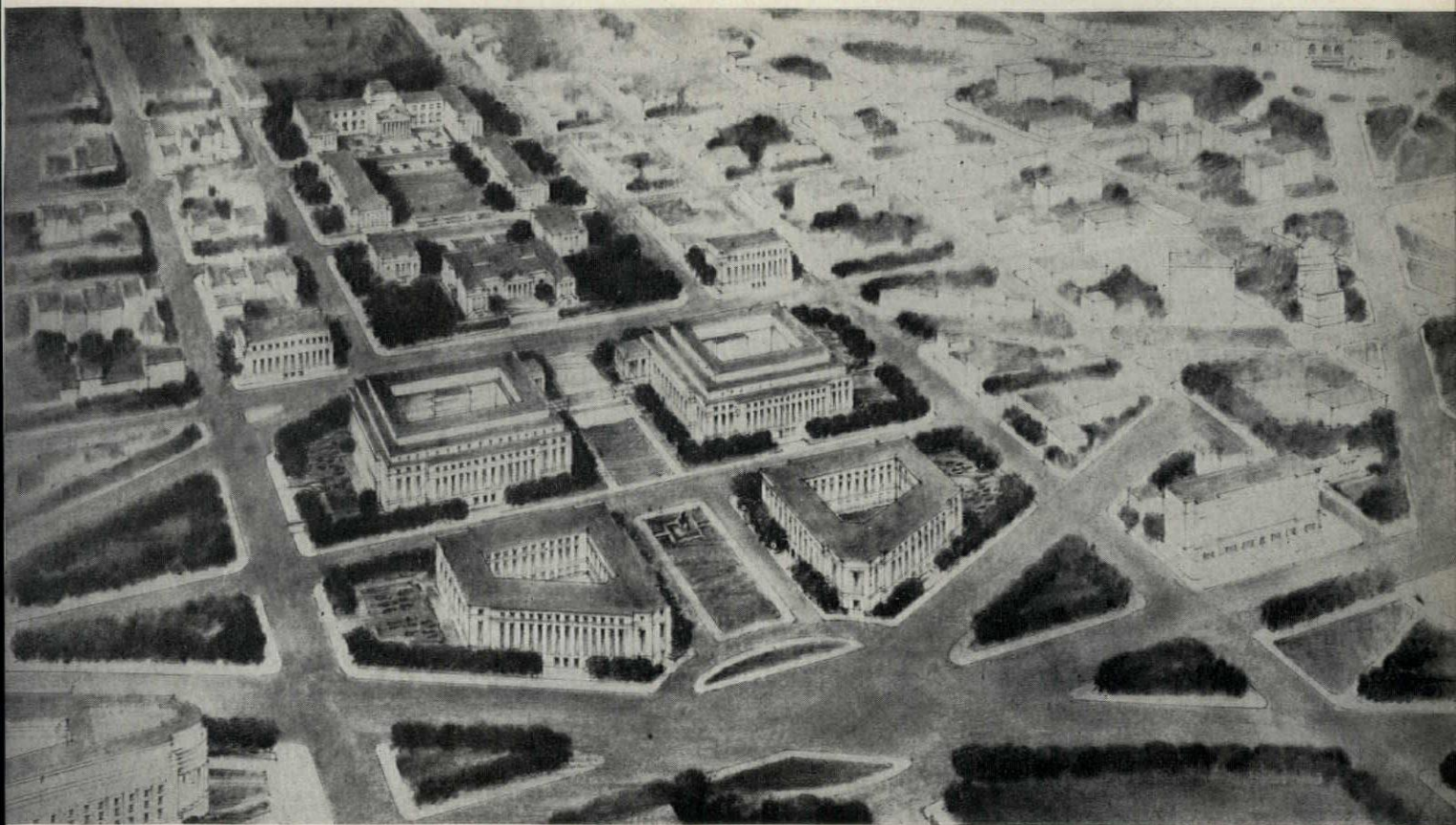
#### LEGEND

- 1—OLD PENSION OFFICE
- 2—POLICE COURT
- 3—D.C. COURT OF APPEALS
- 4—D.C. COURT HOUSE
- 5—JUVENILE COURT
- 6—MUNICIPAL COURT

Below is a rendered elevation from the office of Nathan C. Wyeth, showing the eastern building of the pair designed for the new Municipal Administration Offices and its relation to the old Court House



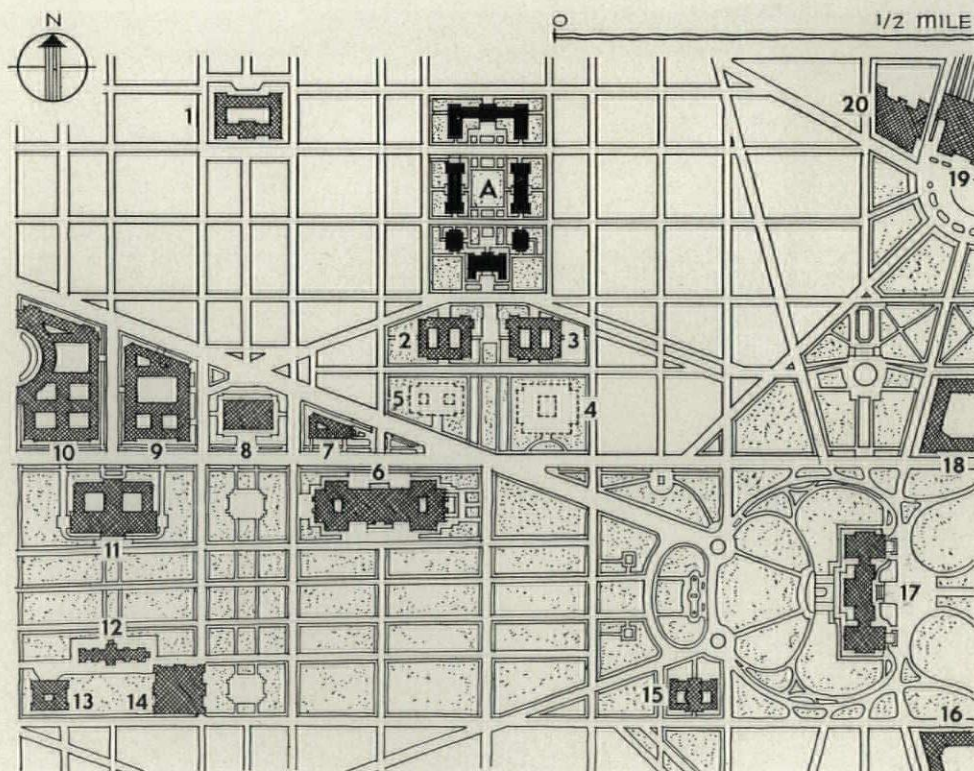




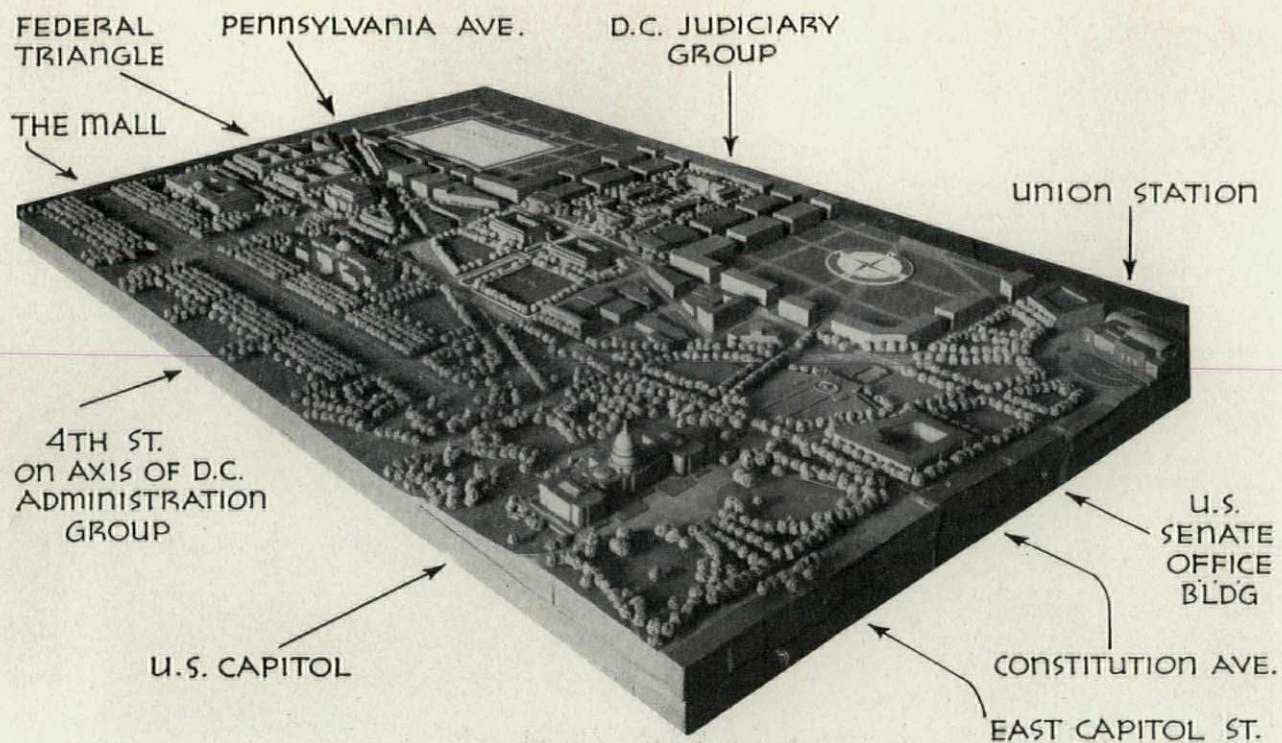
*The perspective, read in conjunction with the plan below, shows more clearly the relation of the Court House and Municipal Group to Pennsylvania Avenue and the rest of the city. The two buildings in the foreground are not yet definitely settled upon in the form indicated*

### LEGEND

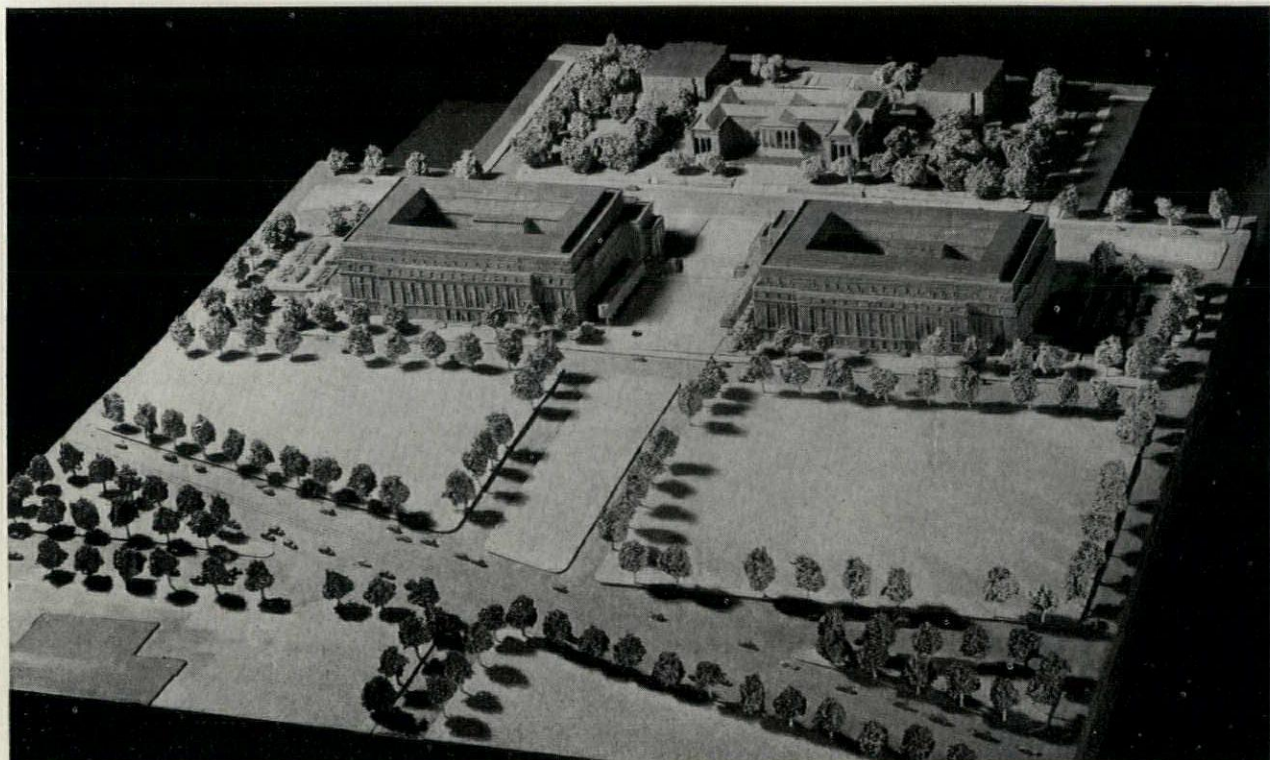
- A—Judiciary Square
- 1—Civil Service Commission
- 2—Municipal Administration Building
- 3—Municipal Administration Building
- 4—Proposed Federal Auditorium
- 5—Proposed Central Public Library
- 6—New National Gallery of Art
- 7—Apex Building
- 8—National Archives Building
- 9—Department of Justice
- 10—Department of Internal Revenue
- 11—National Museum
- 12—Smithsonian Institution
- 13—Freer Gallery
- 14—Old Bureau of Printing and Engraving
- 15—Botanical Greenhouse
- 16—House Office Building
- 17—National Capitol
- 18—Senate Office Building
- 19—Union Station
- 20—City Post Office



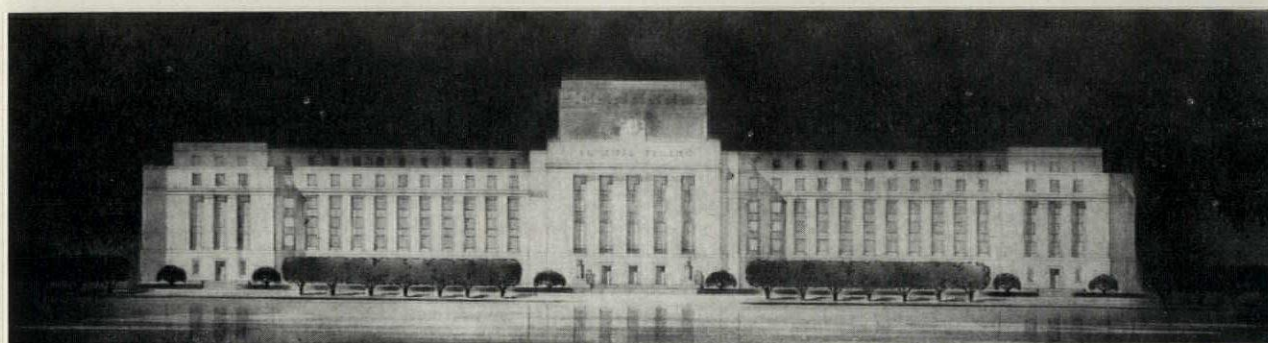
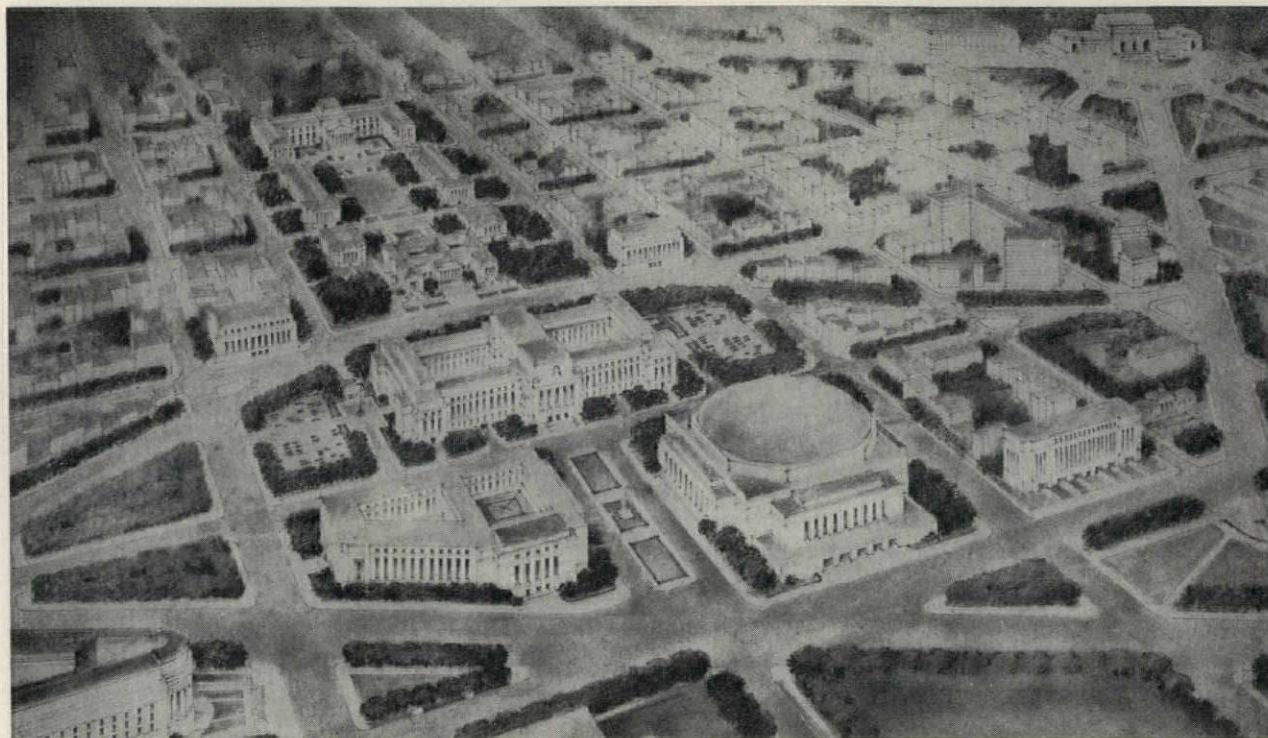




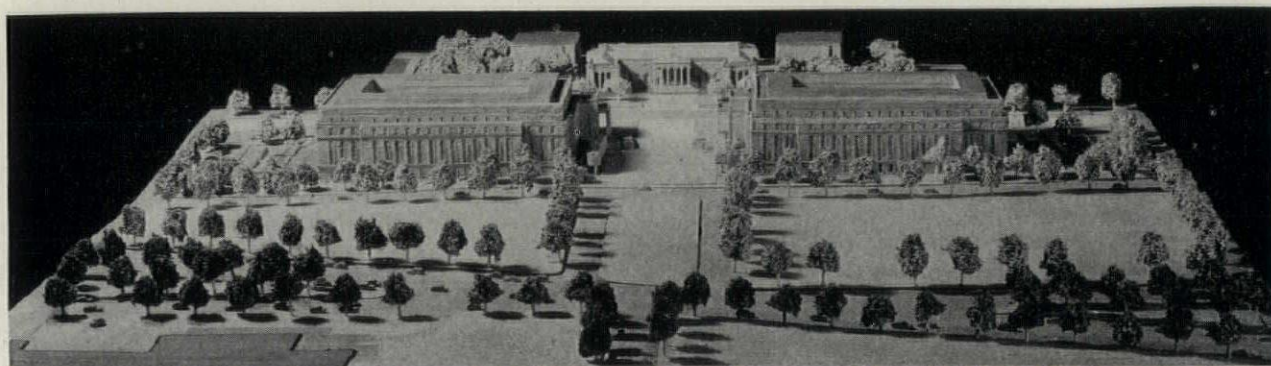
*These two models, built under the direction of the Municipal Architect, were made to study the development of the Judiciary and Administration group. Another view of the smaller model appears opposite*



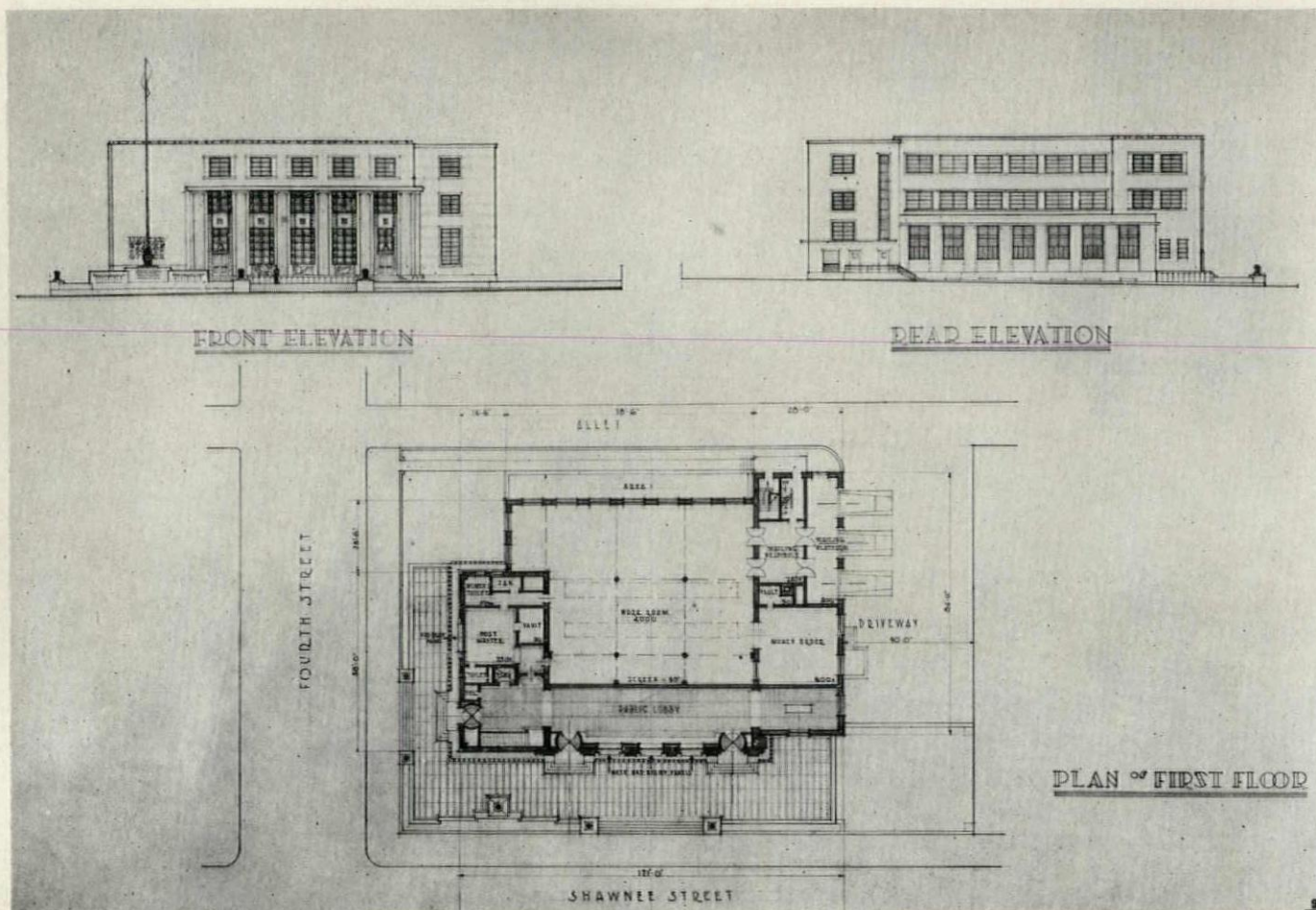




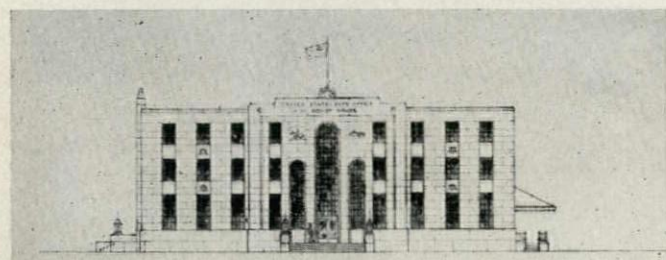
*The drawings above show an earlier scheme providing for one building for the Municipal Administration Offices. This was turned down by the Fine Arts Commission, as destroying the desirable vista along the axis of the Court House*







The design above by William B. Ittner, Jr., of St. Louis, for the proposed \$250,000 Post Office and Court House at Leavenworth, Kansas, was the prizewinner in the first of the series of 11 Regional Competitions for Federal Buildings being conducted by the Federal Works Agency. The 25 designs submitted from the seven States of the Region are shown on this and the following pages. The two shown below, like the winner, provided entrances on both street fronts. As presented, the designs were four times this size



Chenoweth-Fraser & Forrette

Rapid City, S. D.



F. Ray Leimkuebler & Hugo K. Graf

St. Louis, Mo.

## FIRST REGIONAL COMPETITION

THE results of the Government's first Regional Competition shown on these pages are *not* encouraging. After many years of "famine" the opportunity to design certain of the public buildings has been offered to the private practitioners. The announcement of this series of Regional Competitions met with enthusiastic appreciation from the profession. Here was seen the chance for the unknown and unsung genius to gain recognition!

Architects of seven States who were registered or otherwise qualified were invited. It is



true that in the seven States of Region No. 8—Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, and Kansas—the architectural population is rather thin. Nevertheless there were 750 registered architects in the region, and the major cities of Kansas City and St. Louis have not lacked conspicuous architectural talent. Some 60 or 70 of the architects signified their intention of entering; 25 submitted drawings.

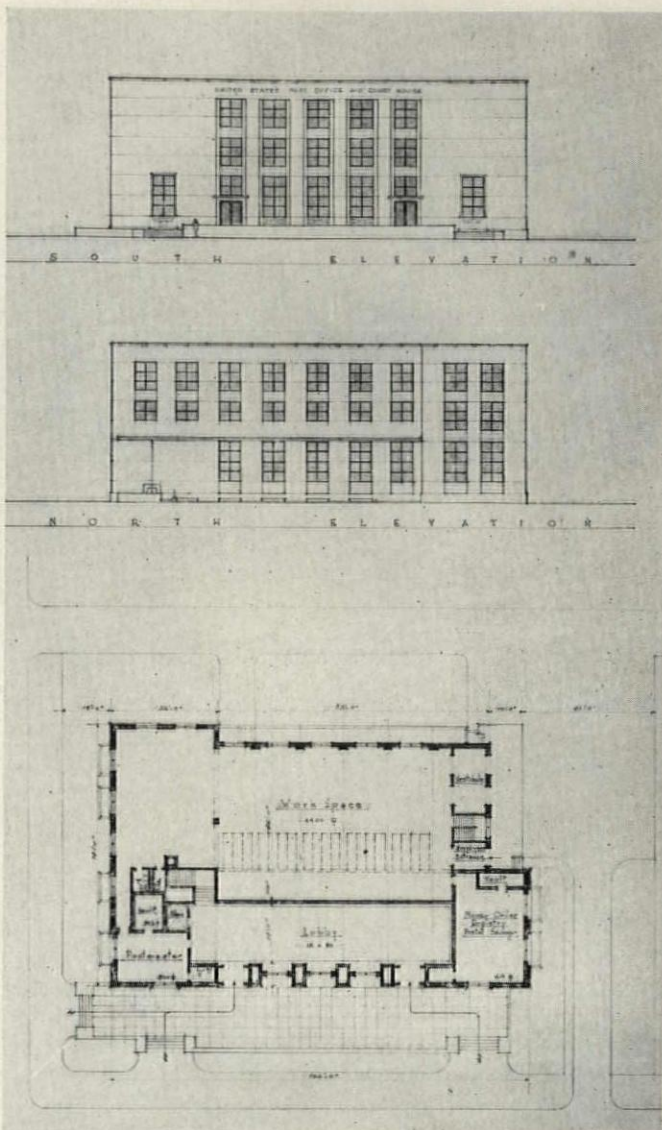
The program was a model, in the completeness of its information and in the simplicity of its requirements as to drawings. A jury of five architects—nationally-known and drawn from neighboring States—assured a conscientious and sympathetic judgment. They were Gerrit J. deGelleke, of Milwaukee; Albert Kahn, of Detroit; John O. Merrill, of Chicago; Robert F. Daggett, of Indianapolis; and Charles F. Cellarius of Cincinnati.

The winner, for the design of Leavenworth's new \$250,000 Post Office and Court House Building, was to receive \$2,600 for his design and \$2,600 additional for consulting services, and working drawings and specifications were to be developed in the Public Buildings Administration, Federal Works Agency.

While this is not the full and independent service which many in the profession have sought, it is an arrangement which combines the designing ability of the private practitioner with the special technical knowledge of the experienced Supervising Architect's Office. And, as Ralph Walker has said, "Here, for the first time in my practice, I find a client who is willing to relieve me of the gamble I have always had to take—the possibility that the job will cost us more than we get for it."

This series of Regional Competitions is of vital importance to the architectural profession. Unquestionably the private architect is on trial! Can he or can he not help in the production of better public buildings? If this series of competitions should fail to secure something better than that which the Government's bureau has been turning out, the proposition of returning design of Federal buildings to private architects will be jeopardized.

Especially interesting and significant in this

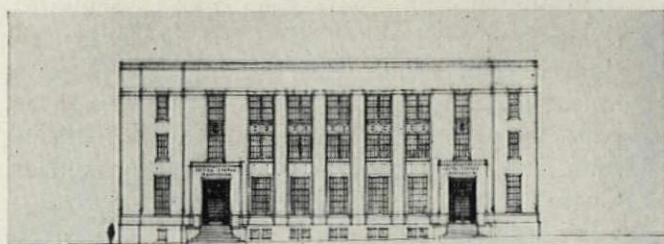


The design above, by La Beume & Klein, of St. Louis, shares with the three below a parti providing entrances at either side. Lack of space prevented showing all the plans here



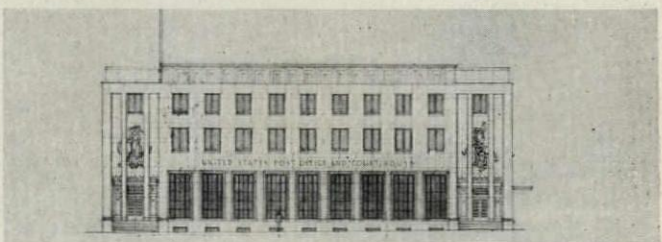
Charles L. Marshall

Topeka, Kansas



Seth J. Temple

Davenport, Iowa



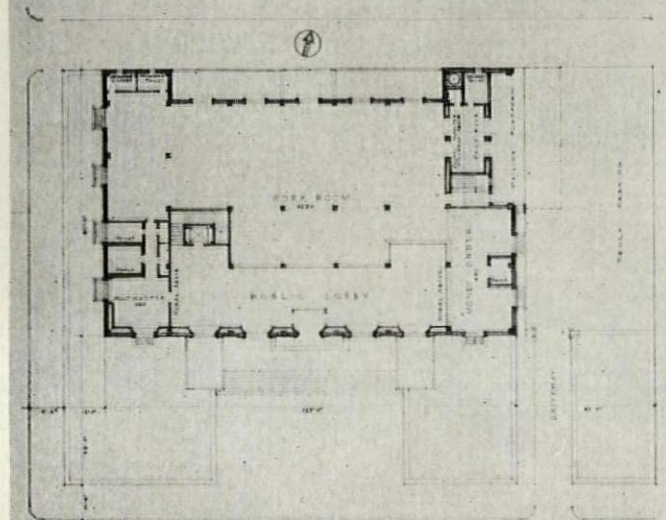
Homer F. Neville

Kansas City, Mo.



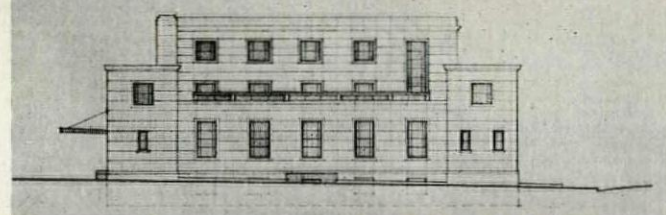


PRINCIPAL ELEVATION

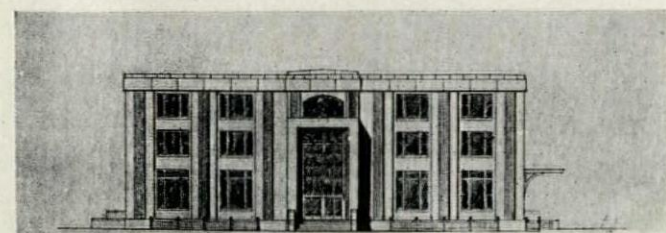


SHAWNEE STREET

FIRST FLOOR PLAN



Joseph D. Murphy and Kenneth Wischmeyer, with Charles Lorenz as Associate, won First Mention for this design with a symmetrical street elevation with the entrance at center

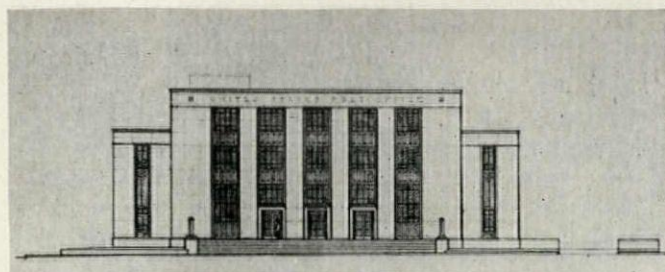


Charles S. Olson

Duluth, Minn.

connection are the following remarks from a personal letter written by a member of the "blue ribbon" jury, made available for publication with this presentation of the competition results:

"I have long had the opinion that the architecture of our National Government would



A. R. Mann & R. E. Mann (Mention) Hutchinson, Kans.

be better executed if entrusted to the most competent of private architects rather than being a product of a federal bureau, no matter how able the management of that bureau.

"I am, of course, familiar with the political difficulties involved in securing a selection of the most competent architect for any particular building. I do not know whether these difficulties can be overcome or not. It, therefore, seemed to me that the present policy of the Treasury Department in instituting competitions for the design of a particular building might have considerable merit.

"The jury serving on the Leavenworth competition was, however, tremendously disappointed by the quality of designs submitted, and I imagine the Treasury Department was also. There was not a large number of designs and it is my opinion, in which I believe the other members of the jury would concur, that none of the designs was as good as could have been executed by the Treasury Department itself.

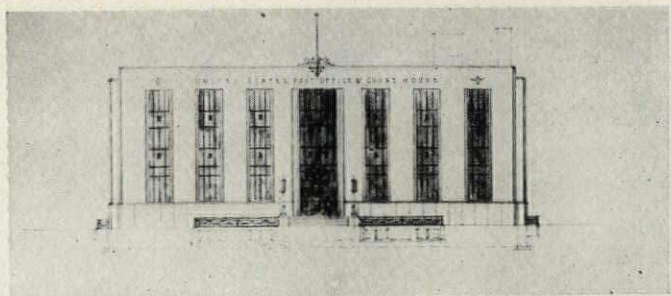
"I call this to your attention *not* because I believe this proves the present method of competition is useless, but because I think it does suggest that some changes, either in the amount of remuneration or possibly in the provision of some awards other than the main prize, are advisable. I think it also suggests that the architectural profession is not cooperating in the competitions.

"I was most pleased to find Mr. Simon, Mr. Barton, and the Department anxious to cooperate and to secure some opportunity for the architect in private practice. With such spirit it would seem that there will be found a satisfactory method for the individual architect to serve on public buildings."

Meantime, architects are urged to acquaint themselves with the plans for other competitions of this series. The second, for the five States of Region No. 7, was announced on page 54 of our July issue, inviting qualified architects to design a \$600,000 Post Office, Customs House, and Court House for Evansville, Indiana.

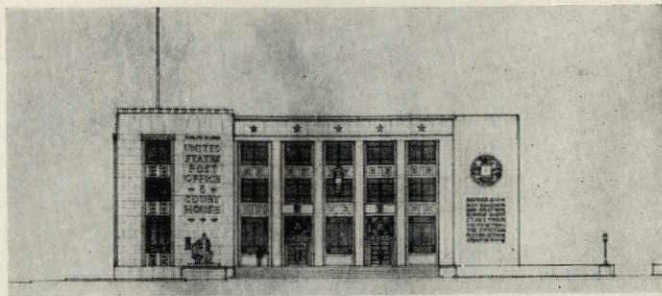
The third of the series, for the six States of



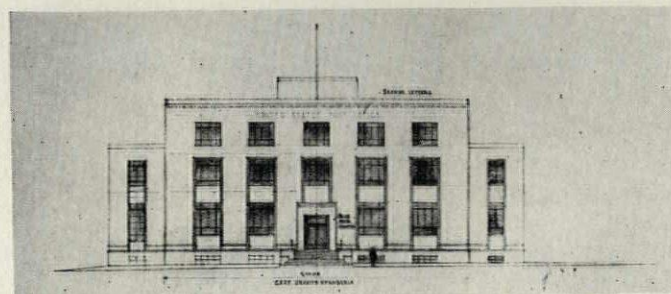


Walter Earl Glover

Topeka, Kansas

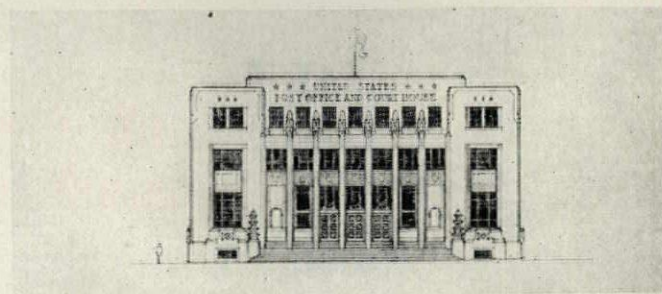


R. B. Bloomgarten, D. K. Frohwerk (Mention) Kansas City



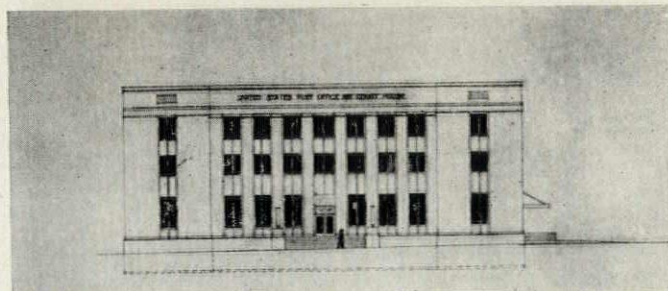
Herbert C. Fraenkel

Omaha, Nebraska



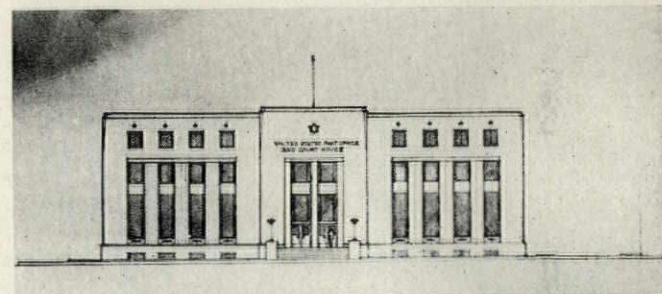
Wolpert & Newcombe

Chanute, Kansas



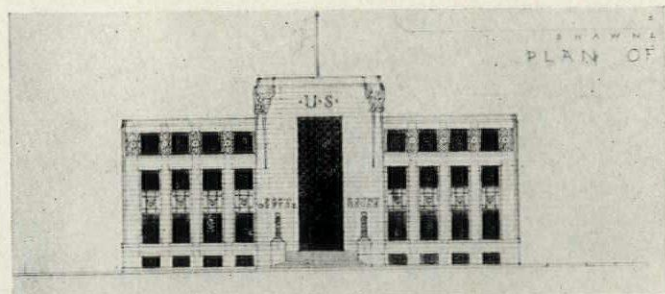
Harold C. Potter

Monroe, Nebraska



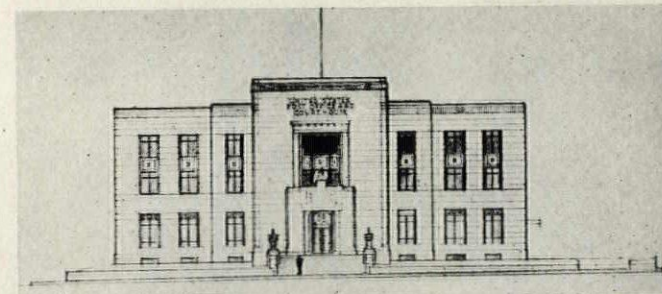
LaVern James Nelsen

Hastings, Nebraska



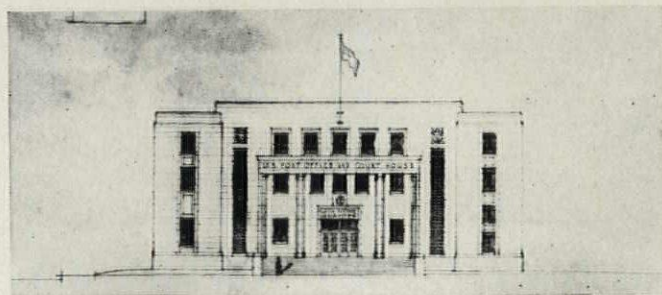
Eckel & Aldrich

St. Joseph, Mo.



Hoit, Price & Barnes

Kansas City, Mo.



Anton Jensen

Minneapolis, Minn.



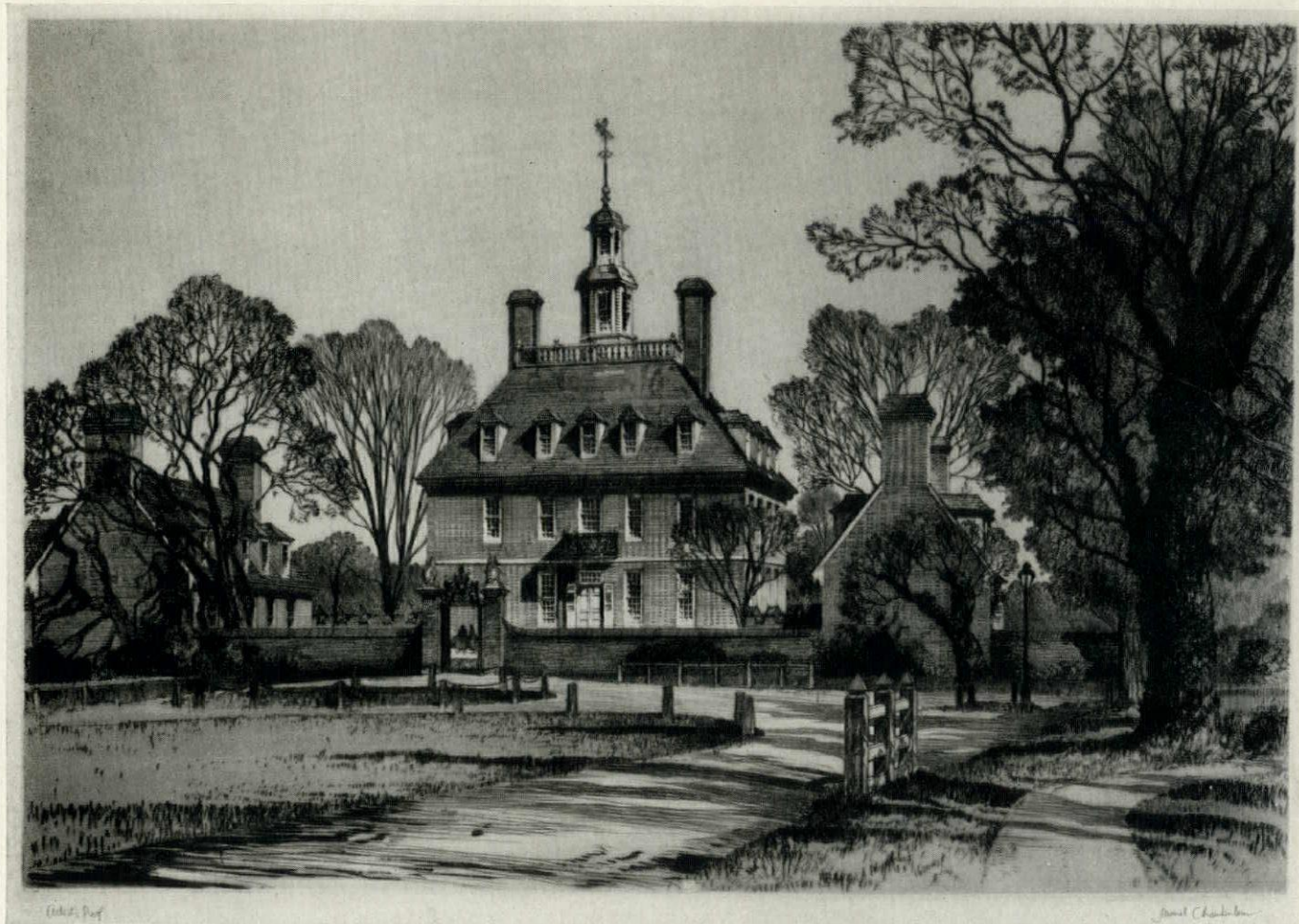
Philip L. H. Burrell

Duluth, Minn.





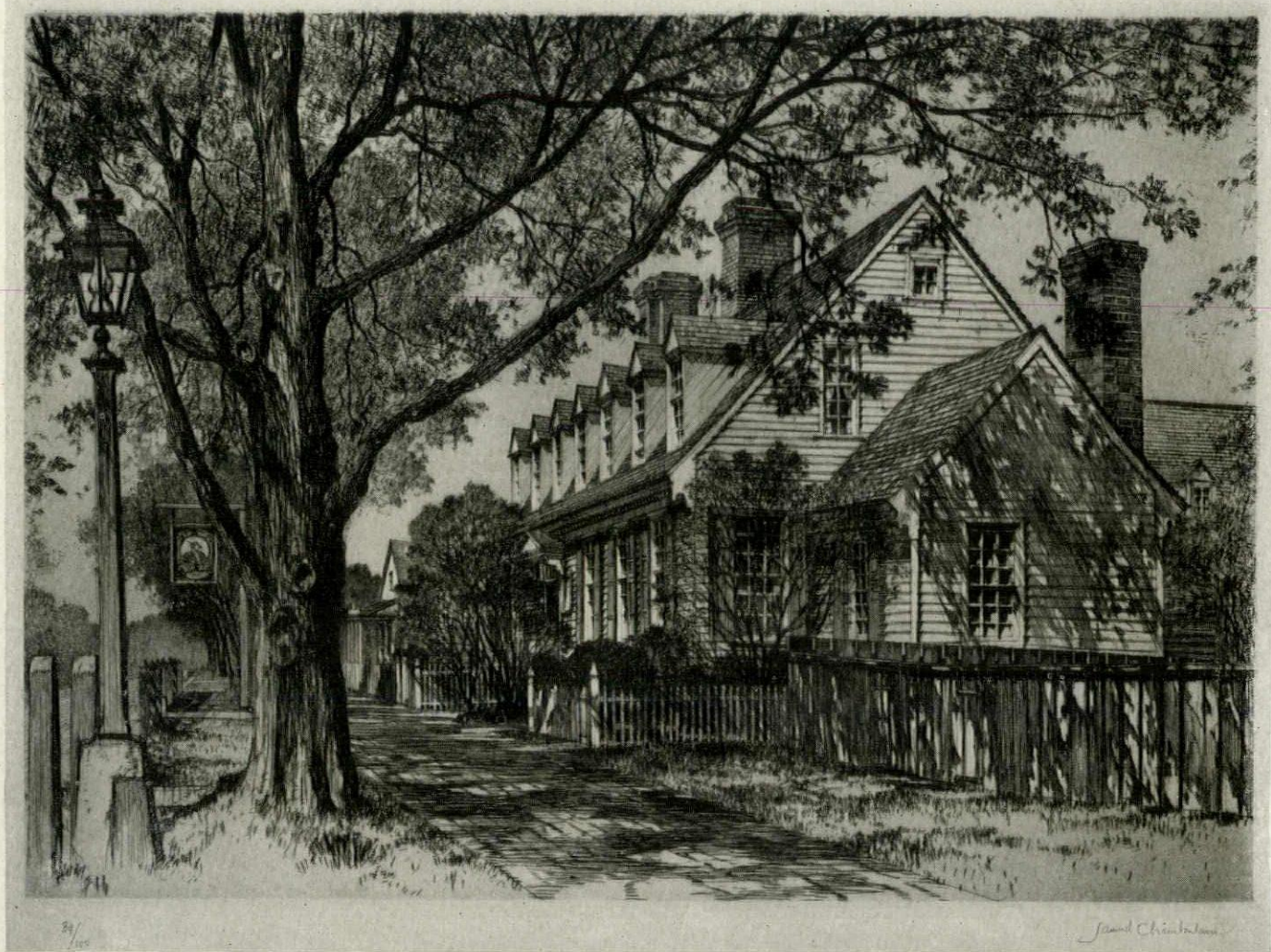




# COLONIAL WILLIAMSBURG BY SAMUEL CHAMBERLAIN

*The six etchings by Samuel Chamberlain reproduced here were selected from a collection he has been commissioned to make for Colonial Williamsburg, Incorporated, recording the Restoration of the historic former capital of Virginia—one of the points of interest to be visited by those attending the International Congress and A.I.A. Convention, following the Washington sessions. The etching shown above, depicting "The Governor's Palace," measures 10 by 14½ inches. The etchings are reproduced by courtesy of Colonial Williamsburg, Incorporated*





*The charm of the smaller buildings of the proud town, where the political and social leaders of Virginia Colony were wont to assemble, is caught by Chamberlain in this etching of "Raleigh Tavern," measuring 9 by 12 inches*



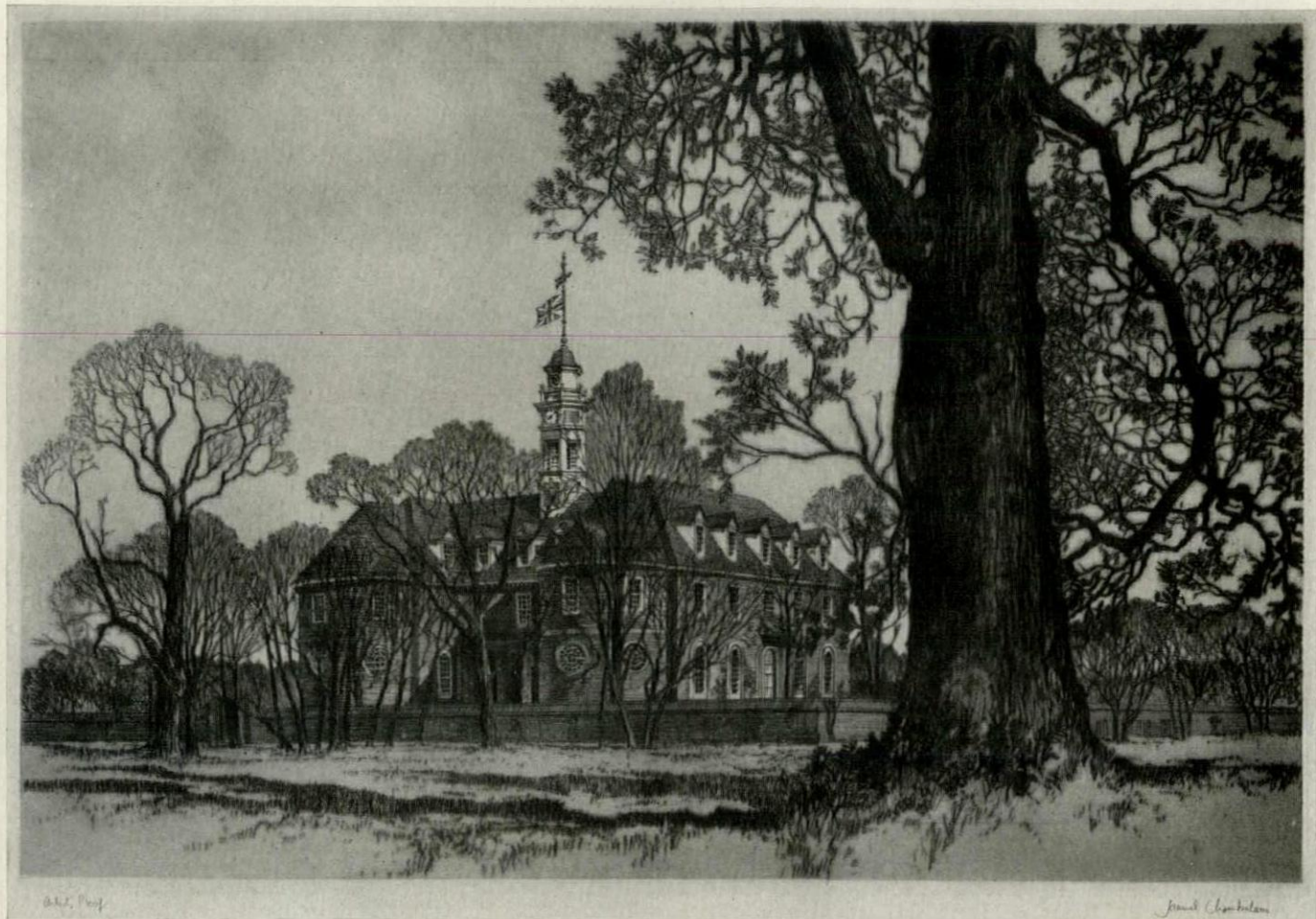


Artist's Proof

Samuel Chamberlain

*Similar in character are the other buildings along this tree-shaded brick walk, such as "The Apothecary's Shop" which gives this etching its title. This one is reproduced almost at the size of the original, which measures 7 x 9 inches*





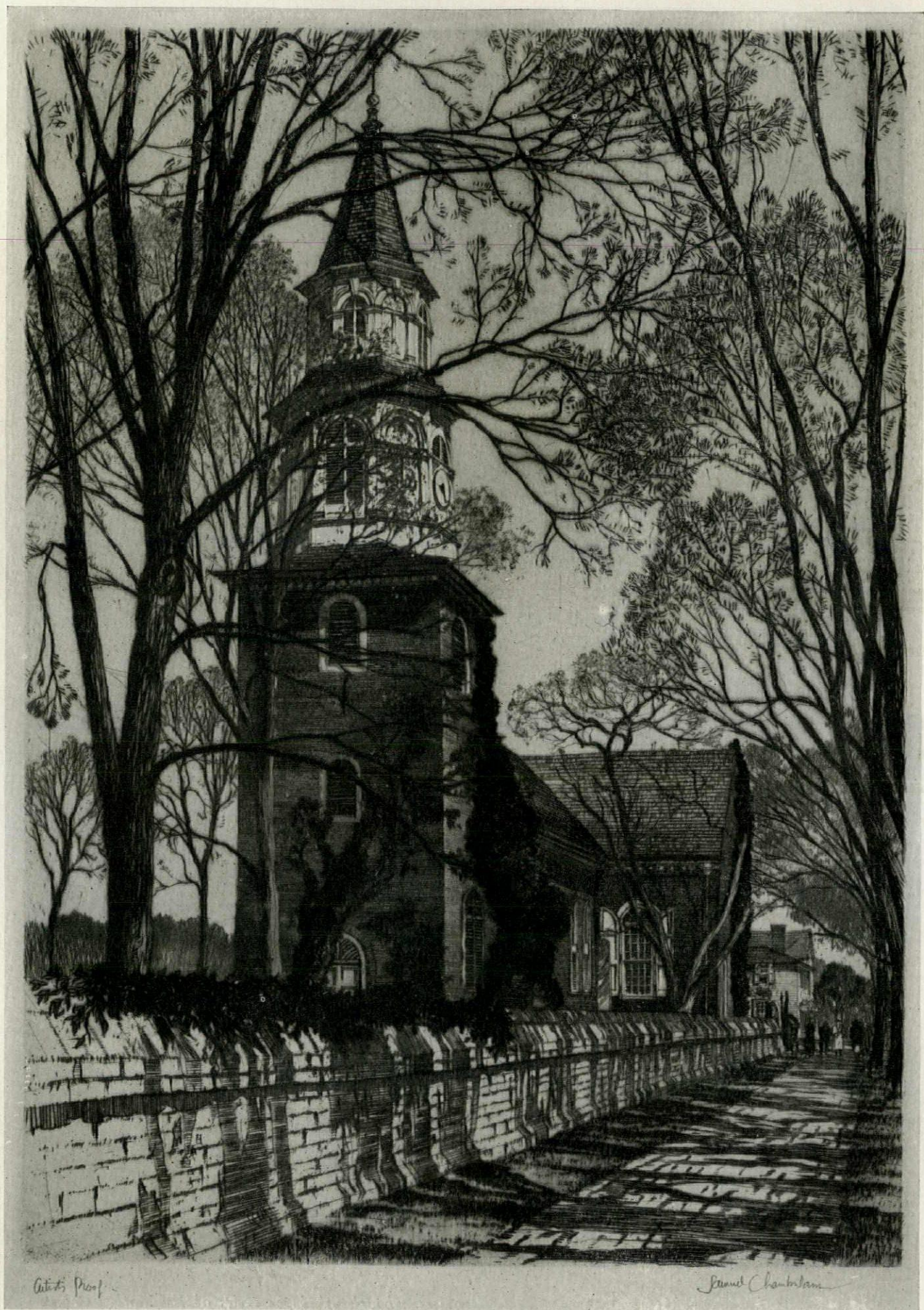
*The first Capitol of Virginia Colony has been restored at Williamsburg and is depicted by Chamberlain in this etching, which measures 9½ by 14 inches, from a viewpoint which displays its distinctive architectural character*





*Grim, though long unused, appears "The Public Gaol" in this etching which measures 8 by 11 inches. The building has the steep-pitched roof favored by the early Virginia settlers, who cherished the styles of the Mother Country*





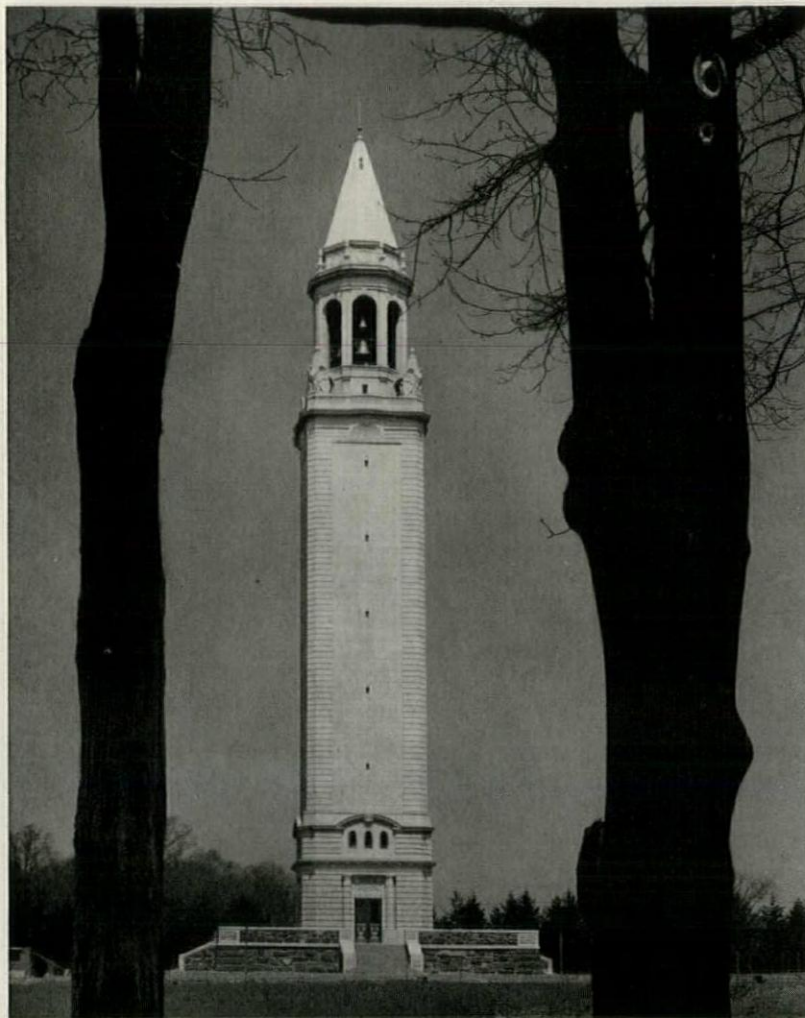




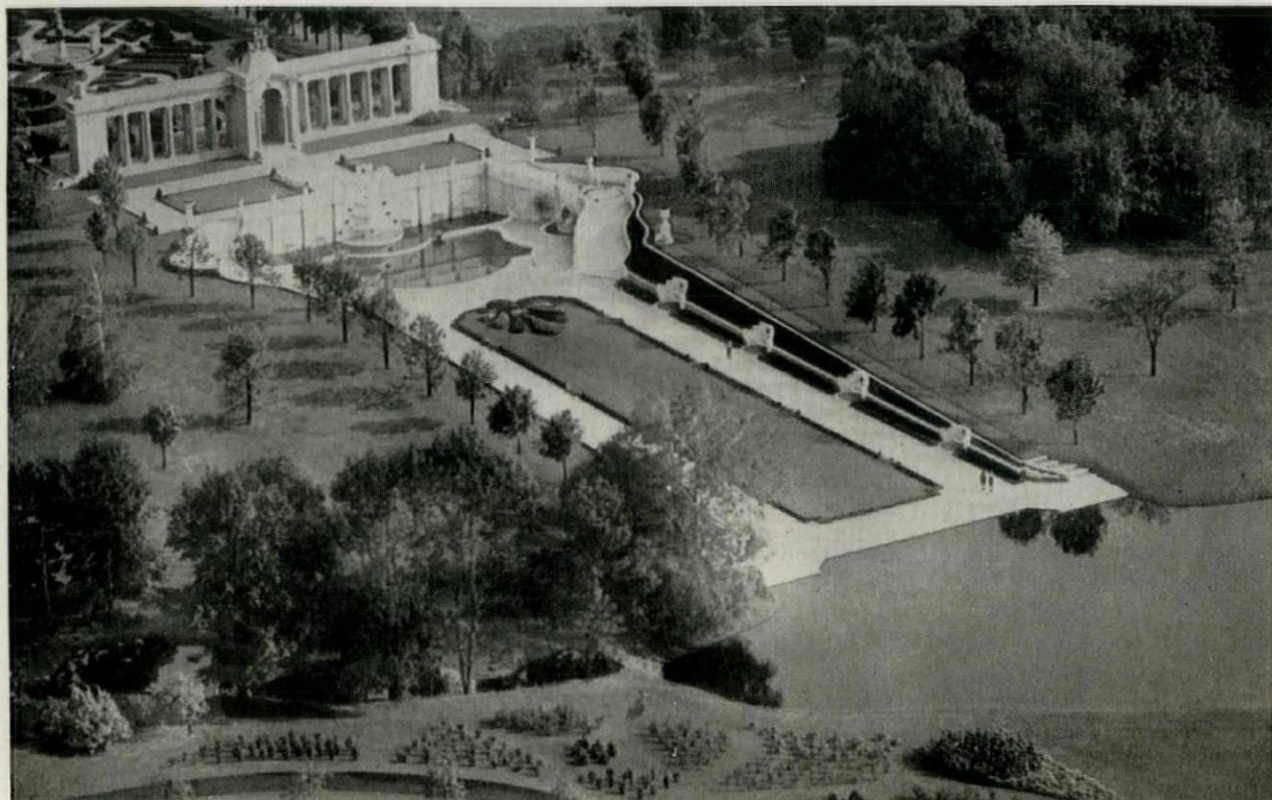
*Following their visit to Williamsburg the A.I.A. and Congress delegates will be entertained Saturday, September 30, at the gardens of two duPont estates near Wilmington, Delaware, shown here and over-page. These views are of the fountains at "Longwood," the estate of Pierre S. duPont, which will be illuminated at twilight for the visitors*



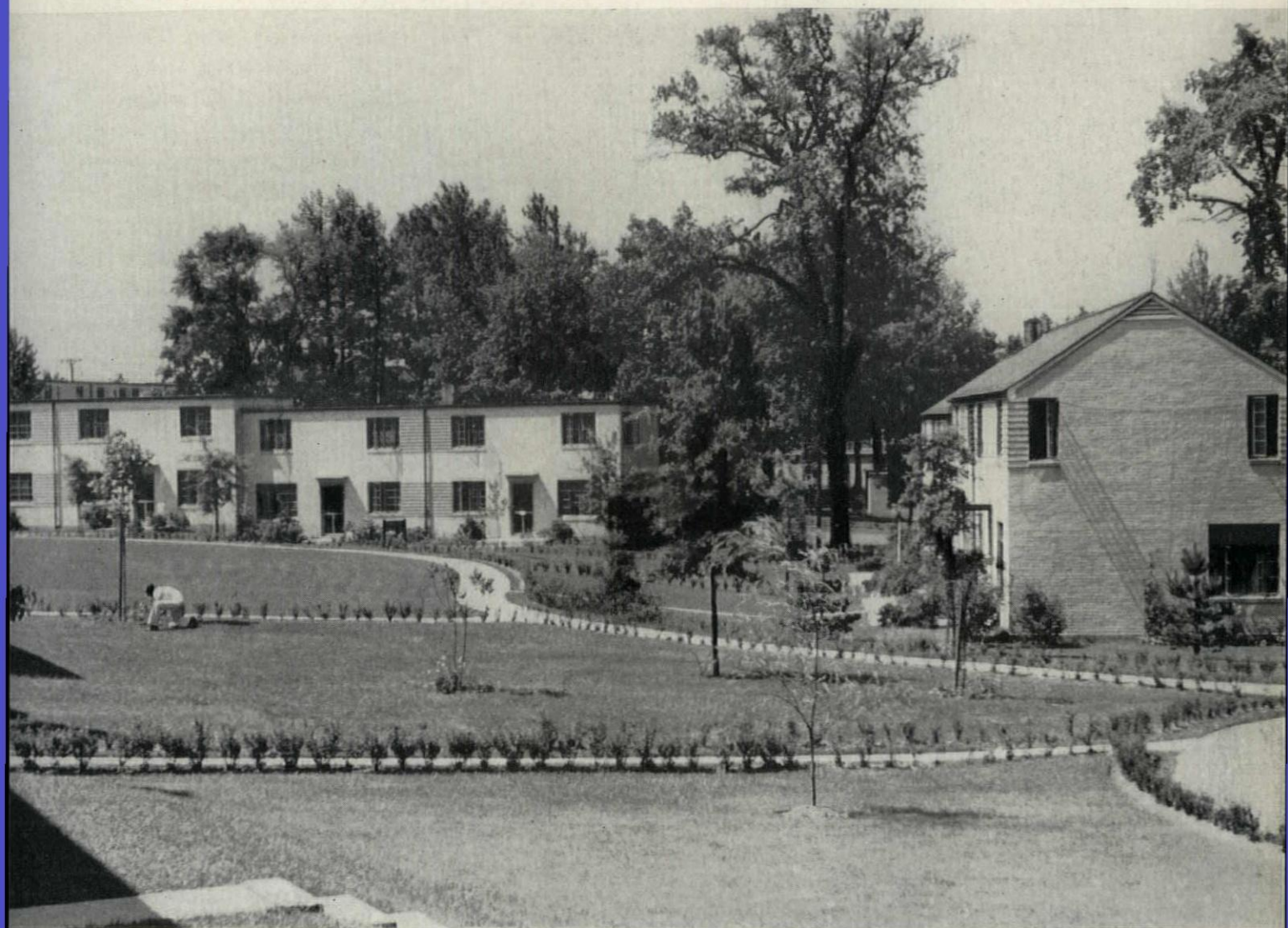




*The party of architects leaving Washington at 2 P. M., Saturday, September 30, for "Longwood" also will see the gardens of the estate of the late Alfred I. duPont, "Nemours," for which Massena & duPont, Architects, of Wilmington, designed the carillon tower at left and the sunken garden, below, between the lake and a colonnade by Carrere & Hastings. Upper photo by Rittase; lower by Dallin*







*Pictures on this and the following pages were made recently by O. Kline Fulmer at Greenbelt Community, built five miles from Washington by the Resettlement Administration in 1936-37. There are 1,000 homes on the 2,000-acre tract near Berwyn, Maryland. It was designed by Hale Walker, Town Planner; Douglas D. Ellington and Reginald J. Wadsworth, Architects; Harold B. Bursley, Engineering Designer; and Wallace Richards, as Project Coordinator*







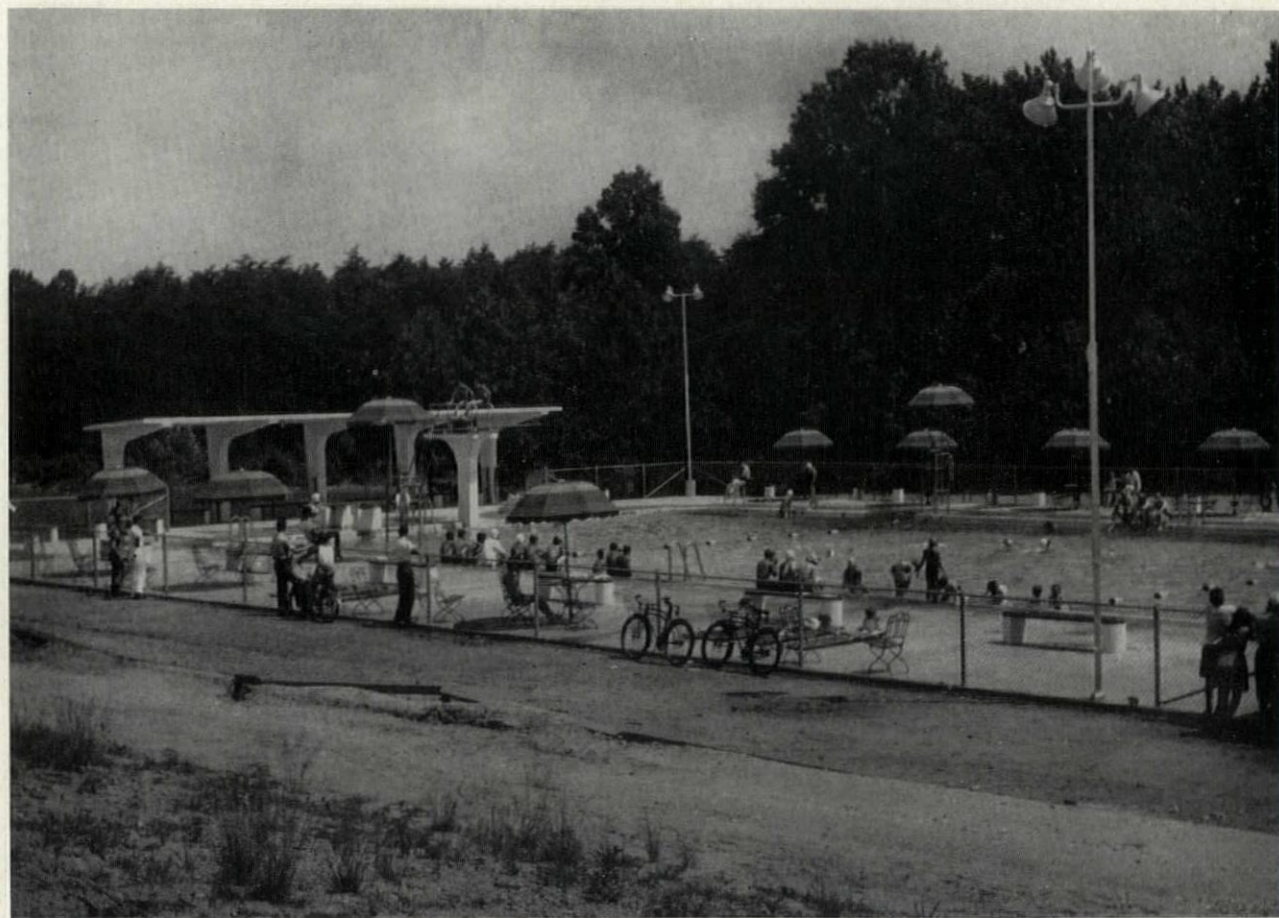
*The general view of the shopping center of Greenbelt Community, above, shows the store and theater group in the foreground with the swimming pool, bathhouse, and one of the community schools, beyond. A detail of the store at the right is shown below. See bathhouse and swimming pool opposite*



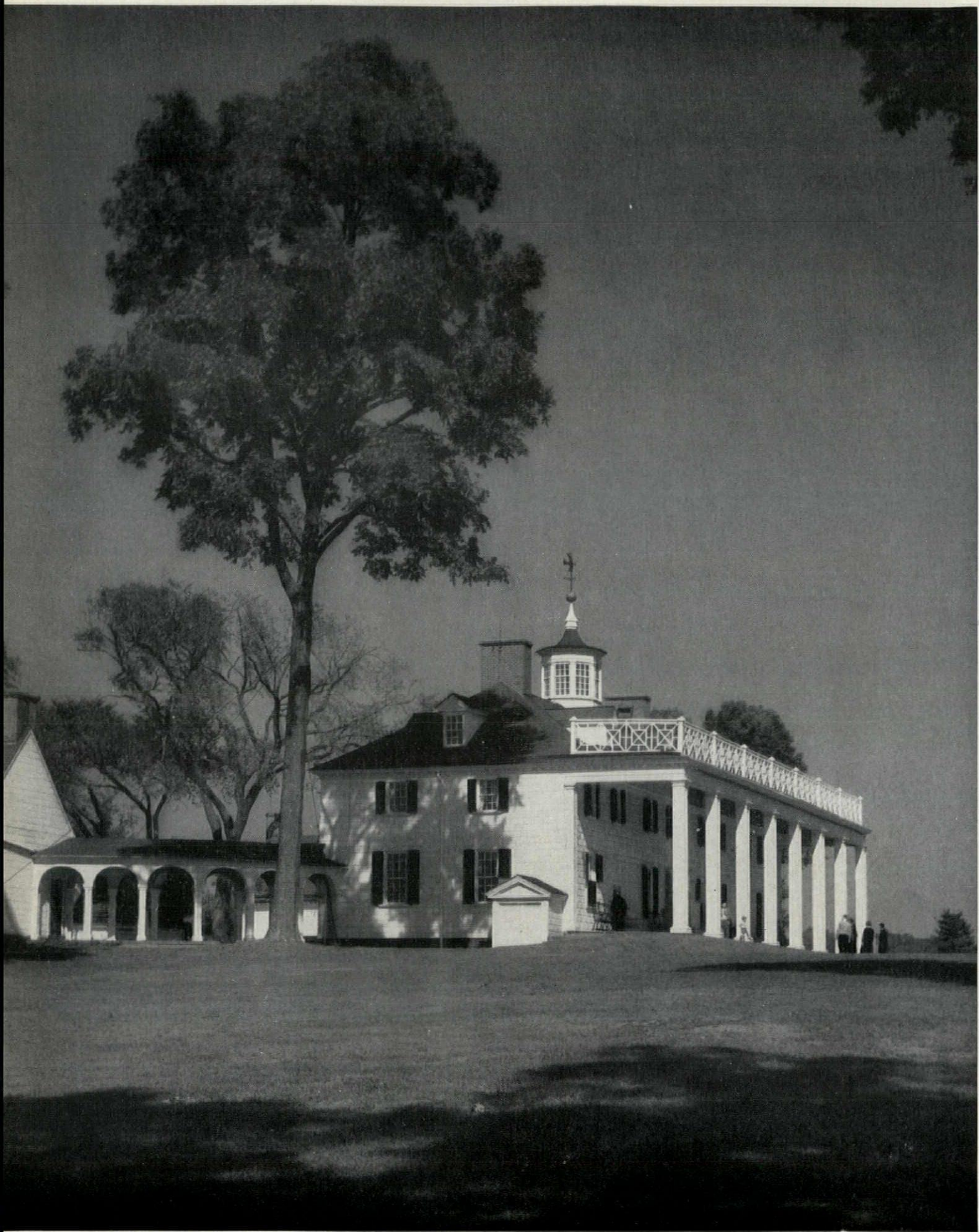




*On their return to Washington from the Williamsburg trip following the Convention and International Congress, delegates and visitors interested in housing will have an opportunity Saturday morning, September 30, to visit various Washington projects under the guidance of Alfred Kastner, Washington Architect*







*Horydczak*



# SIX - O'CLOCK ARCHITECTURE

BY EDWIN BATEMAN MORRIS, A. I. A.

IN THE day of every sensitive architect away from home there comes a time when, having from dewy morn viewed great creative achievements of his profession—his soul close to the surface, his whole being aquiver and athrill—he returns to his \$3.50 room-and-bath, shaves, bathes, throws himself on the bed and shouts over the telephone to his nearest friend, "When do we eat?"

All day he has been kissed pink by Architecture and held her warm shoulder in the crook of his arm. But, now, when dark and six o'clock comes, his thoughts turn lightly to tables and linen and designs for food.

It is of this evening type of architectural design I say a word, offering a little documentary data on the subject of food and places to eat it in Washington.

There was a time, thirty years ago, in the dynasty of the elder Roosevelt, when one could have written the restaurant history of the national capital on his cuff. The hoity-toity *Willard*, the comfortable *Raleigh*, the old hush-as-of-death *Shoreham*, historic *Harvey's*! A few others. And there you were. Usually the men who wanted good food got themselves invited out. It was better—and cheaper.

But the rush of nation-savers to the capital during the World War and again during the Depression, changed Washington from a cross-roads town, made it make noises and carry itself like a big city. There are so many restaurants now that if one were to eat luncheon and dinner in a different one every day except Sunday (which would be a sort of bicarbonate-of-soda holiday) it would take nearly a year to make a circuit of the better ones.

I plan to do that some day in order to make a complete report on the situation, but such a report is not possible with the limited time available for this article. I am therefore making an inspirational picking and choosing, from the places to which I have gone—or better, have been taken—over a span of years in the city so long you wonder my palsied hand can set it down. I shall mention those that

have always given me the greatest satisfaction.

Perhaps, since this is being written for perusal in connection with the A.I.A. Convention and the International Congress of Architects, it might not be a bad idea to mention first the restaurants which are near the Mayflower Hotel, where the meetings are to be held.

The *Mayflower* itself is, of course, well known for its good food and impeccable service. But a change of scene is often desirable. Directly across Connecticut Avenue from the hotel is *L'Escargot*, with the sign of the snail. The dishes are also so marked. But never fear! The discipline is quite lax and you don't really have to eat the things.

As may be inferred, the build-up here is Parisian. The menu is in French; much of the waiter talk is in French, with a judicious admixture of the local tongue—from the sales angle. There is an interior, with nice murals for atmosphere, and in a garden at the rear a jolly representation of a Paris sidewalk cafe, with stage-scene shops painted muralwise on the surrounding brick walls. From the mural shop-fronts, extend practical awnings under which are practical tables, upon which is served practical food of a very pleasant nature. The scene is intriguing, with a well-managed sense of burlesque.

Dinner can be obtained for from about \$1.25 to \$2.00. The facilities of the bar are hinted at on the menu. "*Un repas sans vins est une journée sans soleil*," it remarks, and "*Le*



Garden of  
*L'Escargot*



*vin dissipe la tristesse.*" Well, it may be that you have no tristesse. But if you have . . .

Adjoining the *Mayflower* on Connecticut Avenue is the streamlined *Harvey's*. This historic restaurant has been for many years a landmark in Washington, specializing in superlatively-cooked sea-foods. It had always in earlier days been an informal place where, for instance, you might take off your collar if you had difficulty in adjusting your napkin, but distinguished persons for years thronged to its portals.

When the flying wedge of Government buildings ousted all private business from the area between Pennsylvania Avenue and Constitution Avenue, *Harvey's* popped out with the rest, landing in a ritzy spot on Connecticut Avenue. Air-conditioned, with a nice top floor scene as well as a ground floor, it is important to those who like good food, with drinks, well-served, in a not unusual atmosphere. Prices are about the same as *L'Escargot*, possibly a shade more so.

Across DeSales Street from the *Mayflower* Hotel there is *Jene's*, a restaurant where they specialize in Italian food. The prices are moderate, drinks are served and, while the atmosphere is not emphasized, the food isn't so bad.

The *Smorgasbord*, a restaurant with, as might be inferred, Swedish leanings, exists at 1632 K Street, one block from the *Mayflower*. The dwelling in which it operates has been kept very much as it was *circa* 1890 and is still very private-housey. The food is good, bounteous, Swedish; and prices moderate.

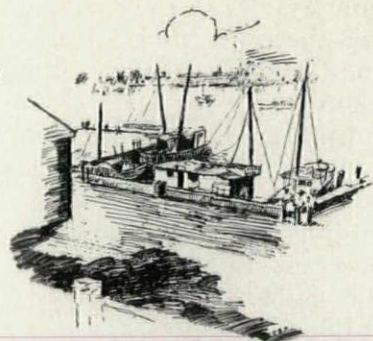
Considerably further away is a place I don't recommend at all. It is at 8 Massachusetts Avenue, near Union Station, is called the *Chinese Lantern* and serves the tops in Chinese food, if you like the tops, or the bottoms, or the intermediate strata of that sort of food. As for me, I eat it and I don't understand what I am eating. I need an interpreter.

Yet it is an experience. The never-ending bowls of food are lyrically beautiful. They actually melt in your mouth, being changed by the processes of mastication into a delightful mist which is breathed out through the nostrils, setting up the thought that you are but in a dream, eating in a perfumed paradise but gaining no weight.

However, they serve a pile-driver sort of wine, which makes up for what the food lacks in realism. One drop is an experience like a round with Tony Galento. There are two kinds of this wine—white and red. Leicester Holland says it is all made from matting; white from unused, red from used matting.

Sea-food? There are a number of good

River View  
from Herzog's



places which serve it. I have spoken of *Harvey's*. But Washington has the quite understandable feeling that sea-food should be eaten within sight of the river. The oldest of the river-views is *Herzog's*. From their open-air balcony one looks down on a pleasant nautical panorama of pleasure craft and business craft moving in and out from a long expanse of wharf and mooring space. Darky boys come to the concrete below the balcony and dance and sing mournful selections in the lugubrious manner of the radio crooners. The place is a little bit on the dingy side but the food and the drinks are good.

Nearby is *Hogates'*, the largest and the most comfortable of the sea-food places. It has a nautical atmosphere, with steering gear and running lights put around and a huge compass hung from the rafters. The food is very good and the girls who wait on table serve food and drink pleasantly and deftly. The place is air-conditioned and one can glimpse the river with the setting sun reflected in it and hear the stentorian blowing of the boat for Norfolk as it pulls out at six-thirty.

Both of these places are best reached by taxicab. The charge from the *Mayflower* should be thirty cents for two persons and ten cents for each additional person, with a stereotyped tip of a nickel. If in your own car, dash down 14th Street to Maine Avenue, which is the water-front street. *Herzog's* is just east of 14th on Maine, *Hogates'* is at 9th and Maine.

No picture of the Washington restaurant situation could be complete without mention of the *Occidental*, facing Vacuum Park on Pennsylvania Avenue between 14th and 15th Streets. I often wonder just what is the secret of the charm of this place. It has neither spaciousness, nor architecture, nor any of that the-customer-is-always-right service. They like to see you and they seat you cordially at a table in a comfortable armchair—but without any effort to spoil you or build up your ego. Food and drinks thereupon come to you in a very brisk and businesslike way.

There is a very genial atmosphere. The cap-



tion says "Where statesmen dine." And, granting there are such things as statesmen, they do. They also give the restaurant autographed photographs of themselves, which are carefully framed and hung on the walls, so that these surfaces are completely covered with news-value countenances. The collection is unique, and stimulating. One considers the portraits and thinks of the contributions to the public weal of the men here photographically represented—or, perhaps, lamentably their lack of contribution. Time dims lustre. The heavy roller of passing years levels to obscurity all save the most upstanding celebrities. It's interesting. History combined with food and drink. Food and drink combined with philosophy. All for a buck and a half or two bucks or thereabouts.

Bill Foster says I ought also to speak of the roof of the *Washington Hotel*. I hadn't intended to dwell upon the obvious possibilities of hotels. However, the Washington roof (which really isn't a roof but an enclosed top-story dining-room with an awning terrace to step out on) has something. Being just across the street from the Treasury, its fine view of the White House, the Monument, the Mall, the river, the Triangle and the Capitol is worth-while.

It has been said that the trouble with the place is that when you sit out on the terrace to enjoy and be uplifted by the view, someone puts drinks at your elbow, so that the view progressively deteriorates, until at length (all this by hearsay) it becomes a mere cluster of leaning towers of Pisa—a gross and ludicrous spectacle unworthy of the attention of an architect sensitively trained.

But, be that as it may, the food is very nice and the panorama of the outspread city very attractive and, although the service seems to be always a little bit distracted as though Mrs. Hotel Washington was in something of a flibbitigibbet at having so many people in to dinner, it is a most comfortable and relaxing spot.

Another interesting place, smaller than the *Washington*, a little more intriguing, a little

more moderate in price, is a stately type of house at 20th and R Streets which has been made over into a restaurant and called *The Parrot*, an appropriate name for any eating rendezvous. It is conducted by a Mrs. Curtis and a Miss Murchison, cousins of the late architect, Kenneth Murchison. Drinks are served, and, to those who remember the straight-backed formality of the end-of-the-century Washington, the house, which dates from that period, is a delight, having just the right touch of over-spaciousness and over-decoration.

There is, too, another phase of the situation which needs consideration. You are young, of course, and have a young wife, who has a white silk dress with a lovely open back openly arrived at, and you wish to dance.

There are many places—I shall mention two. The roof of the Powhatan Hotel—sorry, the *Roger Smith Hotel*—which perches at the corner of 18th and Pennsylvania Avenue is very agreeable territory. I haven't been there since it has been Roger-Smithed but under its former cognomen one had a gracious and appealing view of the city, which we may safely assume still exists.

The hotel used to operate a floodlight to throw the Monument in luminous relief. This was so satisfactory that the Government took it on for both the Monument and the Capitol, thus adding greatly to the attractiveness of the *Roger-Smith* roof. Not bad business either, for when the Income and Corporation Tax returns are in, the Government realizes a cut as result of the increased business.

If it is rainy or cold, it will be just too bad. But if the weather is fair and mild and my astronomical calculations are not too far off, the Hunter's moon (that lunar advertising feature which provides two successive full-moon nights for the price of one) will be on.

Another pleasant dining and dancing spot, where the same bargain moon will be on exhibit, is the terrace of the new *Shoreham Hotel*. I use the adjective to distinguish it from the old undertaking-parlors which used to be conducted under that name down town. The new *Shoreham* is on Connecticut Avenue at the far end of the so-called Million-Dollar Bridge, the viaduct which carries the street over the spectacular canyon of Rock Creek.

The *Shoreham* is equipped to feed you and dance you here on the Terrace, chucking in a floor show which is usually pretty good. In case of sudden typhoon, blizzard, chinook, thunderstorm, or cyclone they whisk you into an interior space, where you can continue to dine and dance without missing a beat or a



Collingwood,  
Near the City





Olney Inn:  
Famed Cooking

beet as the case may be, with indoor comfort.

This is often very jolly, as in the confusion of the transfer your waiter sometimes loses you and goes wandering about the great Gobi desert of tables with your eleven-dollar check in his pocket, hunting, hunting. And, when the clock strikes one, or two or whatever your bed-hour may be, you grope your way out into the night, wondering why no one asked you to contribute, yet not displeased withal.

This cannot be counted upon, however, as a regular occurrence and one would best take his pocketbook. The prices are not exorbitant and generally the place is very exhilarating and satisfactory.

A word as to the out-of-town places. It may be that you will have brought your car with you and when the day is waning you may yearn for a sunset view of the countryside. If it turns out that you have been to Mount Vernon in the afternoon, it will be possible for you to stop at the *Collingwood* which is on the Mount Vernon highway just before you reach Alexandria. It is on the river bank amidst grand trees—a charming, porticoed house, with period furniture, pleasant service and good food, at not too great expense.

If you are not too sensitive about inquiring your way, you might forge northward and try *Normandie Farms Inn*. Drive to Massachusetts Avenue and go westward to Wisconsin Avenue, turning the corner at the Washington Cathedral. Roll north on Wisconsin Avenue to the 4500 block, where you will find River Road branching to the left. Nine miles from there to Potomac, one mile from Potomac to the Inn.

If and when you arrive you can sink into admiration of a very beautiful and inspired

bit of interior decoration done by Genivieve Hendricks with loving touch of hand, in a fine French farm-house spirit. Drinks are available, food good and prices reasonable.

I must urge you, however, whatever other dinner commitments you may make, to arrange to try out *Olney Inn*. North on 16th Street to the District Line, northwest to the traffic light at Silver Spring, then about 12 miles north to *Olney Inn*. You will be following the same route Dolly Madison took in 1814, when she fled from the British, to find refuge in Brookeville, for one day capital of the United States.

*Olney Inn* offers you the tops in service—mahogany tables, candles in quaint glass chimneys, sophistication in accoutrements and linen. The food is the heritage of the antebellum plantations of the south, through recipes handed down by word of mouth. "Yas, chile, you jes' tek this lil yalla bowl and fills it up to whar you sees ma' thumb, mo' better a lil mo' than that, adds yo' fixings—see how I does it. Yo' puts yo' sticks of wood on the fiah and when the hotness from out the oven do' strikes upon yo' face jes' right, yo' puts in yo' pan. Then yo' sets by the kitchen do' jes' long 'nough to rest yo' feet—"

The methods are devious, the results monumental. You may think you have eaten smothered or fried chicken. Possibly your experience has been so broad that you have tasted these delicacies cooked as they should be cooked. If you have it would be nice to renew the acquaintance. If not, it will be a pleasant new experience.

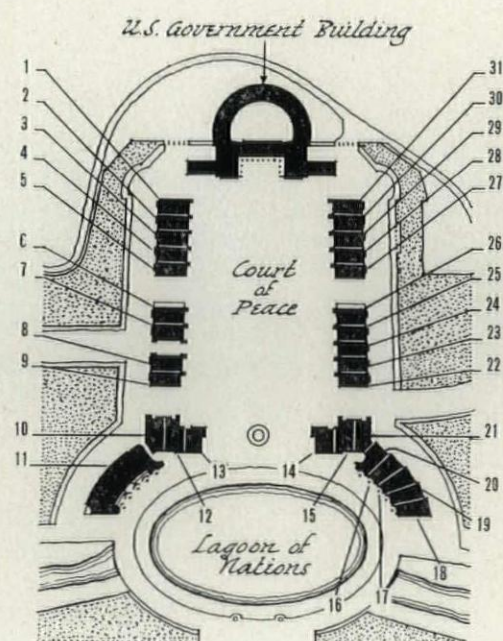
I have presented a rather rambling picture. I have purposely refrained from being unprejudiced, and have tried to be just as biased as possible, giving you the places where I personally and individually have enjoyed myself.

Restaurants are like women. You don't have to know all the beautiful and charming women in the world. If the one with whom you elect to spend the evening is beautiful and charming, all the ten million other women in the world who are equally or more charming can stay where they are, and keep their addresses and telephone numbers a dead secret for all of you. And so with places to eat—one is quite enough—for that evening, at least.





Symbolic of the friendship proffered by the United States to the nations of the world is the imposing Court of Peace designed by Howard Lovewell Cheney, Chicago and Washington Architect, for the New York World's Fair 1939. The dominant structure is the great central Federal Building, itself expressive of the Legislative, Executive, and Judicial branches of our Government. Flanking the Federal Building are the rows of pavilions provided for foreign exhibitors, also designed by Cheney, which preserve the impressive scale of the Court, as shown in the photograph above by A. F. Sozio looking across the Lagoon of Nations. Location of the foreign exhibits, as noted on the key plan at right, is as follows: (1) Finland; (2) China; (3) Switzerland; (4) Siam; (5) Turkey; (6) Netherlands; (7) Denmark; (8) Egypt; (9) Italy; (10) Hungary; (11) Great Britain and Dominions; (12) Morocco; (13) France; (14) Rumania; (15) Portugal; (16) Irak; (17) Japan; (18) Soviet Russia; (19) Spain; (20) Lithuania; (21) Luxembourg; (22) Norway; (23) Mexico; (24) Syria; (25) Czecho-Slovakia; (26) Yugoslavia; (27) Greece; (28) Lebanon; (29) Albania; (30) Iceland; (31) Eire. Foreign buildings encircling this group are not shown



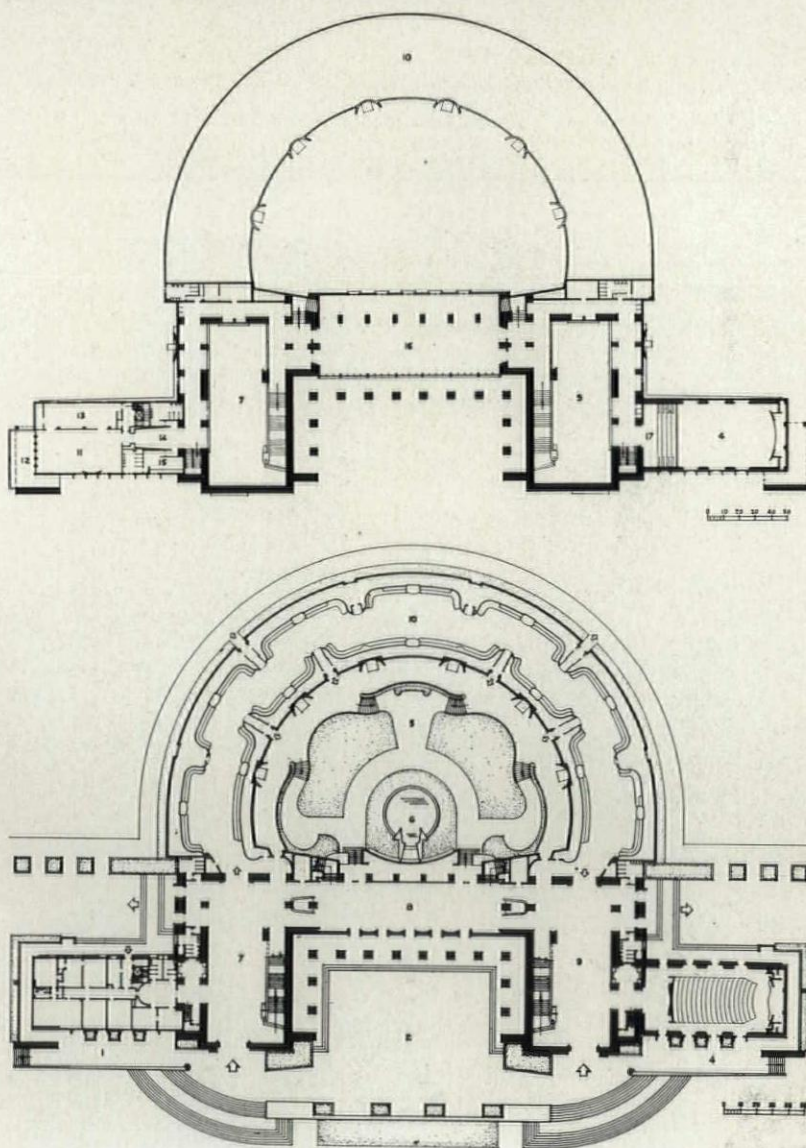




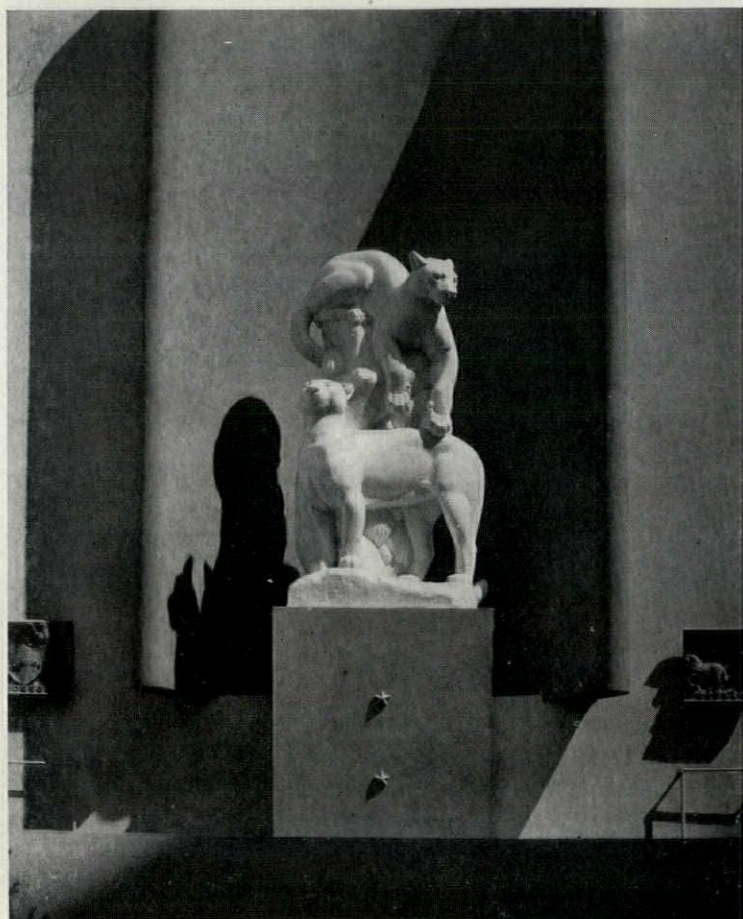




Sculptors, muralists, and craftsmen whose works adorn the Federal Building were chosen in a series of competitions. The great figures, "Peace" and "Unity," on the towers, opposite page, are by Harry Poole Camden, winner of a Treasury Department Competition. The figures shown above are three of seven in the garden court, see plan at right, executed by runners-up in the competition. They are, left to right, "Woman and Deer" by Berta Margoulies, "Mountain Goats" by Irwin Springweiler, and "Woman and Mountain Sheep" by Concetta Scaravaglione. Referring to the key plan, the rooms of the building are: (1) offices of U. S. Commission; (2) plaza; (3) colonnade of 13 Original States; (4) theater; (5) outdoor court; (6) fountain; (7) Hall of Legislation; (8) foyer; (9) Hall of the Judiciary; (10) exhibits; (11) state dining room; (12) dining balcony; (13) kitchen; (14) lounge; (15) powder room; (16) State Reception Room; (17) theater balcony. Photo across page by Underwood & Underwood





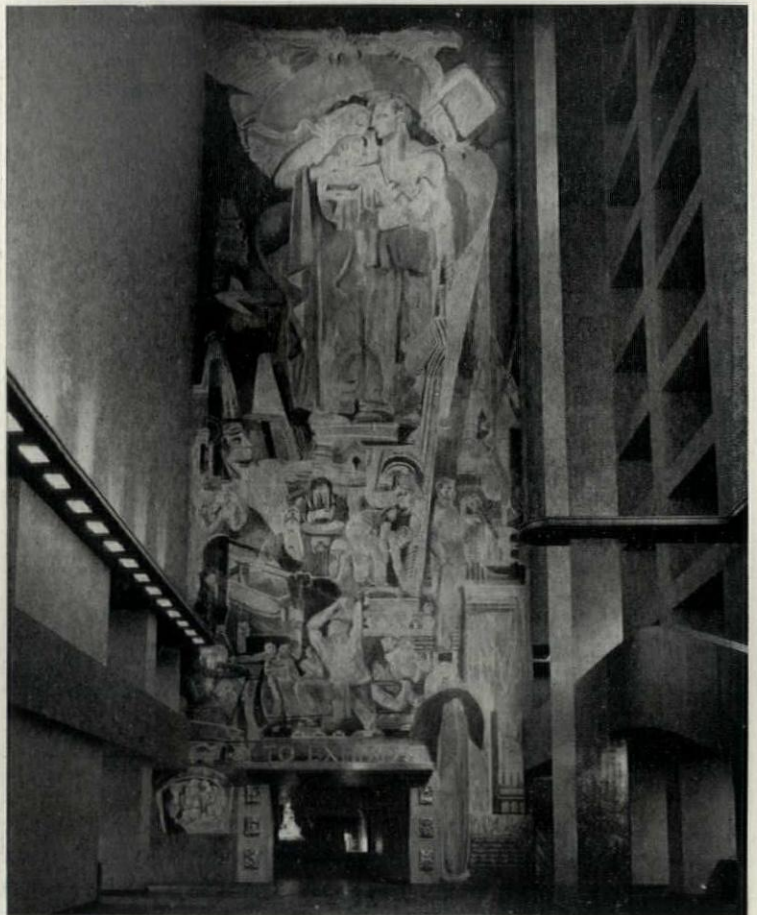


*The theater of the Federal Building is entered through the foyer shown above. The mosaic mural, designed by John Von Wicht, was executed by Bruno De Paoli and the bronze of a youthful huntsman with gazelle is by Eugene Schoonmaker. The off-white and grey blue walls and burnt-copper carpet repeat the theater color scheme, as background for the decorative effects arranged by Peter Bittermann, Vice President of the Society of Designer-Craftsmen, collaborating on the interiors. The garden sculpture at the left is "Mountain Lions" by Albert Stewart. Upper photograph is by John Towse and lower photograph is by Bogart Studio*





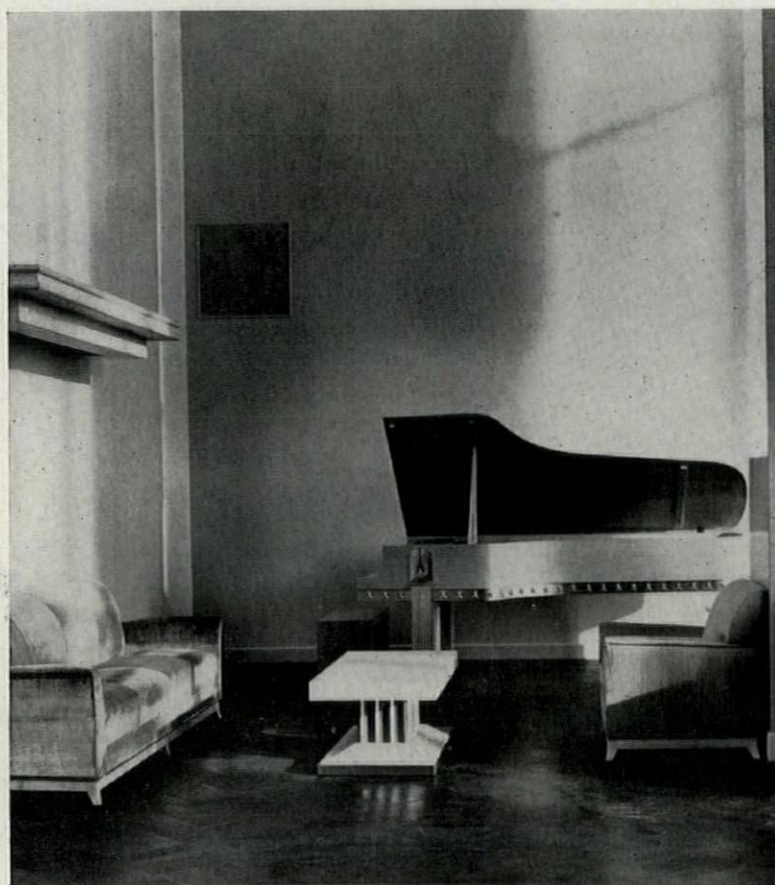
The immense murals in the Great Halls of the Federal Building were both executed by George Davidson from studies which were chosen in a \$10,000 National Mural Competition conducted last year by the Treasury Department. The one above, for the Hall of the Judiciary, is by James Owen Mahoney, and the one below, for the Hall of Legislation, is by George Harding. The murals, 105 feet high and 37 feet wide, are located opposite the main entrances to the building and are dramatically lighted. From both Halls, stairs rise to the State Reception Room, occupying the central portion of the building, shown on pages 610 and 611.







*As a representative expression of Modern American arts and craftsmanship, the State Apartments designed by Walter Dorwin Teague, New York Industrial Designer, are notable. The photographs by Robert M. Damora, at the left and across page, show opposite ends of the front portion of the Reception Room, which is 110 feet long and 48 feet wide*



*The color scheme of the room is the traditional white, gold, and crimson—used in a contemporary manner. Furniture is of American maple and gold, including the fine piano, at the left, made by Steinway & Sons from Mr. Teague's design. James Earle Fraser's head of Washington and Gutzon Borglum's famous head of Lincoln stand before raised mural panels on which Louis Bouché, Everett Henry, and Allan Saalburg have depicted the pageant of America's history. The head of President Roosevelt, at the center of the room, is by Jo Davidson. Members of the Society of Designer-Craftsmen, led by Peter Bittermann, collaborated by creating works of art for specific places in all the interiors designed by Teague*









*In furnishing and decorating the State Apartments of the Federal Building, Walter Dorwin Teague drew on the artistic talent and basic materials of every State and two Territories. In the Dining Room, shown in Damora photographs on these two pages, the massive furniture is of American pine with gilt trim, chairs being upholstered in vermillion leather. The tall windows open on a dining terrace. Aimee Gorham designed and executed the marquetry panel over the sideboard, above, and the terra cotta urns are by Waylande Gregory. Even the crystal and china, left, were designed by Teague especially for this Government room*









*Severe in its simplicity is the large foyer on the first floor of the Federal Building, connecting the Hall of Legislation and the Hall of the Judiciary. Photo by John Towse. Runners-up and competitors receiving Honorable Mention in the nationwide sculpture competition did the sculptures on 30 of the pylons around the Court of Peace, of which five are shown in the photo at left by Sozio*



# MODERN DISPLAY FOR WORKS OF ART

BY TALBOT F. HAMLIN

WITHIN the last year museum galleries have been opened in New York which illustrate beautifully two different types of museum design for two different types of museum collection. One is the Museum of Modern Art; the other is the New York Historical Society. The first is a new building designed by Philip L. Goodwin, with Edward D. Stone as Associate Architect; the second is an addition and alteration, by Walker & Gillette, to an existing building.

The Museum of Modern Art is a museum with a constantly and rapidly growing collection, but its function has chiefly been the holding of frequent, changing exhibitions of works both borrowed from others and from its own collections. The Historical Society, on the other hand, exists largely to preserve and make available both to students and the general public all sorts of material dealing with the past of New York. During its long development it has come into possession of a rich collection of paintings as well as of those utensils and furnishings which are such enlightening evidences of the character and the life of our ancestors. The result is a collection which, although it grows as any living being grows, may be considered a fixed entity.

There is a third distinct type of gallery—the selling gallery. An excellent example, designed by Victorine & Samuel Homsey, also has recently been opened in New York for the Associated American Artists. The problem was an especially complicated one, because of the various functions this organization serves. It sells prints—etchings and lithographs—reproductions of paintings by its artist members, and the original paintings themselves. It also has spaces arranged for group and individual painting exhibitions. The objects it must show vary enormously in scale, from small etchings to large paintings, and, because its clientele is large, its exhibition areas must be correspondingly ample.

\* \* \*

It is interesting to see how in the two museum buildings the differing functions have

produced designs totally diverse, yet each in its own way outstanding. The task of the Modern Museum was in some ways the more difficult of the two. Since architecture is one of the arts in which it is deeply interested, its own new building had to serve as a public evidence of its aims and ideals. Thus, the design of the building became, in all truth, itself a part of the museum collection—the only part permanently and indefinitely on display. Whatever type of building was erected could not but be judged rigorously, by the outsider as part and parcel of the whole contemporary art movement, and by the insider according to the high criterion set by its own contents.

From this point of view, it must be said at once that the building is satisfactory. Whatever questions one may have about certain details, in general effect the building is both vivid and dignified; rich enough in simple form composition to have a value quite apart from its style, yet inventive and distinctively contemporary enough to please all except the most doctrinaire of functionalist critics. Its great light façade with exposed party walls of blue tile, its large window areas of glass above and milky thermolux below, its interesting pierced cantilevered slab which shelters the terrace outside of the members' room—all create a street picture of definite character, originality, and pleasantness.

Of course, in one sense, the 53rd Street front is exactly as much a piece of pure façade pictorial architecture as old-fashioned buildings with a colossal order which runs through several stories and has the windows designed to count as a single opening from ground to top. A glance at the interior shows that the great thermolux window has little relation to what exists behind it—two stories of gallery and one of offices. It is not logical, but the architect doubtless felt that the large simplicity of the scheme adopted made up for any loss in absolute accuracy of expression. To him, the whole interior space of the building was a single unit, around which the exterior wall was to be stretched. But, after all, what-





*The great thermolux window and pierced, cantilevered slab sheltering the members' terrace on the top floor of the Museum of Modern Art—distinctive notes of the 53rd Street façade—are clearly shown in this photograph taken by Wurts Brothers*

ever the rationalizations which may be made, the real question is the success of the façade as a façade, and of this there is little doubt.

Especially pleasing is the entrance. The deep, recessed, curved loggia lined with metal opens invitingly from the sidewalk, and the column projecting through the open space gives a pleasant sense of the stability of the building; the whole hollowed form leads one inevitably into the building through welcoming glass doors. An imaginative feature is the way in which the curve of the counter at the entrance carries through the curve of the wall outside; the entire entrance and lobby are most interesting examples of that weaving together of outside which is one of the great marks of best contemporary design.

The same happy handling distinguishes the entire public circulation of the museum, past

the counter, into an elevator lobby lined with the richest red-and-white veined marble, and then up a wide black-and-white terrazzo stair, with the view beautifully climaxed by a band of exotic plants against the creamy white of the thermolux. Both in plan and in every detail of material and its treatment, this main stair must be considered one of the most brilliant parts of the entire design; and the lighting of the upper landing by a fluorescent tube, curved in a strange curve like a painting by Arp, is a fit finish to the whole and sets just the right note of modernity, that is gracious and not shocking.

The members' room at the top of the museum has the same quality of a kind of beauty made possible only by our modern materials and methods. With its deep blue end wall, its great curved glass walls that lead out onto the





*The easy relationship between the terrace and the rooms for members is apparent in the view above. Other views and an account of the colors used may be found in a pictorial presentation of the Museum in the Architectural Forum, August, 1939. One of the most successful of the many architectural departures is the broad, glass-paneled stair silhouetted against sheer draperies and thermolux. Photos by Robert M. Damora, New York*







*Gallery partitions, lighting fixtures, and even asbestos panels used to modulate light from the translucent south wall, all can be arranged at will to accommodate the changing exhibitions. The photos on these pages by Damora*

terrace, and its quiet color, it is delightful for its purpose, with just the right combination of large openness and intimacy. Somehow, too, its wide southern front, with an unobstructed view southward, makes the museum seem dramatically a living part of New York.

The library is charming in color and with a beautiful sense of wide, low, quiet studiousness. Like the offices below it, it is approached from the elevator lobby by a corridor lined on one side with glass blocks, through which it is amply lighted. In the choice of these blocks I feel that one of the very few mistakes has been made. Instead of the ribbed type, a pebbled type was chosen, and somehow the endless repetition of the same informal or random pattern forces itself upon one with a violence which the geometric repetitions of the ribbed type avoid.

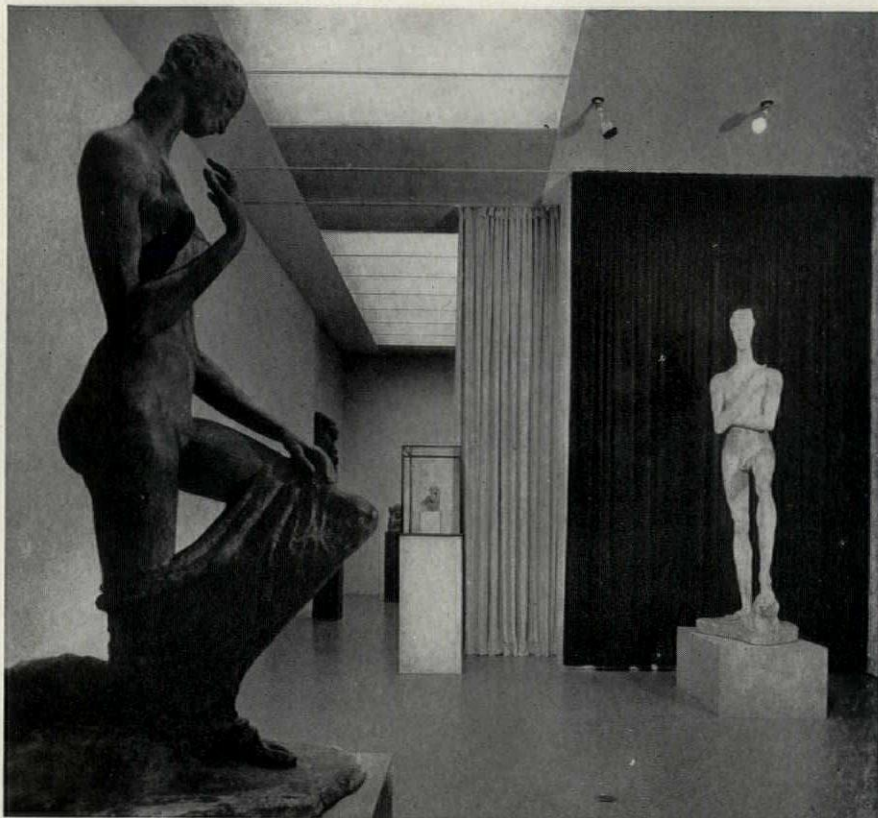
An important part of the museum's function is its collection of cinema films of historic or artistic value. This means, of course, places for their display. There is a small theater on one of the administration floors, and a larger public hall in the basement. In both of these there is the same quality of comfort, informality, pleasant color and lighting, and concentration on the screen; the larger of the two is a beautiful example of what any number of our smaller news cinemas might be. Excellent,

too, is the basement lounge through which it is entered, with its frieze of colored sketches, its deep quiet carpet, and its ample openness. The stair down to it, however, is hardly as happy, and the single fluorescent tube that runs straight down its ceiling as the single lighting fixture is rather dazzlingly insistent.

But the essence of any museum, so far as the public knows it, is its exhibition halls. How could one, within the limited floor area of the building, furnish the best type of exhibition spaces for almost any kind of exhibition? Manifestly the old-fashioned type of sky- or ceiling-lighted gallery was out of the question. Basic dependence had to be on artificial light. The museum answered the question by treating the two upper exhibition floors frankly as lofts, with an interesting use of movable reflector fixtures, so that strips of these fixtures could be, as it were, buttoned into place almost anywhere in the ceiling. Walls between individual galleries are of the movable screen type, so that absolute flexibility is assured. In the effort to gain the maximum wall space for the present very large exhibition, the space has been divided into a large number of small rooms, one entered from the other, and it is here perhaps that the sacrifices contingent upon the gaining of flexibility are most apparent. The screens run straight from floor



*Even in the sculpture galleries, which are top-lighted, backgrounds and partitions are movable. The full-length partitions seem much more permanent than the open screens on the first floor, shown in our July issue. A part of the north elevation of the building is seen in the view below, of the popular outdoor sculpture exhibition*





to ceiling, and the effect is that of permanent rooms; and, where there are so many of them, with the circulation from one to the other so irrevocably fixed, a rather disquieting feeling as of being in a labyrinth almost necessarily results. Is this not the result of attempting to do two things at once? Would it not have been more effective, since the dividing screens are movable, to treat them as screens only, leaving open spaces both above and below? In this way one would have preserved flexibility and large hanging space, and at the same time expressed the fact that each portion was part of the entire space. How attractive this second effect is may be readily judged by the architectural exhibit on the ground floor.

It is the north elevation which to many people will seem the most beautiful part of the exterior. Here the design is allowed to flow most naturally from the interior. Almost the entire ground floor is of plate-glass, beautifully wedding together the exhibit area within and the sculpture garden without. As one looks in from the garden, the people passing by the windows give remarkable scale and interest to the whole design. The plate-glass windows, flanked with glass blocks, on the second gallery floor, are equally valuable, for to come suddenly upon them from the maze of closed interior spaces and thus unexpectedly to see outside air is dramatic and pleasant. The solid unbroken wall of the third gallery floor expresses the sky-lighted gallery for sculpture. Praise is due, too, for the layout of the ample sculpture court to the north. Here a series of interesting backgrounds, screens, and shelters, of wood and saplings woven together, furnish lovely visual frames for the sculpture exhibited, and the treatment of the ground in two tones of gravel set in large patterns of Arp type is unusual and effective.

In general, the building is as practical and comfortable as it is beautiful. There is but one major error, I believe, in materials—the treatment of the gallery floors themselves, which are as uncompromisingly hard to the feet as cement. Museum fatigue is a very real problem in any museum design, and to walk these labyrinthine galleries on a floor so unyielding, so hard both in appearance and in feel, inevitably produces it.

Yet these are minor matters in comparison to the exciting quality of the whole. Similarly minor is the fact that in the under side of the cantilevered slab over the terrace the concrete form patterns which still show through the paint, with all the greater strength because the light on them is almost horizontal, intersect the circular holes with an awkwardness that

seems unnecessary. Yet the building as a whole is a definite step in advance in American museum design, a vivid and interesting addition to the streets of New York, a definite object lesson in those kinds of beauty which are distinctively our own because they are obtainable only by means of 20th Century materials and building methods.

\* \* \* \*

IN ITS different way, the New York Historical Society is as distinctive, as carefully studied, as remarkably suited for its purpose as the Museum of Modern Art. The problem of taking an existing building and adding to it new wings which more than treble its area is a difficult one, particularly when this change includes the addition of complete modern library equipment, with a 15-floor stack, as well as furnishing the exhibition galleries the Society so urgently needed.

The general scheme adopted was to preserve the original auditorium beneath, the reading room above, and the main gallery at the front; to run a new circulation completely around this central core; and to place galleries between that circulation and the street. In other words, the general plan is one of the characteristic museum schemes, so arranged that one can either progress through all the galleries on each floor successively, or by means of the elevator and the stairs and the corridor go to any individual gallery separately. In a museum of this type, this kind of scheme is the only logical arrangement. Students and visitors frequently are interested in only one section; to force them through other galleries which they do not want to see is unnecessary. The large area of the Historical Society allowed, too, a great combined length of upper floor galleries satisfactorily top-lighted; and, just as the flexible arrangement of the Museum of Modern Art is outstanding in its particular type, so without a doubt the sky-lighted galleries of the New York Historical Society are the most beautifully illuminated, the most efficient, of any galleries in the country. Their design incorporates most of the results of the study made in Holland prior to the construction of the Boymans Museum in Rotterdam and the City Museum of The Hague. This system demands a great height between the skylight and the ceiling light. It demands, as well, the darkening of certain areas of the ceiling light and in some cases the use of carefully adjusted louvers; so that, whatever the direction of the sun, the light on all four walls of the gallery will be similar, and so that, because of the position of opaque and translucent ceiling areas, no reflections in picture surfaces are possible.





*The great upper galleries of the New York Historical Society, above, are top-lighted with the central area of the light darkened to eliminate glare on the polished floor and intensify the illumination of paintings on all the walls*

The beautiful, clear, even lighting of these new galleries is almost perfect. Pictures in them have a new value, details in the shadowed portions show up as they never did before, subtleties of work and color are obvious.

The beauty and the pleasantness of these galleries is dependent on much more than the mere mechanical features of their illumination. There is a repose in an ample, long gallery, where the pictures are hung with sufficient space between them and there is no crowding, that is impossible in the smaller, more broken-up gallery. If all the pictures are similar in type and scale, as the great portrait collection of the New York Historical Society is, this sense of open space is as logical as it is agreeable. The alternation of rhythms between longer and shorter galleries is beautifully handled, and the simple off-white walls form an effective background. Here, too, the use of an old-fashioned wood floor has proved this to be still almost the ideal floor for its purpose. The warm tones of the oak, the definite simple pattern of the parquet, form pleasant foils to the clear, almost cold simplicity of the rest, and give just that atmosphere of warmth and welcome which these galleries have. Furthermore, although perhaps more noisy than some other types of floor, the wood has a resilience, an ease to the feet, which ce-

ment and the harder synthetic floors lack.

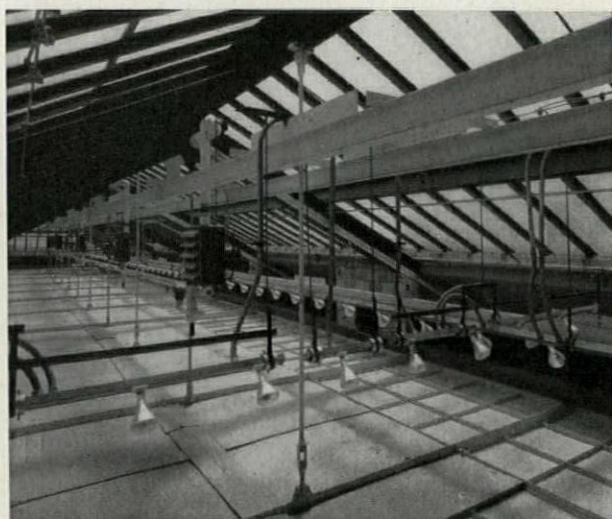
In the front gallery of the old building, which is chiefly reserved for the magnificent collection of Old Masters which the Society owns, an attempt has been made to mitigate the direct brilliance of the eastern light, by replacing the old glass panes with diffusing glass blocks. The result is an improvement, without a doubt; yet the contrast between the lighting in this room and that in the upper top-lighted galleries is a striking evidence of the beauty of top light. With the side light, although the diffusing glass evens the illumination over the whole room, reflections from pictures are impossible to avoid entirely.

Still, for other types of objects—furniture, silverware, antiques of various kinds—side-lighting may be the ideal lighting, although generally for the smaller objects the Historical Society has preferred straight artificial light, using the new window frontages on north and south for office and library space. Of these new work rooms, the large print room is especially distinguished. Its broad flat cases, the general quiet horizontality of its forms, the reserved and harmonious color, all give it an atmosphere admirably adapted to its purpose. It is beautifully illuminated with north light coming from broad windows of plate-glass, through which one gets lovely views over





*While the newer galleries of the Society have been lighted by the most modern planning and equipment, such as the battery of lights, below, illuminating the galleries shown overpage, much has been done to improve the lighting in older portions of the building. High in the corridor above, in which the effect is at once dramatic and quite practical, are strong indirect lights*



Manhattan Square to the north and Central Park to the east.

It is a pity that in one of the ground-floor galleries, that devoted to the Port of New York, the Historical Society departed from the rule, so diligently preserved elsewhere, of seeking the best possible exhibition spaces for its collections, and shows instead a sort of semi-period or topical sentimentalism that is quite at the other extreme. This room is fitted up ostensibly to be like the deck of an old square-rigger; but neither its lines nor its rigging, I feel sure, would satisfy the demands of any sailor of my acquaintance, and the somewhat spasmodically - placed nautical appendages hurt rather than help its use as a display room for nautical pictures. After all, one cannot have, apparently, two things at once in a museum. For such an accurate scale reproduction of the hull and rigging of a ship as that which one finds in the Whaling Museum at New Bedford one can only have the deepest respect and admiration. But such a model is not a place to display pictures, and this confusion of categories gives rise, in the Port of New York gallery at the Historical Society, to a room which is neither a lesson in old seamanship and boat-building nor an ideal place to view its contents. That it has a certain kind of trick effectiveness is undeniable, but this effectiveness is on a very superficial level, the impact of which passes almost at once.

Miracles have been done with the old interior and the new work which has been forced to conform with it, by brilliant and daring treatment of the artificial lighting. The main corridor in the front has a plaster barrel vault, deeply ribbed. This is lighted by high-intensity indirect lights at the spring line of each rib, and the result is a strongly rhythmical ceiling pattern, which at the same time lights the corridor below excellently. It may not be logical; in one sense, it destroys the structural effect of the ribs, making them seem transparent; yet one knows full well that they are not actual structural members, and the result is so pleasing and original there can be little cavil.

The general arrangement of the circulation works simply and well; and, to one who remembers the old crowded quarters, the new sense of spaciousness, the pleasant position and effect of the cloak-room and information desk, the ample quiet wall surfaces, and the general sense of gracious and gentlemanly efficiency become as delightful a surprise as the new discovery of the Society's extraordinary treasures which the galleries make possible.

Of the exterior it is more difficult to speak.





*The pleasant galleries of the Associated American Artists, located at 711 Fifth Avenue, offer a quiet haven mid-town, and also a background which assists selling*

The old design, built some thirty years ago, was a strongly articulated, powerfully detailed piece of conservative classic design. To have departed from its basic lines of cornice, base, and moulding, to have attempted any violent change in the two wings added to this strong original central motif, was unthinkable. In general, the wing design is discreet, coherent, rhythmical, and wears its classic dress with a proper air of reticence. My only criticism, given the problem, is of the use of the Ionic pilasters on the street façades to recall the Ionic engaged columns on the front. The bay-spacing of these fronts has a width which alone makes possible the pleasant membering of the interior, a spacing different in character from, wider and somehow more modern than, the spacing of the columns of the old front. Thus, the repetition of the Ionic capital becomes somehow unnecessary and seems forced. For me at least, the result would have been finer had the piers been treated with the simplest kind of Greek anta capitals, a treatment which would have not only produced quieter elevations on the street but would have thrown

into even greater relief the richness of the older portion. Nevertheless, despite this minor criticism, I feel that the exterior of the new portions of the New York Historical Society building must be counted as among the very best work done in the classic vein which I have seen for some time.

\* \* \* \*

THE scheme adopted for the galleries of the Associated American Artists handles the complicated problems involved in design of the selling gallery with an admirable directness. Through an attractive and distinguished entrance door, one enters a series of quiet and intimate galleries for black-and-white prints; the long wall surfaces are kept from monotony by interesting breaks, forced by the structural necessities of the office building in which the galleries are placed; so that what must have seemed at first a barrier to good planning becomes the source itself of greater effectiveness. Ceiling beams and girders, column breaks, all are woven into one composition; and the quiet greys and tans of the color scheme, with occasional sharper notes, form an admirable background for etchings and lithographs. One is led unhurriedly and invitingly along; there is no sense either of monotony or of artificial eccentricity.

The larger galleries for paintings—one is



two floors in height, allowing paintings of considerable size to be effectively hung—are richer in color and material, darker in background, with interesting painted draperies. But nowhere is there an element to detract from the exhibits themselves: nowhere does the architecture intrude itself or become an end in itself. The high gallery has a large arched window—the existing window of the office building—set slightly to one side of the main axis of the room. Here is perhaps the one discordant note in the whole composition. The axial quality of the gallery itself is strongly accented by the ceiling lighting and the shape, and the off-center position of the window becomes all the more obvious. One feels it would have been better if the window had been hidden by an inner light of diffusing glass, or, the strong axis somehow broken.\*

The details are beautifully studied through-

out. Naturally, artificial light was necessary in all the rooms, and its handling is especially good, both practically and æsthetically. Ceiling reflectors are the chief source of illumination, and the way they are made integral parts of the ceiling pattern, worked in with the projecting beams and girders, and carefully studied at ends and intersections, is one of the chief merits of the whole successful effect.

The lights never dazzle, never hit the eye unpleasantly; like the architecture of the whole, they are merely helps to the exhibition of beautiful things—all details which have become beautiful because of their harmony with each other, and because of the studied reticence with which they execute their tasks.

\*EDITOR'S NOTE: *The Architects*, Victorine & Samuel Homsey, foresaw this defect and expected to bring a neutral-toned curtain from the ceiling line, draped part way down to simulate a large opening on the axis of the room; since the window itself could not be changed, and they feared it might be distracting,

*The entrance to the galleries of the Associated American Artists is indicative of the distinguished handling of this special type of showroom. Photographs of these galleries are by Colten & Siegler, New York*

