MINUTES OF THE MEETING OF THE COMMISSION OF FINE ARTS
HELD IN NEW YORK CITY, OCTOBER 2, 1930.

The fourth meeting of the Commission of Fine Arts during the fiscal year 1930, was held in the office of Mr. Benjamin W. Morris, 101 Park Avenue, on Thursday, October 2, 1930. The following members were present:

Mr. Moore, Chairman,
Mr. Morris,
Mr. Vitale,
Mr. Cross,
Mr. Weinman,
and H. P. Caemmerer,

Executive Secretary and Administrative Officer.

1. SECOND DIVISION MEMORIAL: The Commission having decided to meet in New York City for the purpose of considering the Second Division Memorial, took up the project at once. In accordance with the request of the Commission, Mr. Fraser, Mr. Keck, and Mr. Sanford had resubmitted their designs, also Mr. Sanford submitted his model.

Mr. Keck presented his designs in person. The Commission asked him whether he had any statement to make and he said:

> "I could not send in the model because I got word at 10 o'clock Tuesday, and when I received word that the thing had been decided in favor of Mr. Fraser, I stopped work on the model and partially destroyed it. Of course, it left me only two days to work on the model. I really intended to work from 3 to 12 days on the model but I have worked on it continuously since I got notice last Tuesday of this meeting. It has been impossible to complete the model so as to submit it, but the photographer has under great difficulty made photographs of it, which I am leaving here. They are photographs of the revised model of Victory emerging from a shaft. I brought a photograph of the original Cock and Eagle design along, but since that design was disapproved, I will withdraw it.
>
> "I left a letter here for Mr. Moore together with a copy of one I wrote to Mr. Sanford. I will not comment on it since it speaks for itself." (Exhibit A)

In opening the discussion, Mr. Moore asked Mr. Weinman what was to be done first. Mr. Weinman said:

"Going back from Washington after the meeting of the Commission on September 16, Mr. Winter and I met on the train and we talked the matter over. It was on our minds. Mr. Winter said he had discussed the matter with some one as to the possibility of having this competition judged by another jury, and that strikes me as a very good idea. Then I wrote this letter toyou":

September 30, 1930.

"In talking with one of the members of the Commission about the Second Division Monument, the suggestion was made that it may be advisable to have the three designs judged by a Jury not composed of members of the Commission. I would suggest a step further and let the three competitors choose their own Jury, the latter's decision to be final."

"As I have said, I would suggest further that these competitors select their own jury. If this plan is accepted, I feel it will be the best way to settle it. Mr. Vitale seemed to think when I talked with him about this matter a few moments ago that to have a body pass on this matter other than the Commission of Fine Arts is 'passing the buck'. I do not think so. I believe the competitors will be glad to have the thing passed on by another jury and abide by their decision."

Mr. Morris thereupon asked Mr. Moore what had been done since the last meeting. Mr. Moore said:

"I got in touch with Mr. Fraser and found he had gone ahead. He was quite provoked over the suggestion that he should give up the commission".

Mr. Morris said he was sorry that the agreement reached at the September meeting had not been carried out, namely, that a committee confer with the competitors with a view to having them resubmit their designs on an equal footing. Mr. Vitale also expressed keen regret that this had not been done. He said that the artist members of the Commission in New York are being criticized by their fellow artists. It is exceedingly important he said that Mr. Fraser absolutely withdraw to be on an equal footing with Keck and

Sanford and that then the three competitors be asked to resubmit their designs.

Mr. Morris thereupon inquired where this matter of the Second Division Memorial design got started. Mr. Moore replied:

"It started by General Harbord acting for himself and the Committee acting also. At the meeting of the Commission of Fine Arts held last May, the Commission received two designs through Major General Preston Brown, Deputy Chief of Staff, a member of the Committee. One was the design of the phalanx of soldiers (by Illava) and the other the design of the Eagle and Cock (by Keck). Both designs were disapproved. Mr. Keck was insistent that his design of the Eagle and Cock be given further consideration. He went to Mr. Weinman to talk with him about the matter, stating that General Harbord had asked him to prepare a design. It was agreed that he could resubmit the design of the Eagle and Cock, which he did in the form of a model at the meeting of the Commission of Fine Arts in Washington on July 1. As a result of the action at the May meeting, the Commission had suggested to the Second Division Memorial Committee, a program of competition by the submission of photographs by Fraser, Keck and Sanford. At the meeting of the Commission on July 1, Keck's model of the Eagle and Cock was considered. It was regarded inappropriate for a memorial to the Second Division in Washington and disapproved."

"Notwithstanding Mr. Keck's plea that the French would be satisfied with it and that he could get the consent of French Government Officials on the design, the scheme would be offensive to the French people and I can say that for a number of influential residents in Washington who have heard of it. There would also be the question whether such a design would be approved by Congress.

"At the meeting of the Commission on July 1, photographs were received from Fraser, Keck and Sanford, also a copy of the sketch from Mr. Fraser, with the statement made that General Harbord had asked him to prepare a design several months ago. To be fair to the other two, Keck and Sanford, the Commission agreed at the meeting on July 1, that Sanford should be given an opportunity to submit a design and Keck a revised design if he wished to do so. In response to this, Mr. Sanford submitted a model and Mr. Keck a revised model at the meeting in New York on July 23, but no action was taken on the designs at the meeting at General Harbord's own request as he wished to talk with the Commission about the matter. Then the vacation period came along, and there was no meeting of the Commission in August as General Harbord had hoped. In the meantime, he became anxious to get his campaign for funds under way. He called at the office of the Commission with a majority of the members of his Committee and after

seeing the designs, they expressed their preference for Fraser's design of the Flaming Sword and offered him the commission to execute the memorial. Keck and Sanford feel an injustice has been done to them since the final selection was not made by the Commission of Fine Arts. Now we have the designs here from each of these three sculptors for reconsideration."

Mr. Morris and Mr. Vitale were of the opinion that while the designs are here, these three sculptors are still not on an equal footing, since Mr. Fraser has been selected by General Harbord's Committee to design the memorial. The question is: "Will Mr. Fraser withdraw?"

Thereupon, Mr. Fraser was reached by telephone, and Mr. Moore talked with him and received the statement from Mr. Fraser that he was quite ready to withdraw as requested.

It was then decided that General Harbord should be interviewed on the subject. The Commission suggested that Mr. Morris call on him. Mr. Morris made an appointment accordingly by telephone with General Harbord for 2:00 p.m. The Commission thereupon adjourned for luncheon and returned to Mr. Morris' office shortly after 2:00 o'clock to await the result of the interview and for further consideration of the project.

Mr. Morris returned about 3:00 p.m. and made the following statement to the Commission:

"I saw General Harbord and discussed with him the situation with respect to the Second Division Memorial.

"General Harbord said that in the event that Mr. Fraser would agree to the cancellation of the contract between him and the Second Division in a letter which is satisfactory to General Harbord, and with the understanding that there will be no payment to be made to Mr. Fraser for the work he has already done, that General Harbord would arrange with the Committee of the Second Division to agree to the cancellation of the contract and, further, would agree that Messrs. Fraser, Keck and Sanford be invited to submit either the sketches which they have already prepared, modifications thereof, or entirely new sketches, for judgment by a Committee, said Committee

to be the result either of a choice made by the three sculptors or by the Art Commission; the judgment so arrived at to be submitted with a recommendation to the Committee of the Second Division, which, however, shall retain full right and power to make the final selection and award of contract."

The Commission adopted the Statement.

The members congratulated Mr. Morris on the success of the interview. Mr. Morris said he found General Harbord very much worked up over the situation and for a while seemed to make no headway, but as the interview came to a close, General Harbord took a more friendly attitude. The two things he insisted upon were that Mr. Fraser write him a letter withdrawing his commission and secondly, that the Second Division Memorial Committee have final say in the selection of the design. As to the payment heretofore offered by General Harbord to Keck and Sanford, this in the opinion of Mr. Morris will not be mandatory; in other words, if as was gathered from the conversation with General Harbord, he was prepared to pay Keck possibly $3,000 for his model, Keck waives his claim for payment in view of his insistence on resubmitting his design to the Commission. The same thing would apply to Sanford.

See minutes 10/6/33

Mr. Moore said he expected to see Mr. Fraser tomorrow and that he felt certain there would be no difficulty in securing the letter desired from him to General Harbord. Mr. Vitale urged that the competitors be allowed ample time for the resubmission of their designs. Mr. Morris thanked General Harbord for the privilege of the interview in a letter addressed to him. (Exhibit A-1)

Mr. Moore had a talk with Mr. Fraser since the meeting of the Commission, explained the matter to him, and as a result Mr. Fraser sent a letter to General Harbord, cancelling his contract and waiving claim for payment, which includes waiver by the architect (Mr. Pope) associated with him. (Exhibit A-2) (See also Exhibit A-3)

2. UNITED STATES EXHIBITION BUILDING FOR PARIS: Mr. William Adams Delano, Architect, and former member of the Commission of Fine Arts, appeared before

the Commission with reference to the consideration of the project that has been brought to his attention for the erection of the Exhibition Building at Paris to house the United States Government Exhibit during the Exposition there in 1931. Congress appropriated $250,000 for the Exposition. (Exhibit B).

Mr. Delano said when he was in Washington a few days ago, Honorable Bascom Slemp, Commissioner General, called on him and they talked over the project for about a half hour. Mr. Delano said he did not know just how it happened that he was called into conference in the matter; whereupon, Mr. Moore stated that the State Department at the request of Mr. Slemp having asked assistance from the Commission of Fine Arts in the matter of plans for this building, he (Mr. Moore) had suggested that the matter be placed in the hands of Mr. Delano since he is designing the United States Embassy Building in Paris and is familiar with the situation.

Mr. Delano said he could not be responsible for the execution of the building but would be glad to go over the scheme, which he thought could be designed by Mr. Bryant, Architect, of New York City. The cost of the building is to be only seventy or eighty thousand dollars and this amount is so small that it has since been thought best that the matter be placed in the hands of Sears Roebuck and Company.

A plan of Mount Vernon is at hand. It is proposed to construct a replica of the main portion of the building. The wings of the Paris building will be circular. It is to resemble Mount Vernon only as to its exterior; the interior will be constructed to meet the needs of exposition purposes. Mr. Delano stated he felt Sears Roebuck and Company could take this in hand without difficulty since they are in the business of erecting houses. Mr. Delano thereupon asked whether the plan as presented by him is satisfactory to the

Commission of Fine Arts and the Commission agreed to it. He then said he would tell Mr. Slemp that he would proceed with the project accordingly.

3. WILLIAM RUFUS KING MEMORIAL: Mr. Weinman said Mr. Gruppe, Sculptor, had brought to his attention a design by Mr. Hayes, Architect, of New York City, for the inscription on the William Rufus King Memorial to be erected at Clinton, North Carolina; that he made certain suggestions and now the question occurs to him whether the inscription meets with the approval of the Commission of Fine Arts.

The Secretary stated that it is customary for artists to submit designs for inscriptions separately so that the Commission could pass on them. Thereupon, Mr. Weinman said he would ask Mr. Hayes to submit a blueprint of the inscription. This Mr. Hayes did. The Commission inspected the blueprint and Mr. Moore amended the inscription so as to avoid repeating the word United States.

The Commission felt that this would improve the inscription, in addition to shortening it, and approved it. The amendment shortens the inscription by nine letters and this the Commission thought would make it possible to reduce the size of the lettering slightly. If the architect finds he can reduce the lettering of the inscription proper, the Commission recommended that the name, William Rufus King, at the top of the pedestal be also reduced somewhat in proportion.

The Commission pointed out that the character of the stone used will have a bearing on the cutting of the letters--some of the granite of Vermont, as Bethel White or Barre, is most difficult to carve.

It was agreed that Mr. Hayes should send his revised inscription to the Secretary of the Commission, who would take up the matter with General Bash

for immediate approval on behalf of the War Department. It is understood that the memorial is to be unveiled the latter part of October of this year. (The revised blueprint was received from Mr. Gruppe, Sculptor, on October 8, 1930, and approved by the War Department on that date). (Exhibit C)

4. WAKEFIELD: Detailed plans for the house at Wakefield, typifying the house in which George Washington was born, were inspected by the Commission of Fine Arts. The plans were drawn by Mr. Edward W. Donn, Jr., Architect, of Washington, who is the architect of the building. The Commission inspected the plans with interest and approved them, as also the plans for the ancient kitchen of George Washington's time to be built nearby. (Exhibit D).

Mr. Moore said that during the past two or three months the National Park Service of the Interior Department, which will ultimately have charge of the preservation of Wakefield, have been preparing the grounds and making bricks for the house. These are Colonial bricks made in the original Colonial way and are being made at $35 a thousand. They are one-third larger than the common red brick of these days. Mr. Moore said the house will resemble a house of about 1730 as it was quite new when George Washington was born. The house measures 34'6" by 52'6".

The Commission decided to visit Wakefield on the second day of the next meeting of the Commission of Fine Arts in Washington on October 16 and 17, namely, Friday the 17th. At that time particular attention will be given to landscape features, and Mr. Vitale said he would be present at this meeting.

5. SUCCESSOR TO MR. GARFIELD: Mr. Moore called attention to the fact that the term of service of Mr. Garfield expired some time ago so he desired the Commission to consider his successor; that Mr. Garfield had strongly recommended Mr. Lawrence Mauran who has been for 30 or 40 years a practicing architect in St. Louis. He is a former president of the American Institute

of Architects, a man of experience and a successful architect, and he is now in a position to give time to work as comes before the Commission of Fine Arts.

The architect members of the Commission favored Mr. Mauran's appointment unanimously. Mr. Vitale and Mr. Weinman said that they did not know Mr. Mauran but that they would concur in the recommendation of the architect members of the Commission in this matter.

6. GEORGE ROGERS CLARK MEMORIAL: Mr. Winter submitted a letter addressed to Mr. Moore (Exhibit E) which was read at the meeting.

The Commission considered very carefully the question raised by Mr. Winter, whether he should resign as a member of the Commission of Fine Arts in view of the offer received by him to execute the mural decorations for the George Rogers Clark Memorial at Vincennes, Indiana. The offer has come to him from the George Rogers Clark Memorial Association of the State of Indiana.

Mr. Morris said Mr. Winter called him up by telephone about this matter and he replied that he regarded it unfortunate if a member of the Commission is prevented from accepting commissions of this character while a member of the Commission of Fine Arts because in his opinion it would prevent getting the best kind of membership. It seemed perfectly proper, as Mr. Winter pointed out, that a substitute be called in when necessary to pass on a member's own work.

Mr. Moore said the Commission of Fine Arts decided in the very first year of its existence that membership on the Commission should not debar members from accepting any commission. Mr. French resigned when he was selected as sculptor of the statue of Abraham Lincoln in the Lincoln Memorial, but Mr. Moore said Mr. French has held he did not resign from the Commission for that reason. However, since then Mr. Vitale has refused the commission

of landscape architect for the House Office Building and Mr. Weinman has refused to enter the competition for the George Rogers Clark statue at Vincennes. These are precedents but should not necessarily be binding. Mr. Moore said the Commission has regarded this a personal matter. Above all he wished that Mr. Winter execute these murals as it is a work of extreme importance and calls for the best talent.

The Commission decided to reaffirm the opinion as expressed by Mr. Moore that membership on the Commission should not debar from accepting any commission. The Commission sent a telegram to Mr. Winter at Indianapolis, as follows:

> "The Commission of Fine Arts feel you should accept commission. We can arrange matters for your resignation as you suggest".

7. BRIDGES FOR THE NATIONAL PARKS: The Secretary presented a memorandum received from the Acting Director of the National Park Service (Exhibit F), requesting the advice of the Commission of Fine Arts as to bridges that are built from time to time in the National Parks.

In accordance with the suggestion made that Mr. Charlie W. Stoughton, Architect, 96 Fifth Avenue, who is designing bridges for Mr. Rockefeller, appear before the Commission, Mr. Stoughton personally presented plans prepared by him for three bridges to be built at Mount Desert, Maine, near Acadia National Park, where Mr. Rockefeller has his summer home. The Commission inspected three of the plans in particular and made certain suggestions to the architect concerning each of them. The Commission also generally considered the question of type of bridge that should be built in the National Parks. A report embodying these suggestions was sent to the National Park Service. (Exhibit F-1).

Mr. Vitale called attention to the bridges that have been built in Central Park over small streams, which he thought were well designed and appropriate for the location. Mr. Stoughton said he had designed all but four or five of them.

8. PAN AMERICAN OFFICE BUILDING: Under date of September 29, the following letter was received from Dr. L. S. Rowe, Director General of the Pan American Union:

> "I wish to assure you how much I appreciate your kindness in coming to the Pan American Union to talk over the situation created by the action taken by the Commission of Fine Arts at its meeting on September 16th, returning without approval the plans for an additional building for the Pan American Union.
>
> "It is important that the associated architects, Messrs. Cret and Kelsey, begin as soon as possible studies for a new design to conform with the requirements of the Commission. In order that the architects may proceed on the basis of definite information, I beg to ask whether it will meet the requirements of the situation if the building is set back 100 feet from the proposed new curb line on B Street? An early decision on this question will be greatly appreciated.
>
> "Thanking you in advance for your consideration in this matter, I beg to remain, my dear Dr. Moore,
>
> Very sincerely yours,
> (Signed) L. S. Rowe.

The Secretary presented a plan of B Street, N. W., showing B Street as it is to be developed from the U. S. Capitol to the Potomac River. It will be 80' wide east of 18th Street and 72' wide west of 18th Street, between curbs. The building line west of 18th Street shows buildings on a line with the National Academy of Sciences Building, with the exception, however, of the Pan American Office Building which would be allowed 83' back from the curb due to the fact that it would be built in a triangle and in very limited space.

Mr. Moore said that the disapproval of Dr. Cret's design at the meeting of the Commission, September 16, was a great disappointment to Dr. Cret. The Commission, however, reaffirmed their opinion that Dr. Cret's design was unsatisfactory for a building adjacent to the Pan American Union, that such a building as would be built must conform to the Pan American Union Building; also since it forms part of the frame of the Lincoln Memorial, it must be in marble.

The Commission agreed to the request of Dr. Rowe to allow Dr. Cret to plan his building for a site 100' back from the curb line. Attention was called to the fact that ample space should be allowed for gardens fronting on B Street, also it was agreed that the building in this triangle need not necessarily be in the center of the triangle.

The National Academy of Sciences Building is built back from the curb 170' as will also be the Public Health Service Building, but each of these structures have ample grounds for expansion northward.

A report was sent to Dr. Rowe (Exhibit G).

9. FORT SUMTER MEMORIAL FLAG POLE - MAJOR ANDERSON MEDALLION: The Secretary stated that he had received photographs of the Major Anderson Medallion by Carl Mose, Sculptor, from the North Carolina Granite Corporation, and that he had sent these photographs to Mr. Weinman. Mr. Weinman stated that he regarded the photographs not altogether satisfactory and in a letter sent in reply he had stated that the North Carolina Granite Corporation should take certain additional photographs. Mr. Weinman thereupon asked whether the work was regarded satisfactory by Mr. Mose. The Secretary said that it was satisfactory to Mr. Mose as pointed out in a letter received from Mr. John B. Coleman, representing the Executors of the Estate, as follows:

September 25, 1930.

Dear Mr. Moore:

"I have just been notified by Mr. Mose that the carving of the Major Anderson portrait was on the whole very satisfactory and that he is well pleased with the work of the Granite Corporation. I would appreciate it very much if you would let me know whether everything is satisfactory to the Commission of Fine Arts so that I can advise the Executors to pay the balance of Mr. Mose's bill.

"With kindest regards and best wishes, I remain"
Yours very sincerely,
(Signed) John B. Coleman.

Mr. Weinman said this should be sufficient and would make further photographs unnecessary. Upon Mr. Weinman's recommendation, the Commission approved the carving. (Exhibit H)

10. FUTURE MEETINGS OF THE COMMISSION OF FINE ARTS: The Secretary called attention to the fact that the Commission of Fine Arts had agreed to meeting in Washington on Thursday and Friday, October 16 and 17, and that on Friday, the 17th, had agreed to visit Wakefield. The Secretary asked Mr. Vitale whether he would be present at the meeting, and Mr. Vitale replied that he would be present, but was sailing for Italy on November 12, to be gone several months. The question of holding a meeting of the Commission of Fine Arts early in November was thereupon considered and it was agreed that the November meeting of the Commission of Fine Arts shall be held Friday, November 7, 1930.

The Commission were the guests of Mr. Cross and Mr. Weinman at luncheon at the Century Club. After luncheon, the Commission resumed the session at the office of Mr. Morris and adjourned at 3:45 p.m.

Charles Keck
Forty West Tenth Street
New York

Mr. Charles Moore, Chairman,
Fine Arts Commission,
Washington.

October 2, 1930.

Dear Mr. Moore:

I am sending photographs of the model for the Second Division Memorial to the meeting of the Fine Arts Commission.

As I only received your letter on Tuesday morning it was impossible to send the model because the clay cannot be transported and there was no time for casting. It would give me great pleasure if you and the Commission would do me the honor to call at my studio to see it.

On receipt of your letter of September 3rd, I stopped working, never expecting to hear from it again and I had partly destroyed the model. On receiving your letter of last Monday, I started to work and continued right through the night until the photographer came yesterday afternoon about 3:00 o'clock, and he will have the photographs for me this morning. This may sound like a complaining letter which I do not intend it to be. In justice to myself I feel that you and the rest of the Commission should know about the time I had to be represented.

I am also enclosing copy of a letter which is self-explanatory. I send this to you because of rumors I have heard. Nothing is more distasteful to me.

I have the highest regard for the Commission and hope they have for me.

Yours very truly,

Charles Keck

Exhibit A

C O P Y

Mr. Edward Field Sanford,
15 West 67th Street,
New York City.

September 19, 1930.

Dear Sanford:

I have been thinking very carefully over your proposition to hire a lawyer to fight the decision made in the Second Division Memorial, and have come to the conclusion that this would be a serious mistake.

We know all the parties concerned to be honorable men and should not do anything to discredit them. I know a mistake has been made but other and more friendly methods should be used to correct it. I feel that better results can be attained by talking it over with them personally.

It is not for me to advise you what to do but you have asked me to think it over and I still feel as I did from the start that it is better to correct any misunderstanding on the basis of friendship.

Yours very truly,

Charles Keck

MORRIS AND O'CONNOR
101 PARK AVENUE, NEW YORK

COPY

October 2nd, 1930

General James G. Harbord
Radio Corporation of America
Woolworth Bldg. New York City

My dear General Harbord:-

I wish to thank you for your courtesy in granting me an interview this afternoon, and enclose herewith a brief memorandum of my understanding of the essential points of our conversation. If you find it to be correct and it meets with your approval, I will then send copies to the Secretary of the Commission with a request that he send a copy to each of the sculptors so that the matter may proceed without further delay. Immediately upon the receipt of your reply, I will notify the Secretary of the Commission, who will request Mr. Fraser to write you the letter referred to.

Yours very sincerely,

BWM:EW
Enclosure

Exhibit A-1

ELEVEN O'CLOCK
ROADS
WESTPORT, CONN.

October 4, 1930.

My dear Mr. Moore:

Enclosed is a copy of the letter which I have sent to General Harbord in regard to the Second Division Memorial.

Sincerely yours,

(Signed) J. E. Fraser

EXHIBIT A-2

Enc.

ELEVEN O'CLOCK
ROADS
WESTPORT, CONN.

October 4, 1930.

Major General James G. Harbord,
U. S. A. Retired,
233 Broadway,
New York City.

My dear General Harbord:

I have read the memorandum of your conversation with Mr. B. W. Morris, a member of the Commission of Fine Arts, in regard to the designs of the Second Division Memorial. I desire earnestly to relieve that Commission from any embarassment arising out of the submission of designs by the sculptors concerned and whatever judgments may have been made or understood to have been made.

In accordance with the memorandum referred to above, I hereby agree to the cancellation of the contract between you and me, without payment to me or to the architects associated with me. The latter stipulation is made with the approval of the architects.

I will re-submit the sketches I have made for the consideration of the Commission of Fine Arts, provided the other sculptors concerned submit only the designs shown by them previously, subject to modification in detail.

I understand that after consideration of the three designs, the Commission of Fine Arts will make recommendations to you; and that the Committee of the Second Division retains the right and power to make final selection and award of contract.

Very sincerely yours,

MORRIS AND O'CONNOR
101 PARK AVENUE, NEW YORK

COPY

COPY OF LETTER FROM GENERAL J. G. HARBORD October 3, 1930
233 Broadway, New York
Room 1856

Dear Mr. Morris:-

I have your letter of October 2nd with the memorandum of the interview with me held yesterday afternoon. The memorandum states the substance of our conversation correctly.

I want it made very plain to the Fine Arts Commission and to Mr. Fraser that the Second Division Committee is in no way interested in initiating this further consideration by the Commission of Fine Arts, and points out that in an effort to remedy injustice done to Messrs. Keck and Sanford, we do not wish to be a party to any injustice to be done to Mr. Fraser. We were entirely prepared to proceed with the understanding we had with Mr. Fraser, that his design was satisfactory to us and we would raise the money and build the Memorial.

Sincerely yours,

J. G. HARBORD

Mr. B. W. Morris
101 Park Avenue
New York.

[PUBLIC RESOLUTION—NO. 95—71ST CONGRESS]

[H. J. Res. 311]

Joint Resolution For the participation of the United States in an exposition to be held at Paris, France, in 1931.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the invitation extended by the Government of France to the United States to participate in an international exposition of colonial and overseas countries to be held at Paris, France, in 1931, is hereby accepted.

SEC. 2. The President is authorized to appoint a commissioner general and one commissioner to represent the United States in the exposition, the amount of the compensation of each of whom, not to exceed $10,000 per annum, shall be determined by the Secretary of State. The commissioner general shall prescribe the duties of the commissioner and shall under the direction of the Secretary of State, (1) make all needful rules and regulations relative to the exhibits from this country and its oversea territories, and for the expenditures incident to the installation of such exhibits, and for the preparation of reports of the exposition and the general results thereof; (2) furnish such information to private exhibitors and prospective exhibitors as he may deem requisite and feasible; (3) make all proper arrangements for the preparation, transportation, installation, display, and care of the exhibits from this country and its oversea territories; (4) with reference to such exhibits from this country and its oversea territories, and reports, cooperate with and secure the assistance of the various executive departments and branches of the Government participating in the exposition, which departments and branches may, with the approval of the Secretary of State, designate officials or employees of their departments or branches to assist the commissioner general, but no such official or employee so designated shall receive a salary in excess of the amount which he has been receiving in the department or branch where employed, plus such reasonable additional allowance for expenses as may be deemed proper by the Secretary of State; (5) employ such clerks, stenographers, and other assistants as may be necessary and fix their reasonable compensation; and (6) purchase such material, contract for such labor and services, and cause to be constructed such building as may be necessary to carry out the general purpose of this Act. The heads of the various departments and branches of the Government are authorized, in cooperation with the Secretary of State, to collect and prepare suitable exhibits for display at the exposition, accompanied by appropriate descriptions in the French and English languages.

SEC. 3. Officers and employees of the executive departments or branches of the Government in charge of or responsible for the safekeeping of any property of this country and its oversea territories which is proposed to be exhibited, may permit such property, on the request of the commissioner general, to pass from their posses-

Approved July 3, 1930

sion for the purpose of being transported to and from and exhibited at the exposition. At the close of the exposition, or when the connection of the Government of the United States therewith ceases, if practicable, the commissioner general shall cause all such property to be returned to the respective departments and branches from which taken; and if the return of any such property is not practicable, he may, with the knowledge of the department or branch from which it was taken, and with the approval of the Secretary of State, make such disposition thereof as he may deem advisable and account therefor.

SEC. 4. In order to defray the expenses hereinbefore specified and all and singular expenses necessary to carry out the purposes of this Act, the sum of $250,000, or so much thereof as may be necessary, is authorized to be appropriated out of any money in the Treasury not otherwise appropriated, to remain available until expended. All expenditures shall be subject to approval by the Secretary of State and payable upon his certification, but shall not be subject to the provisions of any law other than this Act regulating or limiting the expenditure of public money, but this provision shall not be construed to waive the submission of accounts and vouchers to the General Accounting Office for audit or permit any indebtedness to be incurred in excess of the amount authorized to be appropriated.

SEC. 5. The commissioner general, with the approval of the Secretary of State, may receive from any source contributions to aid in carrying out the general purpose of this Act, but the same shall be expended and accounted for in the same manner as any appropriation which may be made under authority of this Act. The commissioner general is also authorized to receive contributions of material to aid in carrying out the general purpose of this Act, and at the close of the exposition or when the connection of the Government of the United States therewith ceases, under the direction of the Secretary of State, shall dispose of any such portion thereof as may be unused, and any building which may have been constructed and account therefor.

SEC. 6. It shall be the duty of the Secretary of State to transmit to Congress within six months after the close of the exposition a detailed statement of all expenditures, together with the reports hereinbefore specified and such other reports as he may deem proper, which reports shall be prepared and arranged with a view to concise statement and convenient reference.

Approved, June 24, 1930.

International Exposition of Colonial and Overseas Countries, ris, France: For the expenses of participation by the United tes, as authorized by the Public Resolution approved June 24, 30, in an International Exposition of Colonial and Overseas ntries to be held at Paris, France, in 1931, and for all purses of the said resolution, fiscal year 1931, to remain available til expended, $250,000.

EXHIBIT-B

Extract from State Department Appropriation Act, 1931 (Public Res Resolution No.519, 71st Congress, Approved July 3, 1930

C O P Y

WILLIAM RUFUS KING MEMORIAL

The contract stated that the inscription should read:

William
Rufus
King
1784 --- 1853
Native of
Sampson County
Congressman
Minister to France
United States Senator
Vice-President of
The United States

But the Commission of Fine Arts recommended that the inscription should read:

William
Rufus
King
1784 --- 1853
Native of
Sampson County
Congressman
Minister to France
Senator and
Vice-President of
The United States

This is to improve the composition of the lettering on the pedestal.

(Revised design for inscription received; submitted to and approved by the War Department, October 8, 1930)

EXHIBIT C

C O P Y

October 3, 1930.

My dear Mrs. Rust:

The Commission of Fine Arts at their meeting in New York City yesterday approved the detailed plans for the house at Wakefield, typifying the house in which George Washington was born, and the detailed plans for the ancient kitchen to be built adjacent to it. The Commission were much pleased with the plans.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,
Chairman.

Mrs. H. L. Rust, President,
Wakefield National Memorial Association, Inc.,
2101 Connecticut Avenue,
Washington, D. C.

EXHIBIT D

Ezra Winter
15 Vanderbilt Avenue
New York

October 1, 1930

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

Dear Mr. Moore:

Thank you for your advice in regard to the possibility of my accepting the Roger Clark Memorial mural painting contract. Perhaps I have made a great mistake in considering a contract of this kind at all because if it is bad policy for members of the Fine Arts Commission to accept Government contracts under any circumstances while serving their term, I feel that there are also similar reasons why one should not resign from the Commission to undertake such contracts. However, afte r considerable thought on the matter, I have a feeling that a member of the Fine Arts Commission should be able to do Government work if he is not chosen to do it through the Fine Arts Commission and so long as he is not put in a position to judge his own work. This it seems to me might be overcome by appointing a substitute to take his place whenever ~~a~~ the member's work is to be considered.

It is quite possible however that there are complications which I have not been able to figure out. I assure you I value my membership on the Fine Arts Commission very highly and I do not wish to do anything that will cause adverse criticism.

I believe I can get enough work to carry me through my term without the Roger Clark Memorial commission although both the subject matter and the spaces to be decorated are very tempting. I will try to decide during the next two or three days what to do and I would appreciate it very much if the Commission made some definite ruling in this matter and let me know about it. I will be at the University Club in Indianapolis on Thursday and probably Friday.

There are two other things about which I would like to express my personal feeling, and I am writing about them because I will not be present at the special meeting tomorrow. One thing

Ezra Winter
15 Vanderbilt Avenue
New York

is the matter for which the special meeting is called, that is, the sculpture competition about which we had so much discussion last meeting. It is personal opinion that a jury, named preferably by the competitiors themselves, should be appointed to decide on the merits of the designs, instead of the Fine Arts Commission attempting to do it. I believe that this is the only way in which criticism of the Fine Arts Commission, at least by the sculptors themselves, can be avoided, and it seems as though it would be a satisfactory arrangement for all concerned.

The other matter is something on which I did not fully express my opinion at the last meeting. It is in regard to decorative painting on the interior of buildings, which come under the supervision of our Commission. I feel that color schemes and ornamental decoration, as well as pictorial compositions, should be presented to the Fine Arts Commission in the same manner in which the architectural design is shown. The instance which I brought to your attention last week, in which a Philadelphia architect is having designs for the Shakespeare Memorial made by a New York painter, to be executed by Washington contractors, fills me with fear as to the result which will be obtained, even though the architect in question assured us that it was a very unimportant matter. I feel very strongly that the color treatment and ornamental painting on the inside of public buildings is quite as important as exterior design, and sketches for such things should be presented along with the architectural design, to the Fine Arts Commission.

Sincerely yours,

Ezra Winter

EW:AC

EXHIBIT E

at 11

9-30-30

Confidential memorandum for Mr. Caemmerer, Executive Secretary, national Commission of Fine Arts:

Mr. John D. Rockefeller, Jr., has been and is very much interested in national park matters, having given us over ten million dollars toward such work during the past two years. For instance, he has given $5,000,000 towards the purchase of the proposed Great Smoky Mountains National Park in North Carolina and Tennessee, and recently matched Federal funds of $1,750,000 to purchase timber lands in Yosemite National Park. These are but examples of his substantial interest. In the Acadia National Park in Maine near which he maintains a summer home, his interest has taken the acquisition of lands for the park and constructing roads within the park area and on his own land, the public having free use thereof. He has built a 6 mile motor road costing over $500,000, which is completed, and now has offered, among several minor roads, to construct a motor road costing about $4,000,000, with bridges and the like. Mr. Frederick Law Olmsted has been employed by him on the location of the road and has approved it. In connection with these roads naturally a large number of bridges have to be built. These have not always been happily designed. His architect is Charles W. Stoughton, of 96 Fifth avenue, New York City, who has built a number of bridges for him as well at Tarrytown. One bridge design which was submitted to us had to see considerable changes, Mr. Milton B. Medary at that time being the committee of the Fine Arts Commission to assist us in the work. By changing here and there, and especially by getting a good bridge builder whom Mr. Medary recommended to us, the as yet best bridge in the park was evolved.

Now, in connection with his $4,000,000 road project, a number of other bridges designed by Mr. Stoughton have to be passed on, which are being formally presented by the National Park Service through Mr. Stoughton direct to the Commission or its committee. I have seen three designs while at lunch with Mr. Rockefeller in New York yesterday, and I am afraid they will need considerable refinement to pass the Commissio However, Mr. Stoughton is malleable, and thoroughly receptive to criticism, and doubtless will present no serious obstacles.

Geo B Tallman
Acting

Exhibit

C O P Y

October 4, 1930.

Dear Mr. Cammerer:

Your memorandum of September 30, regarding bridges for National Parks, received the consideration of the Commission of Fine Arts at their meeting in New York City on October 2, 1930. The Commission are much interested in the architectural features introduced into the National Parks, to the end that in providing for the necessary and adequate accommodation of tourists as little disturbance as possible be worked upon the scenery.

In accordance with your suggestion, Mr. Stoughton, who is designing certain bridges for Mr. John D. Rockefeller, Jr., at Mount Desert, Maine, near the Acadia National Park, where Mr. Rockefeller maintains a summer home, conferred with the Commission yesterday. The Commission inspected the plans which he presented for three bridges and made certain suggestions to him regarding each of them. Mr. Stoughton's plans accompany this letter.

The Commission felt that the arch in the design (marked No. 1) might be too narrow to provide for flood conditions. On questioning the architect, he said that he was depending on the National Park Service to pass upon this matter. Design No. 2 shows a pointed arch, a form at variance with the other arches and so a disturbance to good order. No. 3; the design of this bridge with a wide arch was approved with the suggestion that the buttresses be omitted.

EXHIBIT F-1

In general the Commission are unanimously of the opinion that:

First, The general topography of Mount Desert is such that all bridges crossing the streams or roads should be designed as simply as possible.

Second, The use of buttresses or other adornments are unnecessary. The bridges would have finer character if they were omitted altogether. Even bridge-heads if used should be unobtrusive.

Third, That a circular or eliptical arch is preferable to a pointed arch.

Fourth, That the parapets should have architectural value. They should not attempt to be picturesque or naturalistic.

The Commission suggest that no attempts be made to obtain bands of color or to create picturesqueness by placing stones on end. Such attempts defeat themselves. The topography calls simply for a wall pierced by an opening. The closer this conception is followed the more permanently satisfactory the results.

For the Commission of Fine Arts:

Sincerely yours,

Chairman.

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

C O P Y

October 3, 1930.

My dear Dr. Rowe:

Your letter of September 29, concerning the Pan American Office Building, received the attention of the Commission of Fine Arts at their meeting in New York City on October 2, 1930.

The Commission noted in particular your question, "whether it will meet the requirements of the situation if the building is set back 100 feet from the proposed new curb line on B Street".

The Commission gave very careful consideration to this matter and concluded that if Dr. Cret so desires, there will be no objection on the part of the Commission of Fine Arts to his plan for the proposed building set back 100 feet from the proposed new curb line on B Street. The Commission would like to see ample space allowed for gardens without encroaching on ground needed for the building, also the Commission do not think that the proposed building need necessarily be in the center of the triangle.

The Commission reaffirmed the opinion expressed at the meeting of the Commission of Fine Arts on September 16, that the design of the building should be in harmony with the Pan American Union Building architecturally, also in view of its most prominent location as part of the frame of the Lincoln Memorial, it must be a marble building.

For the Commission of Fine Arts:

Very sincerely yours,

(Signed) Charles Moore,
Chairman.

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

EXHIBIT G

COPY

October 3, 1930.

Dear Mr. Coleman:

Your letter of September 25, in regard to the carving of the Major Anderson portrait for the Fort Sumter Memorial flag pole, received the attention of the Commission of Fine Arts at their meeting on October 2, 1930.

The Commission had also received photographs of the carving from the North Carolina Granite Corporation. The photographs were inspected by the sculptor member of the Commission, Mr. Weinman. It was noted from your letter that Mr. Mose "is well pleased with the work of the North Carolina Granite Corporation". Upon the recommendation of Mr. Weinman, the Commission of Fine Arts approved the carving.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,
Chairman.

Mr. John B. Coleman,
50 Broad Street,
New York, N. Y.

EXHIBIT H