

MINUTES OF THE MEETING OF THE COMMISSION OF FINE ARTS  
HELD IN WASHINGTON, D. C., DECEMBER 3, 1934

The fourth meeting of the Commission of Fine Arts during the fiscal year 1935, was held in its office in the Navy Department Building on Monday, December 3, 1934. The following members were present:

Mr. Moore, Chairman,  
Mr. Swartwout,  
Mr. Clarke,  
Mr. Howells,  
Mr. Savage,  
Mr. Coolidge,  
also H. P. Caemmerer,

Executive Secretary and Administrative Officer.

The meeting was called to order at 9:30 a. m.

1. APPROVAL OF MINUTES OF THE PRECEDING MEETING: The Minutes of the Meeting, held October 19, 1934, were approved.

2. MURAL PAINTINGS FOR THE NATIONAL ARCHIVES BUILDING: Mr. Barry Faulkner submitted two sketches--one to illustrate the proposed mural painting to be entitled the Declaration of Independence and the other the Constitution for the National Archives Building. A letter explaining the sketches had been received from Mr. Faulkner, as follows:

November 27, 1934.

Mr. Charles Moore,  
Commission of Fine Arts,  
Washington, D. C.

My dear Mr. Moore:

I am very happy to have Dr. Jameson's lists, and I have incorporated all the names he suggests in the pictures. I have made use of more figures in my last drawings than I intended when I wrote you, thirty-three for the Declaration--and twenty-six for the Constitution.

Dr. Jameson's list and the plan upon which I have been working harmonize surprisingly well. I think, however, when we are further



along, and it comes to a definitive choice of personages, it would be most helpful if Dr. Jameson could see the drawings and make suggestions for eliminations or substitutions.

The basis I have used for grouping the figures in the panels has been that of the committees appointed in the two conventions.

For the Constitution I have used the following:

1. The Committee of the Great Compromise (one from each state).
2. The Committee for the 1st draft of the Constitution.
3. The Committee for the final draft of the Constitution.

The groups are centered about Washington. When men served on more than one committee I have placed them in positions most advantageous to the general scheme. I have always to keep in mind that I am dependent on the available portraiture. A few important men, like the Pinckneys, who did not serve on these committees, are represented but I think do not interfere with the general clarity of the grouping.

For the Declaration:

1. R. H. Lee has an important place because of his motion for a Declaration.

2. Jefferson and the Committee on the Declaration, with Hancock, and Harrison who acted as secretary for the Committee of the Whole.

3. The Committee for drafting the Articles of Confederation. This committee seems to me closely linked with the committee on the Declaration, and was, I think, appointed at the same time. Also the Articles were useful as a basis for some parts of the Constitution and help bind the two subject matters together. This committee also gives me a man from each state. The men not on these committees are grouped by themselves.

I have kept it clearly in mind that if the combination of Dr. Jameson's list, and the scheme of the committees seems a good one, the choice of the minor personages will have to be closely scrutinized and probably reconsidered.

I am most grateful for your invaluable help in this matter, and appreciate your kindness more than I can say.

I am very sincerely yours,  
(Signed) Barry Faulkner.



Also the Commission were informed by letter from Mr. Pope that he regarded the revised sketches quite satisfactory. Attention was called to a letter received from Dr. Jameson, giving a list of historical characters for each painting. (Exhibit A)

Mr. Faulkner said, in pointing out the committee groups in each picture, that he had undertaken to show 13 in one group to represent the 13 Original Colonies--also that he had duplicated only Benjamin Franklin and one or two others in each of the murals. Also he pointed out that the sketch, the Declaration of Independence, was to represent wartime and the Constitution peacetime. The number of men in each painting was about thirty.

At the left of the mural, the Declaration of Independence, was shown a part of a portico of a building with classical columns, and similarly at the right of the Constitution mural. The men were shown in groups in front of the portico, on the steps and on the pavement. In back of the men in each of the sketches there was a sculptural figure, one representing war and the other peace. Each painting will be 34 feet long and 14 feet high; the men will be 8 feet high.

The Commission were well pleased with Mr. Faulkner's sketches but had a few suggestions to make. Mr. Savage suggested that in place of the sculptural figure in back of the men something more in keeping with the times in which they lived should be used, that is, instead of simply a figure of War there should be some indication of the dangerous situation of the men who took part in the Declaration of Independence. A more appropriate mass than the sculpture would be the standards of the colonies. It was also thought the men might be brought nearer to the document to give emphasis to it. In the Constitution



mural there could be trophies of victory and the Stars and Stripes. Mr. Moore called attention to the painting of the Declaration of Independence by Trumbull, showing Trumbull's method of displaying the standards of the Colonies.

Mr. Moore also made the criticism that the columns of the public buildings of 1776 were not classical columns, as Thomas Jefferson introduced classical architecture in America at a somewhat later period. The columns of the buildings of the period of 1776 were thinner than classical columns. The other members of the Commission felt that this would not make much difference in the picture.

The Commission concurred in the suggestions of Mr. Savage, and Mr. Faulkner said he appreciated them very much and that he would embody them in a further study of the sketches. Also Mr. Faulkner said he intends to have a talk with Dr. Jameson regarding the characters to be portrayed in the paintings.

Later in the day the Commission visited the Archives Building to see the place designated for the paintings, that is, on the east side of the rotunda. Here a case has been built in which it is understood the original Declaration of Independence and the Constitution of the United States will be deposited. Mr. Moore said the original documents were placed on exhibition in the Library of Congress by an Executive Order and that President Hoover, when laying the cornerstone of the Archives Building, referred to them, saying that they would be deposited in the new Archives Building. Therefore, it is understood that only a new Executive Order will be necessary in due time to transfer these documents from the Library of Congress to the Archives Building. The mural





paintings will be on each side of the documents, namely, the Declaration of Independence on the left and the Constitution on the right.

Mr. Swartwout, Mr. Coolidge and Mr. Savage noted that the marble of the frame for the paintings will harmonize with the subdued tones suggested for them.

Attention was called to the importance of giving the paintings proper lighting. Mr. Eric Gugler, architect of the White House offices, was present and suggested that the services of Mr. Rudolph Wendel of New York City be secured to attend to the lighting as he is an expert in this matter.

A letter was sent to Mr. Pope, informing him of this inspection of the sketches by the Commission. (Exhibit A-1)

3. CONNECTICUT TERCENTENARY COIN: By letter of November 15, 1934, the Secretary of the Treasury submitted photographs of the models for the Connecticut Tercentenary Coin, as follows:

November 15, 1934.

Hon. Charles Moore,  
Chairman,  
The Commission of Fine Arts,  
Washington, D. C.

Dear Mr. Moore:

I have the honor to submit for your consideration the photographs of designs prepared by Mr. Henry G. Kreis, of Essex, Connecticut, for the coin authorized by Act of Congress dated June 21, 1934, to commemorate the three-hundredth anniversary of the founding of the Colony of Connecticut.

Very truly yours,  
(Signed) Henry Morgenthau, Jr.  
Secretary of the Treasury.

A letter had been received from Mr. Samuel H. Fisher, Chairman of the Connecticut Tercentenary Commission, Litchfield, Connecticut, with photographs of the models, as follows:



Litchfield, Connecticut  
November 12th, 1934

Mr. Charles Moore, Chairman  
The Commission of Fine Arts  
Navy Department Building,  
Washington, D. C.

Dear Mr. Moore:

I am writing you on behalf of the Tercentenary Commission of the State of Connecticut, of which I am the Chairman.

The last Congress authorized the issuance of a commemorative coin for our Tercentenary and Mr. Henry Kreis has made designs for the coin which we would like to submit for approval to your Commission.

You will find enclosed herewith photographs of the design. If you wish to have eight-inch plaster casts also submitted we shall be glad to do so.

I have taken the liberty of writing to Mr. Egerton Swartwout, who happens to be a personal friend and fellow-member of the Century, and he suggested taking the matter up direct with you. I have also written Mr. Lee Lawrie, as the sculptor member of the Commission and am sending to Miss M. M. O'Reilly, the Acting Director of the Mint, similar photographs for the approval from the Mint.

If there is anything further you wish us to do in the matter I hope you will advise me, and we would appreciate it if we could have the approval of the Commission as soon as possible, provided of course the design is satisfactory.

Very truly yours,  
(Signed) Samuel H. Fisher.

SHF:MB  
Encl.

P. S. The photographs enclosed are the small size, but the larger, or eight-inch, size have been sent to Mr. Lawrie.

Mr. Lawrie, who had received prints of the models, had the following

comments to make:



149 East 119th Street,  
New York.  
November 15, 1934.

Dear Mr. Fisher:

I have your letter of November 12, with the photographs of Mr. Kreis's models for the Connecticut Tercentenary coin. The Commission of Fine Arts will meet about December 3rd when the design for the coin will be considered.

The scheme and models are excellent, and I believe the Commission will approve them. I shall give you my own criticisms here, but perhaps it would be better not to pass them along to Mr. Kreis until after the design has been considered by the Commission.

I think Mr. Kreis's eagle is finely designed and modeled, but the joints of the wings seem to me not to be strong enough, and I wonder if the head and talons are not slightly like a hawk's.

Since the stars under UNITED STATES OF AMERICA would be very small spots when the models were reduced to the half dollar size, I believe they would work better in the design if they were larger.

My friend, George Dudley Seymour, is, I know, deeply interested in this coin, and I have heard about it from him. I am happy that it is to be a fine one.

Yours very truly,

(Signed) LL

Mr. Samuel H. Fisher, Chairman,  
Connecticut Tercentenary Commission.

Copy to Mr. H. P. Caemmerer, Secretary  
The Commission of Fine Arts.

Mr. Swartwout had also received prints of the models and made the following statements regarding them:

10 East 40th Street, New York.  
November 15, 1934.

Charles Moore, Chairman,  
The Commission of Fine Arts,  
Winsor Hill,  
Duxbury, Mass.

Dear Mr. Moore:

\* \* \* \* \*



I have just been talking to Lawrie on the telephone, and he says he has received the photographs, which were at a larger scale than were sent me, and that he thinks in general the coin will be a very distinguished one but that the eagle is not entirely satisfactory. The head and the feet are more like those of a hawk, and that the wings might be stronger and more powerful, and that the little stars under "United States of America" are so small that they would be pin points in the reduction. He thinks the tree is interesting but doesn't like the broken branch on the left. I told him that I agreed with him and that it seemed to me that the eagle was too smooth and slick in treatment; that the feathers were not enough marked and that to me it looked like some kind of a dove sitting on a couple of posts, and that I didn't think the body of the eagle was big enough, and in general there was a lack of power and that I didn't quite like the straight lines of the lower branches of the tree, which look as if it was the same line running through behind the trunk. Lawrie was inclined to agree with this and asked if I would write to you about it, and also to Fisher. I don't think I will write much of criticism to Fisher until I hear from you. I might say that I have had a couple of letters from Theodore Sizer, who is the Assistant Director of Fine Arts at Yale, and who is a member of this Committee. Sizer is very enthusiastic about the coin and tells me that the tree is a close copy of the Charter Oak, and that the leaves have necessarily been made somewhat out of scale as they would show. I told Fisher in my letter of last week that while he could take this up in a preliminary way with you and Lawrie, still it would be better to have the coin passed on by the entire Commission at their next meeting.

Yours very truly,  
Egerton Swartwout.

The Commission were generally pleased with the models. Mr. Clarke remarked it was a good thing that the artist had indicated the words "Charter Oak" as the tree did not look much like an oak, though it was possibly the best he could do. The Commission felt the artist could improve the appearance of the reverse by making a re-study of the bare branch and by giving the straight line of the lower branches more power. Mr. Savage said that the artist, Mr. Kreis, was a pupil of Paulanship, and that he had heard the members of the Tercentenary Commission are quite enthusiastic over the design. The Commission concurred in the criticisms made by Mr. Lawrie and Mr. Swartwout regarding the





eagle's head and approved the models subject to these and the above criticisms, which were conveyed in a letter to the Secretary of the Treasury.

(Exhibit B)

4. PEDIMENT FOR THE DEPARTMENT OF LABOR AND I. C. C. BUILDING: Mr. Arthur Brown, architect of the Department of Labor and I. C. C. Building, submitted through Mr. Fred Kramer of his office, photographs of sketches of the models that had been made of sculptural groups for the pediments of the buildings facing Constitution Avenue. There are five of these pediments. Mr. Kramer submitted a brief explanation of the models in connection with photographs of them, giving the name of the sculptor of each group as follows:

Fry pediment. Labor. Symbolizing abundance and industry. Female figure typifying abundance. Animal life at sides as symbols of productiveness and security. Vase pouring forth produce of industry.

Stewart pediment. Labor. Symbolizing labor and industry. Animal husbandry and agriculture. Male figure being industry, the ox husbandry and plant elements fruits of the soil.

Williams pediment. I. C. C. Mercury and one of his chariot steeds symbolizing commerce and communications, supplemented by the American eagle and the East and West winds.

Walter pediment. Connecting Wing. Representing Columbia flanked by elements, right national defence, left national resources. (Male and female figures to be about evenly divided in number)

Amateis portico panel. Representing General Washington planning Battle of Trenton with Generals Greene and Sullivan. Washington typifying the founding of the United States Government. (This event selected because it was a decisive factor in bolstering the morale of the Continental troops at a critical period of American history) Spandrel typifying two main phases of General Washington; that is, agriculture and public life.

McCartan pediment. I. C. C. Symbolizing Interstate Transportation, also force and energy as applied to Interstate Commerce.



The Commission inspected the photographs but in the absence of Mr. Lawrie did not take any action with reference to them and it was decided to submit them to Mr. Lawrie for comment.

At the same time the Commission in inspecting the photographs took exception to some of the figures. In general it was felt that the artists had not given sufficient study to the composition for each pediment. The Commission thought the figure of the man and woman indicated for two or three of the pediments would be much too large and would not be of any particular interest. Attention was called to the sculptural groups by Mr. Fraser for the 15th Street side of the Department of Commerce Building, which were recently set in place.

5. SCULPTURE FOR THE PENNSYLVANIA AVENUE SIDE OF THE ARCHIVES BUILDING: The office of John Russell Pope submitted photographs of two models by Robert Aitken, sculptor, to flank the entrance of the Archives Building on the Pennsylvania Avenue side of the building. A man with closed book is to represent the history of the past and a woman with open book the history of the future. The Commission had seen these models in the studio of Mr. Aitken at a meeting held in New York City on September 17, 1934. They were then not entirely complete. Since then the models had been brought to the attention of Mr. Lawrie, who made the following suggestions by telegraph:

December 2, 1934.

Charles Moore,  
Commission of Fine Arts,  
Navy Department,  
Washington, D. C.

Regret having to be absent this meeting. Looked over Aitken models yesterday. Believe these are generally representative of sculptor in kind and workmanship and I should approve them. I made the following suggestions (please see photographs): To omit shields



and wreaths that are on sides of chairs both figures. Man past history, front view, right leg, add to outer outline because of thinness. Side view, add thickness to right wrist and modify sharp angle to drop of hand. Woman future history, reduce heavy upper lip, not so noticeable in photograph."

The Commission concurred in these suggestions and approved the models subject to them.

Mr. Piccirilli called at the Commission office to say that he was prepared to begin carving the figures. Mr. Piccirilli was informed of these suggestions and that it would be expected that these be embodied in the completed figures. Mr. Piccirilli said that he would see to it that this was done. A letter was sent to Mr. Simon. (Exhibit C)

6. ADMINISTRATION BUILDING FOR THE FREDERICKSBURG AND SPOTSYLVANIA COUNTY NATIONAL MILITARY PARK: The National Park Service submitted a design for an Administration Building to be erected in the Fredericksburg and Spotsylvania County National Military Park. Copies of the design had been sent to Mr. Swartwout, Mr. Howells and Mr. Coolidge, who in general regarded the design satisfactory and upon their recommendation it was approved. Mr. Swartwout suggested that it would give the building historic interest to take some old colonial doorway in Virginia and copy it exactly. Also he noted that the brick arch around the top of the door is about 8 inches thick whereas in similar examples this arch is generally only one brick thick, that is, "one header".

The location of the building was considered, and Mr. Clarke called attention to the importance of submitting a plot plan and grading plan to the Commission. The National Park Service was requested to furnish this accordingly. (Exhibit D)

7. REPLACING STONE ON THE WASHINGTON MONUMENT: The Secretary reported that a number of letters had been received from members of Congress from



Georgia and contiguous states, suggesting the use of Georgia marble for replacement work in the Washington Monument, which is being repaired by the National Park Service.

Mr. John Nagle, engineer of the National Park Service, was present at the meeting. The Commission asked him about the matter and were informed by him that only the washing is to be done as there is insufficient money to replace any of the spalled marble blocks. Mr. Coolidge remarked that if any new slabs of stone are put in they would have to be toned down, for which purpose washing with dirt would be as good as anything. Mr. Swartwout hoped that the company doing the work will not fill the spalls as that would give a spotty effect.

Mr. Nagle in reply to a question regarding heating the monument, said that heating will not go in with this contract but once it is put in it will do more than anything else to stop the moisture.

8. TABLETS FOR AGRICULTURE DEPARTMENT BRIDGES: Mr. William A. Lloyd, Grand Director of Epsilon Sigma Phi Fraternity, called to confer with the Commission as to memorial tablets to be placed on the bridges to connect the Agriculture Department Building across Independence Avenue, pursuant to an Act of Congress, approved June 6, 1934, Public Res. No. 33, as follows:

JOINT RESOLUTION

Authorizing suitable memorials in honor of James Wilson and Seaman A. Knapp.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the archway connecting the new building of the Department of Agriculture (commonly known as the "South Building") with the west wing of the main building of the Department of Agriculture shall be designated the "Wilson Memorial Arch" in memory of James Wilson, Secretary of the Department of Agriculture for sixteen years, and shall be suitably inscribed as such.

SEC. 2. The archway connecting such new building with the east wing of the main building of the Department of Agriculture





shall be designated the "Knapp Memorial Arch" in memory of Seaman A. Knapp, who rendered great service to American agriculture, and shall be suitably inscribed as such.

SEC. 3. The Grand Council of the National Honorary Extension Fraternity, Epsilon Sigma Phi, is hereby authorized to place, without expense to the United States, in each such memorial arch a suitable memorial tablet; but such tablets shall not be erected until the plans and specifications therefor have been submitted to and approved by the Commission of Fine Arts.

Approved, June 16, 1934.

From: Session Laws, Seventy-Third Congress, Second Session, 1934, page 977.

Prints of a suggested design made by the Baumgarten Bronze Company of this city had been received from the Supervising Architect for the consideration of the Commission. In reply to a letter sent by Mr. Moore to Mr. Simon, in which the question was raised as to where these tablets would be placed, Mr. Simon made the following statements:

December 3, 1934.

The Chairman,  
The Commission of Fine Arts,  
Navy Department Building,  
Washington, D. C.

Sir:

This is to acknowledge receipt of your letter of November 19th, in which you suggest that further action in regard to the placing of memorial tablets to Honorable James Wilson and Seaman A. Knapp on the bridges connecting the buildings of the Department of Agriculture be held in abeyance until this Office is in a position to submit drawings showing the exact location where the tablets are to be placed on the bridges.

At the present time this Office is giving consideration to the type of bridges to be used to connect the buildings, and when a decision has been reached you will be supplied with the desired drawings showing the locations of the tablets.

Respectfully,  
(Signed) L. A. Simon,  
Supervising Architect.



The tablets are to measure 36 inches by 30 inches--each of the same size; they will show a medallion head of Secretary Wilson and Mr. Knapp. Mr. Lloyd said his fraternity had thought of placing the tablet on the pillar between the sidewalk and the street and that it should not be placed on the inside of the arch as it would then have to be curved. Mr. Swartwout said that unless the location of the tablet is settled, the question of design could not be determined. Mr. Swartwout then explained to Mr. Lloyd that a sculptor should model the letters and design the entire tablet; whereas the ordinary bronze company simply uses stock letters. Furthermore, the Commission called attention to the inadvisability of placing a bronze tablet on stone as in time it would discolor and turn almost black.

Mr. Lloyd stated that his fraternity desires to cooperate with the Commission of Fine Arts in every way possible; and the Commission suggested that he confer with Mr. Simon as to possible locations.

9. PICTURE MADE OF STRAW OF THE CAPITOL: Mr. Coolidge showed the Commission a print of a picture made entirely of straw of the Capitol, which a Mr. Rumrill of Milton, Massachusetts, wishes to sell to the Government. Mr. Coolidge submitted a statement from Mr. Rumrill, as follows:

Historical Picture of the National Capitol Building at Washington, D. C.  
As It Existed at the Time of Its Completion in the Year 1827

This most wonderful picture is a reproduction of the front elevation of that Capitol Building.

This picture is made of straw, inlaid, in such an exquisitely perfect manner as to make it a work of art. It is, in fact, a museum piece--an art now extinct. So accurately is every detail of architecture, construction and perspective worked out that perfection is presented and reproduced.

The writer understands that this picture is the only one in existence, either in a drawing, photograph or engraving, showing the front elevation



of the Capitol Building as it stood in 1827. This picture is 107 years old and is in its original frame when purchased.

Statement of fact as recorded in ink on the back of this picture: "Executed by P. Rodier from Toulouse, France, December 1827, Georgetown, D. C. Straw grown in the grounds of the Georgetown University College."

It is a most historical picture and should be in possession of the United States Government at Washington.

This picture came, by purchase in 1866 (exact date uncertain) into the possession of Mrs. Sarah Dudley Rumrill Robinson, an aunt of the present owner, William S. Rumrill. It has been in the possession of the Rumrill family since 1866. At this time, this picture is brought to the attention of the National Art Commission, Washington, D. C. It is offered subject to sale to the U. S. Government.

(Signed) William S. Rumrill.

Nov. 20, 1934.

The Secretary stated that some weeks ago Mr. Rumrill called at the office with the picture and said he thought it was worth \$5,000. The Commission were interested in seeing the print and it was suggested that the Secretary inform Mr. Rumrill that he should take up the question of disposition of the picture with Dr. Leicester B. Holland, Chief of the Division of Fine Arts of the Library of Congress. (Exhibit E)

10. NEW CHANCERY BUILDING FOR THE BRAZILIAN EMBASSY: Mr. Harry F. Cunningham submitted a design for a new chancery building for the Brazilian Embassy to be built on the grounds of the embassy at Massachusetts Avenue and Whitehaven Street. In designing the chancery building, Mr. Cunningham said he had tried to keep the Latin temperament from an excess of ornament and at last got them to be enthusiastic about this simple design. It is to be a rather small building, rectangular in shape with one story; its dimensions are 78 by 92 feet and 17 feet high. It is designed in the early Federal style used here in Washington. The side facing the garden will have a pergola in order to provide an ending for the garden. The building will be of



brick, stucco covered. Certain features as to the garden area were considered in connection with the building. The embassy building itself is a three-story house in the Italian style, the only architectural ornament being a Doric portico on the front. It was built by Mr. John Russell Pope about 25 years ago.

The architect members of the Commission were quite satisfied with the design but suggested that instead of a large window at the left side of the building a small window with grill be used. The grill could be of closely set wooden spindles as used in the Spanish style. Mr. Swartwout thought a little color could be introduced to advantage. The Commission suggested that Mr. Cunningham draw a sketch for the small window, and he said he would do this. A letter of approval was sent to Mr. Cunningham. For interior ornamentation in the chancery Mr. Cunningham said he is using tobacco and coffee leaves. (Exhibit F; see also F-1)

11. ADMINISTRATION BUILDING FOR THE PAN AMERICAN UNION: Mr. Roy F. Larson, architect in Dr. Cret's office, submitted in behalf of Dr. Cret, two designs for the new administration building. These were as follows: Design A, showing a building quite similar to the present Pan American Union Building; and Design B, showing a rectangular building resembling the Lincoln Memorial.

The architect members of the Commission inspected the design and expressed a decided preference for Design A, as it would be more in harmony with the present Pan American building.

The Secretary called attention to a question raised by the National Capital Park and Planning Commission concerning the location of the building in connection with a plan for widening 19th Street and a possible relocation of the curbs and sidewalks on 19th Street and also on Constitution Avenue.





Mr. Larson said that Dr. Cret's office had made design A to conform to this location plan of the National Capital Park and Planning Commission.

Mr. Larson pointed out space where wings could be added to the building should they be needed at some time in the future and also possible space for a library. The building is to be 167 feet long, 90 feet wide and 52 feet high. It is to be built of white marble to harmonize with the other white marble buildings along Constitution Avenue west of 17th Street. The grounds north of the building are to harmonize with the plaza scheme, taking in the triangle on the north side of Virginia Avenue, which is to front the new Interior Department Building along C Street so as to give that building a landscape setting along C Street. A report, approving Design A was sent to Dr. Rowe, Director General of the Pan American Union. (Exhibit G)

12. MALL LIGHTING: Mr. C. Marshall Finnan, Superintendent of the National Capital Parks, submitted through Mr. J. W. Gosling of the General Electric Company, a final design for the lamp standards to be erected along the Mall roads. This sketch had been inspected by Mr. Swartwout, Mr. Lawrie and Mr. Clarke and they regarded it satisfactory.

The lamp standard will be 22 feet high, of which the globe takes up 18 inches. Mr. Swartwout thought the design was very good. Mr. Clarke asked about the type of glass that is going to be used and Mr. Gosling replied that they are going to use a glass that is rough on the inside so as not to show the inside parts of the light but it will not be a white glass. The inside roughness causes the light to diffuse better. Mr. Gosling believed that a slightly bulged glass globe would be better than a straight one. The top or holder for the globe will be a casting and will be placed on the rolled



bronze pole. Mr. Gosling felt this design is so simple it will certainly be repeated in other cities, and Mr. Clarke asked if it could not be adopted for Constitution Avenue in addition to the Mall. Mr. Gosling thought this light would also fit the Arlington Memorial Bridge. Mr. Moore felt that these lights should be placed around all Government Buildings and also in other cities, if they desire to use them.

Mr. Swartwout again brought up the suggestion of a shield for the river-side of the lights on the Arlington Memorial Bridge. Mr. Gosling said the General Electric Company is looking into this treatment for the lights of the new San Francisco Bridge where there is a problem of night navigation.

It was noted that the light standards for the Mall will belong to the Potomac Electric Power Company. A letter approving the design was sent to Mr. Finnan. (Exhibit H)

13. LOW LEVEL BRIDGE CROSSING AT P STREET: Mr. Malcolm Kirkpatrick submitted in behalf of the National Park Service a design for a low level bridge that is to go under the District of Columbia P Street Bridge in the Rock Creek Parkway. With this bridge, which is to be completed by the end of next summer, it will be possible to go directly from Hains Point to Rock Creek Park. Mr. Clarke made a few suggestions but on the whole thought the design rather good. However, the design was not finally approved as it is to be given further study.

14. SKETCH MODEL FOR THE ALBERT GALLATIN STATUE: Mr. James E. Fraser submitted a small sketch model for the statue of Albert Gallatin to be erected by the Albert Gallatin Memorial Committee (Exhibit I) pursuant to an Act of Congress, approved January 11, 1927, as follows:



(PUBLIC RESOLUTION--NO. 50--69TH CONGRESS)  
(S. J. Res. 113)

Joint Resolution Authorizing the selection of a site and the erection of a pedestal for the Albert Gallatin statue in Washington, District of Columbia.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That authority is hereby granted to any association organized within two years from the date of the approval of this resolution for that purpose, to erect a statue of Albert Gallatin, Secretary of the Treasury from May 14, 1801, to February 9, 1814, opposite the north entrance to the Treasury Building in the city of Washington within the grounds occupied by such building, or at such other place within such grounds as may be designated by the Fine Arts Commission, subject to the approval of the Joint Committee on the Library, the model of the statue so to be erected and the pedestal thereof to be first approved by the said Commission and by the Joint Committee on the Library, the same to be presented by such association to the people of the United States.

SEC. 2. That for the preparation of the site and the erection of a pedestal upon which to place the said statue, under the direction of the Director of Public Buildings and Public Parks of the National Capital, the sum of \$10,000, or so much thereof as may be necessary, is hereby authorized to be appropriated out of any money in the Treasury not otherwise appropriated.

Mr. Fraser showed the Commission a photograph of the model while they were in the Cabinet Room during an inspection of the White House offices. Mr. Fraser pointed out that it is to be a portrait of Albert Gallatin in colonial costume similar to the Alexander Hamilton. The head of Gallatin is turned slightly southward so that the face will have proper lighting. The statue will be about 12 feet high.

The Secretary stated that the National Park Service, Department of the Interior, which will have charge of erecting the monument, is arranging to get the \$10,000 for a pedestal at the coming session of Congress. Also he said that the location for the statue on the west steps of the Treasury Department building had been determined in 1927, at which time Secretary Mellon on the



recommendation of the Supervising Architects Office, had agreed to the location of the statue at this site. A letter of approval was sent to Mr. Fraser. (Exhibit I-1)

15. ARKANSAS CENTENNIAL COIN: The Secretary reported that the Director of the Mint had informed him that on further consideration the Secretary of the Treasury had decided that the revised design for the Arkansas Centennial Coin, which had the approval of Mr. Lorado Taft and Mr. Lawrie, would be considered acceptable by the Treasury Department, and accordingly Mr. E. E. Burr, the designer had been requested to proceed with the models. (Exhibits J and J-1)

16. GENERAL ARTEMAS WARD STATUE: The Secretary reported that Mr. Leonard Crunelle had written that he would have a model for the General Artemas Ward Statue ready for submission to the Commission of Fine Arts at the meeting in January. The circle at Massachusetts and Nebraska Avenues, the site selected for the statue, has been completed by the District Commissioners.

17. INSPECTION OF THE WHITE HOUSE OFFICES: Captain Locke informed the Commission that it was the desire of the President that the Commission of Fine Arts pass on certain pictures, about 30 in number, selected by him out of the Public Works of Art Exhibition, to be placed on the walls of the new White House Offices. Arrangements were made with Mr. Savage to inspect the pictures and select an appropriate place for them. Mr. C. Powell Minnigerode, Director of the Corcoran Gallery of Art, and Mr. Eric Gugler, architect of the White House Offices, assisted Mr. Savage in this work.

Early in the afternoon the Commission visited the White House offices and found them ready for occupancy by the President and his staff. The scheme of the interior arrangement provides a large oval room for the President, a large rectangular Cabinet room, and suites of rooms for each of the three secretaries;





as also adequate space for the other members of the staff. There is also a large reception room and a press room. The rooms on the second floor will be occupied by the social staff. In the basement is the mail room and file section, which extends out to an inclosed court south of the building. The President's office and the cabinet room face the garden on the east side of the building. The Commission were pleased with the result of the project and complimented Mr. Gugler on his work.

At the conclusion of the inspection of the offices the Commission accompanied Mr. Gugler to see the grounds. Mr. Clarke pointed out a number of changes that should be made to improve them.

18. UNION SQUARE: Later in the evening the Commission considered the Union Square development. Mr. Clarke called attention to the fact that at the meeting held last month Mr. Olmsted was requested to give further study to the area surrounding the Grant Monument and to submit a study of this part of Union Square. Mr. Malcolm Kirkpatrick, landscape architect for the National Park Service, stated that he is under instructions to prepare certain grading plans for Union Square and that they are in need of a plan from Mr. Olmsted showing how the grounds adjacent to the Grant Monument are to be treated. The other members of the Commission felt that it should be attended to at once. During further discussion of the matter, Mr. Clarke, Mr. Swartwout and Mr. Coolidge prepared a sketch suggesting a treatment of the area adjacent to the Grant Memorial. This was given to Mr. Kirkpatrick for use in connection with the completion of the grading plans. It was understood that Mr. Olmsted will be consulted in the further development of the project.



19. LANDSCAPE PLAN FOR WHITE HOUSE GROUNDS: Mr. Eric Gugler called attention to certain undesirable features in Mr. Olmsted's landscape plan for the area adjacent to the White House grounds. The Commission early in the afternoon had noted the work done and called attention to certain grading and planting and also to a very unsightly walk extending from the east portico of the White House offices southward. Mr. Clarke pointed out certain changes that should be made in Mr. Olmsted's plan and his suggestions, which were approved by the Commission, were embodied in a letter to Mr. C. Marshall Finnan, Superintendent of the National Capital Parks. (Exhibit K)

20. MCMILLAN PARK PLAYGROUND: The Commission received the following letter, dated November 17, 1934, from Miss Sibyl Baker, Supervisor of the District of Columbia Playgrounds, regarding the McMillan Playground:

Mr. H. P. Caemmerer, Secretary,  
The Commission of Fine Arts  
18th and Constitution Avenue  
Washington, D. C.

My dear Mr. Caemmerer:

The revised plan for the development of the playground in McMillan Park as approved by the National Capital Park and Planning Commission on September 28, 1934, and the Commissioners of the District on November 2, 1934, is forwarded herewith, (N.C.P.&P.C. File 27-41).

The Commission of Fine Arts under date of September 7, approved the plan submitted August 28, 1934. This later version of the plan has only minor changes in the distribution of play facilities for more effective supervision, but in order that our records may be complete I should much appreciate receiving an assurance that this plan dated September 17, has the approval of the Commission.

If you will be good enough to return this blue-print, I will ask that the print recording all these approvals and the change of name be furnished for your file.

The change of name from the Bloomingdale Playground to the McMillan Playground has been approved by all official agencies



concerned and the name McMillan will hereafter apply to this recreation area.

Very sincerely yours,  
(Signed) Sibyl Baker  
Supervisor of Playgrounds.

The plan was brought to Mr. Clarke's attention and was approved by him.

(Exhibit L)

21. REAPPOINTMENT OF MR. MOORE: The Secretary reported that the four-year term of service of Mr. Moore expires December 6, 1934. Mr. Moore had been consulted regarding a reappointment as member of the Commission, and again as in previous years said that he felt that he had served as a member of the Commission long enough and that someone else should be appointed in his place. However, Mr. Moore said he would not refuse an appointment if that was desired by the other members of the Commission. Accordingly Mr. Swartwout, after a talk with Mr. Moore, recommended that the President be asked to reappoint Mr. Moore, in view of his most valuable services as a member of the Commission.

All the other members of the Commission concurred in the views of Mr. Swartwout. Accordingly Mr. Swartwout requested the secretary to prepare a letter addressed to the President, asking for the reappointment of Mr. Moore. This letter was signed by all the members of the Commission and sent to the President. (Exhibit M)

(The President reappointed Mr. Moore as a member of the Commission.

Mr. Moore took the oath of office for another four-year term, on December 18, 1934.)

The Commission adjourned at 6:30 p. m., to meet on Saturday, January 12, 1935.



LIBRARY OF CONGRESS  
DIVISION OF MANUSCRIPTS

November 16, 1934

Dr. Charles Moore  
1719 H Street  
Washington, D. C.

Dear Dr. Moore:

I judge that absences from town or other obstacles have prevented your coming up here as soon as you expected. While I should have been very glad to have seen you here, it may be well that I should reply by letter to your questions respecting figures in the murals of which you spoke.

As to the one relating to the Declaration of Independence, I suppose that there would be outcries if there was any one of the thirteen states that did not have a figure in the painting. I suppose also that Hancock and Jefferson and the other members of his committee must be there and so I put first a list of these fifteen and then follow it with a list of ten others that may be included if the total number is to run beyond fifteen — placing these last in an order of preference.

John Hancock  
Thomas Jefferson

-----  
Josiah Bartlett (N.H.)  
John Adams (Mass.)  
William Ellery (R.I.)  
Roger Sherman (Conn.)  
Robert R. Livingston (N.Y.)  
John Witherspoon (N.J.)  
Benjamin Franklin (Penn.)  
Thomas McKean (Del.)  
Charles Carroll (Md.)  
Richard Henry Lee (Va.)  
Joseph Hewes (N.C.)  
Edward Rutledge (S.C.)  
Lyman Hall (Ga.)  
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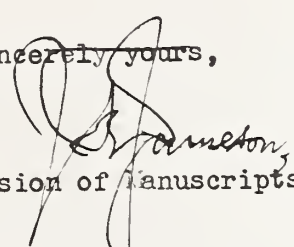
Samuel Adams  
Robert Morris  
Samuel Chase  
Benjamin Harrison  
Samuel Huntington  
Caesar Rodney  
William Whipple  
Elbridge Gerry  
Abraham Clark  
William Floyd

Some of these last ten are of course more important than some of those in the preceding list of thirteen, but I suppose some regard has to be paid to "States' Rights."

In respect to the Federal Convention, I do not think this is true, and anyhow Rhode Island could make no claim to representation. The men whose inclusion might be suggested, in somewhat of an order of preference, would be these:

George Washington  
Alexander Hamilton → James Madison <sup>①</sup>  
James Wilson  
George Mason  
Edmund Randolph  
Benjamin Franklin  
William Paterson  
Charles Pinckney  
William Samuel Johnson  
Gouverneur Morris  
Oliver Ellsworth  
Rufus King  
Roger Sherman  
John Rutledge  
John Dickinson  
Charles Cotesworth Pinckney  
George Read  
Abraham Baldwin

Sincerely yours,

  
Chief, Division of Manuscripts

① Omitted by mistake by typewriter.



C O P Y

December 6, 1934.

Dear Mr. Pope:

As suggested by you, Mr. Barry Faulkner brought to the Commission of Fine Arts at the meeting on December 3rd, his progress sketches for the mural paintings to go in the Rotunda of the Archives Building. The members of the Commission were satisfied that the artist was well along on the right path and that he would reach a satisfactory result.

It was suggested to Mr. Faulkner that he might give emphasis to the contrast between the war conditions of the Declaration and the peace conditions of the Constitution--perhaps in the groupings of his figures; also that the painter try an arrangement of Standards (a kind of work in which he is an adept) in place of the statues. The thought was that an arrangement of the various devices carried by the Colonial regiments and then the United States Flag and other trophies of the day might give life and significance beyond anything the solid statues could give.

On Wednesday Mr. Faulkner lunched at the Library of Congress Round Table and afterwards went over the sketches with Dr. J. F. Jameson, recognized as the Dean of American Historians (whose list of statesmen of the periods Mr. Faulkner already had). The discussion developed helpful suggestions as to both persons and personalities. The results of these satisfactory consultations will appear in the next sketches.

It is a pleasure to be able to report so favorably.

Cordially,

(Signed) Charles Moore.

Mr. John Russell Pope,  
542 Fifth Avenue,  
New York, N. Y.

EXHIBIT A-1



C O P Y

December 6, 1934.

Dear Sir:

The Commission of Fine Arts at their meeting on December 3, 1934, considered the photographs, submitted with your letter of November 15, of the design prepared by Mr. Henry G. Kreis of Essex, Connecticut, for the Connecticut Tercentenary Coin.

The Commission have to advise you that the joints of the wings of the eagle are not rounded enough; also that the head and talons are more like those of a hawk than of an eagle. The stars should be somewhat larger so that they may be plainly visible when the model is reduced to the half-dollar size. Also the eagle's feathers are insufficiently expressed--they seem too smooth in treatment and lack vitality.

On the reverse, the oak tree would be improved by a restudy of the bare limb and by giving the straight line of the lower branches more power.

The models for obverse and reverse are approved, with the suggestions to the artist as above indicated.

The photographs are returned to you herewith.

For the Commission of Fine Arts:

Very respectfully yours,  
(Signed) Charles Moore,  
Chairman.

Hon. Henry Morgenthau,  
Secretary of the Treasury,  
Washington, D. C.

EXHIBIT B



C O P Y

December 4, 1934.

Dear Mr. Simon:

The Commission of Fine Arts at their meeting on December 3, 1934, considered the models by Mr. Robert Aitken, for two statues on the Pennsylvania Avenue side of the National Archives Building. The Commission saw these models at the studio of Mr. Aitken some weeks ago, and Mr. Lee Lawrie, sculptor member of the Commission, has the following criticisms to make:

"Omit shields and wreaths that are on sides of chairs of both figures. In the figure of the man representing Past History, front view, right leg, add to outer outline because of thinness. Side view, add thickness to right wrist and modify sharp angle to drop of hand.

"In the figure of the woman representing Future History, reduce the heavy upper lip. This is not so noticeable in the photograph."

The Commission approved the models, subject to these criticisms by Mr. Lawrie.

For the Commission of Fine Arts:

Very truly yours,  
(Signed) Charles Moore,  
Chairman.

Mr. Louis Simon,  
Supervising Architect,  
Treasury Department,  
Washington, D. C.

EXHIBIT C





C O P Y

December 6, 1934.

Dear Mr. Cammerer:

The Commission of Fine Arts, at their meeting on December 3, 1934, considered the design which you submitted for an Administration Building for the Fredericksburg and Spotsylvania County Military National Park (Virginia). The Commission approve the design.. It is understood your architect's office will embody a few minor suggestions made to you.

The Commission would be pleased to see a plot plan and a grading plan for the building.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Hon. A. B. Cammerer, Director,  
National Park Service,  
Interior Department,  
Washington, D. C.

EXHIBIT D



C O P Y

December 10, 1934.

Dear Mr. Rumrill:

The Commission of Fine Arts at their meeting on December 3, 1934, were pleased to see the print of your picture of the United States Capitol Building, made in straw, which was received through Mr. Charles A. Coolidge, a member of this Commission.

Mr. Coolidge stated that it was your desire to have the picture come into the possession of the United States Government, and the Commission suggest that you communicate with Dr. Leicester B. Holland, Chief of the Division of Fine Arts, Library of Congress, Washington, D. C., concerning this matter.

Very truly yours,

(Signed) H. P. Caemmerer,

Secretary.

Mr. William S. Rumrill,  
10 Cliff Road,  
Milton, Massachusetts.

EXHIBIT E



C O P Y

December 6, 1934.

Dear Mr. Cunningham:

The members of the Commission of Fine Arts express their appreciation of the courtesy of the Ambassador of Brazil in asking you as his architect to consult the Commission in respect to the plans for the proposed Chancery Building for the Embassy. It is with gratification that the Commission express approval of the plans, and also that the discussion developed an opportunity to be of assistance to you in the solution of one of your problems.

For the Commission of Fine Arts:

Cordially yours,

(Signed) Charles Moore,

Chairman.

Mr. H. F. Cunningham,  
1624 I Street, N. W.,  
Washington, D. C.

EXHIBIT F



HARRY FRANCIS CUNNINGHAM

*Architect*

1624 I STREET, N. W.

WASHINGTON

6th December, 1954

Honourable Charles Moore, Chairman,  
The Commission of Fine Arts,  
Navy Department Building,  
Washington, D.C.

Dear Mr Moore,

In acknowledging your courteous letter of this date, I cannot refrain from expressing my feeling that it is one of the most graceful and gracious documents I have ever seen. I thank you for it and for the generous help which every contact with yourself and the Commission is for me.

I have forwarded your letter to His Excellency, the Ambassador of Brazil who will, I know, appreciate it very much.

With my best respects,

Faithfully yours,

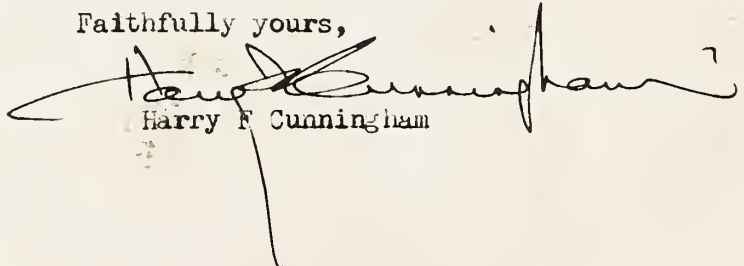
  
Harry F. Cunningham

EXHIBIT F-1





C O P Y

December 4, 1934.

Dear Dr. Rowe:

The Commission of Fine Arts at their meeting on December 3, 1934, approved the designs (Scheme A) for the Pan American Union Administration Building, submitted by Dr. Cret, through Mr. Larson of his office.

It is understood that this will be a white marble building to conform to the stone used for the Pan American Union Building and to the other white marble buildings along Constitution Avenue west of 17th Street.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Dr. L. S. Rowe, Director General,  
Pan American Union,  
Washington, D. C.

EXHIBIT G



C O P Y

December 4, 1934.

Dear Mr. Finnan:

The Commission of Fine Arts at their meeting on December 3, 1934, approved the design submitted in your behalf by the General Electric Company for the bronze lamp standards to be used on the Mall roads.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. C. Marshall Finnan,  
Superintendent,  
National Capital Parks,  
Interior Department,  
Washington, D. C.

EXHIBIT H



# THE ALBERT GALLATIN MEMORIAL FUND

ALLEN WARDWELL, TREASURER

15 BROAD STREET, NEW YORK

NOTED  
September 21, 1937

- COMMITTEE:
- AMES H. PERKINS, CHAIRMAN
  - JAMES WILEY, VICE CHAIRMAN
  - CHARLES E. HUGHES
  - ROBERT H. LEHMAN
  - PETER GLASS
  - WILLIAM G. MCADOO
  - ANDREW W. MELLON
  - ROSE H. JONES
  - SPHON BAKER
  - FRANK BELMONT
  - FULTON CUTTING
  - JOHN W. DAVIS
  - WILLIAM C. LEFFINGWELL
  - WALTER W. MCGARRAH
  - FRANK L. POLK
  - WILSON C. TAYLOR
  - CHARLES G. HARBORD
  - THOMAS J. WATSON
  - WILLIAM T. DEWART
  - MORRIS L. HARRISON
  - THOMAS W. LAMONT
  - EMERSON DILLON
  - WILLIAM S. MORGAN
  - W. F. LOREZ
  - EMERSON H. ECKER
  - MARKER GILBERT
  - STANTON NICOLL
  - WALTER O'CONNOR
  - WILLIAM S. WHITMAN
  - LOAN COLT
  - RUBEN DAVISON
  - W. C. CATES

H. P. Caemmerer, Esq., Secretary,  
The Commission of Fine Arts,  
Navy Department Building,  
Washington, D. C.

Dear Sir:

The undersigned, chairman, vice-chairman and treasurer, respectively of the Albert Gallatin Memorial Fund Committee of New York, have the honor to inform you that the Committee was organized on March 30, 1927 for the purpose of soliciting and receiving subscriptions for the construction of a statue of Albert Gallatin, Secretary of the Treasury of the United States from 1801-1814. The Committee was organized to enable the enterprise mentioned to be accomplished as contemplated by Public Resolution - No. 50 - 69th Congress (S. J. Res. 113) adopted by the United States Senate on June 2, 1926, and by the House of Representatives on January 3, 1927, and approved by the President on January 11, 1927, granting authority "to any association organized within two years from the date of the approval of this resolution for that purpose, to erect a statue of Albert Gallatin", within the grounds occupied by the Treasury Building, the particular site to be designated by the Fine Arts Commission; and appropriating \$10,000, or so much thereof as may be necessary, for the preparation of the site and the erection of a pedestal for the statue under the direction of the Director of Public Buildings and Public Parks of the National Capital.

The Committee is about to enter into a contract with Mr. James E. Fraser of Westport, Connecticut, a well-known sculptor, for the preparation and erection of the statue, which is intended to be completed and erected not later than December 31, 1937. The Committee has received substantially the whole sum of \$25,000, which is to be paid to Mr. Fraser for his professional work, but that sum does not include the cost of preparing the site and constructing the pedestal, which is to be paid out of the above-mentioned appropriation. Will you kindly communicate with Mr. Fraser, whose New York City address is 328 East 42nd Street, regarding designation of a site for the monument

Respectfully,

ALBERT GALLATIN MEMORIAL FUND COMMITTEE OF NEW YORK

By James E. Fraser  
Chairman (55 Wall Street, New York, N. Y.)

James Wiley  
Vice-Chairman (229 West 43 Street, New York, N.Y.)

Allen Wardwell  
Treasurer (15 Broad Street, New York, N.Y.)



C O P Y

December 4, 1934.

Dear Sir:

The Commission of Fine Arts at their meeting on December 3, 1934, approved the sketch model submitted by Mr. James E. Fraser for the Albert Gallatin Statue.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Charles Moore,

Chairman.

Mr. J. H. Perkins, Chairman,  
The Albert Gallatin Memorial Committee,  
55 Wall Street,  
New York, N. Y.

EXHIBIT I-1





C O P Y

December 5, 1934.

Dear Mr. Burr:

With reference to the revised design for the Arkansas Memorial Coin, I am pleased to inform you that it is satisfactory to the Commission of Fine Arts that you proceed with the models. The Commission has been informed by the Director of the Mint that the revised design will be acceptable to the Treasury Department.

However, it will be necessary for you to show on your models the year during which these coins will be issued, namely, 1935.\* I have indicated 1935 for you on the accompanying sketch.

The Commission of Fine Arts will hold its next meeting on January 12, 1935, and if you can have the models ready by that time, please send them to the "Commission of Fine Arts, Navy Department Building, Washington, D. C."

Please remember me to Mr. Taft.

Very truly yours,  
(Signed) H. P. Caemmerer,  
Secretary.

Mr. E. E. Burr,  
835 Grace Street,  
Chicago, Illinois.

\* I am assuming that is the date the Arkansas Memorial Commission wants, and not wait until 1936 to issue the coins. H. P. C.

EXHIBIT J



Chicago, Illinois,  
December 8, 1934.

Mr. H. P. Caemmerer,  
Secretary, The Commission of Fine Arts,  
Navy Department Building,  
Washington, D.C.

Dear Mr. Caemmerer:

Thank you and your committee for your recent  
decision.

In regard to the 1935 date, which you suggested,  
I would suggest that it be an incised numeral, in this way,  
emphasizing only two dates.

I shall remember you to Mr. Taft, when I see  
him.

Very truly yours,

E. E. Burr,

P.S.

My new address is 5615 Kenwood Avenue, Chicago, - this  
address is in Mr. Taft's immediate neighborhood.

Before any date of execution of models can be determined,  
it will be necessary for me to correspond several times with  
Little Rock.

E. E. B.

EXHIBIT J-1



C O P Y

December 4, 1934.

Dear Mr. Finnan:

The Commission of Fine Arts at their meeting yesterday considered the landscape plan for the President's Park Inclosure at the Executive Offices. The plan was brought to the particular attention of Mr. Gilmore D. Clarke, landscape architect member of the Commission who makes the following comments and suggestions:

The new planting south of the remodeled Executive Offices should be kept as simple and restrained as possible; nothing should be added which is not entirely necessary, until such time as the plans for the White House Grounds shall be considered in their entirety. The plan, which is purported to have been made under Mr. Olmsted's direction, indicates a large bed of shrubs, which is contrary to Mr. Olmsted's recent report on the rehabilitation of the White House Grounds. In order that the new planting may be accomplished within the appropriation and made simple and appropriate and also be in harmony with Mr. Olmsted's recent report on the White House grounds, it is advised that:

The plan shows a hedge around the edge of the sunken court. Not only would this hedge take light away from the offices below but it would offer no reason for its existence from the point of view of persons on the upper levels. I therefore suggest that the hedge be omitted and a ground-cover of English ivy be used to cover over the large area of ground around the sunken court. The court then is not made obvious. The architect feels that it should not be obvious.

The tight sidewalk from the porch just outside of the President's office to the drive forms an uncompromising and disagreeably hard line as viewed from the President's office and from the porch. If a walk must be located in this place, stepping stones placed in such a way that the grass can grow between them should be used, in order to eliminate the hard line.

The Commission of Fine Arts after an examination on the grounds, concur in these suggestions.

For the Commission of Fine Arts:

Sincerely yours,  
(Signed) Charles Moore,  
Chairman.

Mr. C. Marshall Finnan, Supt.,  
National Capital Parks,  
Interior Department,  
Washington, D. C.

EXHIBIT K



C O P Y

December 19, 1934.

Dear Miss Baker:

Your letter of November 17, with which you transmitted a blue print of the McMillan Park Playgrounds (N. C. P. & P. C. File 27-41) was brought to the attention of the Commission of Fine Arts at their meeting on December 3, 1934. The plan received the particular attention of Mr. Gilmore D. Clarke, landscape architect member of the Commission.

The Commission approved the plan, which it is noted includes the change of name from the Bloomingdale Playground to the McMillan Playground. The plan is herewith returned.

Sincerely yours,

(Signed) H. P. Caemmerer,

Secretary.

Miss Sibyl Baker,  
Supervisor of Playgrounds,  
Government of the District of Columbia,  
Washington, D. C.

EXHIBIT L





C O P Y

December 3, 1934.

Sir:

We, the undersigned, members of the Commission of Fine Arts in session at a meeting today, respectfully recommend to you that Mr. Charles Moore, whose term of service has expired, be reappointed to succeed himself as a member of the Commission. In our opinion Mr. Moore is best informed of any one in Washington in matters pertaining to the development of the National Capital.

Very respectfully,

(Signed) Egerton Swartwout

Gilmore D. Clarke

Lee Lawrie

John M. Howells

Charles A. Coolidge

Eugene F. Savage.

The President,

The White House.

EXHIBIT M



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