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THE • INTERIOR • BUILDING
ITS • ARCHITECTURE • AND • ITS • ART

PRESERVATION CASE STUDIES

The Interior Building: Its Architecture and Its Art
U.S. Department of the Interior National Park Service Preservation Assistance Division
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Frontispiece. INTERIOR BUILDING, SOUTH ELEVATION WITH SIMON BOLIVAR PARK IN FOREGROUND. Although the building was constructed 1935-36 (Fig. 13), the park (Fig. 10) was not created until 1957. Brooks Photographers, Bethesda, Maryland, 1976, Historic American Buildings Survey (cited hereafter as HABS Collection).

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FOREWORD

All Americans should take pride in their outstanding public lands and historic sites that belong to everyone. We must work together to instill a greater sense of pride, ownership, and responsibility for these resources which belong to ALL Americans.

One of these resources is the Interior Building in Washington, D.C., recently listed in the National Register of Historic Places. It is richly endowed with architectural and decorative features that reflect and symbolize the Interior Department's mission of fostering the wisest use of public lands and water resources, protecting our fish and wildlife, and preserving the environmental and cultural values of our national parks and historic places. This report describes the architectural characteristics which give the Interior Building its particular significance and make it worthy of preservation. Prepared by the Preservation Assistance Division in the Washington office of the National Park Service, it is intended to serve as a planning tool for all future maintenance and continued use of the Interior Building. Under the National Historic Preservation Act of 1966, as amended, the Department of the Interior has responsibilities to develop information concerning professional methods and techniques for preserving, restoring, and maintaining historic properties. We hope that this report will serve as a model for other Federal, State, and local agencies to identify, preserve, and maintain their own culturally significant buildings.

Donald Paul Hodel

DONALD P. HODEL
Secretary of the Interior

CONTENTS

ACKNOWLEDGEMENTS 5

ILLUSTRATIONS 7

INTRODUCTION 11

I. WADDY BUTLER WOOD 18
A Biographical Sketch of the Architect

II. EXTERIOR 22
Location, Landscape, Plan, Materials, and Lighting 23
South Elevation 27
North Elevation 29
East and West Elevations 31

III. ENTRANCES 32
South Entrance 33
South Vestibule 33
South Lobby 35
South Foyer 37
North Entrance 39
North Vestibule 41
North Lobby 41
North Lobby Corridor 43

IV. GRAND STAIRS 44
Stairs G 45
Upper Level and Second Floor Landing 45
First Floor Landing, Lower Level and Basement Landing 49

V. CORRIDORS 50
Main Corridors, First and Second Floors 51
Elevators and Escalators 55
Main Corridor, Basement 55
Main Corridors, Third through Seventh Floors 55
Side Corridors, First through Seventh Floors 57

VI. OFFICES, EXECUTIVE SUITES, CONFERENCE ROOM AND DINING ROOMS 58
Typical Office 59
Rooms 7260 and 7261 61
Suite 6616 61
Suite 6654 61
Suite 5116 63
Office of the Secretary, Suite 6000 65
Secretary's Conference Room 75
Executive Dining Rooms 77
Official Dining Room 79

VII. SPECIAL FEATURES 80
Auditorium 81
Library 87
Museum 91
Indian Arts and Crafts Shop 95
Cafeteria and Court EE 97
Gymnasium 99
Art Gallery 101
Penthouses 103

VIII. MURALS AND SCULPTURE 110
Guide to Murals and Sculpture 110
Introduction 111
Basement 113
First Floor 119
Second Floor 128
Third Floor 136
Fourth Floor 144
Fifth Floor 148
Sixth Floor 152
Seventh Floor 154
Eighth Floor 155

IX. ARCHITECTURAL MODELS AND DETAILS 172

APPENDIX: PLANS 187

BIBLIOGRAPHY 197

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David W. Look, AIA
Carole L. Perrault

ILLUSTRATIONS

FRONTISPIECE
South elevation with Simon Bolivar Park in foreground

INTRODUCTION

1. Harold L. Ickes
2. Historic photograph of old Interior Building (now GSA)
3. Rendering of proposed Northwest Rectangle

BIOGRAPHICAL SKETCH OF ARCHITECT

4. Waddy Butler Wood
5. Rendering of new Interior Building
6. Historic photograph of laying cornerstone

EXTERIOR

7. Detail of bronze railing
8. Aerial view
9. Map

LANDSCAPING
10. Simon Bolivar Park
11. Rawlins Park, historic view looking southwest
12. Rawlins Park, view looking east

SOUTH ELEVATION
13. South façade
14. Stylobate
15. Monumental double doors
16. South Loggia
17. Bronze railing of South Loggia
18. Doors of South Loggia
19. Ceiling of South Loggia
20. Typical bays and end bay
21. Monumental attic with seals of colonies in frieze

NORTH ELEVATION
22. Historic photograph of north façade
23. Bronze double doors
24. Pylon
25. Bronze railing along window areaway

EAST AND WEST ELEVATIONS
26. East elevation
27. West elevation
28. Gate E
29. Ramp paving

ENTRANCES

SOUTH ENTRANCE
30. Section through South Lobby
31. Bronze and glass doors
32. Floor plan

SOUTH VESTIBULE
33. View looking west
34. Bronze grille
35. Ceiling
36. Detail of ceiling

SOUTH LOBBY
37. View looking east
38. Bronze seal in floor
39. Auditorium door
40. Detail of ceiling
41. Historic photograph showing original lighting and stenciling

SOUTH FOYER
42. View looking east
43. Stairs L

NORTH ENTRANCE
44. Floor plan

NORTH VESTIBULE
45. View looking east
46. Ceiling

NORTH LOBBY
47. View looking east
48. Bronze double doors
49. Detail of ceiling

NORTH LOBBY CORRIDOR
50. View looking southwest
51. Detail of ornamentation
52. Ceiling medallion and lighting fixture

GRAND STAIRS (Stairs G)

53. Section
54. Plan

UPPER GRAND STAIRS
55. View looking south and down to first floor
56. Side aisle
57. Murals and exhibit cases
58. Exhibit cases
59. View looking over stairs toward north entrance
60. Bronze railing
61. View looking north and up to second floor
62. Bronze newel post
63. Ceiling above stairs
64. Ceiling of exhibit alcove

LOWER GRAND STAIRS
65. View looking north and up to first floor
66. View looking south and down to basement

CORRIDORS

MAIN CORRIDORS
67. Section
68. View of first floor looking north toward Grand Stairs
69. View of second floor looking south toward Grand Stairs
70. View on second floor looking south
71. Bronze office doors on first and second floors
72. Elevator Lobby No. 4 on second floor
73. Elevator doors
74. Interior of elevator
75. Escalator
76. Bronze letter box
77. Bronze directory
78. Detail of light coffer, pilaster capital, and molding
79. View looking south on sixth floor
80. Elevator lobby and small end lobby on sixth floor
81. Typical elevator doors on third through seventh floors

SIDE CORRIDORS
82. Floor plan of side corridor and typical offices
83. Typical side corridor
84. Typical office door

ILLUSTRATIONS

OFFICES

85. Typical office
86. Room 7261
87. Original office lighting fixture

SUITE 6616

88. Floor plan
89. Room 6608
90. Room 6610
91. Door surround and corner block

SUITE 6654

92. Floor plan
93. Room 6658

SUITE 5116

94. Floor plan
95. Vestibule of waiting room
96. Room 5108
97. Door pediment and surround
98. Closet door corner block and surround
99. Soffit

SUITE 6000

100. Entrance to Secretary's Suite
101. Floor plan

RECEPTION AREA

102. View looking west
103. Detail of paneling
104. Buffalo doorknob
105. Grained radiator cabinet

ROOM 6153

106. Parlor

OFFICE OF THE SECRETARY

107. Historic photograph showing walnut flooring
108. View looking northeast
109. Doric frieze, soffit, and anthemion band
110. Bronze clock
111. Double doors
112. South wall
113. West wall
114. Fireplace
115. Plaster medallion and bronze chandelier

WING CORRIDOR

116. Corridor
117. Elevator No. 22

SUPPORT STAFF ROOM

118. Room 6154
119. Room 6150 (passageway)

OFFICES OF THE ASSISTANTS TO THE SECRETARY

120. Room 6144
121. Room 6140
122. Door
123. Door surround and corner block

SECRETARY'S CONFERENCE ROOM

124. Floor plan
125. Historic photograph before remodeling
126. After remodeling
127. Detail of walls
128. Detail of ceiling

LARGE EXECUTIVE DINING ROOM

129. Historic photograph during construction

OFFICIAL DINING ROOM

130. Historic photograph before subdivision
131. Detail of walls
132. Door surround and corner block

SPECIAL FEATURES

AUDITORIUM

133. Elevation and plan of Stairs M
134. Floor plan
135. View toward stage
136. View toward balcony
137. Stage
138. Typical bay and end bay
139. Column capital
140. Bronze grille in blind gallery
141. Frieze
142. South side aisle
143. Bronze grille in side aisle
144. Leather studded door
145. Stairs M
146. Ceiling
147. Hanging incandescent lamp backstage

LIBRARY

148. Detail of clock
149. Reading Room
150. Floor plan
151. Historic photograph showing cork flooring
152. Dookcase and ventilation grille
153. Card Index Alcove
154. Bronze grille
155. Bronze clock
156. Stairs N
157. East Gallery
158. Detail of molding and graining
159. Detail of ceiling
160. Historic photograph of Library Study

MUSEUM

161. Bronze entrance gates
163. Bronze grille
164. National Park Service exhibit
165. Lighting fixture

INDIAN ARTS AND CRAFTS SHOP

166. Detail of tin sconce
167. Historic photograph of north sales and display room
168. View looking southwest
169. Detail of decorative beam, corbel, and ceiling
170. Tin lighting sconce
171. Handpainted lighting fixture

CAFETERIA

172. Court EE
173. Floor plan
174. Historic photograph looking west
175. Historic photograph looking toward soda fountain
176. View looking southwest
177. View looking northeast

GYMNASIUM

178. View looking northwest
179. Floor plan

ART GALLERY

180. Section
181. Floor plan
182. Historic photograph during construction
183. Restored East Gallery
184. Monumental door
185. Typical door
186. Double doors

SOUTH PENTHOUSE

187. Floor plan
188. Historic photograph of employees' Lounge looking north
189. Historic photograph of south annex
190. Historic photograph of north annex
191. View of offices looking south
192. View of offices looking northeast
193. Bronze wall lighting fixture

NORTH PENTHOUSE

194. Floor plan
195. Historic photograph of Voice of America Broadcast
196. Historic photograph of Visitors' Gallery
197. Main Studio looking southeast
198. Main Studio looking northwest
199. Small Studio

MURALS AND SCULPTURE

BASEMENT

200. *An Incident in Contemporary American Life* by Mitchell Jamieson
201. *Harvest Dance* by James Auchiah
202. *Ceremonial Dance (Indian Theme)* by Stephen Mopope
203. *Negro Mother and Child* by Maurice Glickman
204. *Abe Lincoln* by Louis Slobodkin

FIRST FLOOR

205. *Western Lands and Symbols of the Interior Department* by Louis Bouché
206. *Lewis and Clark Expedition* by Heinz Warneke
207. *Powell Exploring the Grand Canyon* by Ralph Stackpole
208. *American Moose* by Boris Gilbertson
209. *American Bison* by Boris Gilbertson
210. *Buffalo Hunt* (left) and *Breaking Camp at Wartime* by Allan C. Houser
211. *Deer Stalking* by Gerald Nailor
212. *The Negro's Contribution in the Social and Cultural Development of America: Education* by Millard Sheets
213. *The Negro's Contribution in the Social and Cultural Development of America: The Arts* by Millard Sheets
214. *The Negro's Contribution in the Social and Cultural Development of America: Religion* by Millard Sheets
215. *The Negro's Contribution in the Social and Cultural Development of America: Science* by Millard Sheets

SECOND FLOOR

216. *Construction of a Dam* by William Gropper
217. *Irrigation* by Nicolai Cikovsky
218. *Desert* by Nicolai Cikovsky
219. *Gathering Dates* by Nicolai Cikovsky
220. *Apples* by Nicolai Cikovsky
221. *Winter Roundup* (cartoon) by Ernest Fiene
222. *Winter Roundup* by Ernest Fiene
223. *Placer Mining* (original) by Ernest Fiene
224. *Placer Mining* (altered) by Ernest Fiene
225. *Fighting Forest Fire* by Ernest Fiene
226. *Replanting Wasteland* (original) by Ernest Fiene
227. *Replanting Wasteland* (altered) by Ernest Fiene

THIRD FLOOR

228. *Themes of the National Parks* by David McCosh
229. *Themes of the National Parks* by David McCosh
230. *Western Gates: Indian Gates* by Mary Odgen Abbott
231. *Conservation of American Wildlife* by Henry Varnum Poor
232. Detail of *Conservation of American Wildlife* (cartoon, left end) by Henry Varnum Poor
233. Detail of *Conservation of American Wildlife* (cartoon, right end) by Henry Varnum Poor

FOURTH FLOOR

234. *Themes of the Bureau of Indian Affairs: Indian and Soldier* by Maynard Dixon
235. *Themes of the Bureau of Indian Affairs: Indian and Teacher* by Maynard Dixon
236. *Work of the Petroleum Division of the Bureau of Mines* by Edgar Britton
237. *Work of the Petroleum Division of the Bureau of Mines* by Edgar Britton

FIFTH FLOOR

238. *North Country* by Gifford Beal
239. *Tropical Country* by Gifford Beal
240. *Rush for the Oklahoma Land—1894* by John Steuart Curry
241. *The Homesteading and the Building of Barbed Wire Fences* by John Steuart Curry

SIXTH FLOOR

242. *Alaska* by James Michael Newell
243. *Insular Possessions* by James Michael Newell

SEVENTH FLOOR

244. *Salt River Irrigation Project, Arizona* by Frank J. MacKenzie

EIGHTH FLOOR

245. *Buffalo Hunt* by Woodrow Wilson Crumbo
246. *Deer* by Woodrow Wilson Crumbo
247. *Deer* (left) and *Courting* (right) by Woodrow Wilson Crumbo
248. *Courting* (left) and *Flute Player* (right) by Woodrow Wilson Crumbo
249. *Flute Player* (left) and *Peyote Bird* (right) by Woodrow Wilson Crumbo
250. *Wild Horses* by Woodrow Wilson Crumbo
251. Detail of *Hunting Ground* (cartoon) by Gerald Nailor
252. Detail of *Hunting Ground* (left end) by Gerald Nailor
253. Detail of *Hunting Ground* (right end) by Gerald Nailor

ILLUSTRATIONS

254. *Preparing Yarn for Weaving* (cartoon) by Gerald Nailor
255. Detail of *Preparing Yarn for Weaving* by Gerald Nailor
256. *Initiation Ceremony* by Gerald Nailor
257. Detail of *Singing Love Songs* (left end) by Allan C. Houser
258. Detail of *Singing Love Songs* (right end) by Allan C. Houser
259. *Apache Round Dance* by Allan C. Houser
260. *Sacred Fire Dance* by Allan C. Houser
261. *Pueblo Life* (cartoon) by Velino Herrera
262. *Buffalo Dance* by Velino Herrera
263. Detail of *Buffalo Chase* (left end) by Velino Herrera
264. Detail of *Buffalo Chase* (right end) by Velino Herrera
265. *Pueblo Woman and Child* by Velino Herrera
266. Detail of the lost *Pueblo Corn Dance* by Velino Herrera
267. *Women Making Pottery* by Velino Herrera
268. *Pueblo Girls Carrying Water* by Velino Herrera
269. *Pueblo Symbol: The Eagle Dance Design* by Velino Herrera
270. *Pueblo Symbol: The Shield Design* by Velino Herrera

DETAILS

PLASTER, STONE AND WOOD

271. Models of colonial seals in frieze
272. Model of lobby floor lamps
273. Models of plasters cornices and stone door surrounds
274. Models of plaster ceiling decoration, crown molding, State seals, and ceiling cornice
275. Models of plaster ceiling cornice, moldings, and ceiling decoration and of wood soffit and door pediment
276. Models of acoustic stone ceiling panel and plaster ceiling medallion
277. Models of plaster ceiling decoration, carved wood panel, and plaster ceiling panel
278. Model of mantel
279. Model of plaster ceiling medallion and wood door surround and corner block

LIGHTING FIXTURES

280. Model of chandelier (Secretary's Office)
281. Model of chandelier
282. Model of lighting fixtures

BRONZE

283. Models of door, grille, and railings
284. Models of grilles
285. Models of clock and railing
286. Models of grilles and railings

HARDWARE

287. Drawing of buffalo doorknob, types A and B
288. Drawing of buffalo doorknob, type C
289. Buffalo doorknob
290. Drawing of bronze door pulls
291. Door pulls for executive offices
292. Drawing of door pulls and push plates
293. Door pulls for Auditorium and Library
294. Push plates for Auditorium and Library
295. Door pulls for south and north entrances

DECORATIVE PAINTING

296. Drawing No. 60
297. Drawing No. 61

FLOOR PLANS

298. Basement
299. First floor
300. Second floor
301. Third floor
302. Fourth floor
303. Fifth floor
304. Mechanical floor
305. Sixth floor
306. Seventh floor
307. Roof and eighth floor

INTRODUCTION

1. HAROLD L. ICKES, SECRETARY OF THE INTERIOR (1933-1946) BY HENRY SALEM HUBBELL. Oil on canvas. 1934. The props that a person chooses to be included in his official portrait say a lot about what that person wishes to be remembered. The preliminary plans of the new Interior Building are lying on the table in front of Secretary Ickes. Department of the Interior Historic Negative Collection.

"This new building represents much more to us than merely better and more desirable office space; it means something besides relieving the overcrowded conditions in our present building; it is to us a symbol of a new day . . ."

Harold L. Ickes, Secretary of the Interior.
Dedication Ceremony, New Interior Building
April 16, 1936 (Figs. 1, 6)

The new Department of the Interior Building opened its doors to employees in 1937. It was the first building in Washington, D.C., authorized, designed, and built by the Roosevelt administration. Construction was begun in April 1935 and was completed in December 1936, representing a record time for the building of a Federal structure of its size and complexity. In his dedication ceremony address, President Franklin D. Roosevelt expressed his feelings for the new building: "As I view this serviceable new structure I like to think of it as symbolical of the Nation's vast resources that we are sworn to protect, and this stone that I am about to lay as the cornerstone of a conservation policy that

2. INTERIOR BUILDING NORTH, BUILT 1914-17 (NOW THE GENERAL SERVICES ADMINISTRATION BUILDING). View of the old Interior Building from the intersection of 19th and E Streets, NW. The design of the old Interior Building included a main corridor and wings in the shape of an E. This configuration was expanded and doubled to arrive at the plan of the new Interior Building (see Fig. 300). Other similarities between the old and new Interior Buildings include setback attics, hypens, courtyard entrance gates and ramps, limestone facing, and adaptation to a sloping site. National Park Service Historic Negative Collection, Photographer G. W. Peart, July 1938.

will guarantee to future Americans the richness of their heritage.''

Plans for a new building to contain the principal offices and agencies of the Department were realized during the first term of Secretary Harold L. Ickes. When Ickes was sworn in on March 4, 1933, as the 32nd Secretary (1933-46), the Department had outgrown the old Interior Building (Fig. 2; now the General Services Administration Building) between E and F Streets and 18th and 19th Streets, NW. Even with offices in 15 additional buildings around Washington, D.C., employees were overcrowded and morale was low.

Acutely aware of problems resulting from rented offices scattered throughout the city, Ickes undertook the task of finding a more suitable arrangement. In November 1933, President Roosevelt gave him permission to take over the soon-to-be-finished Interstate Commerce Building in the Federal Triangle. However, this required an Act of Congress. Since that seemed highly unlikely, FDR recommended that funds be appropriated for a new building to be specifically designed and constructed to meet the requirements of the Department. In 1934 the Administrator of Public Works, with the approval of the President, allotted $12,740,000 for a new Interior Building.

SITE SELECTION

Three sites were considered: the first was on the Mall facing Constitution Avenue between 12th and 14th Streets, NW (today, the site of the Museum of History and Technology, Smithsonian Institution); the second was a cluster of small lots on the east, west, and north sides of the old Interior Building; and the third was just south of the old Interior Building and Rawlins Park.

Although consideration was given to construction on the Mall site to balance the Agriculture Building, two reasons led to its rejection. If built facing the Federal Triangle, the new structure would be expected to conform to the overall Classical design of the existing buildings. Ickes objected vigorously to the idea of columns. Furthermore, he was aware of the already congested traffic at the intersection of 14th Street and Constitution Avenue, NW.

The second possibility, including the cluster of lots surrounding the old Interior Building, would allow more freedom of design because there were no restrictions on style in this area, and a building could be designed for each bureau. Again, there were

problems with this plan. Several historic buildings, including the Octagon House, would have to be destroyed; and the separation of offices of the Department into individual buildings would have perpetuated the decentralized conditions that Secretary Ickes was trying to alleviate.

On March 21, 1934, the third proposed site just south of the existing structure and Rawlins Square was selected. This plot, including the area between 18th and 19th Streets and C and E Streets, NW, represented one of the few double-block sites in the city where an intervening street (D) could be eliminated for development. The closing of D Street would allow a construction site two blocks long and thereby housing most of the department under one roof. In addition, the new building could be connected to the old Interior Building by a tunnel under Rawlins Park. The total cost of the land, which consisted of 239,300 square feet, was $1,435,422.

The proposed site of the new Interior Building was located in an area where the structure would become an important element in the larger composition of the Northwest Rectangle (Fig. 3). This complex was being designed and landscaped between G Street, NW; Constitution Avenue, NW; 17th Street, NW; and the Potomac River. A goal of the planned Northwest Rectangle site was to maintain as much open space as possible; this appealed to the planners of the new Interior Building. The name ''Northwest Rectangle'' never came into common use and the total redevelopment of the area was never accomplished. The construction of the tunnel, and the widening of the streets surrounding the new Interior Building and in front of the old Interior Building, necessitated the redesign and relandscaping of Rawlins Park.

When, in 1936, the Pan American Union announced plans to build an annex on Constitution Avenue in front of the Interior Building, President Roosevelt and Ickes objected to the site. Unfortunately, the Commission of Fine Arts approved the site long before the Interior Building had been conceived. The President proposed consideration of other sites for the annex and suggested, instead, the construction of a memorial colonnade in front of the Interior Building with statues of Latin American heroes. Unfortunately, the President and Ickes lost the battle and the Pan American Annex was built, thus blocking the view of the Building from the Mall. However, the President's idea was later materialized in Simon Bolivar Park.

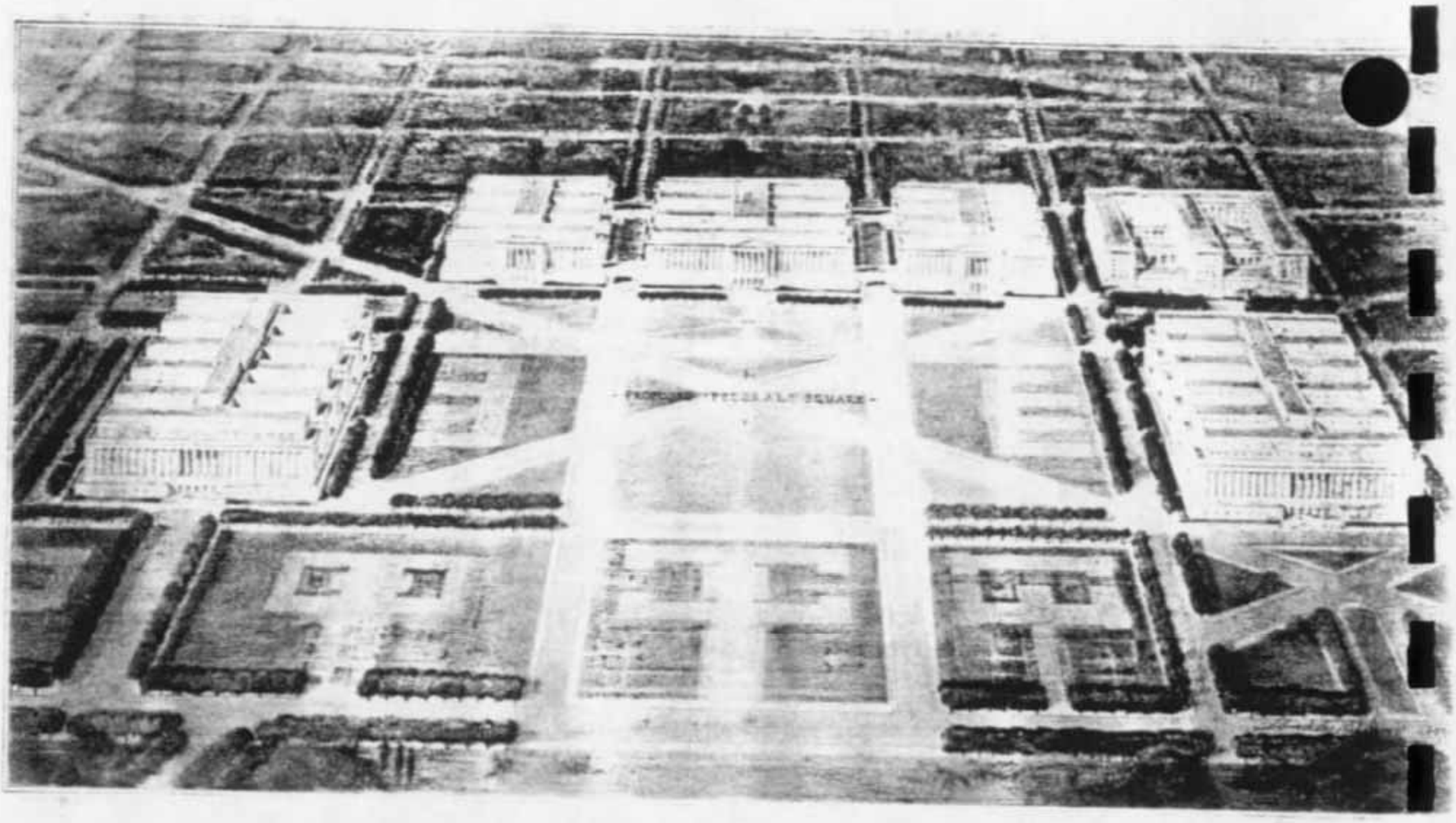
DESIGN

Waddy B. Wood, a prominent Washington, D.C., architect, was selected to design the new Interior Building. In 1934, Frederic A. Delano, FDR's uncle and a member of the building committee, introduced Waddy B. Wood to Arthur E. Demaray, Director of the National Park Service and chairman of the committee. In 1924 Wood had designed a house for Delano at 2244 S Street, NW. Both Delano and Demaray were impressed with Wood as an architect and recommended him to the Secretary of the Interior. Ickes entered into a contract with Wood on June 28, 1934, to prepare preliminary plans. Henry Morgenthau, Jr., Secretary of the Treasury, objected to Ickes' initiative in signing a contract with Wood, since he wanted the project under the control of the Procurement Division of the Treasury Department. Eventually Morgenthau took over management by hiring Wood's employees and using the National Park Service personnel who had been involved in the project. Wood was put under contract as a consulting architect under the supervision of the Procurement Division. As an architect, Wood was insulted by this arrangement since he was far more than a consultant. Realizing the importance of this work, however, he continued on Morgenthau's terms, participating in numerous meetings with Ickes and the building committee.

The building concept, therefore, emerged through the combined efforts of Waddy Wood and Secretary Ickes in cooperation with the Public Building's Branch of the Treasury Department, the organization that carried out the design and construction plans. The George A. Fuller Company, Washington, D.C., was the general contractor, winning the award with a bid of $9,250,500, exclusive of elevators, escalators, the tunnel, the Broadcasting Studio, and lighting fixtures. The contract for the tunnel was awarded to the Eastholm-Melvin Company of Washington, D.C. for $42,612. The Broadcasting Studio was not completed until after the building was occupied in 1937. The contract for that work went to the Industrial Fireproofing Corporation of New York for a bid of$88,200.

Secretary Ickes' influence went beyond that of the typical client/architect relationship, as reflected in the following quote from the Washington *Daily News*, January 9, 1937: ''Secretary Ickes has a paternal concern for the new Interior Building. He designed most of it himself, and financed it through PWA.'' This statement is not far from the truth. Although Ickes did not design the building, the innovative characteristics and special features were largely a product of his input in the planning, design, and construction stages of the new building.

''Utility and economy'' were the principles which guided the design of the new Interior Building. Among the most significant aspects were the spacious central corridors, the open courtyards, the movable steel office partitions, the acoustically



3. RENDERING OF PROPOSED NORTHWEST RECTANGLE. Architect: Waddy B. Wood, FAIA; Delineator: R. A. Weppner, Jr., FAAR (March 22, 1936). Pencil. Although it is entitled "Suggested Group of Buildings for the War Department," this drawing is a proposal for the area west of the White House referred to by many newspaper articles as the Northwest Rectangle. The new Interior Building is at the far right with the old Interior Building behind it. West of the new Interior Building is a three-block-long mall crisscrossed by the diagonals of New York and Virginia Avenues, NW. At the far left is the proposed new Department of War Building that appears to be identical in design to the Interior Building. Flanking the north side of the mall are three more buildings similar to the basic design of the Interior Building, but each has only four wings instead of six. Note the bridges over 20th and 21st Streets, NW, connecting the buildings. The drawing is from the private collection of Antonio A. Chaves.

treated ceilings, an entire floor reserved for mechanical equipment, and the fireproof design. Every element of the building's plan and architectural and decorative detail was considered carefully to allow for a useful building of practical simplicity. Concern for the employee's comfort and needs were of prime considerations at all levels of planning. As a result, the new Interior Building became one of the most functional and innovative government office structures in Washington, D.C., during the 1930's.

The Secretary was deeply concerned for his e ployees. He recognized the need for good office e vironments and the desireability of certain en l ees amenities. He was very critical of buildin s the Federal Triangle with their closed light cour wasted space, and columned façades which he f were extravagant. He observed that the open c u yards (three-sided courts) in the old Interior B il ing provided more light and circulation of air; co sequently, the recommendations for the new buil ing specified that the courts between wings o onto 18th and 19th Streets. With double loa ed corridors, each office had daylight and dire access to a corridor.

The wide central corridors, which connected th side corridors, were designed to provide easy move ment throughout the building, even at peak h r The movement of some 4000 employees, at l c time, for example, was facilitated by the additio of four escalators connecting the basement with th first floor, and the first floor with the second. hi was the first time escalators were included in a f c eral government building. Twenty-two p nge and two freight elevators were also part of g inal design.

The Interior Building was furnished with an infirmary and dispensary on the seventh floor; however, no evidence has been found to substantiate the story that it was designed to be converted into a hospital in time of war. Wide corridors, wide doors, and a closet with a sink in the typical office lends credence to the possibility. Wood, who designed the temporary building on the Mall during World War I, may have had this adaptive use in mind.

Secretary Ickes was progressive and open to new ideas and technologies. After he had air-conditioning installed in his office in the old Interior Building, he regretted that all personnel could not have it. Ickes' insistence that central air be included throughout the new structure resulted in the first such system in a large government building. As reported by Ickes at a cabinet meeting, the Interior Building not only cost less per square foot than those of the Federal Triangle. but also cost 10 to 15 percent less to operate—even with air-conditioning.

When the seventh floor was added to the old Interior Building in 1933, movable metal partitions were installed to allow for more flexible use of space; however, these partitions had poor sound isolation properties. Aware that space needs would change as a result of the evolving nature of Departmental business, Ickes and Wood felt that the use of movable steel partitions should be incorporated into the design of the new building to allow for adjustment of room sizes and shapes with minimal permanent alteration of the original building configuration or fabric. The problem of acoustics had to be addressed if metal partitions were to be used successfully. Aware that the Federal government had experimented with acoustic plaster in the new 1300-seat Departmental Audiorium on the north side of Constitution Avenue between 12th and 14th Streets, NW, a thorough study was made of the use of such plaster to develop a system for sound control in the new building. Movable metal partitions of improved sound isolation properties were installed in most offices, and acoustic plaster was used for all ceilings.

Since the Interior Building was to be two blocks in length, it was important that effective and efficient maintenance and fire protection systems be designed. Facilities and operation programs were planned to reduce maintenance and to keep operation costs minimal. Plans included a central vacuum system and a floor between the fifth and sixth floors to contain mechanical equipment—plumbing, electrical panels, telephone equipment rooms, and central air-conditioning. The new Interior Building was designed with protective fire and security systems. An automatic sprinkler system was installed in the parking garage and storage areas, and a fire detection system covered the mechanical floor. Eleven stairways were also included in the structure to allow rapid evacuation of employees in the event of fire or emergency.

An original feature of the Interior Building, which has added immeasurably to the total ambience of this working place over the years, was the inclusion of spaces designed for group assembly and employee amenties. Most such spaces evolved as a result of the efforts of Secretary Ickes. They included the Conference Hall (Auditorium), the Activity Space (Gymnasium), the Cafeteria with courtyard, the Employee's Lounge (South Penthouse, now offices) with soda fountain, the Museum, the Art Gallery (currently offices), the Indian Arts and Crafts Shop, the Broadcasting Studio (North Penthouse), and the parking garage. Their architectural detailing and embellishments were given special attention and, in most instances, they are still used for their original purpose.

When built in 1933, the above mentioned Departmental Auditorium on Constitution Avenue was intended for use by all federal agencies; future government buildings in Washington, D.C., were not to have auditoriums. Concern for the logistics of using the Departmental Auditorium, which was several blocks away, and the desire for a gathering place for employees, resulted in the design of a auditorium for the new building. To sidestep the restriction against auditoriums, the assembly room was labeled the Conference Hall on the floor plans (Fig. 299).

Ickes had a strong interest in sports. He was involved in such activity in college and later was a sports reporter and editor in Chicago. It was his idea for a gymnasium in the basement of the Interior Building. He felt that a gymnasium would encourage the formation of an employees' athletic association and that, in turn, would boost morale. It fostered the establishment of the Interior Department Recreation Association which still exists today. Ickes also wanted a swimming pool but, when resistance mounted against it, he gave up the idea reluctantly and was happy at least to have obtained the gymnasium. This resistance probably accounts for the fact that it was called the Activity Space on the drawings (Fig. 298).

The Secretary specifically asked for a large, spacious cafeteria where employees could enjoy time away from their desks without being crowded. It was his idea to decorate the Cafeteria with Indian art and to equip it with a soda fountain. He encouraged his employees to get fresh air and sunlight in fair weather by requesting the courtyard next to the Cafeteria be used for dining, and by providing a

roof garden. The South Penthouse, decorated with Indian murals and equipped with a soda fountain, was designated as the Employees' Lounge. This was the brown bag lunchroom. Employees could purchase a beverage and eat their lunch with friends inside or outside on the roof deck.

The Museum was established to depict the history, organization, and work of the various bureaus. Ickes envisioned the Museum as a means to educate the public on the work of the Interior Department and to keep employees informed of activities in the different bureaus. It became a tool to help coordinate all the conservation efforts of the various programs.

A gallery was designed for art, architecture, and planning exhibits. Although no longer in use, the seventh-floor Art Gallery served the Department richly from 1937 to 1941 and 1964 to 1972. Originally, the East Gallery was used by the National Capital Parks and Planning Commission to display maps, drawings, and models; the West Gallery housed exhibits of Indian and student artwork; and the Center Gallery's changing exhibitions included WPA work, including the Housing Division Exhibit and photographs and drawings of the Historic American Buildings Survey, sponsored jointly by the National Park Service, the American Institute of Architects, and the Library of Congress.

At the request of Secretary Ickes, space was provided for the promotion and sale of Indian arts and crafts in the new building, to be known as the Indian Arts and Crafts Shop. Ickes' interest in Indian art was probably a direct influence of his first wife, an authority on the subject and a strong spokesperson for fair treatment and human rights for Indians.

For the North Penthouse, Ickes proposed a radio station on March 21, 1936. He fought hard to get FDR to approve the idea, arguing that many educational programs were not being developed for lack of an educational radio studio in Washington. The Office of Education already had such a studio in New York City. Ickes also saw this radio station as a medium for the dissemination of information and ideas on conservation. The plans were finally approved and the Interior Department Broadcasting Studio became the first such unit designed for a Federal government building.

When Ickes became Secretary, the Interior Department did not have a central library. Most offices and bureaus had independent collections. Ickes wanted one centralized library. However, when all collections were inventoried, the Office of Education was found to have 85 percent of the total 240,000 volumes. Much to his dismay, the library was taken over by the Office of Educatio[redacted] after the Office of Education left the D[redacted]m[redacted] the Interior in 1939, the Education [redacted]brar[redacted] mained in the building until 1948 when the [redacted]n[redacted] Library was finally established.

Although the designers placed considerable phasis on the functionalism of the buildi[redacted] architectural and decorative details were not looked. The Interior Building is not excessivel[redacted] nate, but the quality of decorative detailin[redacted] as the bronze grilles and hardware, the light[redacted] tures, and the plaster moldings, reflects the a[redacted] tect's and his client's concern for design, mate[redacted] and craftsmanship. Like most buildings d[redacted] for a specific purpose or organization, the [redacted] ing's architectural details often included the [redacted] bols of the Department in their design, such as door hardware featuring the buffalo motif.

Ickes was a great proponent of the arts which is mediately apparent upon entering any of th[redacted] tral corridors. The structure contains more [redacted]u Work Administration (PWA) artwork than other government building and it is second onl[redacted] the Post Office Building (Franklin Street S[redacted] Washington, D.C., in the number of artists w[redacted] ecuted the work under that program. Art [redacted] boomed in the 1920's. According to Keppel [redacted] Duffus (*The Arts in American Life,* [redacted] 1933, p. 17), the number of persons inv[redacted] visual arts had increased 62 percent (from 35,[redacted] to 57,265) while the population of the [redacted]ni States had increased only 16 percent.

After the stock market Crash of 1929, the dema[redacted] for paintings by the great masters continue[redacted] the market for new art diminished to almost [redacted]o ing. President Hoover assured the public that pr[redacted] perity was just around the corner, but by 1933 [redacted] employment had jumped to about 15 millio[redacted]. over one-fourth of the American work force. T[redacted] unemployment rate for artists was even grea[redacted] than that of the general public. The low point w[redacted] hit when word came down from the Hoover A[redacted]ni[redacted] istration, "Not a cent for art. Spend only on esse[redacted] tials." When George Biddle, an artist and colle[redacted] classmate of President Roosevelt, approached [redacted]D[redacted] with a proposal for the revival of a mural pai[redacted]in[redacted] he was referred to Ickes, who encouraged the id[redacted] of setting aside a percent of the cost of constructio[redacted] of each new public building for artwork. Whe[redacted]th[redacted] budget was cut in half, Ickes fought to get it [redacted]rei[redacted] stated and won. He appointed Henry Samuel Hu[redacted] bell, who had painted his official portrait and tho[redacted] of fourteen earlier Secretaries, as head of the [redacted]r and Decoration Committee. The committee [redacted]a[redacted] vised on color, lighting, and architectur[redacted]cor[redacted] tion, as well as murals and sculpture. [redacted]r[redacted] Austin, a muralist who was currently doing fre[redacted]p[redacted]

at the new Eastern High School in the District of Columbia, proposed murals of Indian design for the Interior Building; Ickes liked the idea and requested that it be pursued.

Involved in every step of the development of all the artwork, the Secretary reviewed preliminary sketches and often provided valuable critiques. He inspected all full-size mural cartoons taped on walls and frequently requested changes, especially the content of the message in the mural. He saw each work of art as a medium to expound upon the administration's philosophy of conservation or to portray one of the programs of the Interior Department. He inspected murals painted in the building daily (some were painted in studios and brought to the buildings for installation). No mural was complete until Ickes approved it.

Employees' offices were designed to be similar in size and embellishment throughout the building, except for those of the Secretary and the Assistant Secretaries. Their offices received special attention. Designed as suites, they were larger and had more elaborate finishes than the typical office.

On the earliest drawings of the Interior Building, the rooms, elevators, and courtyards were numbered and lettered consecutively from the north end of the building to the south. The Secretary wanted his office on the top floor at the south end of the building overlooking the Mall. After a special visit, in April 1935, to see the offices of the Secretary of Labor and the Postmaster General, he decided on a large paneled office and conference room with a high arched ceiling and specially designed chandeliers. The required space necessary for the Secretary's Office and support was more than the square footage of one wing. To avoid an unsymmetrical roofline on the main façade, (the C Street elevation), the Secretary's Suite was laid out on the fifth and sixth floors on the first wing on the southwestern corner of the building with the Secretary's Office projecting up into the seventh floor and the Conference Room projecting up into the mechanical floor between the fifth and sixth floors. By the old room numbering system, the Secretary's Suite would have been Suite 6030 and his office Room 6656. Ickes had all rooms renumbered from the south to the north to give his suite the number Suite 6000. The elevators are still numbered from north to south.

Most contemporary comments about the building were positive if not full of praise. The one exception was Ickes' private bathroom. The news media and several Senators had a field day with his rather modest bathroom (described in detail in Chapter VI). It was obviously unusual for a government office in that it had a shower separate from the tub—a fact none of the reporters chose to discuss. It was described as a "gold and blue marble Roman bath suitable for a Turkish harem." Ickes was open on the subject and invited the press to photograph it. He also invited several of the more critical members of Congress to come and use it anytime, but "please bring your own soap and towel." Actually, the bathroom has no marble or fancy gilded faucets. The fixtures are white and the tile is blue and gray. Ickes said that his favorite color was blue, but had he known that so much fuss was going to be made about the bathroom, he would have requested white tile.

Part of the Interior Building's significance lies in its concept. The building reflects the dedication and commitment to government service of people such as Harold L. Ickes and Franklin Delano Roosevelt and their unfaltering belief in the "new day." Ickes placed utmost importance on this meaning of the Interior Building—to the extent that in his official portrait the plans for the new structure are lying on the table in front of him.

The excellent condition of the building and the adaptability of the structure to changing Departmental needs testifies to the foresight of the designers, the professional workmanship of the artisans, fabricators, and builders, and the durability of materials. The architectural and decorative features continue to work together to create a variety of spaces of architectural interest. Anyone who has gazed down one of the two-block-long spacious central corridors to see the continuous diagonal checkerboard pattern floors, the coffered ceiling panels enriched with simple molded details, and the walls highlighted by murals executed in bold shapes and colors cannot deny that the Interior Building offers a visually attractive working place. With proper care, maintenance, and appreciation for the original architectural and decorative fabric, the building will continue for many years to richly serve the needs of the Department and citizens of the United States.

4

4. WADDY BUTLER WOOD, ARCHITECT OF THE INTERIOR BUILDING. Photograph from the Waddy Wood Papers, Architectural Records Collection, Office of the Curator of the Smithsonian Building, Smithsonian Institution, Washington, D.C.

5. RENDERING OF THE NEW BUILDING FOR THE DEPARTMENT OF THE INTERIOR. Architect: Waddy B. Wood, FAIA; Delineator: Locraft (September 12, 1934). Note the former Interior Building to the north of the proposed building. National Park Service Historic Negative Collection, Photo No. 48.

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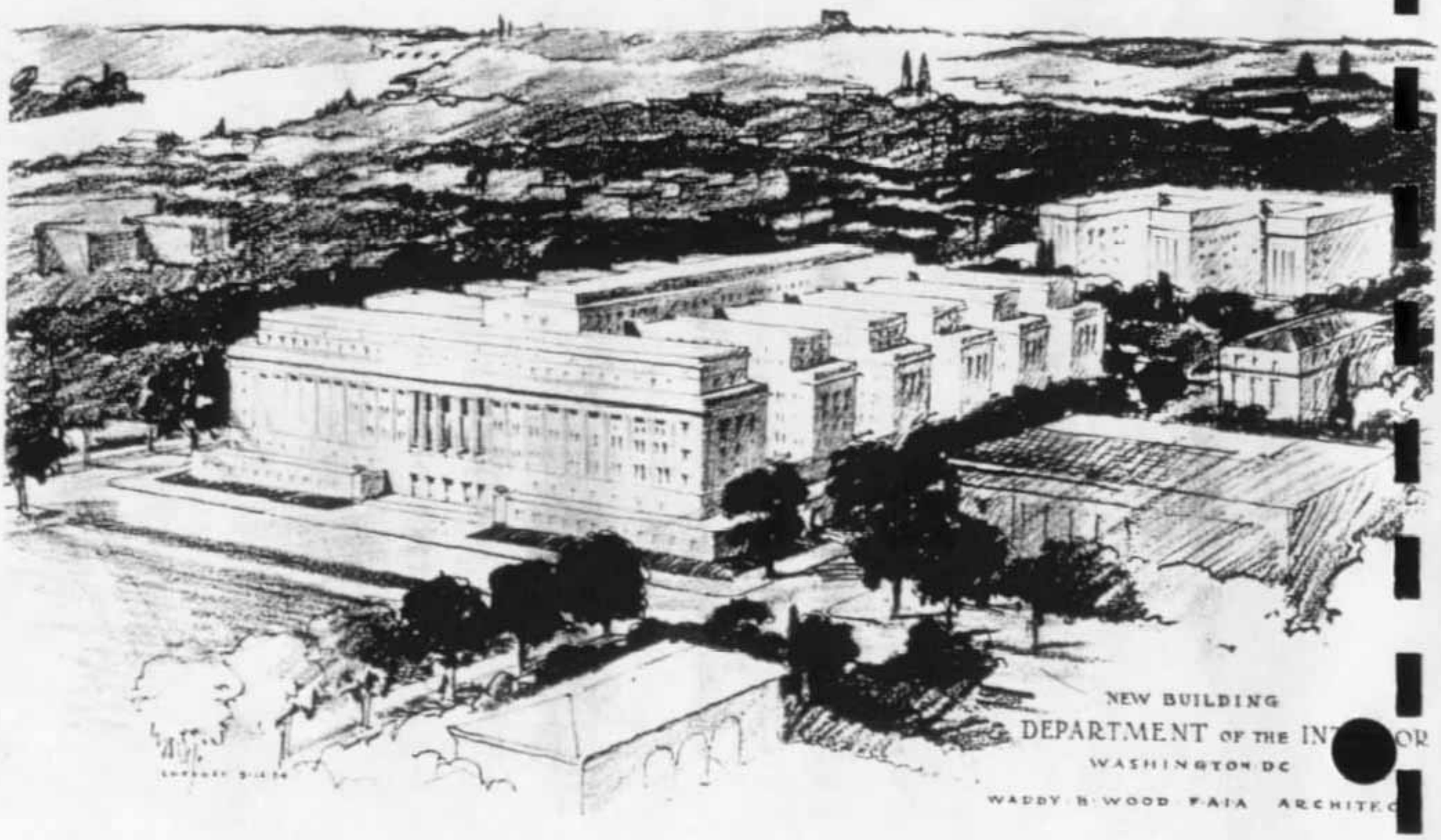

WADDY BUTLER WOOD:

A Biographical Sketch of the Architect

By Emily Hotaling Eig*

Waddy Butler Wood (1869-1944) can be seen as the embodiment of the successful, early-20th-century American architect. His work was concentrated in a rapidly growing city; his designs centered around the historic styles; and his philosophy was one that disdained attempts against the traditional as forced and wasteful.

Self-taught and clever in an age of changing attitudes, Wood was the contemporary of the informally trained master-builder and graduate of the Ecole des Beaux Arts alike. He stood out among his local peers for his imaginative and entrepreneurial approach, and he developed into a skilled, if egotistical, designer. Fortunate to have been working during one of the greatest periods of development in Washington, D.C.. in an era predominated by the great house, Wood's talents, taste, and gentlemanly background served his reputation well, and he became one of the city's most sought after architects. He practiced for 48 years, from 1892-1940, through times of prosperity and depression. Strong bonds of employer-employee loyalty allowed him to maintain an office when others were forced to close. He was a strong believer in the right of women to work and earn a decent living and is known to have employed several women architects, including one as chief draftsperson, Mary Knee Wells. A generous man, sometimes to a fault, he was a relentless speculator, always involved in some scheme or ingenious plan. His ideas ranged from developing an early form of radiant heating in temporary structures, to dreams of building a residential complex composed of detached homes, townhouses, and high-rise apartments (a scheme that he could not get financed because it was considered a ridiculous notion), to his last great desire—the creation of a national style of architectural design.

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Born in St. Louis, Missouri, Wood was one of six children of Captain Charles Wood, a Confederate soldier and native Virginian who traveled West to find his fortune. The family returned to its original home in Ivy, Virginia, when Waddy was still a boy, but the adventuresome spirit of the father was not lost on the son. He attended Virginia Polytechinic Institute for two years, married Elizabeth Lomax, daughter of its president (a Confederate general), and then left school at eighteen to join a C. & P. Railroad Engineer Corps survey as an axeman. In 1891 Wood arrived in Washington determined to fulfill a long-time dream of becoming an architect and was hired as a draftsperson. In order to provide himself the necessary (though not mandatory) education of his chosen profession, he began reading architectural books at the Library of Congress. With his usual gusto, he decided to begin at the beginning, sought out the oldest writings on the subject, and is said to have attempted the whole of architectural theory. Quickly dissatisfied with his progress at his job, in 1892 he opened his own architectural office. Soon after establishing a practice, he was designing modest residences in Northeast Washington. By 1895 he had been chosen by the Capitol Traction Company to design their new carbarn, still standing at M Street and Key Bridge in Georgetown.

Wood's personal charisma and family background easily brought him membership in Washington society and this, in turn, brought him commissions for the designs of some of the city's most fashionable houses. During these early years, 1892-1902, his more important designs included a Mission-style studio house for the wealthy socialite/artist/playwright, Alice Pike Barney (2306 Massachusetts Avenue, NW, in 1902) and the Jacobean-style Chancery for the Chinese Legation (1901 Vernon Street, NW, in 1902).

In 1902 Wood formed a partnership with Edmund Donn, Jr., and William I. Deming. Donn, a skilled architect noted for his thorough and practical approach, educated at the Boston Institute of Tech-

nology (later M.I.T.) and Cornell University, and Deming, a construction engineer out of the District's Columbian College (later George Washington University), seemed a good match for the colorful architect. Indeed, the choice of partners proved highly successful, and Wood easily gravitated to the role of chief designer and promoter of ideas. He was responsible for getting the jobs, while the others provided the working drawings and specifications. The firm gained a good reputation for its competence at providing imaginative design at reasonable cost through the honest use of materials. The firm's success may well have been the direct result of Wood's shrewd choice of partners for, to quote Leila Mechlin from her 1940 article on Wood in the *Washington Sunday Star*: Mr. Wood's character "essentially creative, imaginative, full of enthusiasm, originality and inspiration, possibly was restrained by the conservatism and scholarly integrity of his partners." While imagination and economy were major factors in the firm's achievements, it is not to say that their work was limited to modest endeavors. To name but a few of their more substantial commissions, Wood, Donn, and Deming are credited with several Kalorama homes, including the General Charles Fitzhugh residence in 1904 (now the Philippine Embassy); St. Patrick's Parochial School and Parish Hall in 1904 (9th and G Streets, NW); the Union Trust Bank Building in 1906 (now Union 1st at 15th and G Streets, NW); and the Masonic Temple in 1906 (801 13th Street, NW).

In 1912 the partnership was amicably dissolved. Always the social and influential partner, Wood continued on his own to capture prestigious commissions. He focused his attention on commercial and governmental work, handling residences only for large homes and mansions in Washington, D.C., and Virginia. This period found him designing for large firms such as the Potomac Electric Company, Chesapeake and Potomac Telephone Company, the Southern Railroad Company, the Commercial National Bank, as well as taking on more private commissions such as a remodeling of the old Holton Arms School, the remodeling of the Chevy Chase Club and the homes of Frederick Delano, Henry Fairbanks (remodeled for Woodrow Wilson), and George Cabot Lodge.

His government work received public acclaim during World War I when he donated a substantial amount of time and charged for overhead costs alone. He was responsible for designing over 60 acres of temporary structures (primarily located on the Mall) that remained until the 1960's. His interest in civic design was, at least in part, centered upon a desire to establish a style that would embody the spirit and history of American democracy and become a trademark of government architecture.

This desire almost came to fulfillment when [redacted] discovered that the Treasury Building h[redacted] plan and dimensions as the State, War[redacted] Building (Old Executive Office Building). [redacted] gress had intended the two buildings to be s[redacted] and Wood concluded that the architect of the building had performed a grave miscarriage complying to plan but not to design restrictio[redacted] proposed that the facade be altered to one [redacted] Greek Revival design quite similar to that of Treasury Building. Wood was not alone in his o[redacted] ion, and Congress was easily persuaded to [redacted] him the contract. However, the Depression growing regard for the existing façade caused project to be dropped mid-stream. Wood su[redacted] breach of contract complaining of his "los[redacted] place in architectural history." Though he won case and received partial payment, the Old Exe tive Office Building was saved from alterati[redacted] still stands today with its original façade. W[redacted] largest and most important Government cont was still to come with the acceptance of his des for the Interior Building, completed und[redacted] Presidency of Franklin D. Roosevelt (Figs. [redacted] 6).

When Wood retired in 1940 to his large c[redacted]n home in Warrenton, Virginia—a home he had signed in the tradition of one of the few archite he truly respected, Thomas Jefferso[redacted] Washington as an accomplished profe[redacted] member of several prestigious clubs, including Metropolitan and the Society of the Cincinnati past president of the local chapter of the Am[redacted]i Institute of Architects, a respected busines[redacted]n and the mentor of several of the city's respec young architects, Wood had lived a life that [redacted] would consider worthy of emulation. He wa[redacted]o peculiar era, of an age when architects were [redacted]d cated to the past, yet spoke continually of future.

He may have been Washington's most prolific chitect. He was, by nature, an entrepreneur a dabbled in speculation thoughout his career [redacted]ea year independently designing and constructin[redacted]s eral homes and/or an office or apartment buildi He lived in at least five different homes of his o design within the limits of Kalorama (1919 [redacted] Street, 2017-2019 Connecticut Avenue, 2121 [redacted] croft Place, and 1901 and 1909 23rd Street) a can certainly be credited as a major develop[redacted] that neighborhood. He is known to have des[redacted]n buildings for almost every segment of the Distri notably in Kalorama, Cleveland Park, Northea and the Downtown area, as well as outside [redacted]t city, including the Tidewater-Chesapeak[redacted]B area, Georgia, and Iowa.

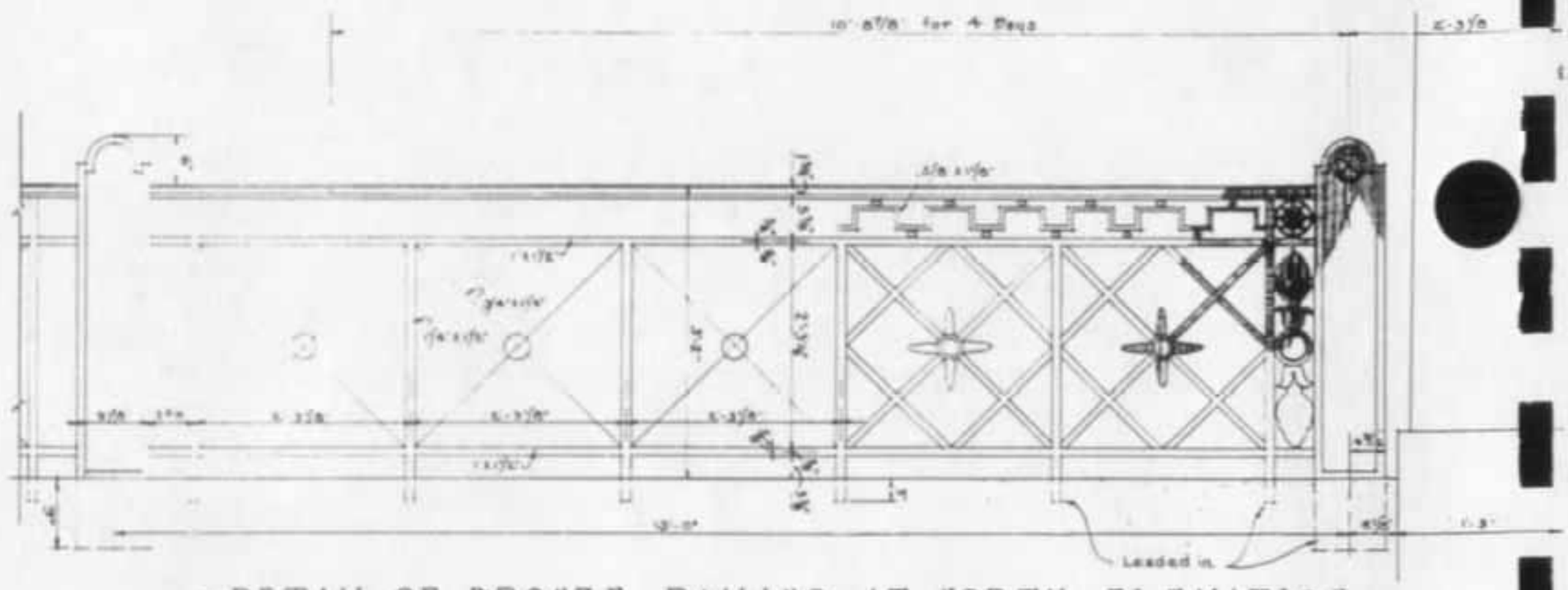
It must be noted that his designs are more i[redacted]

tant for their historical value than for their expression. Though often quite good, his work is not particulary consistent in quality; his range of creativity fluctuated almost as much as his choice of style. He was, however, one of the few local Washington architects. He was a very influential person whose clients held even more influence. And his designs, good or bad, carried with them the standing approval of an elite society in a city enamored even today with protocol and decorum.

While only 35 years have passed since his death, until recently his name had virtually been forgotten. Since last year there has been a revival of interest in his work which has brought about the uncovering of a significant amount of his papers and a number of drawings. Stored in the Architectural Records Collection of the Smithsonian Institution and presently undergoing cataloguing, these papers are sure to reveal substantial and important information on Wood and his role in the 20th-century development of Washington, D.C.

SOURCES:
Eig, Emily Hotaling and Gray Bryan III. *Waddy Wood in Kalorama: A Walking Tour.* Washington, D.C.: Preservation Press, 1975.
Government Services Agency. *Executive Office Building.* Washington, D.C.: Government Services Agency Historical Study #3.
Mechlin, Leila. "Noted Architect Has Perpetuated Washington's Finest Traditions." *Sunday Star* (Washington, D.C.). Sept. 15, 1940.
Mechlin, Leila. "The Work of Wood, Donn, and Deming." *Architectural Record.* April, 1906. pp. 245-258.
Washington, D.C. Smithsonian Institution, Office of the Curator of the Smithsonian Buildings, Architectural Records Collection, Waddy Wood Papers.

6. LAYING OF THE CORNERSTONE. From left, President Franklin D. Roosevelt, Presidential Aide Gus Gennerich, Architect Waddy B. Wood, and Secretary Harold L. Ickes. Cornerstone was supplied by H. E. Fletcher Company, West Chelmsford, Massachusetts. Letters were specified to be 1¾-inches in height and not to be cut by sandblasting. Among the many items placed in the cornerstone was a set of plans of the building. Photograph from the Waddy Wood Papers, Architectural Records Collection, Office of the Curator of the Smithsonian Building, Smithsonian Institution, Washington, D.C.



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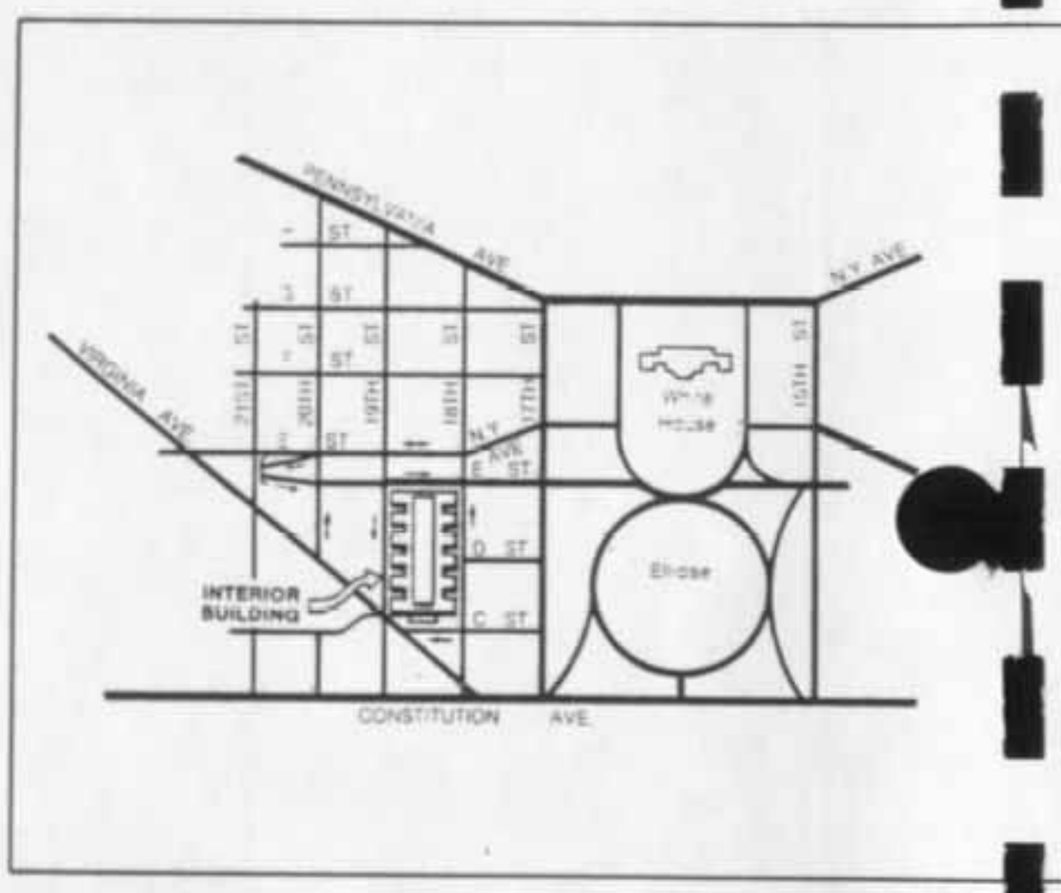

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7. DETAIL OF BRONZE RAILING, NORTH ELEVATION, EXTERIOR. Drawing of the bronze railing installed along the north elevation to guard the window areaway. The ornate railing extends from the pylons flanking the north entrance to the corners of the building. The bronze railing design is Model No. 104 (see Figs. 25 and 283). Detail of Drawing No. 117, by Wellborn Smith, May 1, 1935. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 85, No. DC 0020 Z.Z. 146.

8. THE INTERIOR BUILDING. Aerial view from the Washington Monument, with Pan American Union, DAR Building, Constitution Hall, and the Red Cross Annex in the foreground. National Park Service Historic Negative Collection, Photographer A. J. Kelley, June 14, 1938.

9. INTERIOR BUILDING, MAP. The Interior Building covers two city blocks, more than five acres. It is located between 18th and 19th Streets, and C and E Streets, NW. Map taken from: Interior Department Museum. Washington, D.C., Government Printing Office, 1976, p. 8.

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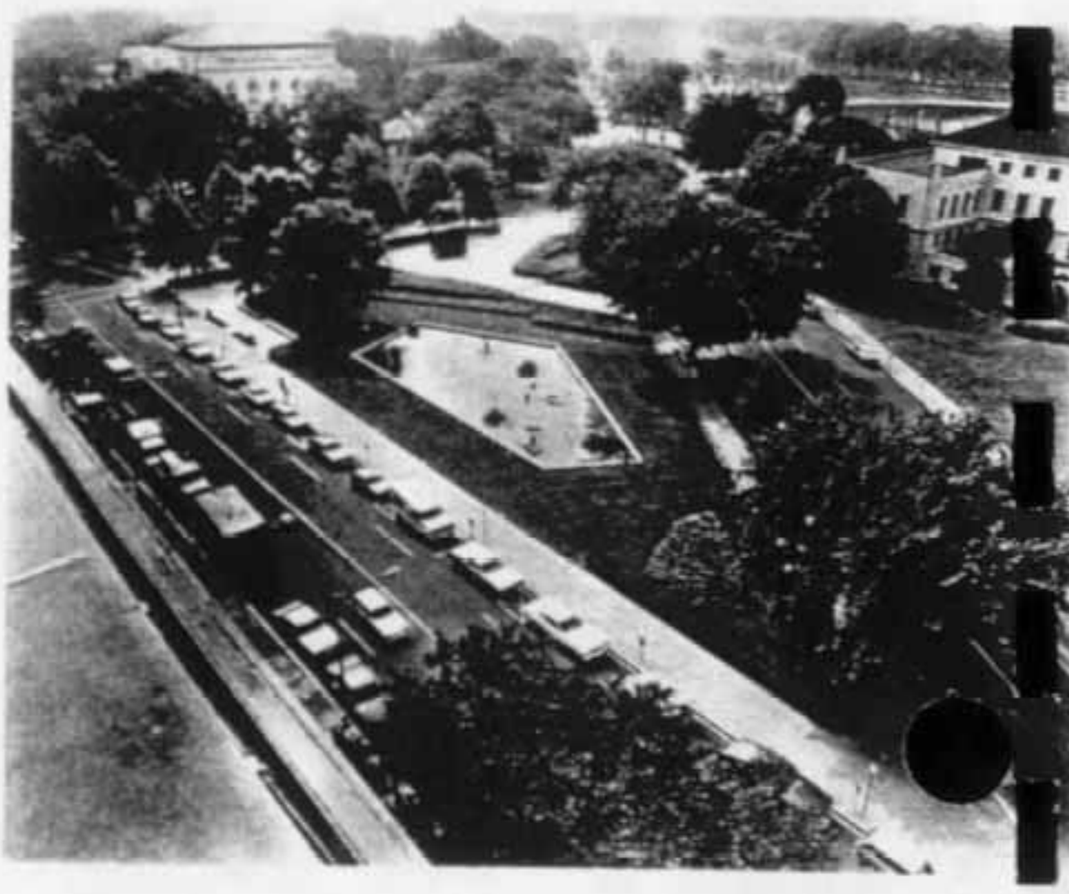

10. SIMON BOLIVAR PARK. View looking southeast from the roof of the Interior Building. The triangular park is bordered on the north by C Street and the Interior Building, on the east by 18th Street and the Pan American Union, and on the southwest by Virginia Avenue and the Pan American Union Annex. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

II EXTERIOR

LOCATION, LANDSCAPE, PLAN, MATERIALS, AND LIGHTING

LOCATION:
Occupying two city blocks, the United States Department of the Interior Building, which is 575½ feet long and 382 feet wide (Fig. 9), extends from C to E Streets, and from 18th to 19th Streets, NW. Located southwest of the White House, the Interior Building is bordered on the east by DAR Constitution Hall and the Red Cross Building, on the south by Simon Bolivar Park and the Pan American Union Annex, on the west by the Civil Service Commission Building, and on the north by Rawlins Park and the old Interior Building (now the General Services Administration).

LANDSCAPE:
Since the Interior Building covers almost the entire site, the landscape is reduced to street trees and a variety of shrubs and ground cover along the stylobate. The 6-foot-wide planted area of shrubs surrounding the stylobate is bordered by a granite curb. The trees lining the street are set in radiating, dark aggregate, concrete grilles. Each grille is surrounded by 3-inch squares of granite paving.

Originally the landscape plans for the Interior Building specified the street trees to be plane trees *(Platanus orientalis)*. Through the years the plane trees have been replaced by a variety of species most of which are summershade Norway maples *(Acer platanoides summershade)*, sawtooth oaks *(Quercus acutissima)*, and willow oaks *(Quercus phellos)*. For the narrow beds between the sidewalks and the stylobate and window wells, the original plans and early photographs (Figs. 8, 11, and 13) show upright Japanese yews *(Taxus cuspidata capitata)* flanking the south entrance and spreading Japanese yews *(Taxus cuspidata)* at the four corners and flanking the north entrance. On the north and south sides of the building, redleaved wintercreeper *(Euonymus radicanus colorata)* was planted between the entrance and corners; and on the east and west sides of the building, only grass was planted (Fig. 26). These beds are now covered by an assortment of trees, bushes, and ground cover. The trees consist of dotted hawthornes *(Crataegus punctata)*, American hollies (*Ilex odaca*—female), southern magnolias *(Magnolia grandiflora)*, southern magnolias *(Magnolia soulangeana)*, and Prince Georges flowering crabapples (*Malus* 'Prince Georges'). The shrubs are nigra Japanese hollies *(Ilex crenata nigra)* Burford hollies (*Ilex cornuta* 'Burford'), schipka laurel cherries *(Prunus laurocerasus schipkaensis)*, catawba rhododendron *(Rhododendron catawbiense)*, and maries double viburnums *(Viburnum tomentosum mariesi)*. The ground covers are English ivy *(Hedera helix)* and arrowsbeard St. Johnswort *(Hyperkum calysinum)*.

South of the Interior Building is Simon Bolivar Park, designed in 1957 by Cesar Casielles of Venezuela and William Bergman of National Capital Parks. The park is dedicated to the hero and liberator of South America (Frontispiece) and features the bronze equestrian statue of Simon Bolivar standing on a pedestal of Swedish granite. The height of the statue and pedestal is 36 feet, measured from the base of the pedestal to the tip of the upraised sword. The horse is 24 feet from nose to tail. The statue, dedicated February 27, 1959, weighs 1600 pounds and was a token of friendship from the government of Venezuela to the United States. The statue occupies a prominent place on the eastern end of the triangular block. The dominant element of the remainder of the park is a large, irregular, pentagonal reflecting pond (Fig. 10). The corners and the area around the equestrian statue are defined with well-trimmed boxwood hedges. In addition, the park includes beds of seasonal flowers, paved areas with benches, and stretches of lawn.

On the north, Rawlins Park lies between 18th and 19th Streets, and E Street and New York Avenue, NW. (Fig. 11). Early photographs of Rawlins Park (ca. 1920) show Victorian landscaping with radiating walks and cast-iron fencing. In the late 1930's, the park was redesigned by Malcolm Kirkpatrick,

EXTERIOR

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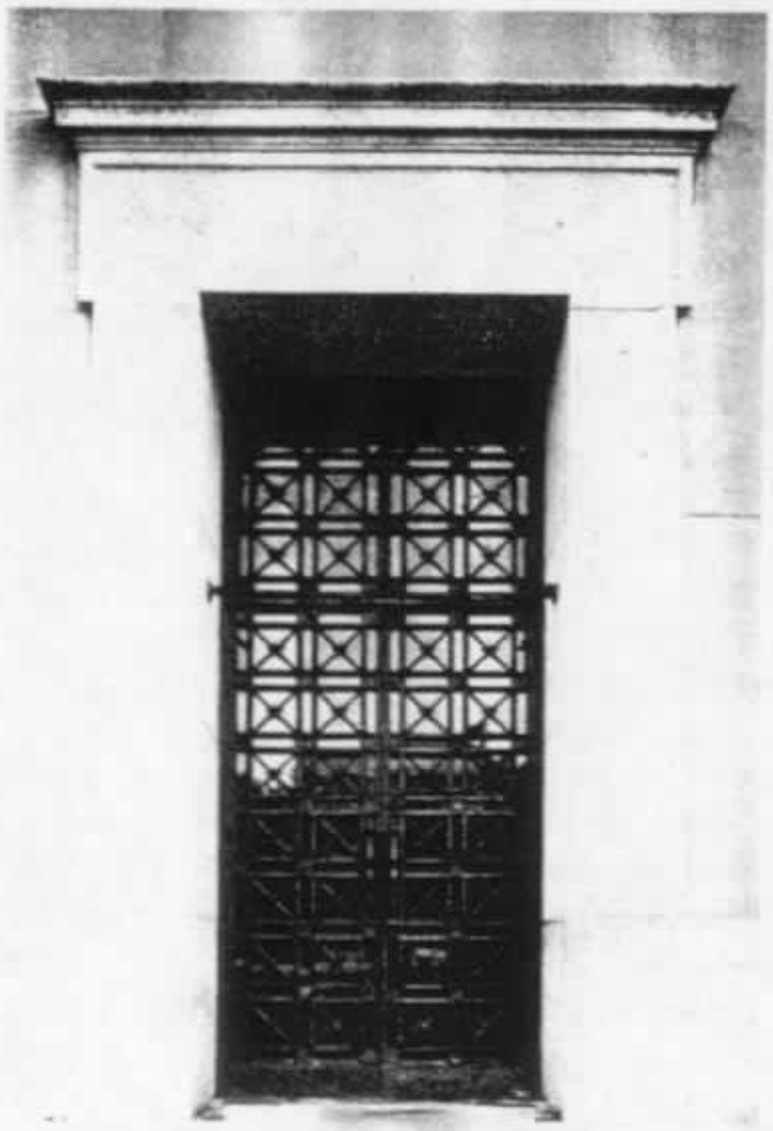

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landscape architect, under the supervision of architect Charles E. Peterson, both of the National Park Service.

The prominent feature of the park is a central fountain flanked on each side by a long rectangular reflecting pool. Overlooking the pool at the east end is a statue of General John A. Rawlins who served as Assistant Adjutant General to General Grant during the Civil War, and as the Secretary of War during President Grant's first administration. The 8-foot-tall statue was made from a cannon captured in the Civil War, and it stands on a 12-foot-high granite pedestal.

The site of Rawlins Park is terraced to compensate for the change in elevation between E Street and New York Avenue. The area around the fountain and reflecting pool and the sidewalks are flagstone (Fig. 12). Avenues of magnolia trees flank the center reflecting pools. The entire park is surrounded by sycamore trees and Japanese yew bushes. Entrances to the park are located at the center of the south, west, and north sides and at the corners at the east end. Benches are placed along the sidewalks.

PLAN:
The Interior Building is seven stories high with a basement, an additional floor between the fifth and sixth stories devoted entirely to mechanical equipment and an eighth story above the central unit. The design consists of six wings running east and west between 18th and 19th Streets, with a connecting wing through the center running north and south between C and E Streets (Figs. 298-306). The north and south wings are 56 feet wide and the second through fifth wings are 50 feet wide. The connecting wing is 67 feet wide and includes the main entrances, which also serve as employee entrances, and the north and south lobbies. The entrances to garages and loading platforms are located on the east and west sides of the building. The eighth story is setback from the first and sixth wings on axis over the center wing (Figs. 8 and 307). The site of the Interior Building slopes toward C Street with the ground level on the south side being the first floor and on the north side being the second floor.

MATERIALS:
The exterior of the Interior Building consists of a Milford pink granite stylobate, base, and door surrounds, with a smooth buff Indiana limestone superstructure, supplied by the Indiana Limestone Corporation of Bedford, Indiana, and laid in a regular ashlar pattern. The Milford pink granite supplied by H. E. Fletcher Company of West Chelmsford, Massachusetts, is of medium course grain, mottled with black mica spottings. The granite was shotsawed and sandblasted to simulate a picked finish. This technique was especially designed to bring out the color of the stone (Figs. 14 and 15). The combination of limestone and granite, instead of marble, was chosen because Mr. Wood and the Treasury Department felt that the size and proximity of the Interior Building to the Mall might compete visually with the major monuments. At the time of the construction of the Interior Building, the Pan American Union Annex had not been built, thus providing an uninterrupted view of the building from the Mall. The north façade has brick-faced window wells. The brick was supplied by Hanley Company of Bradford, Pennsylvania. The courtyard flagstone was supplied by Crab Orchard Stone Company of Raleigh, West Virginia. The roof of the building is of coal tar composition and the setbacks by the Secretary's Office and the floor of the loggia are promenade tile, 9 inches by 6 inches. The contract

11. RAWLINS PARK, VIEW LOOKING SOUTHWEST. The rectangular park is bordered on the north by New York Avenue and the Interior Building North (now the General Services Building, not shown), on the east by 18th Street and the United Unions Building (not shown), on the south by E Street and the Interior Building (left), and on the west by 19th Street and the Washington Auditorium (upper right). The Washington Auditorium was demolished in November 1963. National Park Service Historic Negative Collection, ca. 1940 (photographer unknown).

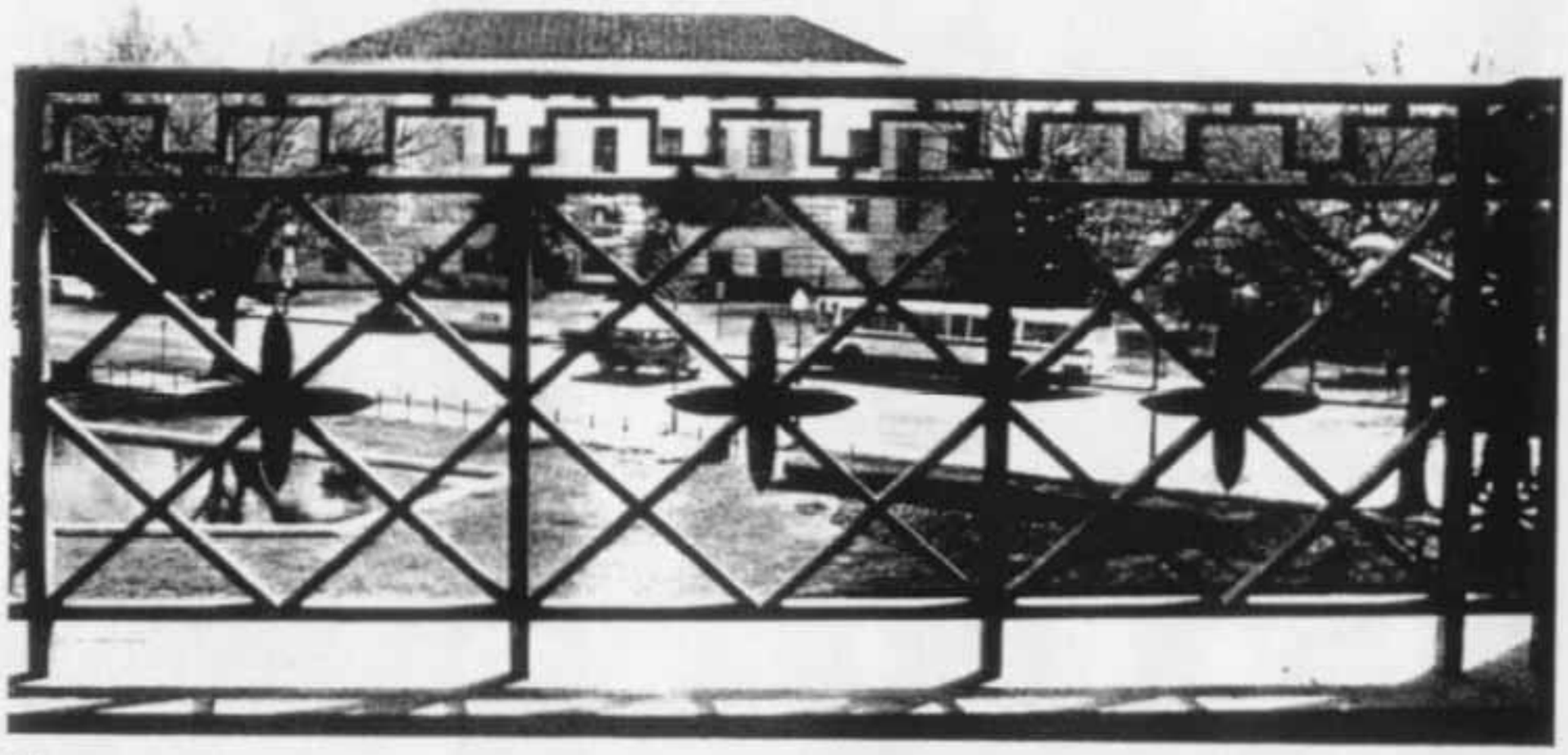
12. RAWLINS PARK, VIEW LOOKING EAST. The avenue of mature magnolias defines the space along the reflecting pools and fountain. During the warmer months of the year, the park is a popular site for government employees with sack lunches. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

13. INTERIOR BUILDING, SOUTH ELEVATION. View of the south façade of the Interior Building before the construction of Simon Bolivar Park and the Pan American Union Annex. National Park Service Historic Negative Collection, Photographer A. T. Kelley, April 4, 1938.

14. STYLOBATE, C STREET ENTRANCE, SOUTH ELEVATION. Detail of projecting stylobate with truncated corner post and marble urn (Model No. 1), monumental double doors, and granite steps with round nosing. Photograph from the Interior Museum files (photographer and date unknown).

15. MONUMENTAL DOUBLE DOORS, SOUTH ELEVATION. The richness of materials used in the construction of the Interior Building is evident in this illustration. Note the bronze entrance doors (Model No. 100, Fig. 283), the granite door surround and cornice (Model No. 2, Fig. 273), and the smooth buff Indiana limestone walls. For a detail photograph of the door pulls, see the Chapter IX (Fig. 295). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

16. SOUTH LOGGIA, SOUTH ELEVATION. The three-story loggia is articulated by four free-standing piers and two engaged pilasters. The capital design of the piers and pilasters is Model No. 3. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.



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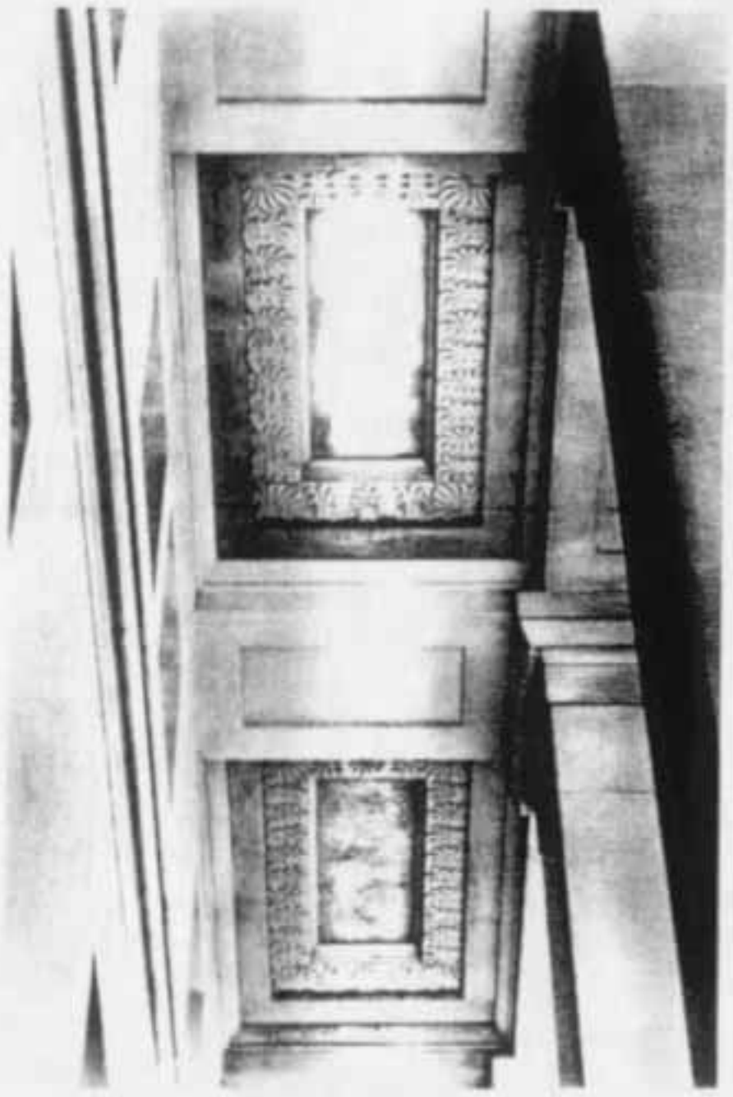

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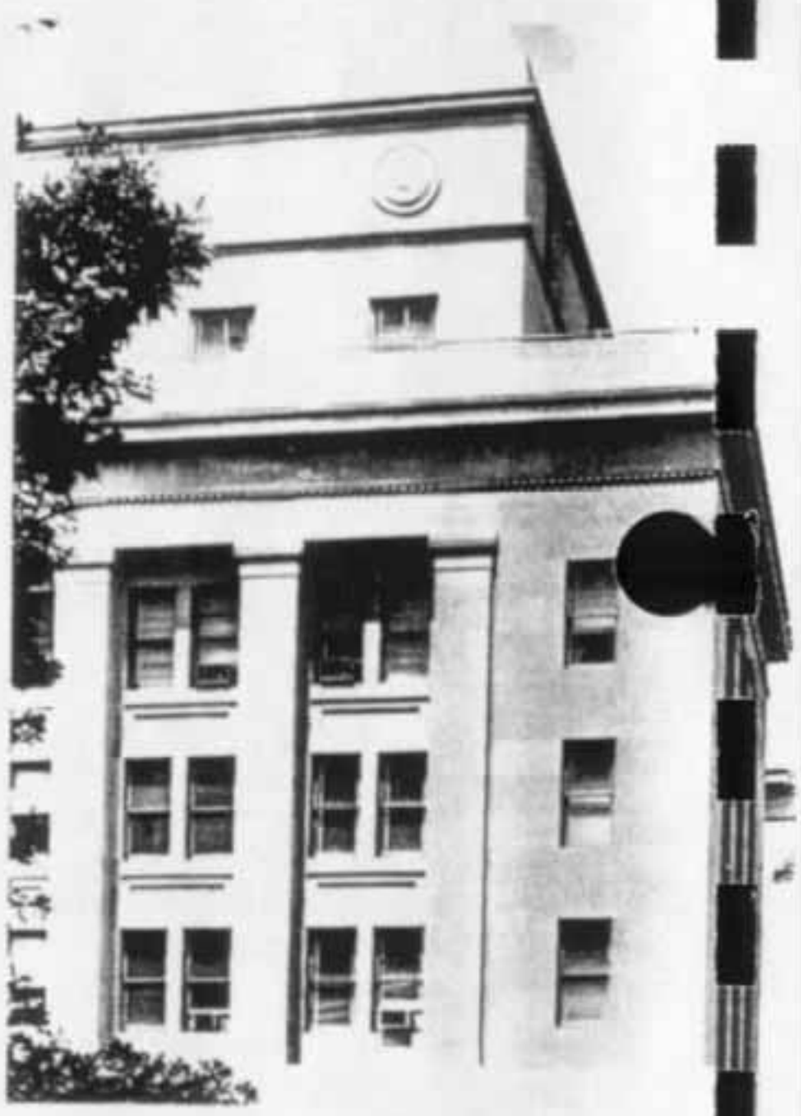

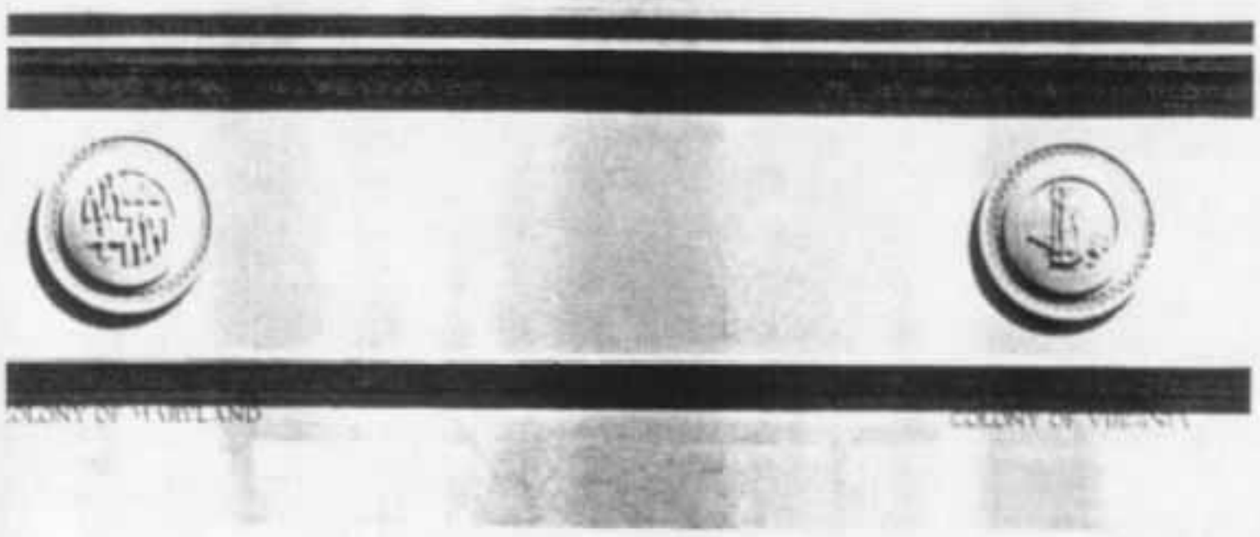

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17. BRONZE RAILING, SOUTH LOGGIA, SOUTH ELEVATION. The railing is Model No. 103 and has statuary bronze finish (see also Fig. 283). David Look and Carole Perrault, 1976, Photo No. 362-12, Technical Preservation Services Division, Office of Archeology and Historic Preservation, Heritage Conservation and Recreation Service (cited hereafter as HCRS), Washington, D.C.

18. ORNAMENTAL BRONZE AND GLASS DOOR, SOUTH LOGGIA, SOUTH ELEVATION. The grille on the doors are Model No. 101 and the grille on the transom is Model No. 102 (see Fig. 283). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection

19. CEILING, SOUTH LOGGIA, SOUTH ELEVATION. The design of the ornate panels with anthemic border is Model No. 322. Spanning between the

for the roofing and the promenade tile was awarded to the Warren Ehret Company of Philadelphia, Pennsylvania. The mortar composition was as follows: Magnolia Nonstaining Cement from Southern Cement Company (address unknown) for setting limestone; Medusa Portland Cement from Medusa Portland Cement Company of Cleveland, Ohio, for setting granite; pulverized hot lime from Riverton Lime Company of Riverton, Virginia, for setting both limestone and granite; and Broad Creek Sand, washed, supplied by the Capital Material Company of Washington, D.C., for setting both limestone and granite. Standing on 9,845 piles, the building has a structural steel frame, clad in concrete. The Lehigh Structural Steel Company of Allentown, Pennsylvania, supplied and erected the steel structure. The 4,432 windows are of clear wood stock, Southern pine, supplied by Barber and Ross, Inc., of Washington, D.C.

LIGHTING:
As a part of the President's Downtown Beautification Program, the Interior Building was lighted in 1972 by floodlights. The façade of the south elevation is highlighted by floodlights from the projecting stylobate and loggia, and from the ground with floodlights hidden behind shrubs. The north elevation is highlighted by floodlights located in the window areaway. The entrance and loggia have floodlights that are cantilevered from the cornice above the fifth floor (Fig. 16).

SOUTH ELEVATION

DESIGN:
The south elevation (Fig. 13) is symmetrical and consists of a two-story base with a one-story projecting stylobate, a three-story superstructure with cornice, a two-story attic with monumental frieze, and a penthouse, which is normally not seen from the ground. The roof of the penthouse is approximately 127 feet above C Street. The superstructure of the building is 27 bays long; the center five bays serve as a formal entrance.*

FIRST AND SECOND STORIES:
Stylobate: A one-story stylobate projects out of each side of the center seven bays (Fig. 14). The stylobate is highlighted by two corner posts which frame the entrance. The corner posts are slightly battered and truncated and are embellished with an incised Greek fret design on their upper border. Crowning each corner post is a simple marble urn on a bronze pedestal (Model No. 1). A full-size plaster model was made for each decorative detail especially designed for the building. There were over 300 models, and the National Archives has photographs of most of these. For a further discussion of the decorative details and models, see Chapter IX. The pedestal is four sided and each side is decorated with an anthemion design. The urns are constructed of Alabama veined cream marble supplied by the Gray Knox Marble Company. The cornerstone is located in the southeast corner of the projecting stylobate (Fig. 6).

Steps: Between the stylobate and extending across the seven middle bays, are eight granite steps with a large rounded nosing (Fig. 14). These steps lead to a platform and the five grand doors.

Doors: A set of double doors with transom is centered within each of the five middle bays (Figs. 15 and 295). The doors (Model No. 100, Fig. 283) are framed with granite door surrounds, which are pylon-like, crossetted, and topped by a simple cornice (Model No. 2, Fig. 273). The doors are constructed of a lacquered bronze and glass. The modified Roman grate design consists of squares formed by the intersecton of double bars. Each intersection has a disc between the bars. Each square has an X centered by a five-pointed star. Each of the double doors is two patterns wide and seven patterns high. The transom above the double doors is four patterns wide and three patterns high. The doors have Russwin hardware. For further mention of this hardware see Fig. 295.

Windows: The stylobate has one double-hung window (one-over-one) per bay except for the end bays, which do not have windows. The windows on the second floor are casements with a single pane of glass and a recessed rectangular panel above (Fig. 13).

standing piers and the wall, the shallow beams with simple recessed panel separate the embellished panels. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

20. TYPICAL BAYS AND END BAY WITH MONUMENTAL ATTIC ABOVE, SOUTH ELEVATION. Note how the fenestration varies between the typical bays and the end bay. The pilaster capital is Model No. 3 and the cornice is Model No. 4. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

21. MONUMENTAL ATTIC WITH SEALS OF THE THIRTEEN ORIGINAL COLONIES IN THE FRIEZE, SOUTH ELEVATION. The seals are Model Nos. 5-5L (see Fig. 271). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

* When discussing the elevations, a bay is defined as the area of the façade between the centerline of two columns. When discussing floorplans, a bay is defined as the area between four columns or piers.

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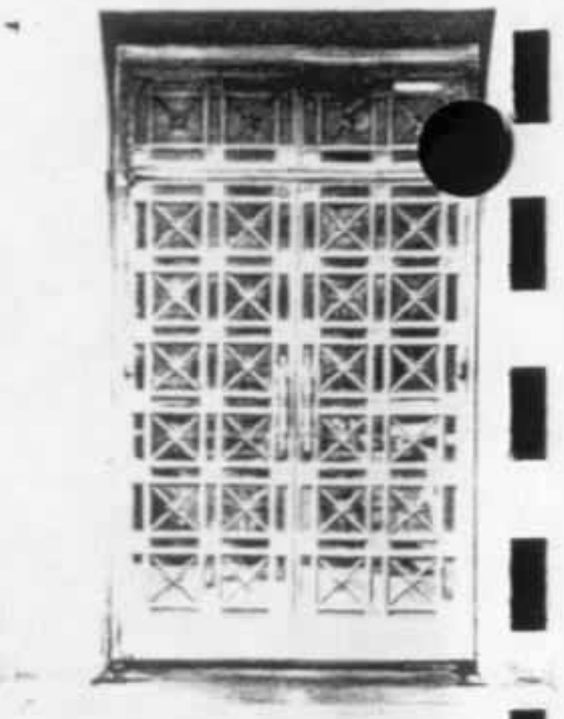

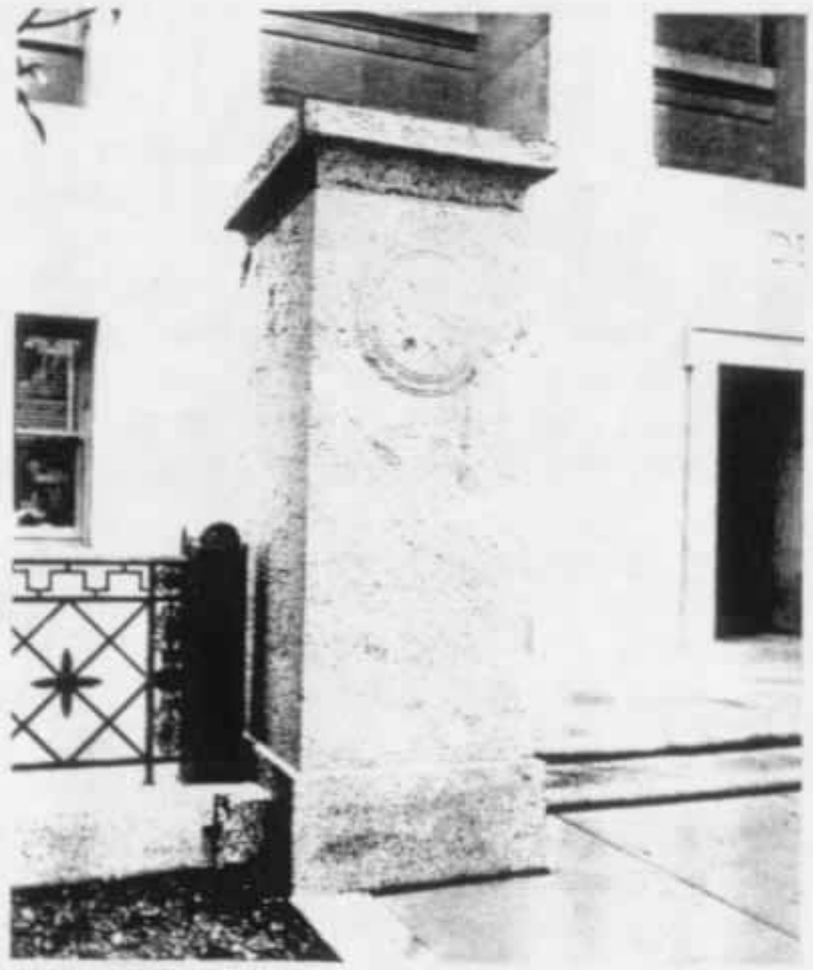

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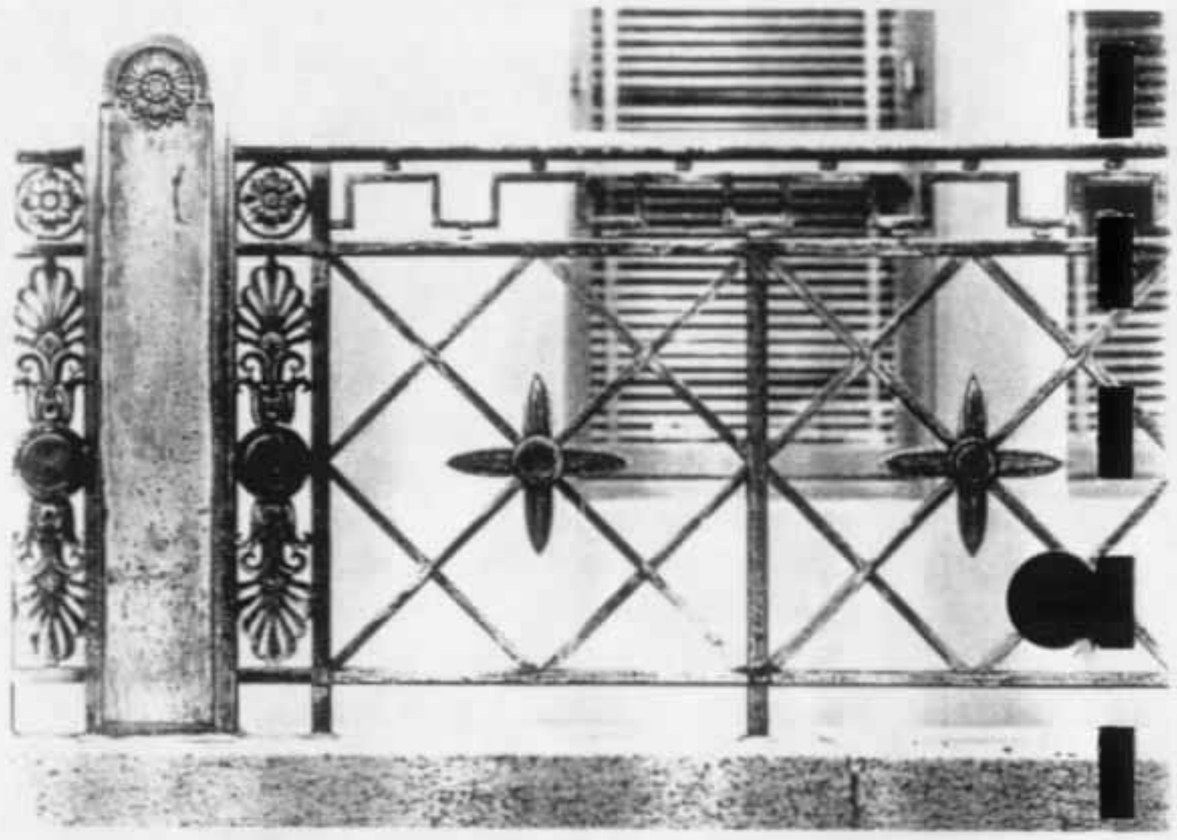

26

22. NORTH ELEVATION. View of the north fac from the intersection of 19th Street and New Yor Avenue, NW. National Park Service Historic Negati Collection, Photographer G. W. Peart, ca. 1940.

23. BRONZE DOUBLE DOORS, NORTH ELEV TION. The north entrance doors (Model No. 10 s Fig. 283) are smaller than those of the south entrance (Fi 15) and the door surrounds are of limestone rather tha granite. The hardware (Fig. 295) is identical to that th south doors. Brooks Photographers, Bethesda, Mary n 1976, HABS Collection.

24. PYLON, E STREET ENTRANCE, NORTH ELE VATION. Truncated pylons (Model No. 8) flan th North Entrance to the Interior Building. Brooks Pho raphers, Bethesda, Maryland, 1976, HABS Collection.

25. BRONZE RAILING ALONG THE WINDOW AREAWAY, NORTH ELEVATION. The design (M de No. 104, see also Fig. 283) is similar to the railing th South Loggia (Model No. 103, see Fig. 17). Brooks Photo raphers, Bethesda, Maryland, 1976, HABS Collection.

26. EAST ELEVATION. View of the east façade fro th intersection of 18th and C Streets, NW. Photograp (c 1936, photographer unknown) from the Waddy od P pers, Architectural Records Collection, Off f th Curator of the Smithsonian Building, Smithsonian st tution, Washington, D.C.

THIRD-FIFTH STORIES:

Loggia: The center five bays of the third through fifth stories are recessed, thus forming a loggia (Fig. 16). Square piers between the bays continue the rhythm of the pilasters that separate the typical bays. Between the entrance doors and the loggia, the façade is embellished with the incised lettering: DEPARTMENT OF THE INTERIOR. The three-story high, freestanding piers are connected by a decorative bronze railing (Fig. 17). For a description of this railing, Model No. 103, and the similar railing on the north elevation window areaway (Model No. 104, see Fig. 283). The capital design of the piers and pilaster is Model No. 3 (not illustrated).

The center bay of the loggia at the third-story level has a set of double bronze doors with transom (Fig. 16 and 18). For a discussion of the design of the doors, see Fig. 283. The trim of the doors resembles the piers of the façade. Above the doors is a pediment with cornice (Fig. 16). The windows of the loggia are doubled-hung, one-over-one. The sash and frames are of clear stock, Southern pine, painted a medium gray. The third and fourth stories have one window per bay. These windows are related visually by being recessed in a tall vertical rectangle with a double-recessed rectangular panel between the windows. The fifth story has two windows per bay, similar to the typical bay of the majority of the façade. Between the fourth and fifth stories is a simple cornice at the level of the windowsills.

The ceiling of the loggia consists of simple, recessed limestone panels spanning from pier to pier and from pier to wall (Fig. 19). The remaining area of the ceiling is embellished with double-recessed limestone panels surrounded by a bas-relief anthemion band border (Model No. 322, not illustrated).

Typical Bays and End Bays: Flanking the loggia are 10 identical bays and an end bay (Figs. 13 and 20). The typical bays are separated by three-story pilasters with a simple capital (Model No. 3, not illustrated) of the same design as the piers of the loggia. A plain architrave rests above the pilasters.

Each typical bay has two windows recessed from the plane of the pilasters. The windows of the third, fourth, and fifth stories were designed as a visual unit in a tall vertical rectangle. Between stories are double-recessed horizontal panels. The windows are double-hung, one-over-one. They are of the same size and material as the windows of the loggia.

The end bays do not have pilasters (Fig. 20). The wall surface is flush with the pilasters of the typical bays. There is only one double-hung window per bay and it is not recessed.

Entablature: Above the fifth story is an entablature running the entire length of the building (Figs. 13 and 20). The simple classical cornice is Model No. 4 (not illustrated). Above the cornice is a plain parapet wall with a simple tubular railing, painted medium gray. Below the cornice is a plain frieze. Between the entablature and the architrave is a row of guttae, extending the length of each bay.

SIXTH AND SEVENTH STORIES:

The sixth and seventh stories are set back from the main façade, forming a monumental attic (Fig. 13). These two floors are also set back one bay on each end resulting in a total number of 25 bays.

Sixth Story: The sixth story has one window per bay. The windows are double-hung, one-over-one, similar to those of the lower stories, but slightly wider. There are no pilasters between bays. The sash and frames are painted medium gray.

Seventh Story: The seventh story, without windows on the south façade, serves as a monumental frieze. The frieze consists of a row of seals of the thirteen original colonies (Fig. 21). The seals are 5 feet in diameter and are centered on alternating bays. For a discussion of the seals and their design, see Fig. 271. Between the sixth and seventh stories is a simple molding, below which are the names of the colonies in incised lettering. Above the seals is a continuous classical cornice and a simple parapet wall. The parapet wall is slightly taller above the center three seals (directly above the entrance and loggia). Surmounting this section of the parapet wall is a simple tubular railing painted medium gray. The flagpole is on the roof approximately a foot behind the parapet wall and directly above the center seal.

EIGHTH STORY:

Penthouse: The south façade of the eighth floor penthouse is two stories high and three bays wide, slightly narrower than the main wing of the building. The penthouse is normally not seen as part of the south elevation since it is recessed from the main façade the entire width of the first cross wing (Fig. 8). The center bay of the south elevation of the penthouse has two double-hung windows, one-over-one. Directly above these windows is a ventilation grille of a Roman grate design, painted medium gray. There is no cornice. The parapet wall projects slightly forming a shadow line.

NORTH ELEVATION

DESIGN:

The north elevation of the Interior Building is not as monumental in design as the south elevation, although the general features are similar (compare Figs. 13 and 22).

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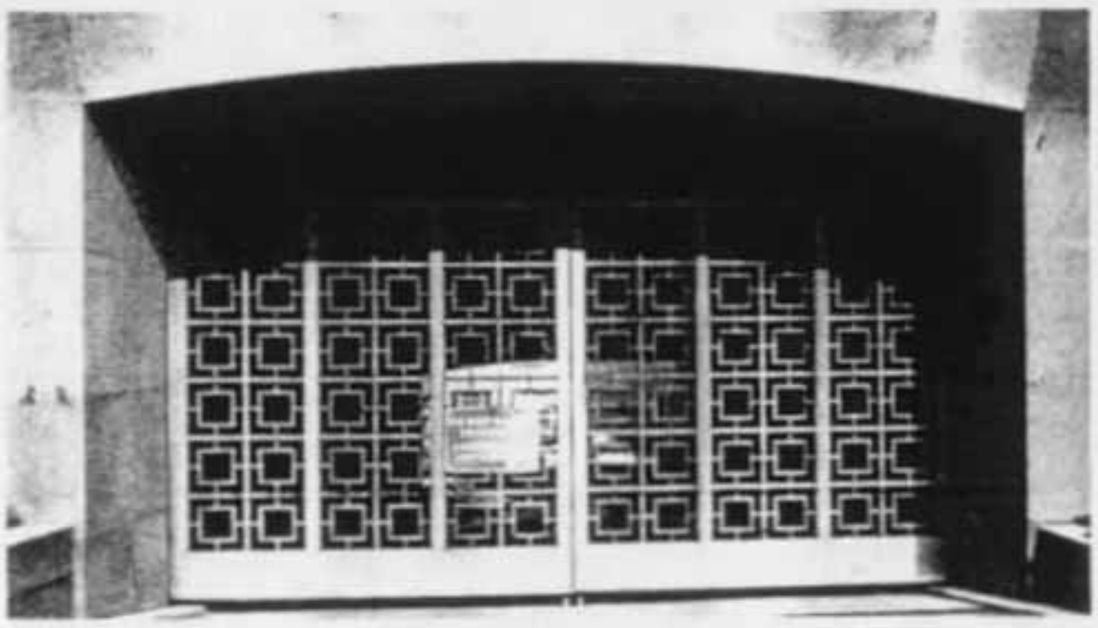

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27. WEST ELEVATION. View of the west façade from the intersection of 19th, C Street, and Virginia Avenue, NW. Brooks Photographers. Bethesda. Maryland. 1976, HABS Collection.

28. GATE E. WEST ELEVATION. Hyphens A, B, C, D, E, and G have iron gates and ramps to courtyards and parking deck. The design motif of the gates was copied in 1964 for the walnut grilles in the remodeling of the Secretary's Conference Room (see Fig. 127). Brooks Photographers, Bethesda. Maryland, 1976, HABS Collection.

29. RAMP PAVING, COURTYARD E. Ramp is paved with granite blocks in an intersecting fan patt David Look and Carole Perrault, 1976, Photo No. 351-19. Technical Preservation Services Division, Office of Archeology and Historic Preservation, HCRS, Washington, D.C.

The entrance to the north elevation is on the [redacted]e floor; the first floor is below grade bec[redacted] the slopes toward the Mall to the south. The e[redacted]ir façade is limestone, and there is no projectin[redacted]s bate. The north elevation is symmetrical and sists of a two-story base (one story below grade the second serving as the entrance), a thr[redacted] superstructure, a two-story attic, and a pe[redacted]h which is normally not seen from the ground. superstructure is 27 bays long with the center bays serving as a formal entrance.

FIRST AND SECOND STORIES:
The first story, below grade, can only be seer looking down into the window areaway. Ea[redacted]h of the first and second stories has two doub[redacted]e h windows, except the end bays which have only window per bay and the center five bays whi[redacted]h the entrance doors. There are no pilasters b[redacted]w bays. On the first floor the center five bays are c[redacted] pletely below grade and not visible to the st[redacted] because the window areaway does no c[redacted]ti[redacted] across the entrance. The second story, groun[redacted]le has five sets of double doors, one per bay. The trance to the tunnel which connects the Inte[redacted] Building with the General Services Adminis[redacted]at Building (formerly North Interior Build[redacted]g) directly below the north entrance.

Doors: The bronze doors (Model No. [redacted] Fi[redacted] 23 and 283) are similar to, but shorter than, th[redacted] of the south elevation. The doors are only six p[redacted] terns high, instead of seven, and the transo[redacted]s only one pattern high, instead of three. The[redacted]o doors have limestone, pylon-like, crossetted s[redacted] rounds, not granite, and do not have a corn[redacted] (compare Figs. 15 and 23). In 1972 the cente[redacted]se[redacted] bronze doors were converted to comply with t[redacted] A[redacted] chitectural Barriers Code. The automation of t[redacted] doors help handicapped persons to enter the bui[redacted] ing.

Steps: Rather than eight granite steps of the sou[redacted] entrance, the north has only two leading fro[redacted] t[redacted] sidewalk to the doors. These steps and platfo[redacted]m a[redacted] identical to those of the south elevation in desi[redacted] and materials. In 1972 a metal ramp was install[redacted] to assist the entry of handicapped persons.

Pylons: Two granite pylons flank the entrance the north elevation. Each pylon (Fig. 24) is tru[redacted] cated with an ancanthus molding at its upper[redacted]ed and a plain round medallion on its north si[redacted] (Model No. 8).

Railing: An ornate, bronze railing guard[redacted] th[redacted] window areaway (Model No. 104, Figs. [redacted]35 an[redacted] 283). The railing extends from the pylo[redacted]n to th[redacted] corners of the building. The railing is mounted on granite curb.

Windows: The windows are double-hung, one-over-one. The sash and frames are Southern pine painted medium gray. The retaining wall of the window areaway is a cream-colored brick with a granite coping.

THIRD THROUGH FIFTH STORIES:

Loggia: The center five bays of the third through the fifth stories are recessed, thus forming a loggia (Fig. 22). The north loggia is similar to the south loggia except for the following: (1) no railing between piers; (2) no set of bronze doors leading to the loggia; (3) all three stories of the loggia have one double-hung window per bay except the center three bays on the third story; and (4) there is a continuous molding at the window sill level of the fourth story.

Typical Bays and End Bays: The typical bays and end bays of the third through the fifth stories of the north elevation are identical to the corresponding bays of the south elevation (Fig. 20).

Entablature: The entablature above the fifth story on the north elevation is identical to the entablature above the fifth story on the south elevation.

SIXTH AND SEVENTH STORIES:

The sixth and seventh stories are set back from the main façade, forming a monumental attic (Fig. 22). These floors are also set back one bay on each end resulting in a total of 25 bays. Each bay has two double-hung, one-over-one windows, except the end bays which have only one window per bay. The windows are similar in size and material to the other windows on the north elevation. There is a simple molding at the level of the seventh-story windowsill. The parapet wall above the seventh floor forms a shadow line by its slight projection. There is no cornice. The flagpole is on the roof approximately a foot behind the parapet wall and directly above the center bay.

EIGHTH STORY:

The north façade of the eighth-floor penthouse is similar to the south façade penthouse elevation except that the center bay does not have windows.

EAST AND WEST ELEVATIONS

PLAN:

The east and west façades consist of the end elevations of the projecting wings and the connecting hyphens. The east and west elevations are almost identical. The east façade (Fig. 26) has a special exit from the Auditorium and is punctuated by four entrances to the underground garages. The west elevation (Fig. 27) has a special exit from the Gymnasium, two parking entrances, and a loading platform to serve the Cafeteria's kitchen.

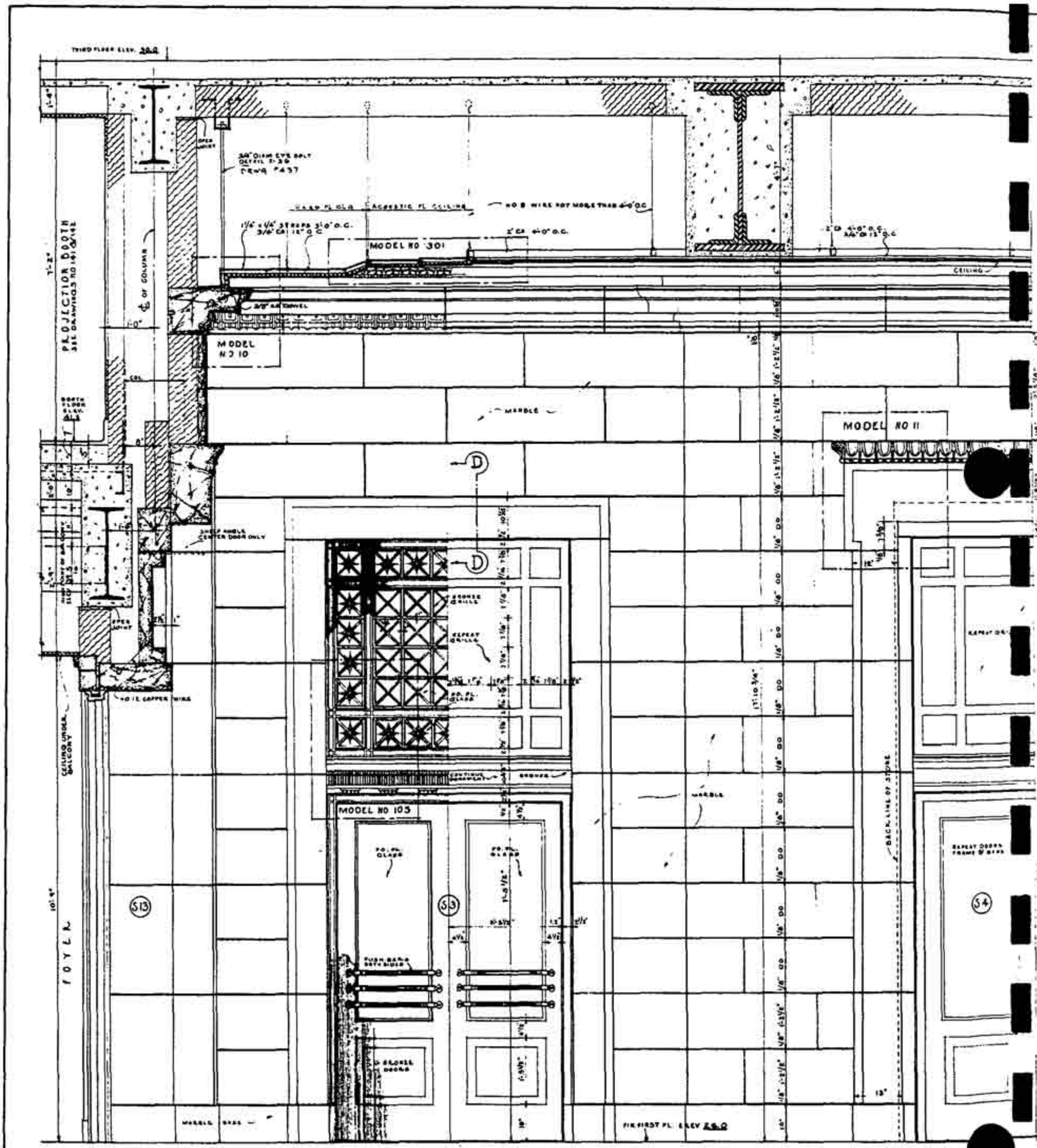
TYPICAL WING ELEVATION:

The façade is set back from the street above the first and fifth floors. The first floor stylobate decreases in size towards E Street because the site slopes. The wings are three bays wide. The first through the fifth floors have two windows per bay. The sixth and seventh floors have one window per bay. From the third floor up, the treatment (piers, windows, cornice, guttaes) is similar to the north and south elevations except for the seventh floor, which has one window per bay. Hyphens A, B, C, D, E, and G have gates and ramps to courtyards and parking. Hyphen F has a loading platform.

TYPICAL COURT:

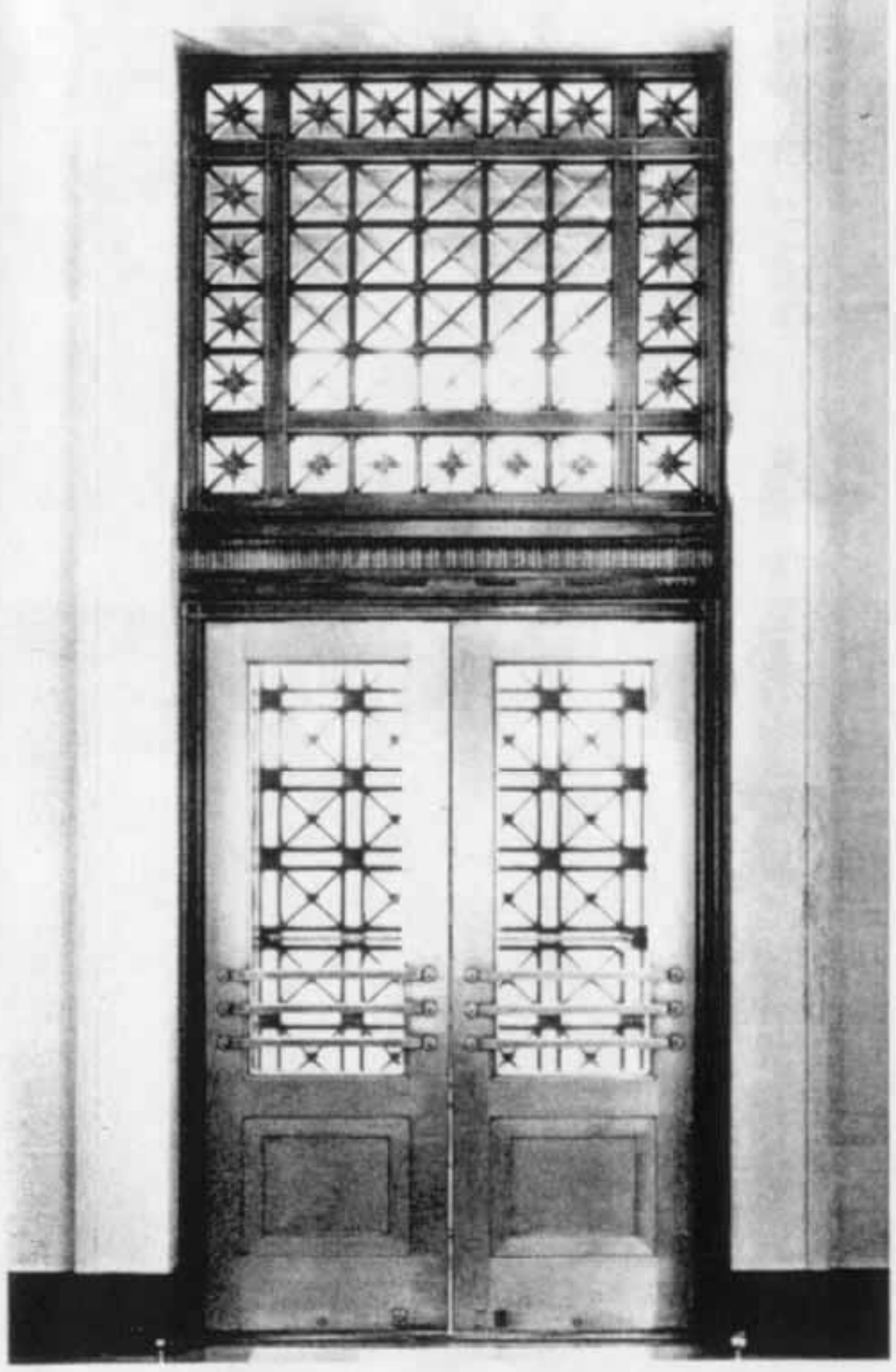
The typical court is ten bays long and four bays wide (Fig. 172). The typical story has two windows per bay on the first through the seventh floors; however, the basement has a large double-hung window, six-over-six, flanked by two smaller double-hung windows, two-over-two. Above these three windows are transoms with six panes over the center window and two panes over each side window. There is a single recessed vertical panel between the center window and side windows. In the cornice between the fifth and sixth floor are iron grilles. The grille design, a simple Roman grate, consists of two rows of four squares with and X across each square. The grilles are painted medium gray and provide ventillation for the mechanical equipment floor.

The stylobate is interrupted by the entrances to parking and the loading platforms where height clearance does not permit an arch at Courts C, D, G, and E. The ramps to the courts are 26 feet wide. A segmental arch forms the court entrance. All entrances except for Court F have a cast-iron gate (Fig. 28). The gate pattern consists of three large, vertical, rectangular panels. Within each panel are two columns of six designs; each design consists of a square suspended by short posts within a square. The design varies somewhat at the top edge to account for the arch. The archway is constructed of Guastavino tile and is centered by an etched glass and bronze light fixture. The sidewalks on the ramp are granite, while the ramp surfacing varies from asphalt to 3-inch granite block paving laid in an intersecting fan pattern (Fig. 29).


PROJECTION BOOTH
MODEL NO 301
MODEL NO 10
MODEL NO 11
MODEL NO 103
MARBLE
CEILING
BACK LINE OF STONE
S13
S3
S4

SECTION A~A

III ENTRANCES



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30. SECTION, LOBBY, SOUTH ENTRANCE, FIRST FLOOR. The drawing is a section cut through the South Lobby at the southeast corner. This view is looking south and shows the steel structure, wall construction, cornice and door treatments. Detail of Drawing No. 215, by Rieber and Harper, May 1, 1935. Document stored at the National Record Center, Suitland, Maryland. Record Group 121-76-301, Box 86, No. DC 0020 ZZ 190.

31. BRONZE AND GLASS DOORS, LOBBY, SOUTH ENTRANCE, FIRST FLOOR. The embellished Roman grate design of the transom is Model No. 105 (see Fig. 284) and the design of the crossetted surround with egg-and-dart crown molding is Model No. 11 (see Fig. 273). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

SOUTH ENTRANCE

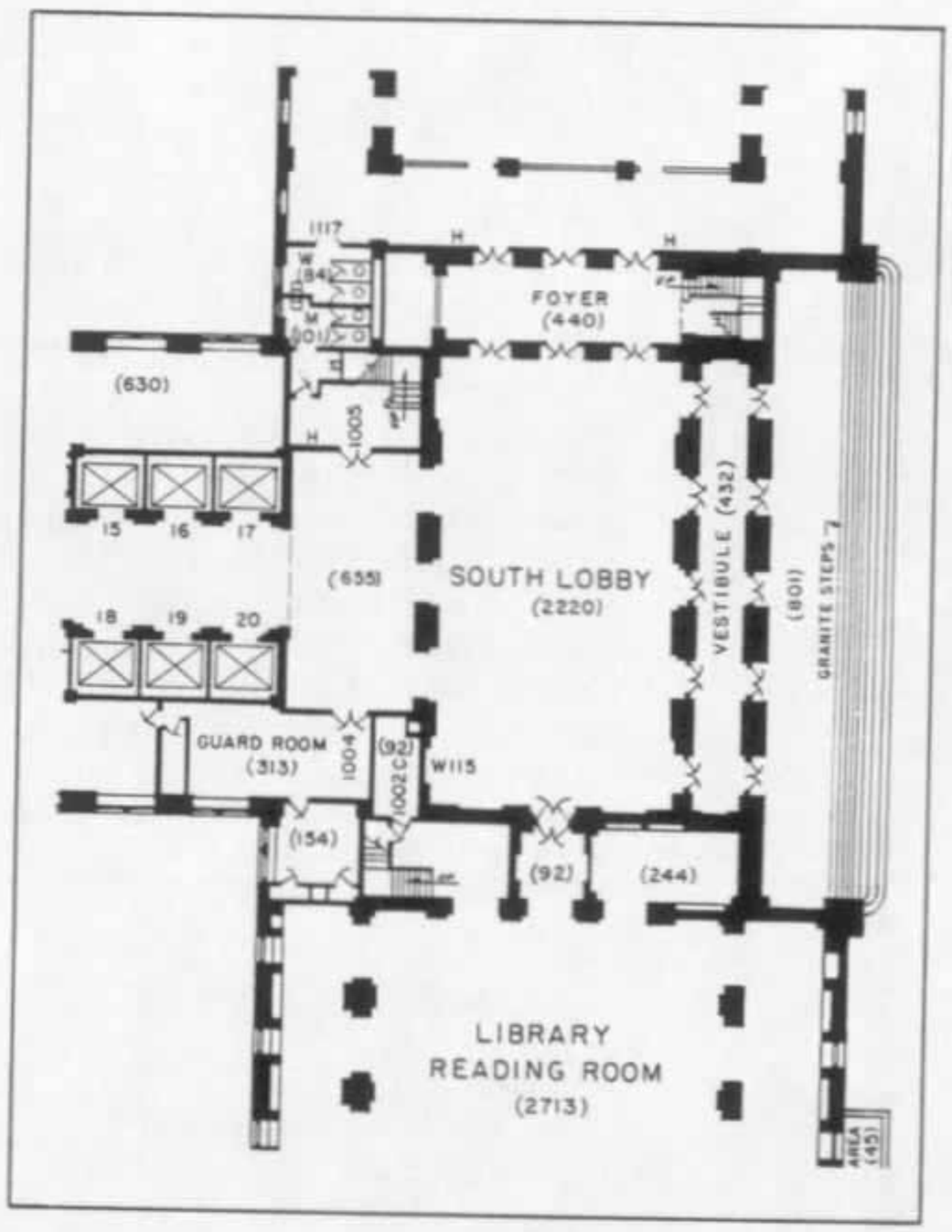
PLAN:
The main entrance to the Interior Building faces south on C Street. This entrance consists of a succession of three spaces that vary significantly in their size and proportions (Fig. 32). Upon entering through the grand bronze doors, one crosses the long, narrow one-and-a-half story South Vestibule and proceeds through another set of five bronze doors to the monumental two-story South Lobby. The Auditorium (formerly Conference Hall) and Library flank the Lobby. Beyond the Lobby is the South Foyer. On axis between the South Lobby and the main corridor, the South Foyer is a one-story, rectangular space entered into through the center portal. The long axis of all three spaces is perpendicular to the main axis of the building (Fig. 299).

SOUTH VESTIBULE

PLAN:
The South Vestibule is five bays long and one bay wide (Fig. 32).

FLOORING:
A series of dark Creole Georgian marble rectangular panels (Fig. 33) are separated and bordered by 12-inch-wide white Georgian marble bands. The panels directly in front of the doors are approximately three times larger than those between the doors.

WALLS:
The walls of the one-and-a-half story South Vestibule are smooth buff Indiana limestone laid in a regular ashlar pattern. At the top of the walls is a running Greek fret design below and egg-and-dart molding and a plain projecting cornice (Fig. 34). At the bottom of the walls in a Champlain black, polished, marble base (10 inches high). On the south side of the South Vestibule are five bronze and glass double doors. On the north side of the South Vestibule are five lacquered, two-tone bronze and glass doors. (For detailed descriptions of the exterior and interior sets of doors, see the discussion of the South Elevation and the South Lobby, respectively.) On the east wall is a bronze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W
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VESTIBULE (432)
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GRANITE STEPS
LIBRARY
READING ROOM
(2713)
AREA
(45)

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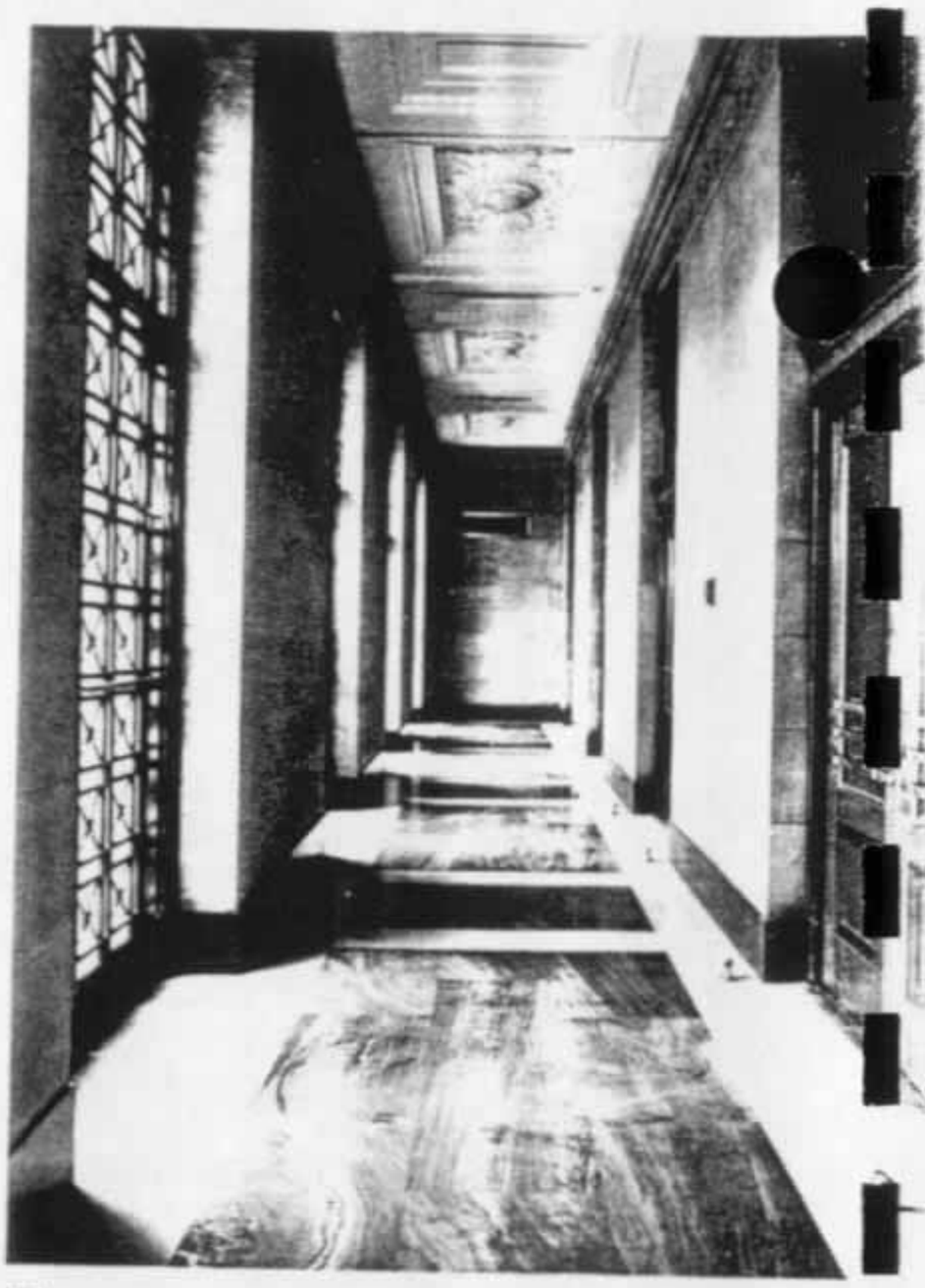

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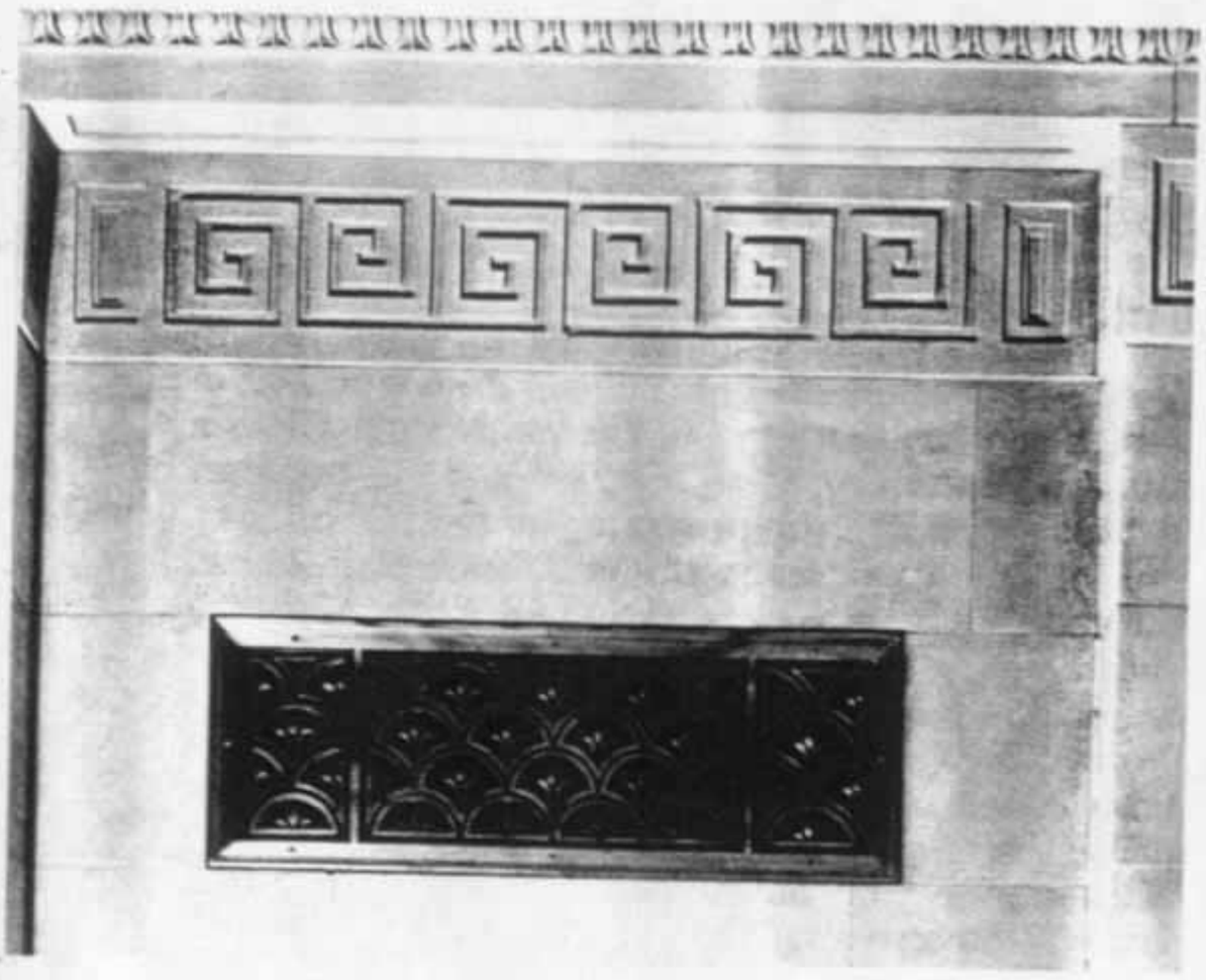

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dedication plaque (28 inches by 56 inches) surrounded by an egg-and-dart molding and surmounted by a cornice of acanthus leaves. Above the dedication plaque and at the same location on the opposite wall is a rectangular bronze grille (15 inches by 40 inches). The grille design consist of four rows of lilies under intersecting staggered arches (Model No. 190, Figs. 34 and 286).

CEILING:
The ceiling consists of alternating rectangular panels of a highly embellished design with those of a simpler design (Fig. 35). Centered on each bay is an ornately fashioned, recessed, acoustic stone panel with a relief (Model No. 300, Fig. 36). Each ornate panel is bordered by a Doric molding. The recessed portion of the panel consists of a relief design of anthemions and scrolls which is centered with a round, translucent, incandescent fixture. The rim of the light fixture has a wreath of leaves and berries below a Doric molding (Model No. 325, Fig. 282). The long axis of the panel is parallel with the long axis of the South Vestibule. Between these ornate panels are double-recessed rectangular panels whose only decoration is a Doric molding. The long axis of these simpler panels is perpendicular to the long axis of the South Vestibule, and the entire panel projects down from the ceiling lower than the ornate panels. The entire ceiling has been painted white including the bronze light fixture rim.

32. FLOOR PLAN, SOUTH ENTRANCE, FIRST FLOOR. The Main Entrance to the Interior Building is the South Entrance facing C Street and consists of three spaces: the South Vestibule (432 sq. ft.), the South Lobby (2,220 sq. ft.), and the South Foyer (655 sq. ft.). The receptionist's desk was installed in 1972 in the northwest corner of the South Lobby (where W115 is on the plan). Detail of First Floor Plan, Revised by the Federal Works Agency, Public Buildings Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland. Record Group 121-76-301, Box 83, No. DC 0020 ZZ 13.

33. SOUTH VESTIBULE, SOUTH ENTRANCE, FIRST FLOOR. View looking west. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

34. BRONZE GRILLE, SOUTH VESTIBULE, SOUTH ENTRANCE, FIRST FLOOR. The design of the grille is Model No. 109 (see Fig. 286). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

35. CEILING, SOUTH VESTIBULE, SOUTH ENTRANCE, FIRST FLOOR. View of alternating ceiling panels. David Look and Carole Perrault, 1976, Photo No. 339-8, Technical Preservation Services Division, Office of Archeology and Historic Preservation, HCRS, Washington, D.C.

SOUTH LOBBY

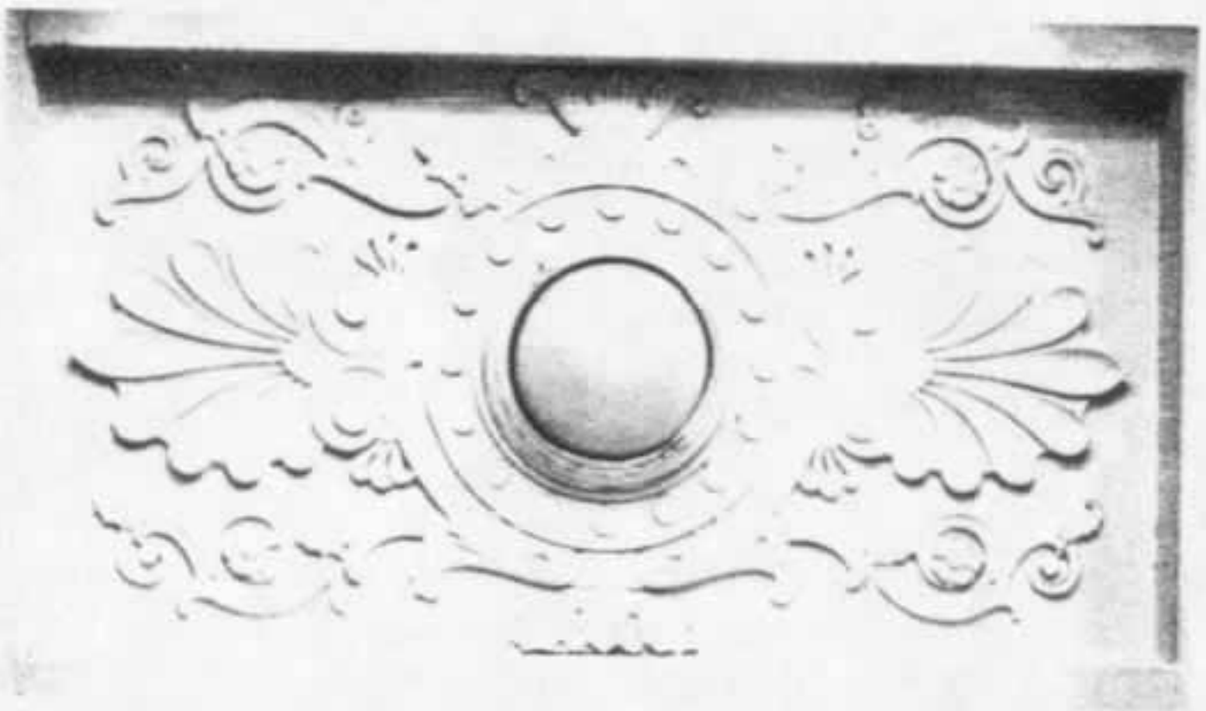
PLAN:
The spacious South Lobby (Fig. 37) is a two-story (19 feet 4 7/8 inches high) rectangle, five bays long and three bays wide (Fig. 32). The major axis of the South Lobby, which is east and west, is perpendicular to the main north and south axis of the building. The center three bays of the north and south sides of the South Lobby project 8 inches.

FLOORING:
The floor of the South Lobby is a diagonal checkerboard pattern of white Georgian and dark Creole Georgian marble, with a dark Creole Georgian marble border. Marble tiles are one foot square and are sandrubbed. In the center of the floor is a bronze U.S. Department of the Interior Seal (54 inches in diameter), depicting a grazing buffalo with the sun rising behind mountains in the background (Model No. 106, Fig. 38). The seal is surrounded by a dark, circular, Creole Georgian marble border, inscribed in a dark, square, Creole Georgian marble border. Corner areas are inlaid with white Georgian marble. The whole design is bordered by a white Georgian marble band and a slightly wider dark Creole Georgian marble border. A dark Creole Georgian marble border (13 inches wide) surrounds the South Lobby. The thresholds of the South Lobby consist of a rectangular panel of white Georgian marble, with alternating white Georgian and dark Creole Georgian marble borders.

WALLS:
The walls of the South Lobby are smooth gray Tennessee marble of regular ashlar pattern, with a plain projecting cornice above a Doric molding (Model No. 10, Fig. 40). The base is polished, Champlain black marble, 10 inches high.

South Wall: The center three bays of the south wall of the South Lobby project into the room 8 inches. There are five sets of monumental double doors between the South Lobby and the South Vestibule. The three center sets of doors have architraves consisting of an egg-and-dart molding above a bead and reel (Model No. 11, Figs. 31 and 273). The pylon-like door surrounds have a crossetted, double-mitered, back band on the upper corners. The two end sets of doors have plain surrounds without architraves, crossette, or sloping trim (Fig. 37).

All five sets of bronze and glass double doors are identical (Fig. 31). Each of the yellow bronze double doors has a plate-glass window, covering about two-thirds of the upper part of the door. Across the bottom of the window are three push bars and be-



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36. DETAIL OF CEILING, SOUTH VESTIBUL SOUTH ENTRANCE, FIRST FLOOR. Acoustic ste panel is Model No. 300 (see Fig. 276) and the or lighting fixture with frosted bowl is Model No. 3 (Fig. 282). David Look and Carole Perrault, 1976, The No. 339-9. Technical Preservation Services Division, (fice of Archeology and Historic Preservation, HCF Washington, D.C.

37. SOUTH LOBBY, SOUTH ENTRANCE, FIR FLOOR. View looking east toward the auditorium (f merly Conference Hall). Brooks Photographers, Bethesd Maryland, 1976, HABS Collection.

38. BRONZE SEAL IN FLOOR, SOUTH LOBB SOUTH ENTRANCE, FIRST FLOOR. Bron Department of the Interior Seal that highlig floo of the South and North Lobbies is 54 inches in dia et and is Model No. 106. Brooks Photographers, Bet esd Maryland, 1976, HABS Collection.

low the window is a simple raised, rectangular panel.

Above the double doors is a two-tone lacquered bronze and glass nonoperable transom (Model No. 105, Fig. 284) of a Roman grate design. There are 42 square panes; six rows of seven. Wider muntins and mullions separate, respectively, the top and bottom rows of panes and the outside columns of panes from the others. Each pane has an X across it. The outside rows and columns have a four-pointed star over the crossing of each X. Between the grille and the double doors is a Doric molding over six sets of regula and guttae.

East Wall: The east wall of the South Lobby has three sets of identical double doors leading to the Auditorium (Conference Hall, Fig. 39). The pylon-like door surrounds and architraves are the same size and design as those of the center three doors on the south wall (Model No. 11, Fig. 273).

The double doors of the Auditorium (Conference Hall) are mahogany with four raised square panels per door, with brass pulls and kick plates (Fig. 39). Above the double doors is a blind transom of Tennessee gray marble, with a double-recessed, flush panel.

North Wall: The central three bays of the north wall of the South Lobby project into the room 8 inches (Fig. 37). Within this projected section are three portals leading to the South Foyer. These portals do not have doors, but they do have blind transoms of Tennessee gray marble with double-recessed, flush, rectangular panels. These panels are identical to those above the double doors of the Auditorium. The architrave is Model No. 11 (Fig. 273).

Flanking the three portals of the north wall are two blind doors with blind, double-recessed, rectangular transoms, but they do not have architraves or door surrounds. On the north wall, these blind doors have a memorial inscription to those Interior employees who died in our country's wars. Below the inscription is an 8-inch projecting shelf, with a fluted molding at its top edge.

West Wall: The entrance to the Library is centered on the west wall. The double doors are identical in design to those of the Auditorium on the east wall (see above description). The Library doors are walnut. Flanking the center double doors are two blind doors with blind transom identical to the blind doors on the north wall (see above description).

CEILING:

The ceiling of the South Lobby consists of a large, recessed, rectangular section of acoustic plaster (Fig. 40) installed by the Acoustical Installation Corp. of New York City. Surrounding the expanse are two bands of stenciling between which is a leaf-and-dart molding above a bead and reel (Model No. 301, Fig. 275). Both the bands and molding are hard plaster. The innermost stenciled design has a medium warm gray band with a white Greek scroll design. The outer border of the stenciled design is a gray stylized anthemion band on a white ground.

Several sections of track-lighting are mounted on acoustic plaster panel (Fig. 37). The track-lighting was installed in 1970 when the south and north entrances were renovated. The original drawings of lobbies (Drawings No. 216 and 220, Suitland, Maryland, National Record Center, Record Group 121-76-301, DC 0020 ZZ 191 and DC 0020 ZZ 195) show tall bronze floor lamps with a glass bowl and marble base. No evidence has been found that plaster models were made to the original design. An early photograph of the South Lobby (Fig. 41) shows the granite bases of Model No. 326, Type E (Fig. 272) with electrical wires protruding from the top (before the urns were installed). The photograph shows the original location of the lamps. Unfortunately, these lamps were removed in 1970. The photograph also shows the ceiling stenciling, which appears to have survived slightly altered in pattern. For further information on the color scheme, see the decorative paint section of Chapter IX and Figures 296 and 297.

SOUTH FOYER

PLAN:

The South Foyer is a simple rectangle, located between the South Lobby and Elevator Lobby 4. Like the South Lobby, its larger dimension is perpendicular to the main axis of the building (Fig. 32).

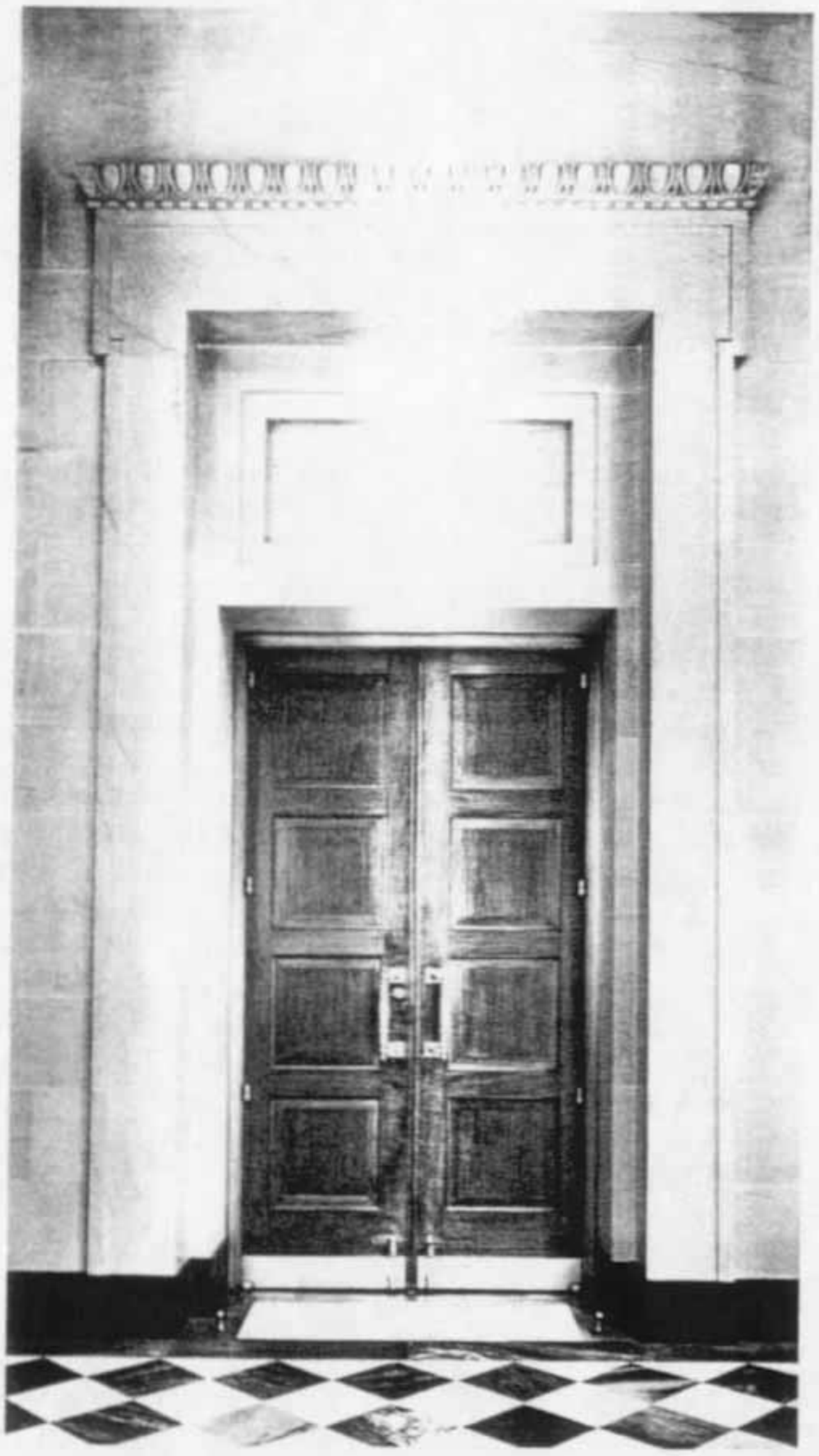
FLOORING:

The floor of the South Foyer (Fig. 42) is a diagonal, checkerboard pattern of white Georgian and dark Creole Georgian marble, with a 12-inch dark Creole Georgian marble border, same as the South Lobby and the main corridor.

WALLS:

The walls of the South Foyer are smooth gray Tennessee marble, laid in regular ashlar pattern, with a black Champlain polished marble base (5 inches). Below a plain projecting cornice are dentils and a water leaf molding, painted white (Model No. 302, Fig. 275). The south wall of the South Foyer consists of three portals, leading to the South Lobby. The piers between the portals are plain, without fluted pilaster or pylon-like surround. The east wall has a set of double bronze doors in the center with a

ENTRANCES



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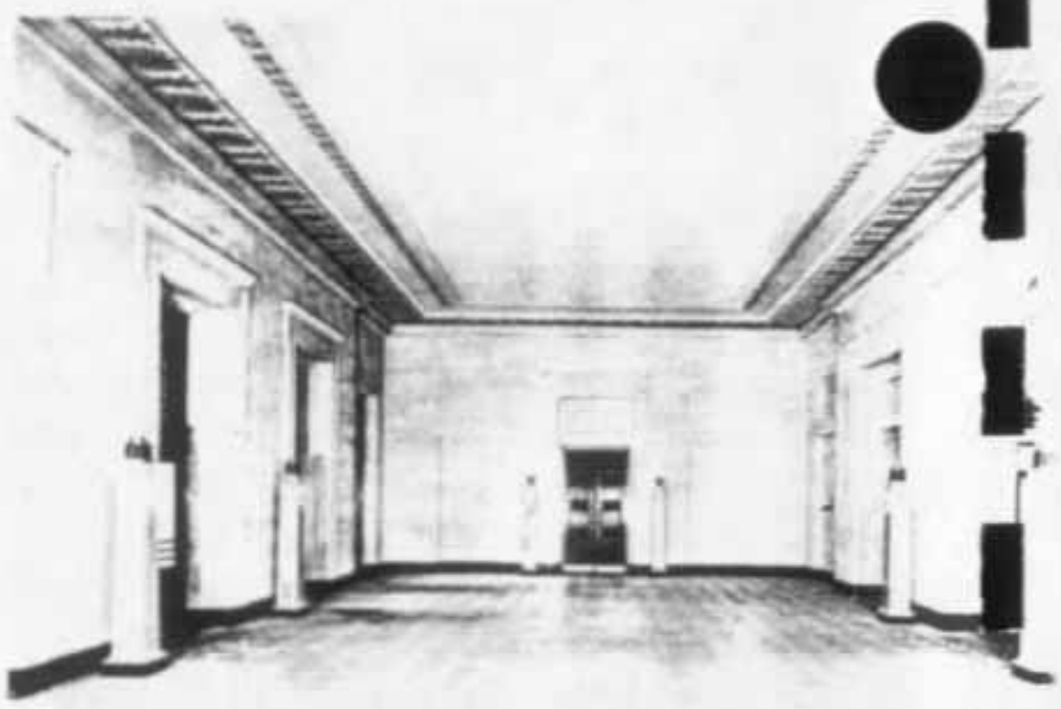

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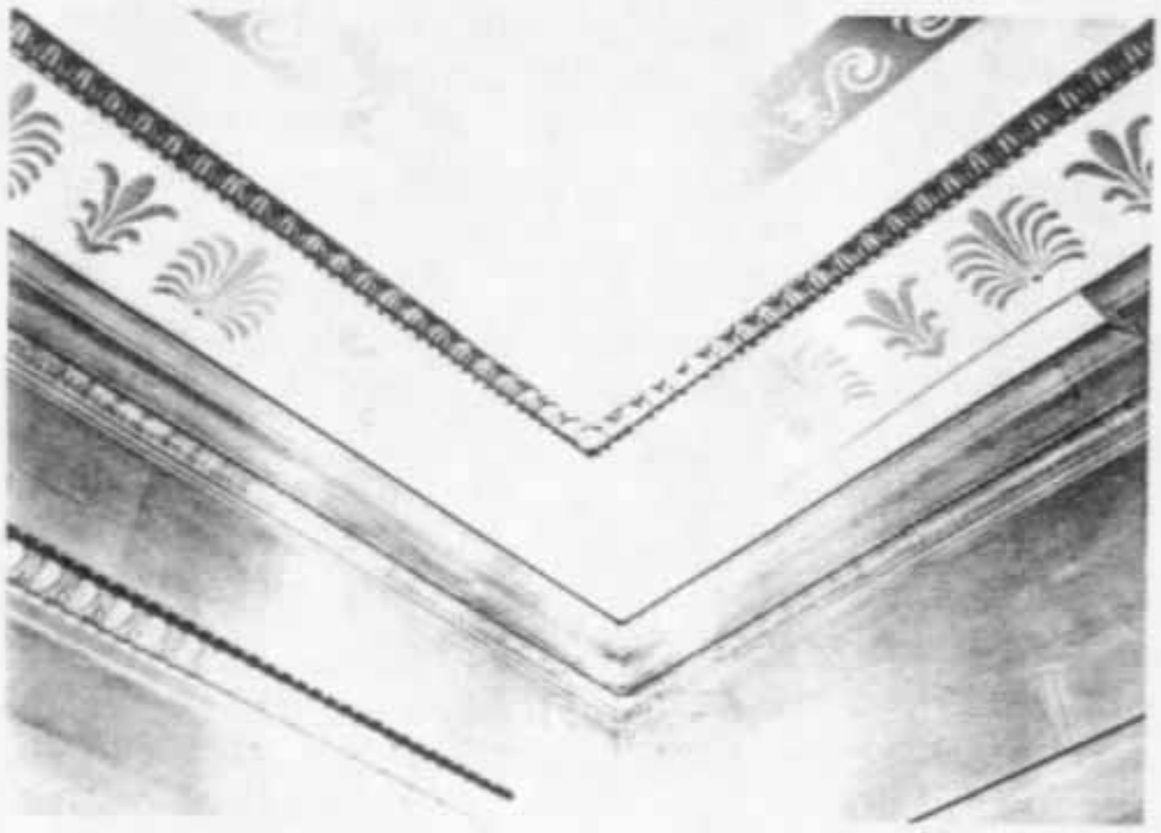

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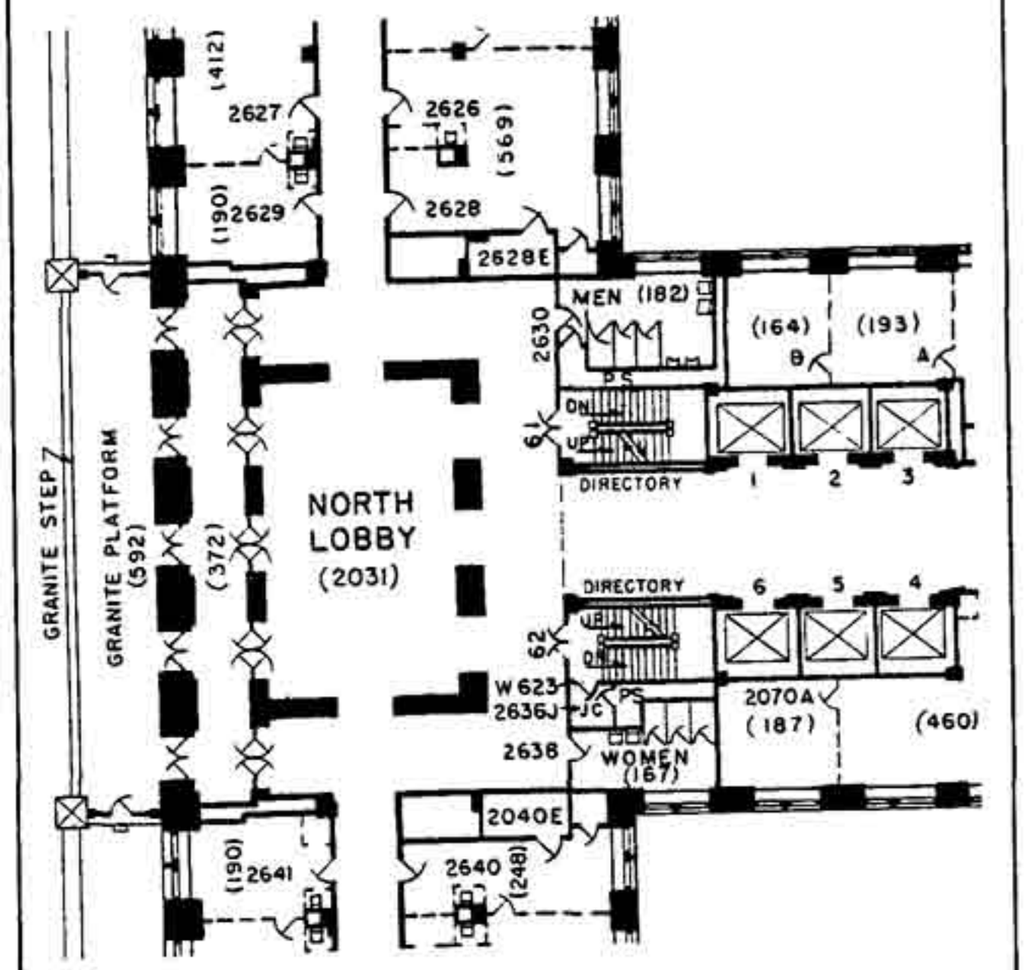

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39. AUDITORIUM DOOR, SOUTH LOBBY, SOUTH ENTRANCE, FIRST FLOOR. The mahogany double doors have a double-recessed limestone panel above and a limestone surround with cornice, Model No. 11 (see Fig. 273). The doors have Russwin hardware (see Figs. 292 and 293). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

40. DETAIL OF CEILING, SOUTH LOBBY, SOUTH ENTRANCE, FIRST FLOOR. Two bands of ceiling stenciling surround the room, painted in shades of gray (see Fig. 296). The limestone cornice is Model No. 11 (see Fig. 273) and the plaster ceiling molding is Model No. 301 (see Fig. 275). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

41. ORIGINAL LIGHTING AND STENCILING, SOUTH LOBBY, SOUTH ENTRANCE, FIRST FLOOR. This photograph was taken during the final phase of construction in 1936 (see Figs. 272 and 296). Public Buildings Service, Photo No. 121-BCP-136A-12 in the National Archives, Washington, D.C.

42. SOUTH FOYER, SOUTH ENTRANCE, FIRST FLOOR. View looking east toward the bronze doors and Stairs L. The door transom is Model No. 107 (see Fig. 284). The plaster ceiling is Model No. 302 (see Fig. 275). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

43. STAIRS L, SOUTH FOYER, SOUTH ENTRANCE, FIRST FLOOR. Stairs L, which provides a means of egress from the Auditorium balcony and the second floor main corridor, has a bronze railing with wood handrail and white Georgian marble treads and risers. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

44. FLOOR PLAN, NORTH ENTRANCE, SECOND FLOOR. The north entrance to the Interior Building faces E Street and consists of three spaces: the North Vestibule (372 sq. ft.), the North Lobby and Corridor (U-shaped corridor around the North Lobby together totaling 2,031 sq. ft.). The receptionist's desk was installed in 1972 in the southwest corner of the North Lobby. Detail of Second Floor Plan, Revised by the Federal Works Agency, Public Buildings Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-391, Box 83, No. DC 0020 ZZ 14.

transom above. The grille on the transom is Model No. 107 (Fig. 284). The bronze doors are very simple, consisting of a large window above a single panel. These doors lead to the stairwell for Stairs L (Fig. 43). Marking the entrance to the main corridor are two fluted pilasters. Flanking the main corridor on the north wall of the South Foyer are two bronze directories (3 feet by 5 feet 7 inches).

Each directory is bordered along its upper edge with a Doric molding above a leaf-and-dart molding (Model No. 108, Fig. 77). The glass door of the directory is flanked by bronze pilasters, with stylized leaf capitals. At each end of the word "DIRECTORY" is a rosette. The west wall of the South Foyer is identical to the east wall, except the doors have been removed.

CEILING:
The ceiling of the South Foyer has three large sections separated by beams. Each section consists of a double-recessed acoustic plaster panel, with hard plaster borders. In the center of each panel is a translucent, round incandescent light fixture (Model No. 325, Fig. 282) surrounded by a hard plaster ceiling medallion with an anthemion band (Model No. 303, Fig. 276). The bronze rim of the light fixture has a wreath of leaves and berries below a Doric molding.

NORTH ENTRANCE

LOCATION:
The north entrance to the Interior Building is on the second floor, facing E Street (Fig. 300). Since the site of the Interior Building slopes uphill from C Street, the second floor is at street level on the north end of the building.

Upon entering through one of the grand bronze doors, one crosses the long, narrow one-story North Vestibule and proceeds through one of the center three sets of doors into the two-story North Lobby. The end two doors of the North Vestibule enter into the end aisles and are locked for security reasons. From the North Lobby, one crosses the one-story-high North Lobby Corridor before entering the main corridor.

PLAN:
The (Fig. 44) north entrance has a basilican plan. One side aisle is the North Vestibule, the nave is the North Lobby, and the other side aisle, including both end aisles, constitutes the U-shaped North Lobby Corridor. The Corridor of Wing No. 6 is on the major axis with the North Lobby, and the main corridor is in line with the minor axis.

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45. NORTH VESTIBULE, NORTH ENTR[illegible]E. OND FLOOR. View looking east. To assi[illegible]dic persons, the center set of doors was converted [illegible]auto doors in 1972. Brooks Photographers, Bethes[illegible] land, 1976, HABS Collection.

46. CEILING, NORTH VESTIBULE, NORTH TRANCE, SECOND FLOOR. The ornate hard p panel is Model No. 306 (see Fig. 277) and the lig[illegible]in ture is Model No. 325 (see Fig. 282). Brooks [illegible]or phers, Bethesda, Maryland, 1976, HABS Collection.

47. NORTH LOBBY, NORTH ENTRANCE, SEC FLOOR. View looking east toward the side [illegible]rr Wing 2600 East. Brooks Photographers, Bethes[illegible] land, 1976, HABS Collection.

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NORTH VESTIBULE

PLAN:
Although similar, the North Vestibule is not identical to the South Vestibule. The North Vestibule is five bays long and one bay wide (62 feet 8 inches by 6 feet 9 inches).

FLOORING:
A series of dark Creole Georgian marble, rectangular panels are separated and bordered by white Georgian marble bands 12 inches wide. The panels alternate in size and shape with the larger rectangles in front of the doors (Fig. 45).

WALLS:
The walls of the one-story North Vestibule are smooth Indiana limestone laid in regular ashlar pattern. At the top of the walls is an egg-and-dart molding (Model No. 12, not illustrated). At the bottom of the walls is a black Champlain polished marble base of 10 inches. On the north side of the North Vestibule are five bronze and glass doors (Model No. 100, Figs. 23 and 283). On the south side of the North Vestibule are five lacquered two-tone bronze and glass double doors (Fig. 48). Since the bronze exterior doors are smaller than the bronze interior doors with side light and transom, the exterior doors are set in a 4-inch-deep niche. The opening is the same width as those for the interior doors. (For detailed descriptions of the exterior and interior sets of doors, see the discussion of the North Elevation and the North Lobby, respectively.) On the east wall of the North Vestibule is a bronze dedication plaque. Above the plaque in the corresponding position on the opposite wall is a grille (15 inches by 40 inches). The grille design consists of four rows of lilies with intersecting staggered arches (Model No. 109, Figs. 34 and 286).

CEILING:
The ceiling consists of alternating ornate with plain rectangular panels, painted flat white. Centered on each bay is an ornately embellished, double-recessed hard plaster panel with relief (Model No. 306, Figs. 46 and 277). The relief design of anthemions and scrolls flanks a round translucent incandescent fixture (Model No. 325, Fig. 282). The bronze rim of the fixture has a wreath of leaves and berries below a Doric molding. The long axis of the ornate panels is parallel with the long axis of the North Vestibule. Between these panels are rectangular panels without decoration. The long axis of each of these simpler panels is perpendicular to the long axis of the North Vestibule and each panel projects down from the ceiling lower than the ornate panels.

NORTH LOBBY

PLAN:
The North Lobby is about one third the size of the South Lobby. The North Lobby (Fig. 44) is a large rectangle, two bays wide and three bays long. The major axis of the North Lobby, which is east and west, is perpendicular to the main north and south axis of the building.

FLOORING:
The floor of the North Lobby is composed of a diagonal, checkerboard pattern of white Georgian and dark Creole Georgian marble, with a dark Creole Georgian marble border that varies from 9½ inches to 12 inches. The U.S. Department of the Interior seal marks the center of the floor. The 54-inch diameter bronze seal is identical to that in the South Lobby (Fig. 38). The seal is surrounded by a dark Creole Georgian marble circular border, inscribed in a square dark Creole Georgian marble border. Corner areas of the same section are inlaid with white Georgian marble. The entire design is bordered by a white Georgian marble band and a slightly wider dark Creole Georgian marble border.

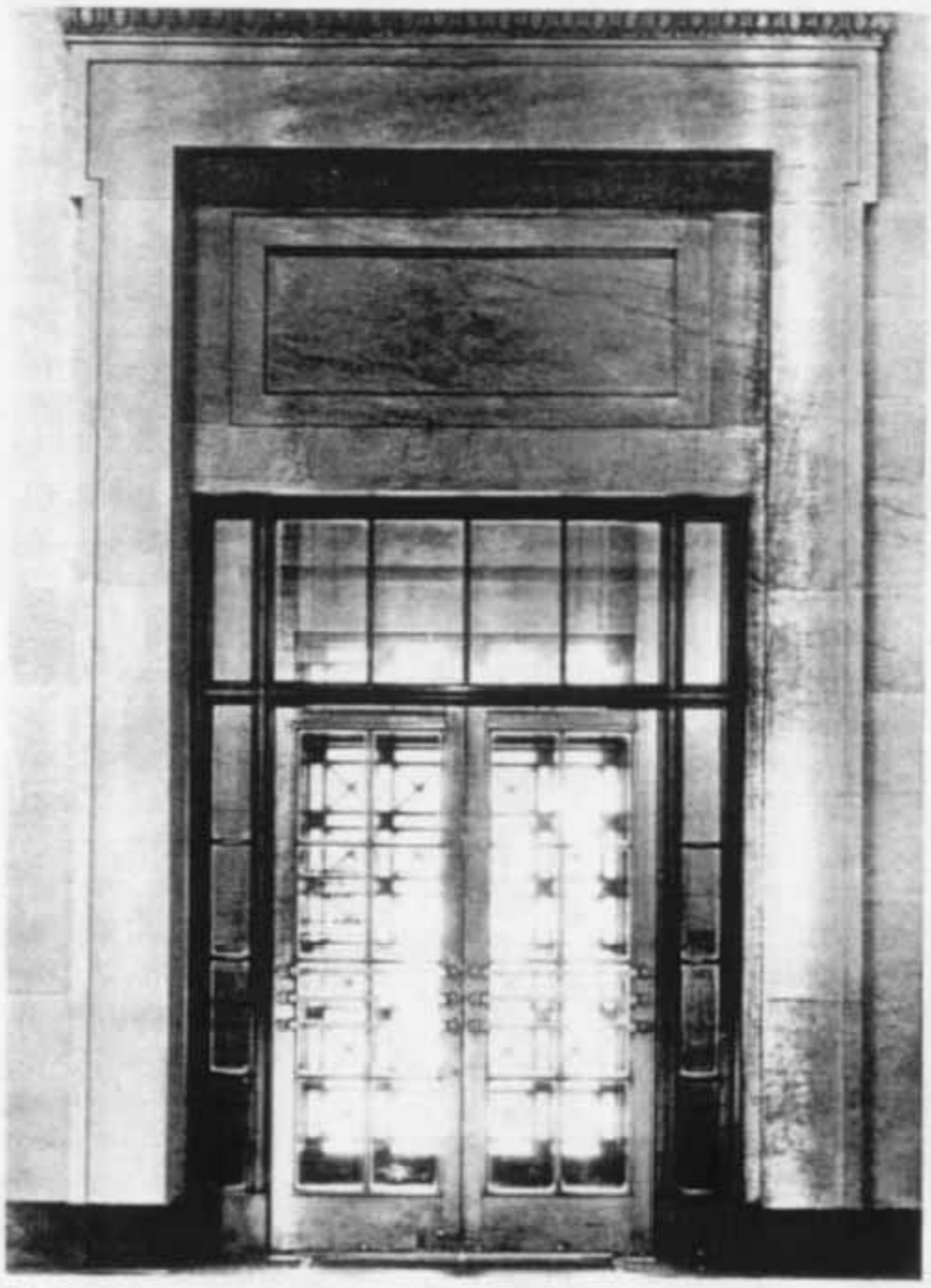
WALLS:
The walls of the North Lobby (Fig. 47) are smooth Tennesse gray marble of regular ashlar pattern, with a plain projecting cornice above a leaf-and-dart molding (cyma reversa profile) with a bead and reel (Model No. 13). The base is black Champlain, polished marble (10 inches high). The North Lobby is a two-story space.

North Wall: The north wall of the North Lobby has three symmetrically arranged doors. Each door (Fig. 48) has an egg-and-dart molding (Model No. 14, not illustrated). The pylon-like surrounds are crossetted (a double-mitered back band on the upper corners). All three sets of bronze and glass double doors are identical. Each of the bronze double doors has eight plate-glass, rectangular panes, with three push rails.

Above the double doors is a clear glass transom of four large, rectangular panes. Flanking each set of double doors are side lights. The side lights feature five tall, slender panes. Surmounting the double doors with transom and side lights is a double-recessed, rectangular panel.

South Wall: The south wall is identical to the north wall, except the three portals do not have doors.

East and West Walls: The east and west walls are identical. Each has one symmetrically centered portal, identical to those on the south wall.



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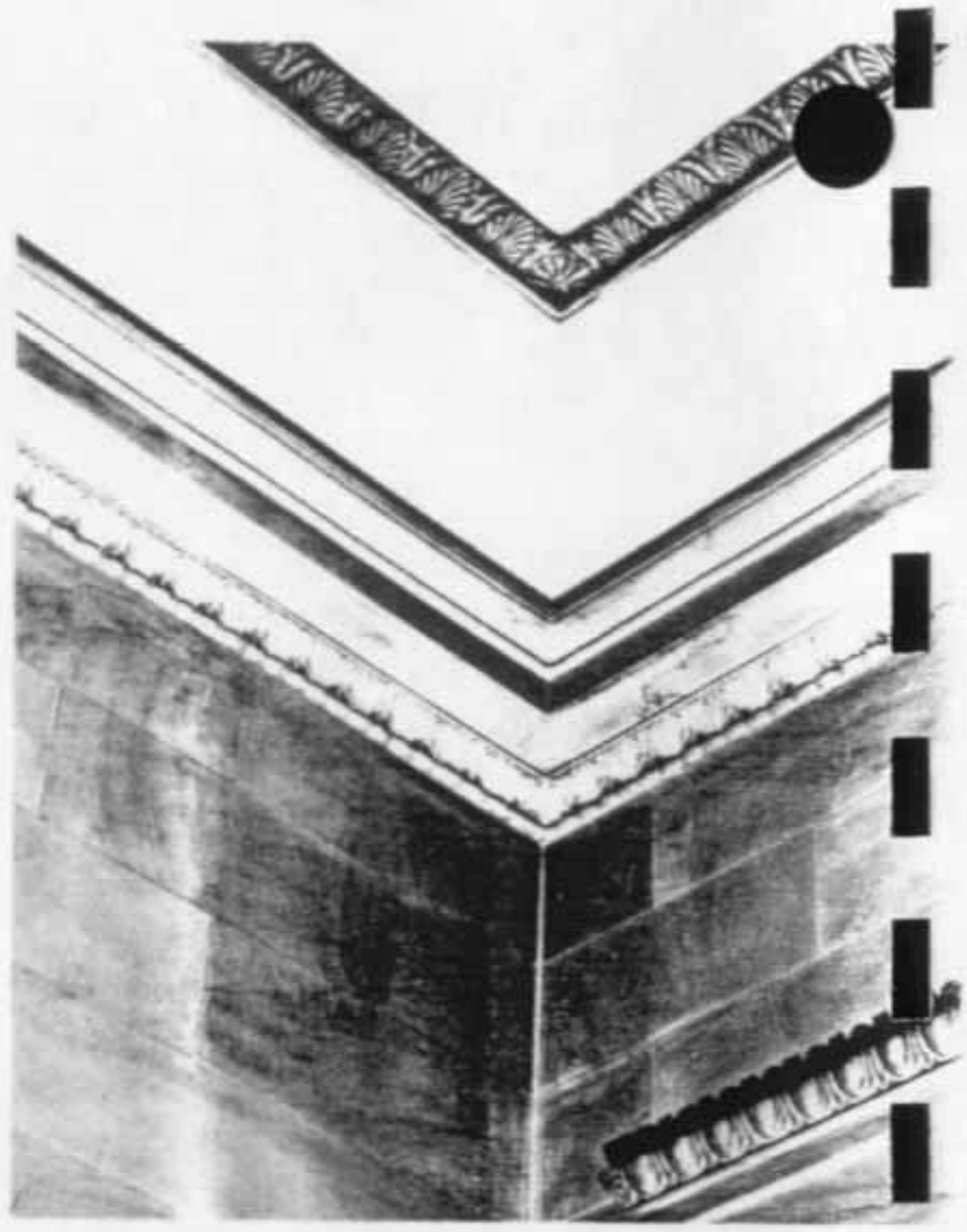

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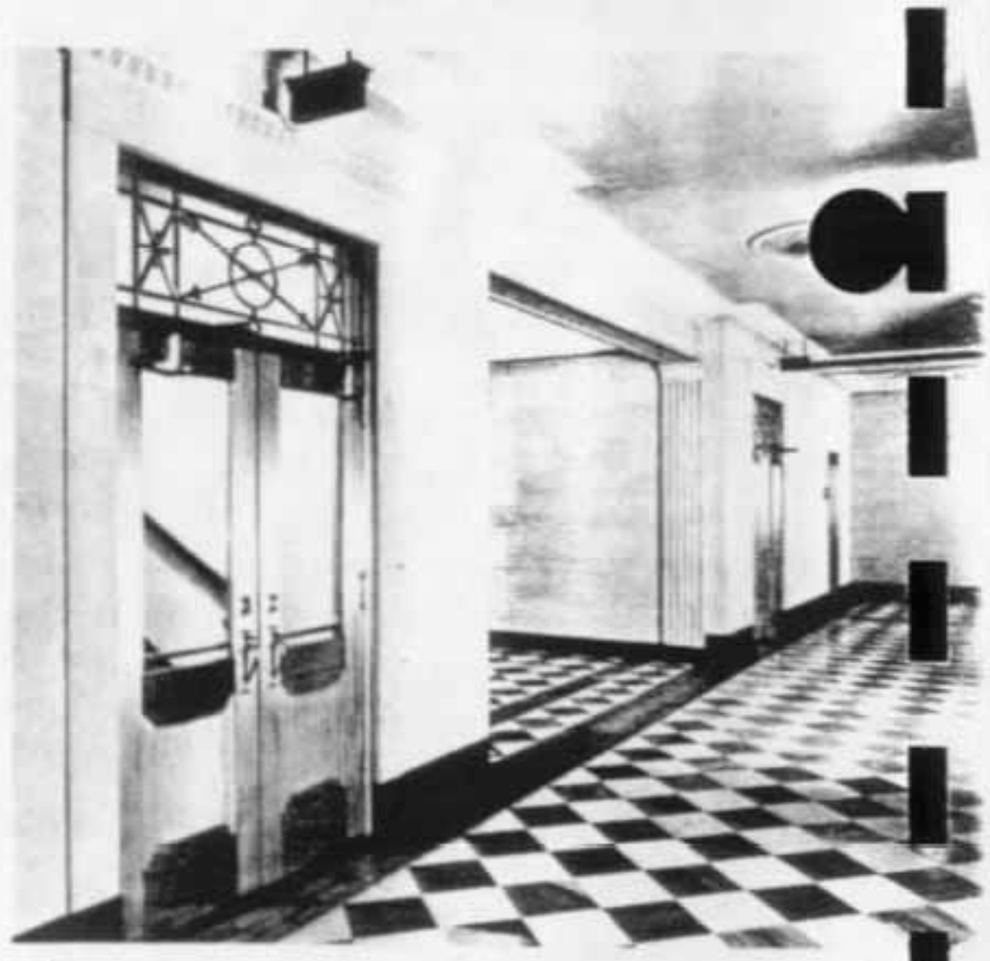

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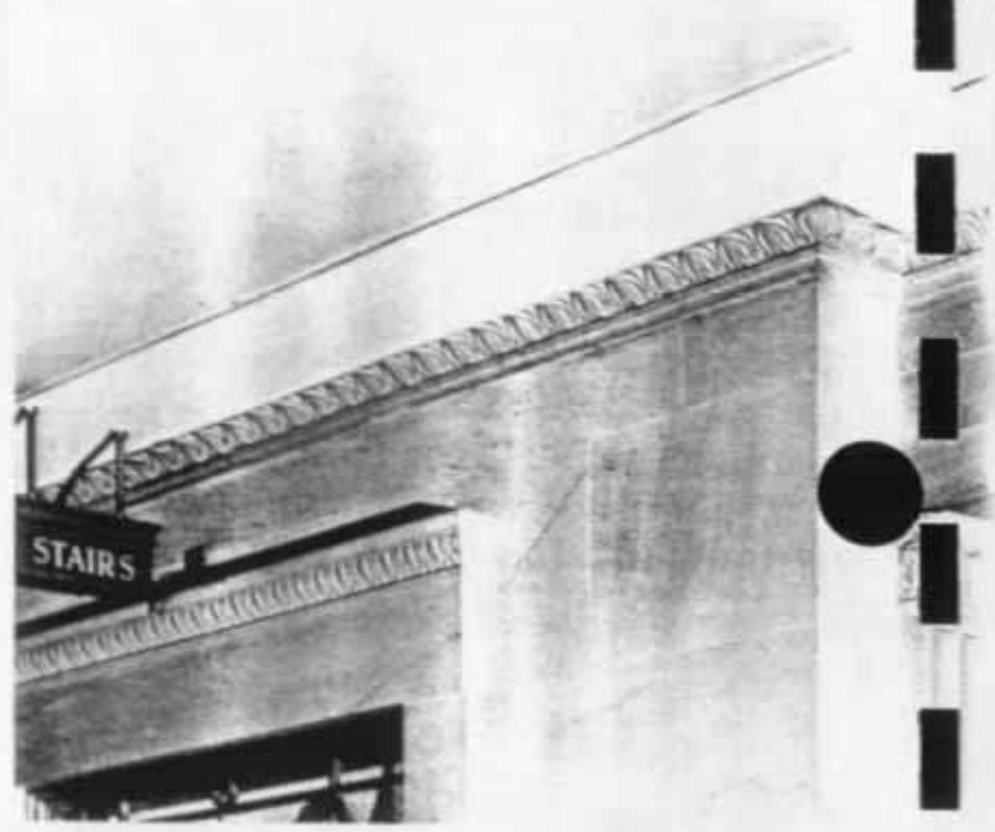

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48. BRONZE DOUBLE DOORS, NORTH LOBBY, NORTH ENTRANCE, SECOND FLOOR. The double doors of the North Lobby are much simpler than those of the South Lobby (see Fig. 31). The door surround and cornice is Model No. 14. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

49. DETAIL OF CEILING, NORTH LOBBY, NORTH ENTRANCE, SECOND FLOOR. The stencil design of the North Lobby ceiling is identical to the outermost band of stenciling on the South Lobby ceiling (see Fig. 40). The marble cornice is Model No. 13 and the plaster ceiling molding is Model No. 307. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

50. NORTH LOBBY CORRIDOR, NORTH ENTRANCE, SECOND FLOOR. View looking southwest toward the main corridor which is flanked by the bronze doors to Stairs A and B. The transom design is Model No. 107 (see Fig. 284). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

51. DETAILS OF ORNAMENTATION, NORTH LOBBY CORRIDOR, NORTH ENTRANCE, SECOND FLOOR. The marble egg-and-dart crown molding over the door is Model No. 16. The marble pilaster capital is Model No. 15. The hard plaster leaf-and-dart molding is Model No. 324. Brooks Photographers, Bethesda, Maryland, HABS Collection.

52. CEILING MEDALLION AND LIGHTING FIXTURE, NORTH LOBBY CORRIDOR, NORTH ENTRANCE, SECOND FLOOR. The hard plaster ceiling medallion is Model No. 303 (see Fig. 276) and the bronze and glass incandescent lighting fixture is Model No. 325 (see Fig. 282). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

52

CEILING:
The ceiling of the North Lobby is one large rectangle of acoustic plaster, painted white (Fig. 47). This panel is surrounded by two shallow bands of hard plaster and a hard plaster, stylized, anthemion molding (Model No. 307, Fig. 49). The shallow bands are painted a creamy-white and the anthemion molding is painted gold. The outermost band of hard plaster has a medium warm gray stenciled border of anthemion design on its creamy-white background. Two strips of track-lighting are attached to the acoustic plaster. The track-lighting was installed in 1970 when both the South and North Lobbies were renovated. No photograph of the original lighting for the North Lobby has been found; but the drawing for the installation of the track-lighting (''Display Lighting and Receptacles,'' Electrical Drawing 27-325, DC 0020 ZZ 780 on microfiche stored at Region 3 of GSA, not illustrated) indicates identical lamps in both lobbies (Figs. 41 and 272).

NORTH LOBBY CORRIDOR

PLAN:
The North Lobby Corridor is a U-shaped space surrounding the North Lobby (Fig. 44).

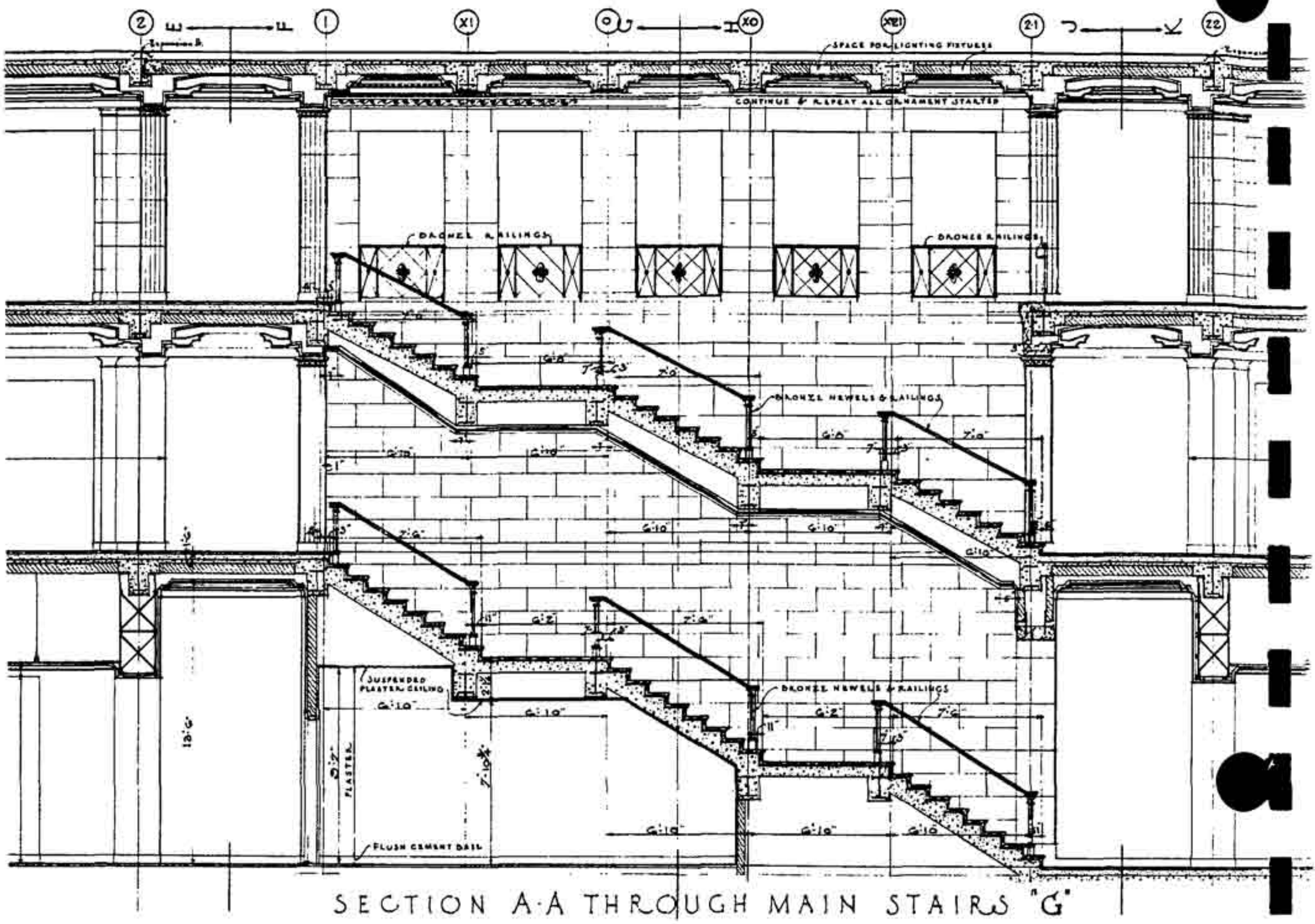
FLOORING:
The floor of the North Lobby Corridor (Fig. 50) is a diagonal checkerboard pattern of white Georgian and dark Creole Georgian marble with a dark Creole Georgian marble border. Dark Creole Georgian marble bands (23 inches wide) define the corner intersections. Each portal threshold has a large, dark Creole Georgian marble rectangular panel with an alternating white Georgian and dark Creole Georgian marbel border.

WALLS:
The walls of the North Lobby Corridor are smooth, gray Tennessee marble laid in regular ashlar pattern, with a Champlain black marble base, 10 inches high. Flanking the entrance to the main corridor are double bronze doors leading to the stairwells. The door surrounds have an architrave with an egg-and-dart cornice above a smooth double bead (Model No. 16, Fig. 51). The double doors are lacquered bronze with a nonoperable transom above. Each door has a large, clear glass window covering about two-thirds of the door and a rectangular flush panel below the window. The transom consists of a bronze grille (Model No. 107, Fig. 284) and wire glass. Fluted pilasters flank the entrances to the side aisles.

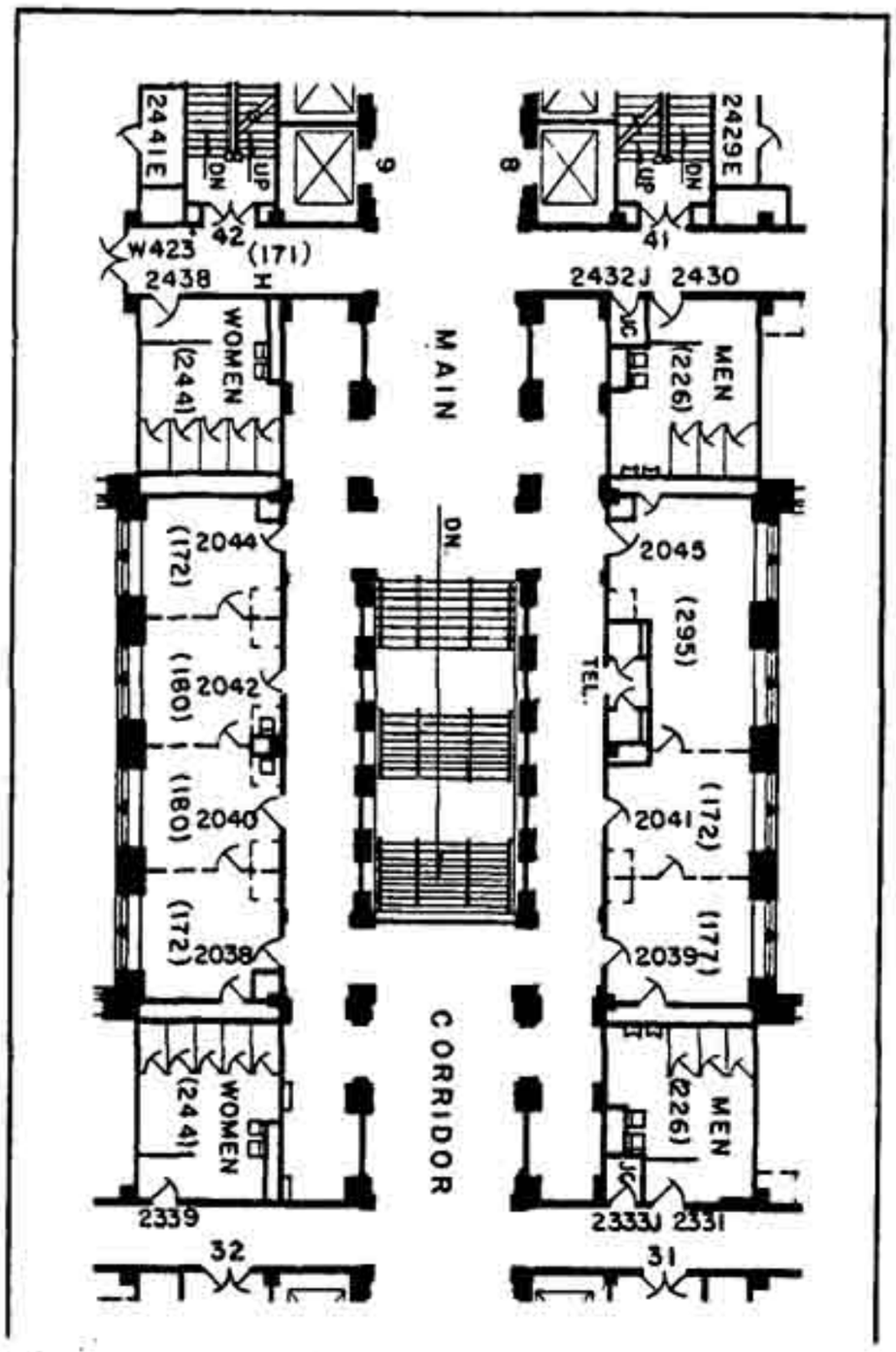
The doors to the adjacent restrooms are bronze without door surrounds. There is a large, frosted glass window in the door above a rectangular, flush panel.

CEILING:
The ceiling (Fig. 50) of the U-shaped North Lobby Corridor is acoustic plaster, painted sky blue (original color according to Waddy Wood's papers). Wide, shallow, hard plaster beams define the intersection of corridors at the corners, thus forming squares. The long sections of the ceiling are T-shaped, with an extremely short stem. This is caused by the intersection of the main and side corridors with the North Lobby Corridors.

The large, acoustic panels are bordered by hard plaster bands and a leaf-and-dart molding (cyma recta profile, Model No. 324). The shallow beams and the leaf-and-dart molding are painted to resemble stone, but are not marbelized. In the center of each panel is a large, ceiling medallion of hard plaster (Model No. 303, Figs. 52 and 276) also painted stone color. The medallion features an anthemion band around a translucent incandescent light fixture (Model No. 325, Fig. 282). The rim of the fixture is bronze, with a wreath of leaves and berries below a Doric molding.



SECTION A-A THROUGH MAIN STAIRS "G"



53. SECTION THROUGH MAIN STAIRS G, G[illegible]RA STAIRS, MAIN CORRIDOR, BASEMENT THR[illegible]U SECOND FLOORS. Section AA through Main Stair[illegible] Detail of Drawing No. 126, by Golden and Wilkin[illegible] May 1, 1935. Document stored at the National Rec[illegible] Center, Suitland, Maryland, Record Group 121[illegible]6-[illegible] Box 85, No. DC 0020 ZZ 155.

54. PLAN, GRAND STAIRS, SECOND FLOOR. De[illegible] from Second Floor Plan, Revised by the Federal Wo[illegible] Agency, Public Buildings Administration, Office o[illegible] Bu[illegible] ings Management, 1947. Document stored at the N[illegible]tio[illegible] Record Center, Suitland, Maryland, Record Group 76-301, Box 83, No. DC 0020 ZZ 14.

55. UPPER GRAND STAIRS, MAIN CORR[illegible]DO[illegible] SECOND FLOOR. View looking south towa[illegible]d William Gropper mural *Construction of a Da[illegible]* and do[illegible] the Grand Stairs toward the first floor. For [illegible]r in[illegible] mation on the mural, see Chapter VIII (Fig. [illegible]). Pro[illegible] Photographers, Bethesda, Maryland, 1976, HABS [illegible]o[illegible] tion.

IV GRAND STAIRS

STAIRS G

LOCATION:
Positioned in the center of the main corridor, the Grand Stairs (Stairs G) may be viewed from both the South and North Lobbies (Figs. 59 and 68). The stairs consist of an upper level connecting the first and second floor and a lower level connecting the first floor and basement (Fig. 53). Each flight of stairs has two intermediate landings.

The Grand Stairs (Fig. 55) are designed on the basilican plan, 11 bays long with a nave 15 feet wide and side aisles 6 feet 8 inches wide (Fig. 54). The side aisles are 78 feet 7 inches long. The stairs occupy the full width of the main corridor. The flanking side aisles provide circulation around the Grand Stairs, linking the north portion of the main corridor with the south portion.

UPPER LEVEL AND SECOND FLOOR LANDING

PLAN:
Each side aisle is separated from the stairway by eight rectangular piers (Fig. 54). Beyond the free-standing piers, at each end, are two engaged piers. At each corner of the stairs, the opening between the piers is embellished with fluted pilasters. The side aisles are dead ends with glazed exhibit cases which are built into the walls.

FLOORING:
The side aisles and intermediate stair landings (Fig. 56) repeat the diagonal, checkerboard pattern found in the main corridor, consisting of white Georgian and dark Creole Georgian marble. The

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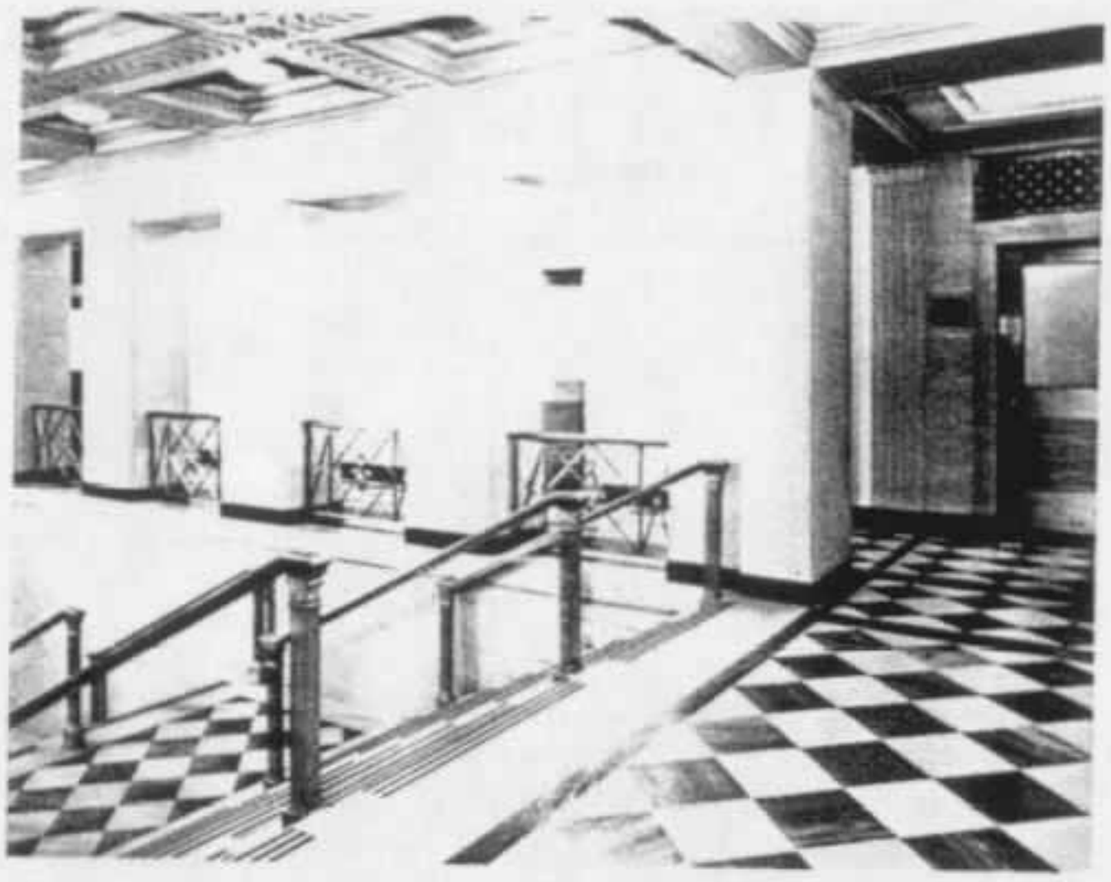
GRAND STAIRS



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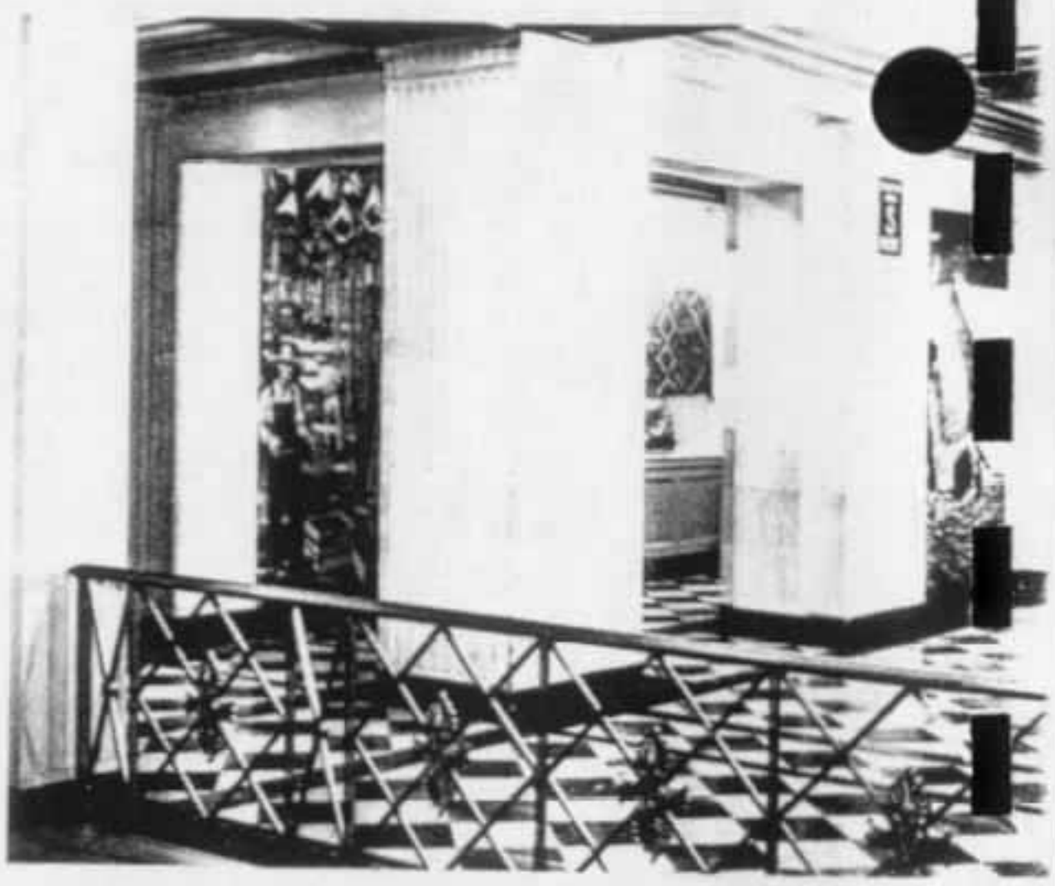

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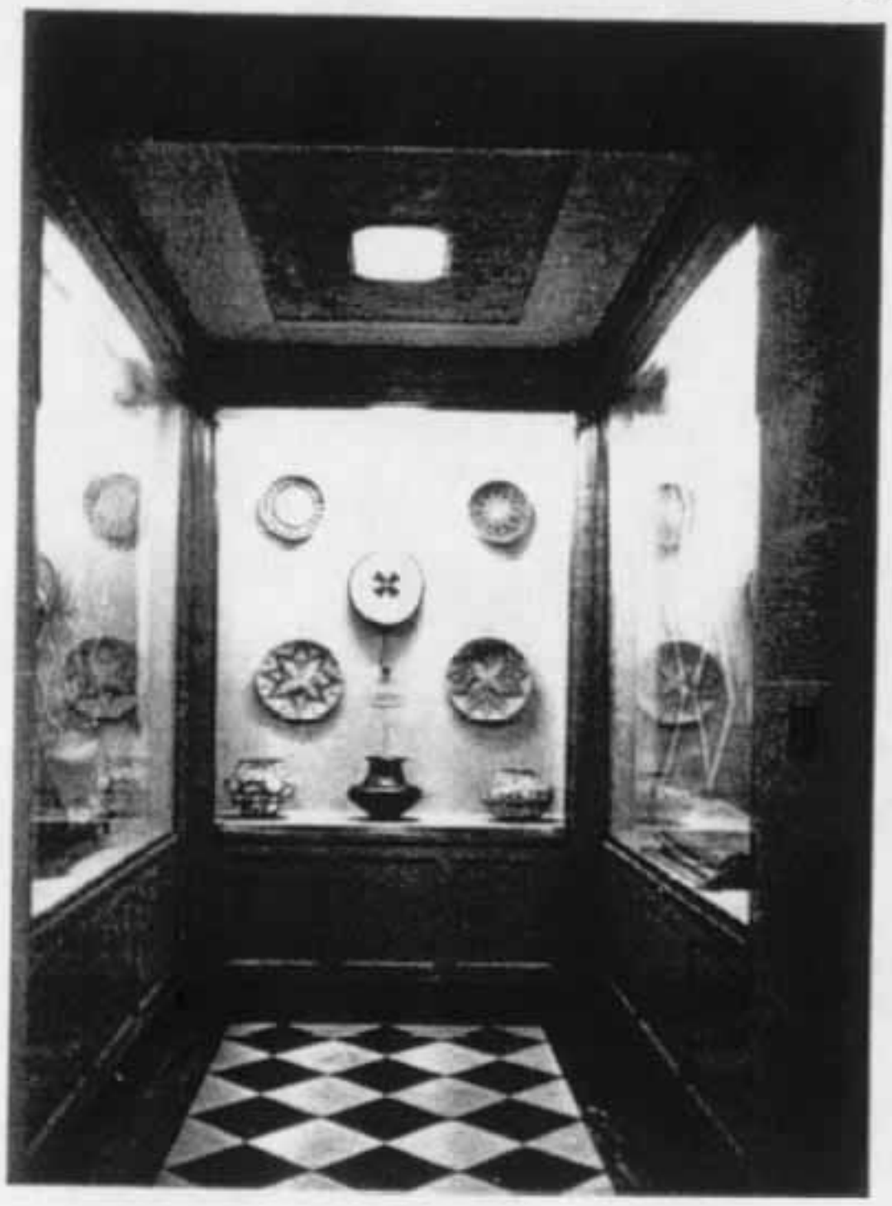

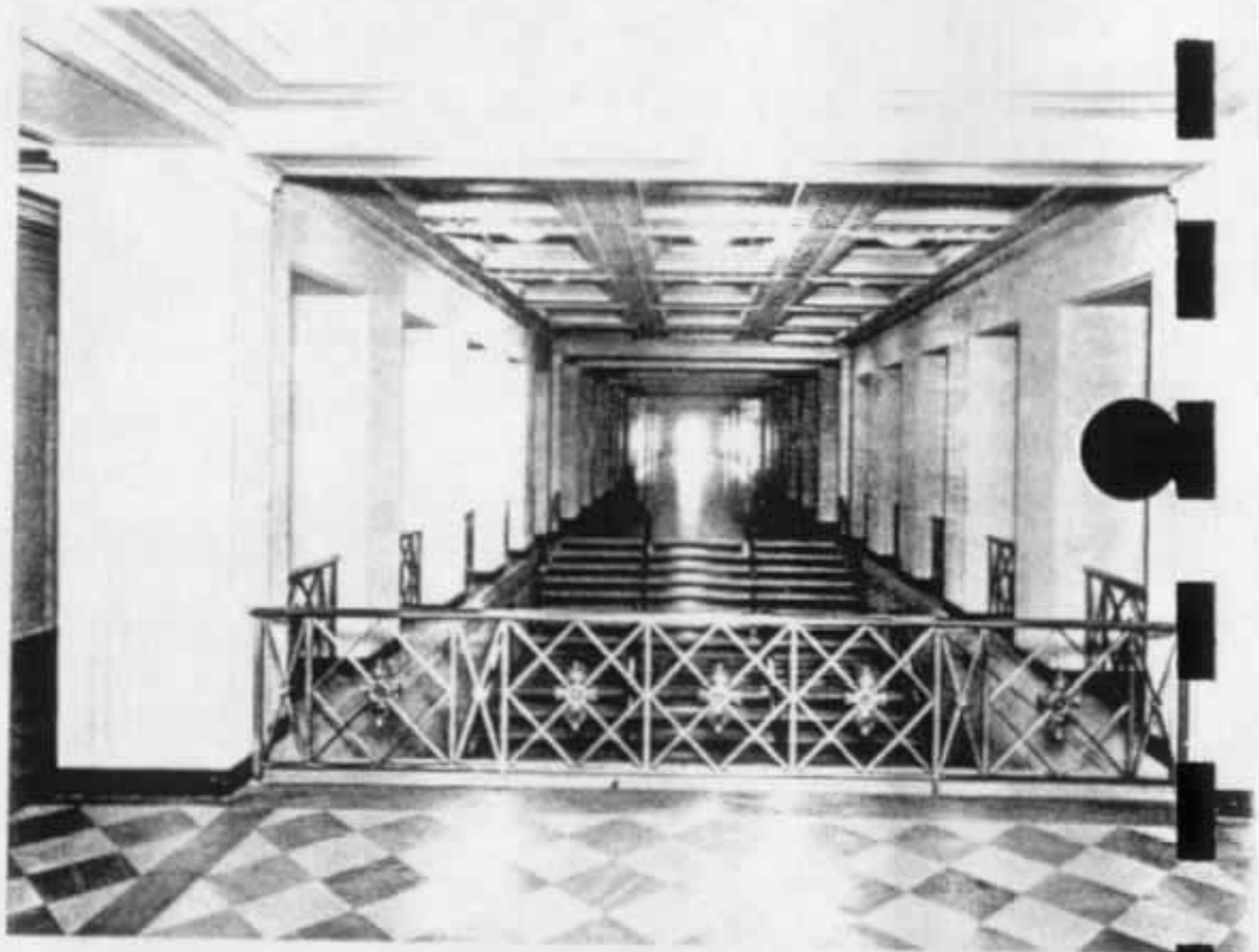

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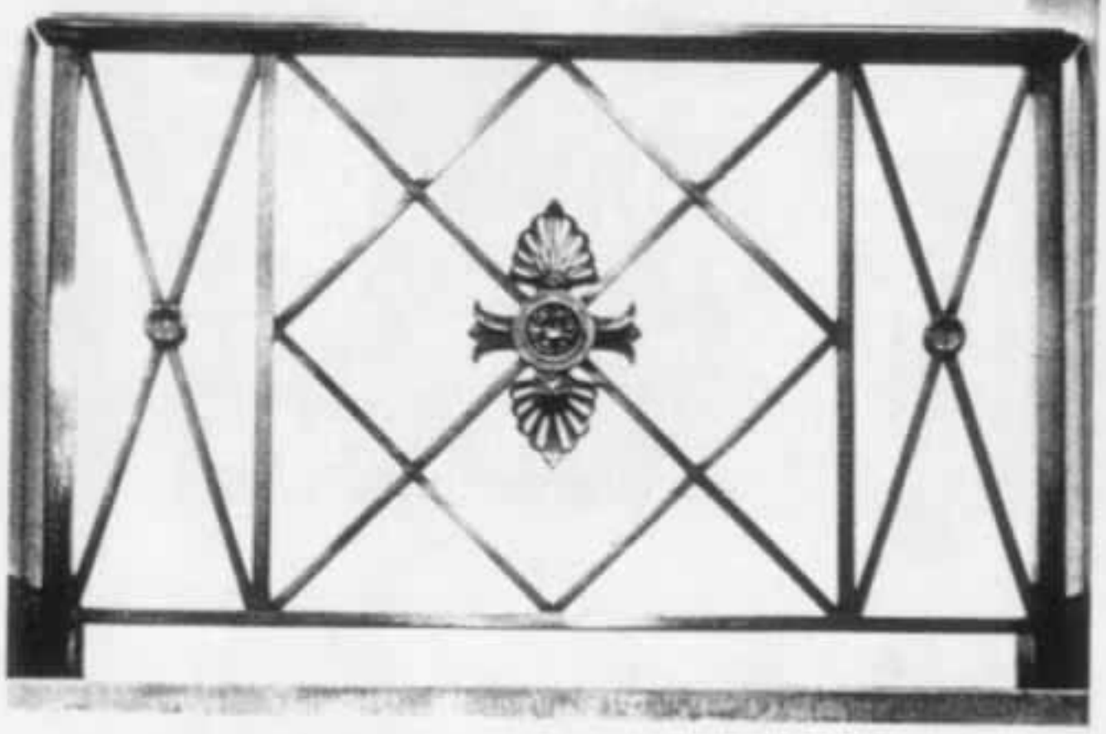

side aisles are bordered by a 15-inch band of dark Creole Georgian marble, whereas the intermediate stair landings are bordered by a 14½-inch band of white Georgian marble. The thresholds to the side aisles are defined by a band of dark Creole Georgian marble. The stair treads are white Georgian marble with a sand-rubbed finish. A safety tread has been created by three strips of an abrasive filler. The stair risers are in contrasting dark Creole Georgian marble with a polished finish (Fig. 62).

WALLS:
The outside walls of the side aisles are hard plaster with gray Tennessee marble pilasters and door surrounds (Fig. 56). The fluted pilasters have a capital of stylized leaves, Model No. 15. The base of the walls is Champlain black, polished marble (5 inches high). The side walls of the stairs and the rectangular piers are clad in Tennessee gray marble veneer.

Bronze doors appear between alternating piers on the outside walls of the main corridor (Fig. 56). A louvered panel is in the lower half, and in the upper portion is a large pane of frosted glass. The doors and door surrounds are topped by a patterned bronze grille (Model No. 112, Fig. 286). The grille is 20 inches by 15 inches and includes three rows of nine repetitive designs. Each design consists of a square with an X and four spikes radiating from a rosette placed at the intersection of each X. The entire grille is bordered by a running leaf design, with a disc at corners and center points.

The piers between the stairs and side aisles do not have capitals. Above the piers is a Doric molding over a stylized wave design (Fig. 56).

Between the pilasters on the side aisle walls and between the two engaged piers on the wall of the main corridor (Fig. 57) are murals. (For a detailed discussion of murals, see Chapter VIII).

At the end of each side aisle are three glass exhibit cases arranged in a U-shaped configuration (Fig. 58). Each case consists of three recessed wooden panels (painted light green) below a large pane of glass surrounded by an aluminum frame. The exhibit cases are 9 feet 4 inches in height and vary in width from 5 feet 9 inches to 7 feet 7 inches.

RAILING:
Bronze railings appear between the piers separating the stairs and aisles, and across the south end of the upper Grand Stairs (Fig. 59). These railings feature two designs. The middle panel has a diamond superimposed upon an X, with a rosette at the crossing of the X. The rosette is flanked above and below with an anthemion and on each side with lily (Fig. 60) The second design that borders the center panel is simpler, consisting of intersecting square rods, with a disc at the point of intersection.

Railings appear along the side walls of the stairs (Fig. 61). Two center railings divide the stair space into three sections. Each railing consists of a bronze handrail and bronze newel posts (Fig. 62). The newels are square, fluted posts with anthemion and stylized Ionic scrolls on square bases (Model No. 121, Fig. 286).

CEILING:
Directly above the upper level of stairs, and encompassing five bays of the stairs, is an ornate, coffered, plaster ceiling (Fig. 63). Each recessed, rectangular, coffer consists of an egg-and-dart molding above a bead-and-reel molding. Within this is a shallower, recessed panel, outlined by a simplified anthemion band in relief, painted gold. Within the innermost rectangle, painted sky blue, is a round, incandescent, bronze light fixture, decorated with a stylized wreath of leaves and berries (Model No. 372, Fig. 282). On the bottom of the intersecting ribs which surround the coffers is a running gold stenciled pattern of stylized alternating leaves and berries (Fig. 63). At the intersecting points of the ribs and midway between each intersection is a stylized flower design.

56. SIDE AISLE, UPPER GRAND STAIRS, MAIN CORRIDOR, SECOND FLOOR. Colonnades of piers and railings separate the stairs from the side aisles. The bronze grille over the door is Model No. 112 (see Fig. 286). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

57. MURALS AND EXHIBIT CASES, UPPER GRAND STAIRS, MAIN CORRIDOR, SECOND FLOOR. Side aisles terminate in an alcove with exhibit cases. Murals are located between the engaged piers of the main corridor and the side aisles. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

58. EXHIBIT CASES, SIDE AISLE, GRAND STAIRS. Glazed exhibit cases are located at the end of the side aisles on both the first and second floors. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

59. UPPER GRAND STAIRS, MAIN CORRIDOR, SECOND FLOOR. Looking toward the north entrance across the upper level of the Grand Stairs. Public Buildings Service, ca. 1936, Photo No. 121-BCP-136A-25 in the National Archives, Washington, D.C.

60. BRONZE RAILING, UPPER GRAND STAIRS, MAIN CORRIDOR, SECOND FLOOR. The design of the railing is Model No. 111. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

61. UPPER GRAND STAIRS, MAIN CORRIDOR, FIRST FLOOR. Handrails divide the stairs into three sections. Below the second floor the stairs are separated from the side aisles by a solid wall. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

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62. BRONZE NEWEL POST, GRAND STAIRS. Detail of bronze handrail and newel post (Model No. 12[illegible] see Fig. 286). The stair risers are white Georgian marble with sand rubbed finish and stair treads feature dark Creole Georgian marble with a polished finish. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

63. CEILING, GRAND STAIRS, SECOND FLOOR. Detail showing the highly embellished coffer (Model No. 308), lighting fixture (Model No. 327, see Fig. 282), and stenciled ribs separating the coffers. David Look and Carole Perrault, 1976, Photo No. 896-4, Technical Preservation Services Division, Office of Archeology and Historic Preservation, HCRS, Washington, D.C.

64. CEILING OF EXHIBIT ALCOVE, SIDE AISLE, GRAND STAIRS. Detail of the octagonal ceiling lighting fixture. David Look and Carole Perrault, 1976, Photo No. 358-8, Technical Preservation Services Division, Office of Archeology and Historic Preservation, HCRS, Washington, D.C.

65. LOWER GRAND STAIRS, MAIN CORRIDOR, BASEMENT. View of stairs from basement landing with segmental arch in foreground. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

66. LOWER GRAND STAIRS, MAIN CORRIDOR, FIRST FLOOR. View showing ceiling treatment. The acoustic plaster ceiling has been painted light blue. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

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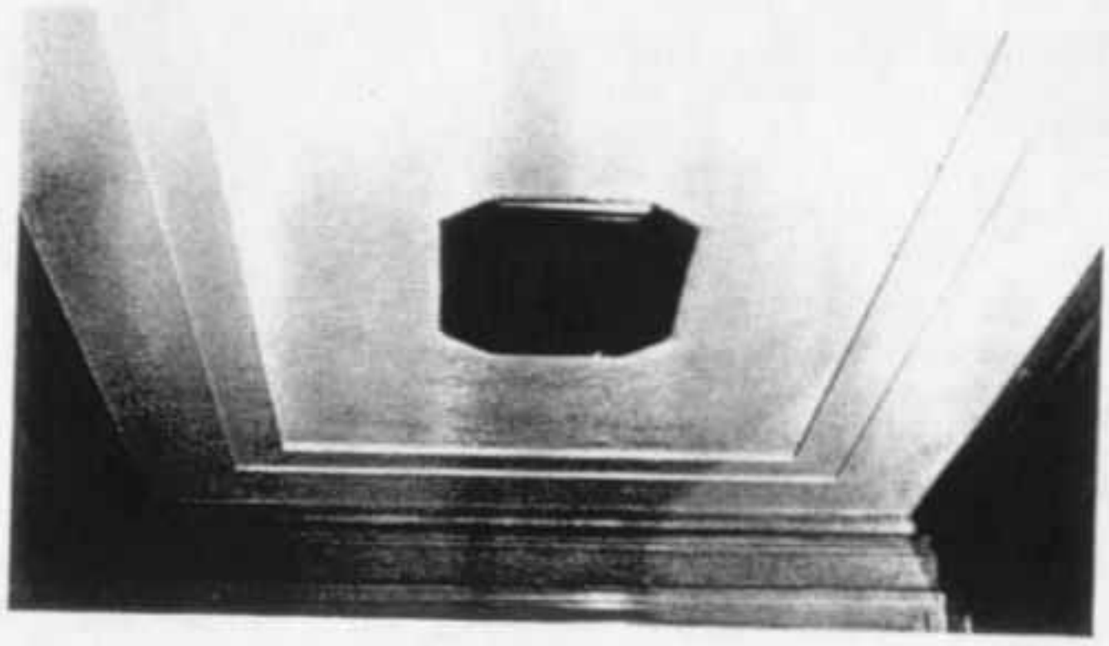

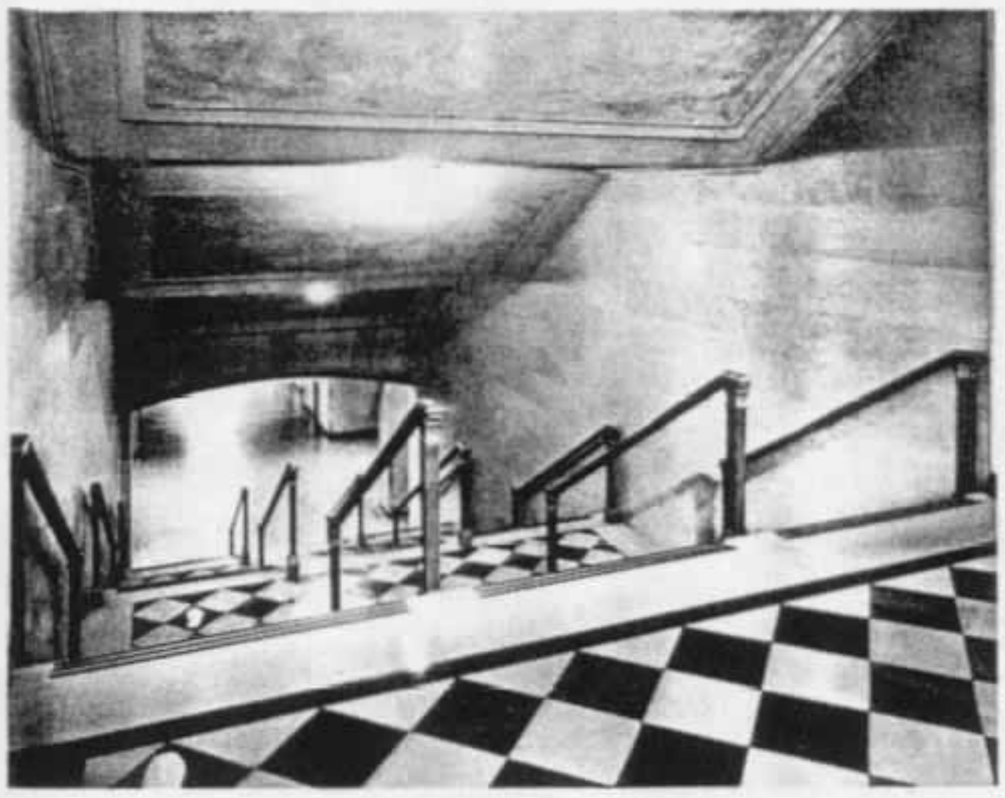

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The side aisles each have one long, recessed light coffer, approximately 30 feet long by 4 feet wide. The hard plaster molding surrounding the light coffer is a leaf-and-dart (cyma recta) below a bead-and-reel (Model No. 304, not illustrated). At each end of the long, recessed panel is a small square panel of the same light coffer design. At the ends of the side aisles, adjacent to the display cabinets and murals, is an acoustic plaster panel, within a double-recessed hard plaster border. In the center of the panel is an incandescent, octagonal light fixture with a bronze frame and flat, translucent diffuser (Fig. 64).

FIRST FLOOR LANDING, LOWER LEVEL AND BASEMENT LANDING

PLAN:
The first floor side aisles are separated from the stairs by solid walls (Fig. 61). At the first floor level, side aisles repeat the exhibit case plan of the second floor. However, the exhibit cases are excluded from the basement side aisles. The basement end of the Grand Stairs is defined by a segmental arch, 13 feet 11 inches wide (Fig. 65). On the first floor the opening between the first set of piers has been enclosed and fire doors installed. The effect of a grand space has been destroyed by the addition of these fire doors and enclosures between piers.

FLOORING:
Flooring on the first floor and lower level of the Grand Stairs is identical to that of the second floor and upper level of the stairs described above. The basement landing is terrazzo, matching the remainder of the main corridor in the basement (Fig. 65). The terrazzo consists of 60 percent Champlain black and 40 percent Cardiff green marble, with dark colored cement to harmonize with the marble chips. The floor is bordered by 8 inches of polished dark Creole Georgian marble.

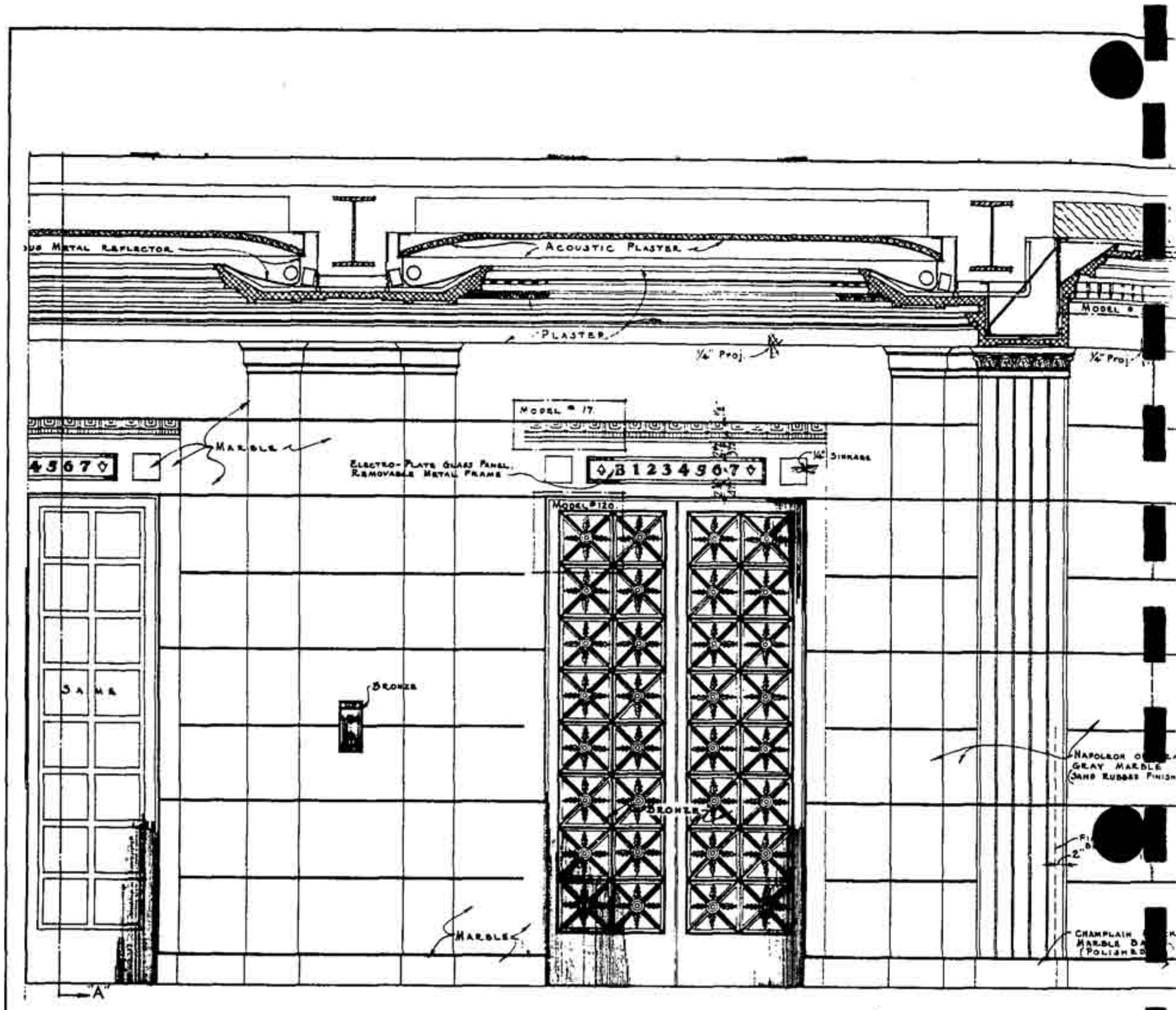
WALLS:
First Floor: The wall base is Champlain black, polished marble 5 inches high. At the four corners of the stairs, on the first floor, are pilasters embellishing the piers. The outside walls of the side aisles are finished in hard plaster. The inside wall and door surrounds are Tennessee gray marble veneer. Murals appear on the outside wall at each corner of the Grand Stairs, between the piers (Figs. 212-215).

Basement: The basement walls are covered with yellow and orange plaid patterned wall cloth (not original). Wood grained contact paper (also not original) covers landing walls and piers. Opposite the north and south entrances to the Cafeteria, on the east wall of the main corridor, are display cases. The design features a large glass front with aluminum frames above three flush wood panels. There is only one mural (Fig. 200) on the basement corridor. It is located to the right of the south entrance to the Cafeteria. (For a detailed discussion of murals, see Chapter VIII).

RAILING:
The location and design of the lower stair railings are identical to those above (Model No. 121, Figs. 62 and 286).

CEILING:
The ceiling of the lower level of the Grand Stairs slopes parallel to the stairs, except at the landings where it is level (Fig. 66). The ceiling panels feature a hard plaster border surrounding a central panel of acoustic plaster, painted the original sky blue. The panels are centered by a simple, round, incandescent light fixture (Model No. 341, Fig. 282) with a wreath of berries and leaves as the only ornamentation on the bronze rims.

The side aisle ceiling treatment of the first floor is identical to that of the second floor. The basement side aisle ceiling features an acoustic plaster panel with a hard plaster border which runs the length of the nave. The ceiling is higher at each end of the stairs and lower on each side aisle.



CORRIDOR (SOUTH)

67. SECTION, MAIN CORRIDOR, FIRST FLOOR. Section through the main corridor at the elevator lobby illustrating floor construction, light cove with acoustic plaster, bronze elevator doors, pilasters and wall treatment. Detail of Drawing No. 217, by Rieber Winstead, May 1, 1935. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 86, No. DC 0020 ZZ 192.

68. MAIN CORRIDOR, FIRST FLOOR. View looking north toward the Upper Grand Stairs. The south half of the first floor main corridor and the north half of the second floor main corridor are the most embellished corridors in the Interior Building. The floors are white Georgian and dark Creole Georgian marble laid in a checkerboard pattern, the walls are gray Tennessee marble, and the ceilings are acoustic plaster light coffe w hard plaster borders. In the foreground are the ba e sculptures *American Moose* and *American Bison* by Bo Gilbertson. For further information on the sculptures, Chapter VIII (Figs. 208 and 209). Note that the view f Grand Stairs has been obstructed by the intrusiv w added for the fire doors. Brooks Photographers, Bethes Maryland, 1976, HABS Collection.

69. GRAND STAIRS, MAIN CORRIDOR, SE ON FLOOR. View from murals by Ernest Fiene looking ou across the upper level of the Grand Stairs to the ural William Gropper at the far south end of the c or. F further information on the murals, see Chapte (Fi 216-227). Brooks Photographers, Bethesda, Ma a 1976, HABS Collection.

V CORRIDORS

MAIN CORRIDORS FIRST AND SECOND FLOORS

PLAN:
The Interior Building has over three miles of corridors. The main corridor on each floor is two blocks long and is intersected by the secondary corridors of the six wings (Figs. 299 and 300). Because the site of the building slopes toward Constitution Avenue, the south entrance facing C Street is on the first floor and the north entrance facing E Street is on the second floor. The Grand Stairs connects the two entrance corridors at the center of the building. The main corridors on the first and second floors are 15 feet wide and 9 feet 7½ inches high. Secondary corridors are 7 feet 8 inches wide and 9 feet 7½ inches high.

The main corridor on the first floor (Fig. 68) begins at the South Foyer and terminates visually at the foot of the Grand Stairs. The view is obstructed by intrusive fire doors (not original). Circulation continues around the Grand Stairs through flanking side aisles. The north half of the main corridor stretches from the top of the lower Grand Stairs (leading to the basement) to the tunnel under Rawlins Park. The tunnel connects the Interior Building with General Services Administration Building (formerly the Old Interior Building).

On the second floor, the main corridor stretches from the North Lobby Corridor, through the colonnaded upper level of the Grand Stairs (Fig. 64) to the triptych mural by William Gropper (Figs. 69 and 70). (For a description of the mural, see chapter VIII).

FLOORING:
The floor treatment of the main corridor on the first and second floors (Figs. 68-70) features a diagonal checkerboard pattern of white Georgian marble and dark Creole Georgian marble with a dark Creole Georgian marble border. At the intersection of the main corridor and secondary corridors, and at each end of the elevator lobbies, dark Creole Georgian marble bands define the boundaries. The threshold of each elevator (Figs. 72 and 73) is a white Georgian marble rectangle sur-

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70. SOUTH SEGMENT, MAIN CORRIDOR, SECOND FLOOR. View from the Grand Stairs looking south toward *Construction of a Dam* by William Gropper at the south end of the corridor. For further information on the mural, see Chapter VIII (Fig. 216). The main corridors of the first and second floors are more embellished than those of the third through the seventh floors. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

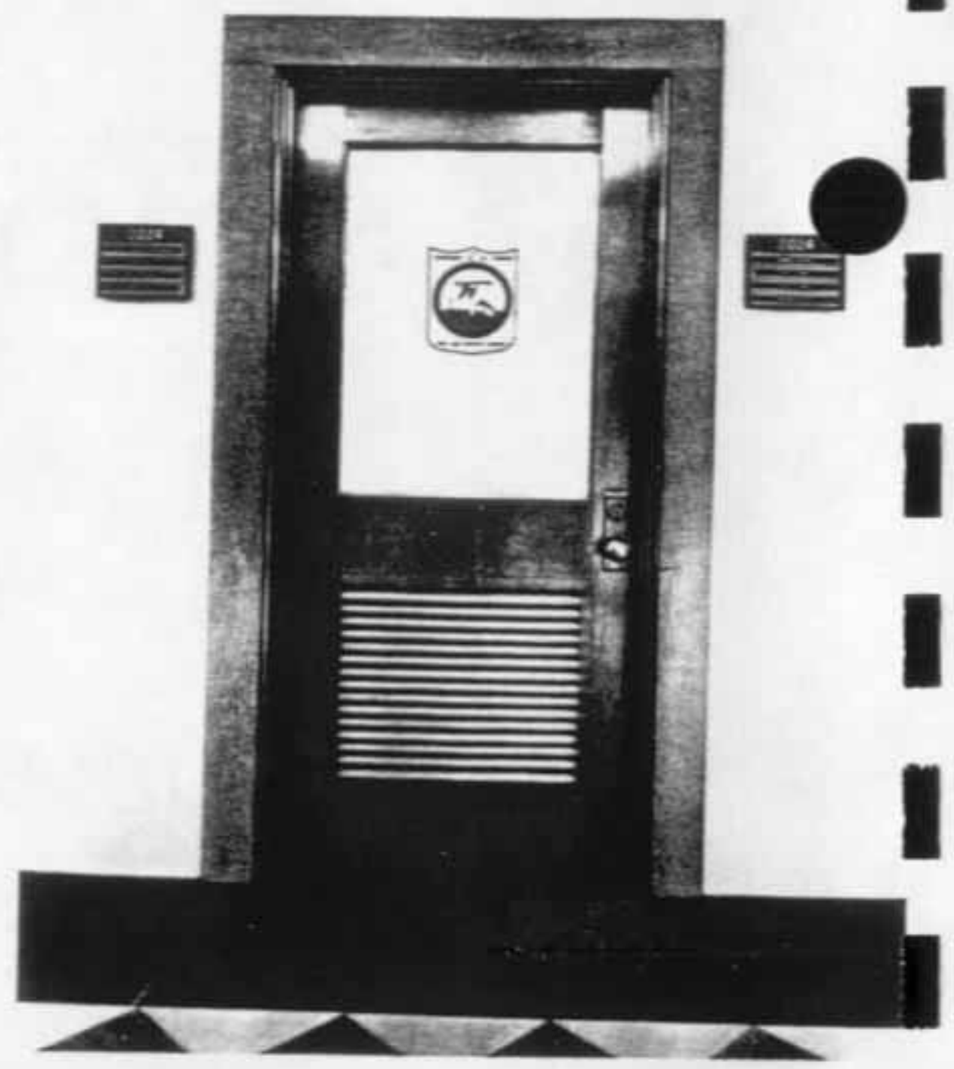
71. BRONZE OFFICE DOORS, MAIN CORRIDOR, FIRST AND SECOND FLOORS. On the north half of the main corridor on the first floor, and on the south half of the main corridor on the second floor, the walls are hard plaster and the door surrounds are gray Tennessee marble of a plain rectangular section. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

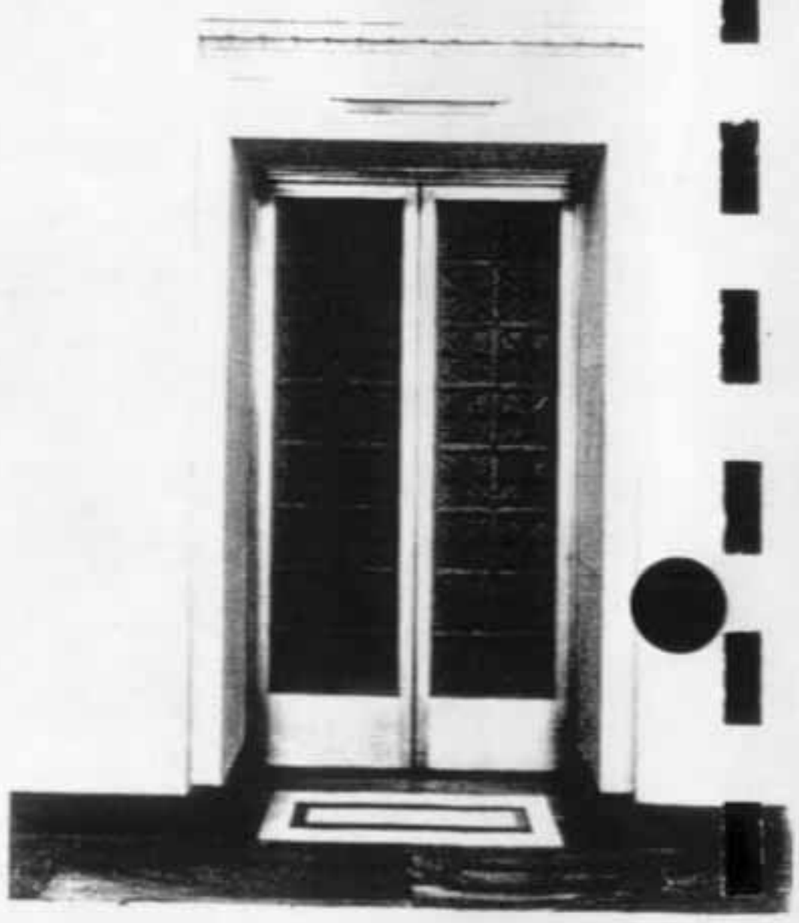
72. ELEVATOR LOBBY NO. 4, MAIN CORRIDOR, SECOND FLOOR. View showing flooring, fluted pilasters, elevator doors, and light coffers. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

73. ELEVATOR DOORS, MAIN CORRIDOR, FIRST AND SECOND FLOORS. The ornate bronze elevator doors on the first and second floors are Model No. 120. The Doric molding above the doors is Model No. 17. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

74. INTERIOR, PASSENGER ELEVATOR, MAIN CORRIDOR. The paneling in the elevator cabs is oak stained a walnut brown. The greek fret ventilation grille, the rail, and the base are bronze. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

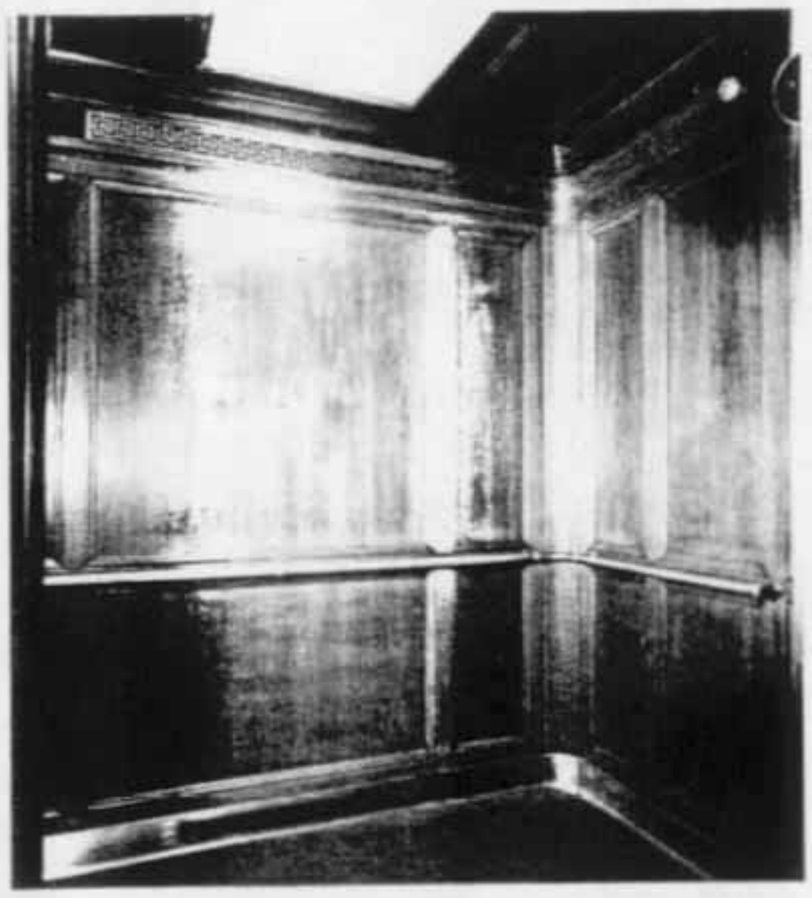
75. ESCALATOR, MAIN CORRIDOR. The Interior Building was the first large Federal building to have escalators. They were manufactured by the Westinghouse Electric Elevator Company of Pittsburgh, Pennsylvania. The floor of the escalator landings is terrazzo. Public Buildings Service, Photo No. 121-BCP-136B-75 in the National Archives, Washington, D.C.





rounded by dark Creole Georgian marble and white Georgian marble borders. Landings of the escalators (Fig. 75) are terrazzo (60 percent Champlain black, 40 percent Cardiff green marble with dark colored cement to harmonize with the marble chips). U.S. Tile and Marble Company of Washington, D.C., laid and polished all the terrazzo in the building.

WALLS:
The walls of the south half of the main corridor on the first floor (Fig. 68), and the north half of the main corridor on the first floor (Fig. 69), are a veneer of smooth Tennessee gray marble laid in a regular, ashlar pattern. The walls of the north half of the main corridor on the first floor, and the south half of the main corridor on the second floor (Fig. 70), are smooth hard plaster, painted cream.



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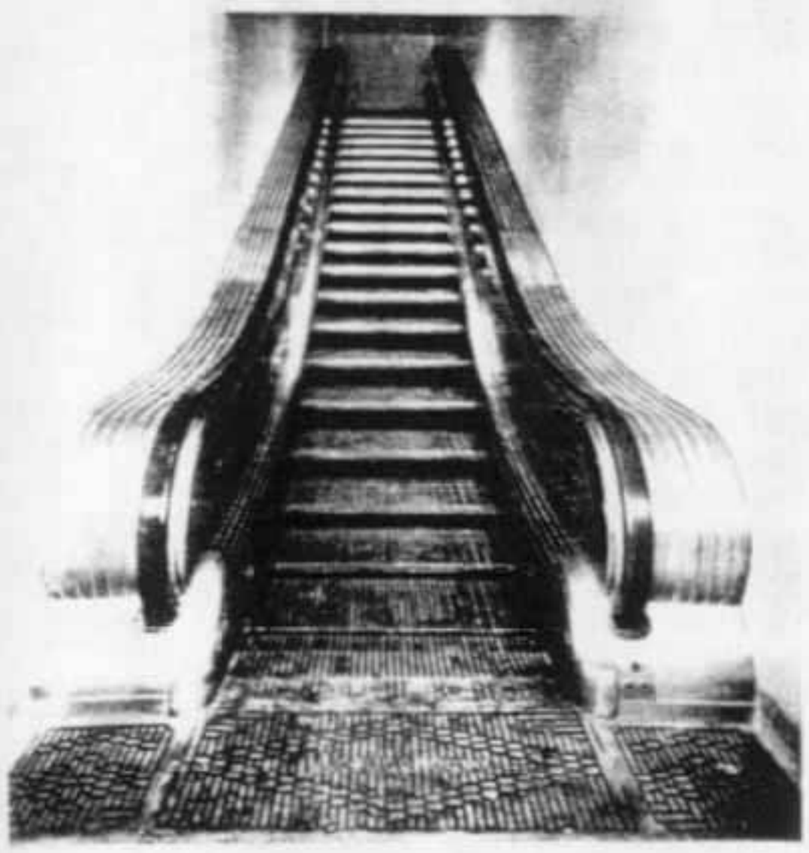


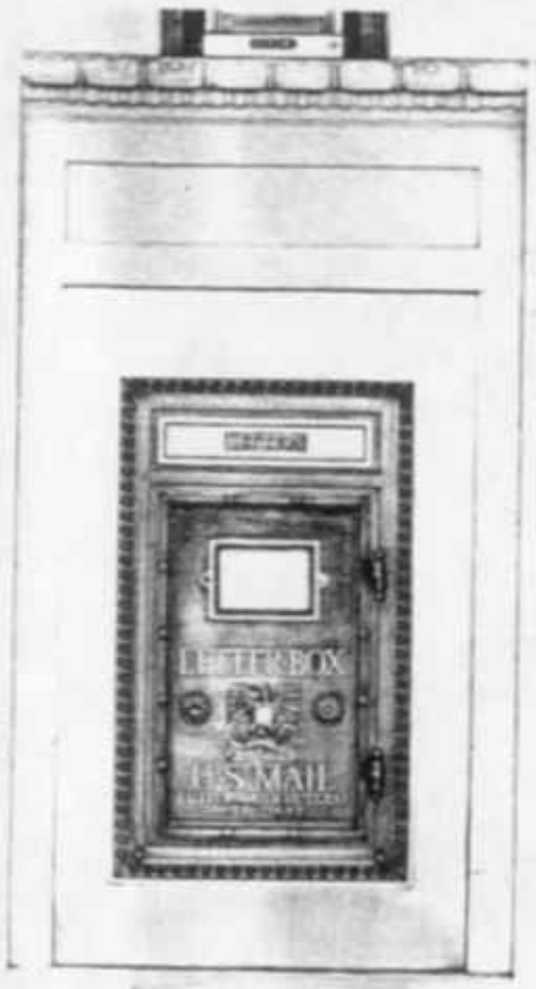
These plaster walls were originally painted a subdued gray with a slightly deeper gray trim. The walls along the full length of both corridors have a plain projecting hard plaster molding painted to resemble stone (but not marblized), and a polished Champlain black marble base, 5 inches high (Figs. 68-72).

The hall doors of the main corridor on the first and second floors are lacquered bronze (varying in height from 7 feet 5½ inches to 8 feet 3½ inches) with a glass window, usually frosted, in the top and louvers below. On the south half of the first-floor main corridor and the north half of the second floor where the walls are marble (Fig. 68), the bronze doors do not have surrounds. Above these doors is a Doric molding and a recessed marble panel. The doors on the north half of the first-floor main corridor and the south half of the second floor have a marble surround of a plain rectangular section (Fig. 71).

On opposite sides of the main corridor on the first floor, between the Elevator Lobby 4 and the entrance to the Museum, are two bas-relief sculpture panels (Fig. 68) by Boris Gilbertson. One depicts bison and the other moose. For a discussion of these panels, see Chapter VIII (Figs. 208 and 209).

CEILING:
The ceiling of the main corridor consists of a series of deeply recessed light coffers (Fig. 67). This type of indirect lighting was used in the Department of Labor Building, built several years earlier in the Federal Triangle (corner of Fourteenth Street and Constitution Avenue, NW). The Building Committee felt that the indirect lighting was superior to conventional direct lighting and recommended it to Ickes and Wood. The coffers are covered with acoustic plaster and curve down toward the fluorescent tubes along the edges. Each coffer is surrounded by leaf-and-dart and bead-and-reel moldings (Model No. 304, Fig. 78). Between coffers are double-recessed panels. Between pilasters are dropped, shallow beams of hard plaster, with a recessed panel on the bottom and a plain molding on the sides (identical to the molding along the side walls).

The acoustic plaster in the light coffers was originally painted sky blue, similar to the ceiling of the Departmental Auditorium (on Constitution Avenue between 12th and 14th Streets, NW). When the 14 portraits of former Secretarys of the Interior painted by Salem L. Hubbell were hung in 1937 along the south half of the second-floor main corridor, special lighting was requested to illuminate the paintings. This provided a difficult design problem because of the light coffers. Hubbell suggested that the acoustic plaster be



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76. BRONZE LETTER BOX, MAIN CORRIDOR, FIRST FLOOR. The box has a border consisting of leaf-and-dart molding with a bead-and-reel (similar to the moldings on the plaster light coves). Above the letter box is a marble Doric molding (similar to Model No. 17) and a recessed panel. The boxes were manufactured by the Cutler Mail Chute Company of Rochester, New [redacted] Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

77. BRONZE DIRECTORY, MAIN CORRIDOR AND SOUTH FOYER, FIRST AND SECOND FLOORS. The design of the Directory is Model No. 108. Office of Archeology and Historic Preservation Photographer, Walter Smalling, Jr., 1978.

78. DETAIL OF LIGHT COFFER, PILASTER CAPITAL, AND MOLDINGS, MAIN CORRIDOR, FIRST AND SECOND FLOORS. The plaster light coffer is Model No. 304, the marble pilaster capital is Model No. 15, and the marble Doric molding over the elevator door is Model No. 17. The hard plaster simple classical molding between the gray Tennessee marble veneer on the walls and the light coffers is mottled to harmonize with the marble but is not marbleized. The model number for this molding has not been located. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

79. MAIN CORRIDOR, SIXTH FLOOR. The uninterrupted view of the main corridors on the third through the seventh floors is two blocks long. On these corridors the floors are quarry tile, the walls are hard plaster except for the Elevator Lobbies which are faced with gray Tennessee marble veneer, and the ceilings are acoustic plaster with hard plaster borders and beams. The murals in the foreground are by James Michael Newell. For further information on the murals, see Chapter VIII (Figs. 242 and 243). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

80. ELEVATOR LOBBY AND SMALL END LOBBY, MAIN CORRIDOR, SIXTH FLOOR. The walls of the elevator lobbies on the third through the seventh floor are marble. The space has been articulated by two free standing piers between the elevator lobby and the end lobby. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

painted white to reflect more light. Two light coffers were painted white. This increased the reflectance enough to eliminate the need for special lighting. The remainder of the light coffers were painted white on both the first and second floors.

ELEVATORS AND ESCALATORS

Each main corridor has four elevator lobbies with a total of 20 passenger elevators numbered from the north to the south (Fig. 72). Elevator lobbies 1 and 4 are adjacent to the North Lobby Corridor and South Foyer, respectively, and have six elevators each. Elevator lobbies 2 and 3 are adjacent to the Grand Stairs and have four elevators each. The elevators were manufactured by Otis Elevator Company of New York, New York. Along the west side of the main corridors between elevator lobbies 1 and 2 and between elevator lobbies 3 and 4 are escalators (Fig. 75) connecting the first floor with the basement and the second floor. The escalators were manufactured by Westinghouse Electric Elevator Company of Pittsburgh, Pennsylvania. The Interior Building was the first large Federal building to have escalators. The escalators serve only the basement and first and second floors. On the opposite side of the corridor from each escalator is a freight elevator with a small lobby for loading and unloading. The freight elevators face their lobbies, not the main corridor. Fluted pilasters of Tennessee gray marble flank the elevator lobbies and escalators (Fig. 72). The secondary corridors have engaged fluted piers at the corners. The capitals of the pilasters feature a stylized leaf design (Model No. 15, Fig. 78).

Above all elevator doors (Fig. 73) and escalator entrances are Doric moldings and recessed rectangular or square panels. A similar Doric molding, slightly shallower, is above the letter boxes (Fig. 76), telephone niches and water fountains. The same Doric molding is repeated in bronze on the directories (Model No. 108, Fig. 77). The elevator doors are very ornate. Each door has two columns of eight square panels (Model No. 120, Fig. 73). Each square consists of a rosette at the intersection of an X, surrounded by four anthemions. Each door is 22 inches wide and 7 feet high.

The walls and ceiling of the elevator cabs are paneled in oak and stained a walnut brown (Fig. 74). The elevators are illuminated by modern fluorescent fixtures, with egg crate diffusers. The cornice consists of a plain molding and a row of dentils. The Greek fret designed ventilation grille, the rail, and the base are bronze. The interior dimensions of the elevators are 5 feet wide and 7 feet 6 inches high.

MAIN CORRIDOR BASEMENT

PLAN:
The basement main corridor (Fig. 298) is two blocks long; but, like the first floor, it is interrupted by the foot of the Grand Stairs. Side aisles provide circulation around the stairs. Entrances to the Cafeteria are provided off of the west side aisle. Because most of the wings and court yards in the basement are occupied with large areas of parking, mechanical equipment, Gymnasium. Cafeteria, and Library stacks, there is only one side corridor, located in the second wing on the west side. A partial corridor exists in the first wing, west side.

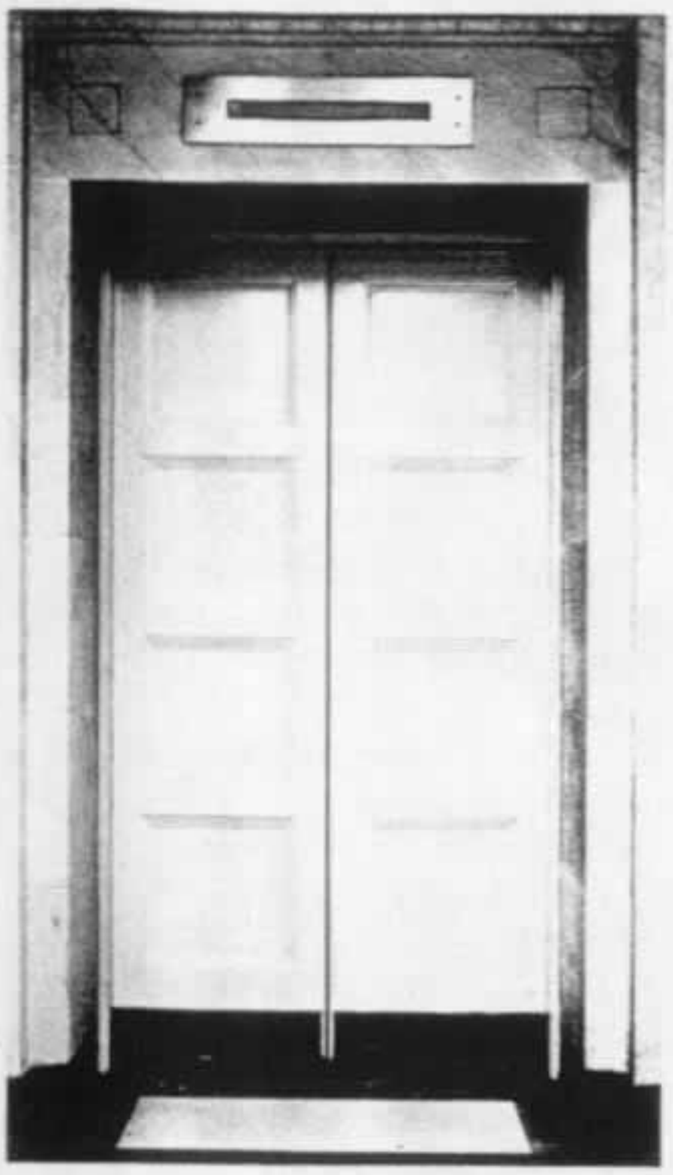
FLOORING:
The floors of the main corridor in the basement (Fig. 65) are terrazzo with bronze strips. The terrazzo is divided into 30-inch by 32-inch rectangles. The terrazzo consists of 60 percent Champlain black and 40 percent Cardiff green marble with dark colored cement to harmonize with the marble chips. There is an 8-inch border of dark Creole Georgian marble. Strips of dark Creole Georgian marble are used to define elevator lobbies and side corridor intersections.

WALLS:
The walls of the basement main corridor are hard plaster except for the marble elevator lobbies and the side aisles around the Grand Stairs which are covered with wall cloth (not original). All doors and surrounds are hollow metal with a painted finish. Walls were originally a subdued gray with a slightly deeper gray trim. The wall base is black Champlain marble, 5 inches high. There is one mural in the basement corridor (Fig. 200). It is adjacent to the Cafeteria entrance at the foot of the Grand Stairs. (For a description of this mural, see Chapter VIII).

CEILING:
The ceiling of the basement corridor is acoustic plaster with hard plaster borders. The light fixtures are the same as on the third through the seventh floor.

MAIN CORRIDORS—THIRD THROUGH SEVENTH FLOORS

PLAN:
The main corridors on the third through the seventh floors (Figs. 301-306) are similar. They differ from the main corridors on the first and second



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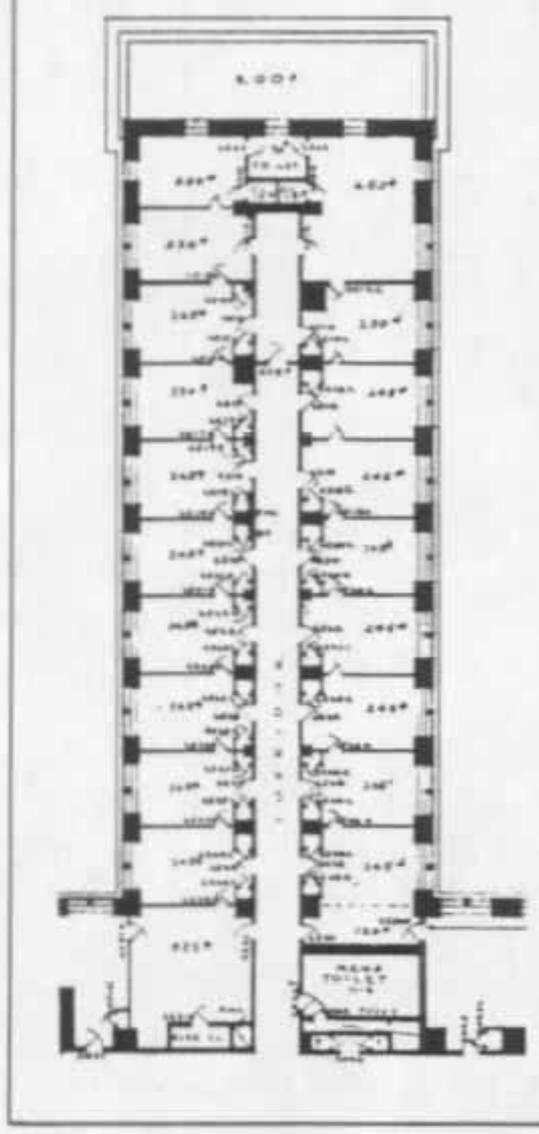

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81. TYPICAL ELEVATOR DOORS, THIRD THROUGH SEVENTH FLOORS. The elevator doors on the third through the seventh floors are painted, hollow metal. Brooks Photograhers, Bethesda, Maryland, 1976, HABS Collection.

82. FLOOR PLAN, SIDE CORRIDOR AND TYPICAL OFFICES, WING 6500 EAST, SIXTH FLOOR. The typical wing is a double loaded corridor with each office having direct access to the side corridor and two windows facing a court. Drawing AS-9, by C. H. Puls, January 12, 1937, last revised by Keister, Sept. 23, 1948. Location of original document unknown.

83. TYPICAL SIDE CORRIDOR, WING 6300 WEST, SIXTH FLOOR. Side corridors have quarry tile floors, hard plaster walls, and acoustic plaster ceilings. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

84. TYPICAL OFFICE DOOR, THIRD THROUGH SEVENTH FLOORS. The typical door is of metal with transom and metal surround. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

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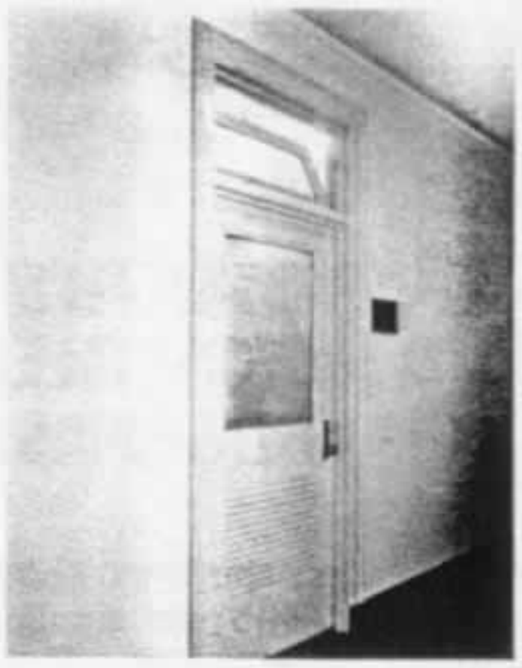

floors mainly in architectural treatment and material.

Neither the Grand Stairs nor the escalators rise above the second floor. The two-block-long main corridors have an uninterrupted view (Fig. 79). The third-floor corridor is shorter than the others since the two-story high North Lobby extends up into the third floor (Fig. 301). The south end of the third-floor main corridor, both ends of the fourth- and fifth-floor main corridors (Figs. 302 and 303) and the north end of the sixth- and seventh-floor (Figs. 305 and 306) main corridor terminate in a small lobby formed by the widening of the intersection of the main corridor and side corridors of the end wings. The space is articulated by two free standing piers in the middle of the lobby. The south end of the main corridor on the sixth and seventh floors (Figs. 305 and 306) terminates in a small lobby formed by a slight narrowing of the hall (Fig. 80) and at each end are two square piers. The two piers between the small lobby and elevator lobby 4 are free standing piers. The two piers between the lobby and the side corridor of the end wing are incorporated with a set of glazed double doors with side lights.

FLOORING:

The flooring of the main corridors on the third through the seventh floors features a diagonal, checkerboard pattern of quarry tile (Fig. 79), supplied by the F.E. Gates Marble and Tile Company of Indianapolis, Indiana. The colors of the 8-inch-square tiles are oatmeal and dark brown. There are dark Creole Georgian marble 10-inch-

wide borders and 6-inch-wide dark Creole Georgian marble strips defining the intersection of the side corridors and the area of the elevator lobbies.

WALLS:
The walls of the main corridors on the third through the seventh floors are hard plaster, with a simple cornice molding and a black Champlain marble base 6 inches high. Each floor has at least one mural. These are located on the side walls of the main corridor between the last elevator lobby and the end of the hall (Fig. 79), except for the third floor where it covers the end of the hall. Walls were originally painted a subdued gray, with a slightly deeper gray trim.

The typical door is a painted hollow metal door 7 feet high by 2 feet 8 inches wide, with transom. Each door has a frosted glass window, with louvers below.

The elevator lobbies, and the two small lobbies at the south end of the sixth and seventh floors (Fig. 80) are faced with gray Tennessee marble veneer. Elevator doors on the third through the seventh floors are painted hollow metal with four square recessed panels per door (Fig. 81). As on the first and second floors, there is a Doric molding (Model No. 17, not illustrated) above the elevator doors.

CEILING:
The ceiling of the elevator lobbies consists of a series of double-recessed, shallow, rectangular panels with a center section of acoustic plaster (Fig. 80). Each rectangular panel has two fluorescent fixtures (not original), covered with a translucent diffuser and supported by a grid of five bars in one direction and four in the other. Between the large, recessed, rectangular panels of acoustic plaster are very shallow, hard plaster beams spanning across the corridor. The bottom plane of the beams is decorated with a shallow recessed panel.

Between the elevator lobbies are rectangular panels of acoustic plaster similar to those at the elevator lobbies. Each panel has one rectangular fluorescent fixture as described above.

SIDE CORRIDORS—FIRST THROUGH SEVENTH FLOORS

PLAN:
Over 80 side corridors provide access to the wings of the Interior Building (Fig. 82). All of the side corridors are straight except for the side corridors on Wing 3100 West, Wing 6100 East, and Wing 7100 East. The typical corridor stretches from the main corridor to near ends of each wing. Most side corridors are 6 feet 9½ inches wide and are a half block long.

The side corridors have received a considerable amount of remodeling. Originally, most side corridors ended about one office from the end of the corridor. As offices and agencies grew in number and size, many of the corridors were shortened to allow for a large suite of offices. This remodeling usually resulted in special treatment of the end of the corridor such as paneling, signs, and carpeting. The following is a description of the typical elements of the side corridors. (The short corridor leading to the Museum will be described with the museum since it differs from other side corridors in architectural treatment and materials).

FLOORING:
The floors of the side corridors (Fig. 83) consist of a diagonal, checkerboard pattern of quarry tile, with a dark Creole Georgian marble border 5 inches wide. The color of the 8-inch-square quarry tiles are oatmeal and dark brown. Several corridors have brown linoleum which may be original. The quarry tiles were supplied by the F.E. Gates Marble and Tile Company of Indianapolis, Indiana, and the linoleum was supplied by the N. Snellenburg and Company of Philadelphia, Pennsylvania.

WALLS:
The walls of the side corridors are hard plaster with a small simple cornice molding and a black Champlain marble 6-inch base. There are 3,681 interior doors. The typical door (Fig. 84) is painted metal, 7 feet high by 3 feet wide, with an operable transom. Each door has a frosted glass window, with louvers below. Restroom doors are the same as office doors except that they do not have glass windows. Doors to the stairs are double metal without transom. Each stair door has a wire glass window with a panel below, without louvers (Fig. 83).

CEILING:
The ceilings of the side corridors are acoustic plaster, without any hard plaster borders or transverse beams (Fig. 83). Side corridors are lighted by square fluorescent fixtures (not original), with a grid of four bars in one direction and four in the opposite direction. The frame and bars are anodized aluminum. The original light fixtures in the side corridors were round incandescent fixtures with frosted bowl and bronze rims (Fig. 282).

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85. TYPICAL OFFICE, FIRST THROUGH SEVENT FLOORS. Each office has windows for natural light a a door for direct access to a corridor. Brooks Pho gr phers, Bethesda, Maryland, 1976. HABS Collection.

86. ROOM 7261, WING 7200 WEST, ENT FLOOR. Rooms 7260 and 7261 are the only offic that still have their original light fixtures except f th Secretary's Suite. Brooks Photographers, Bethesda, ar land, 1976. HABS Collection.

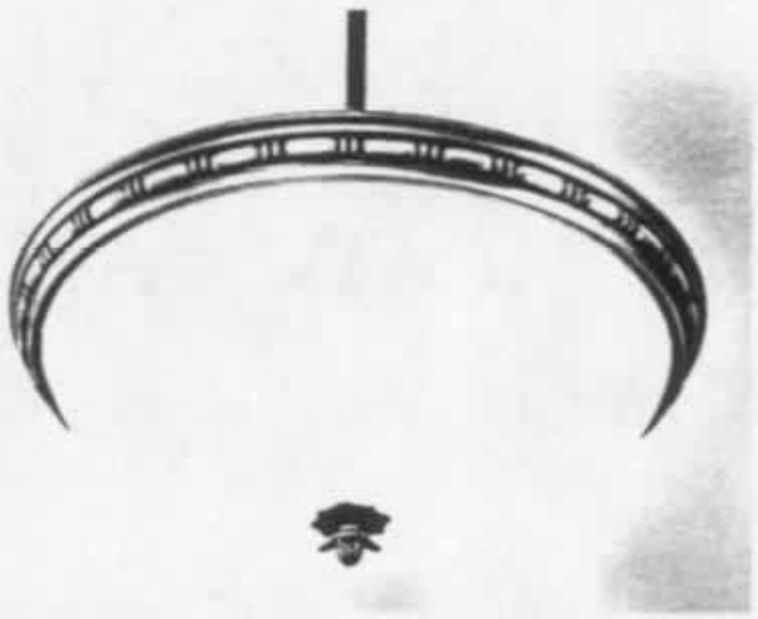
VI OFFICES, EXECUTIVE SUITES, CONFERENCE ROOM, AND DINING ROOMS

TYPICAL OFFICE

PLAN:
There are 2200 rooms in the Interior Building. The typical office is a rectangle, 12 feet 8 inches by 18 feet 9 inches, totaling 245 square feet (Fig. 82). It has a door leading directly to the corridor and doors leading to adjacent offices. Every office features windows to the exterior or a courtyard, providing fresh air and light. A small closet provides storage in each office. Most offices also have another closet with a lavatory.

FLOORING:
Originally most of the offices had linoleum floors. All of the linoleum in the building was supplied by N. Snellenburg and Company of Philadelphia, Pennsylvania. Today most offices are carpeted.

WALLS:
Some walls are painted hard plaster on metal studs and lath, with a slate base. Other partitions separating the individual offices are portable and can be moved to provide varied and suitable working spaces as required by the changing character of Departmental business. Doors to closets and be-



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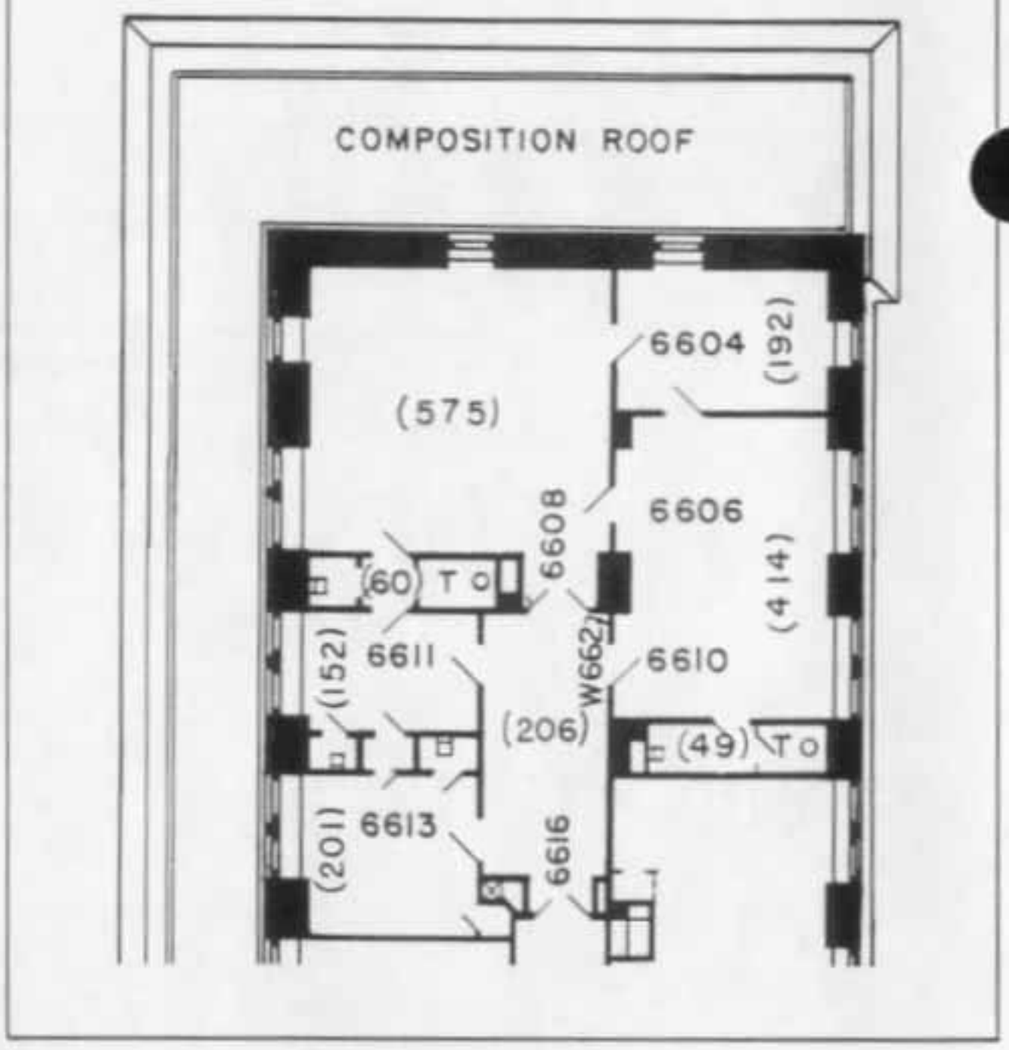
87. ORIGINAL OFFICE LIGHTING FIXTURE, ROOMS 7260 AND 7261, WING 7200 WEST, SEVENTH FLOOR. This incandescent fixture is Model No. 335, Type N (see Fig. 281). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

88. FLOOR PLAN, SUITE 6616, WING 6600 EAST, SIXTH FLOOR. Suite 6616 is the Office of the Assistant Secretary for Land and Water Resources. Detail of the Sixth Floor Plan, Revised by the Federal Works Agency, Public Buildings Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 18.

89. ROOM 6608, WING 6600 EAST, SIXTH FLOOR. This office has raised paneling both above and below the chair rail. Brooks Phototgraphers, Bethesda, Maryland, 1976, HABS Collection.

90. ROOM 6610, WING 6600 EAST, SIXTH FLOOR. This office has hard plaster walls with fluted pilasters flanking the windows and flush panel wainscot below the chair rail. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

91. DOOR SURROUND AND CORNER BLOCK, SUITE 6616, WING 6600 EAST, SIXTH FLOOR. Detail of wooden fluted door surround and corner block of concentric squares. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.



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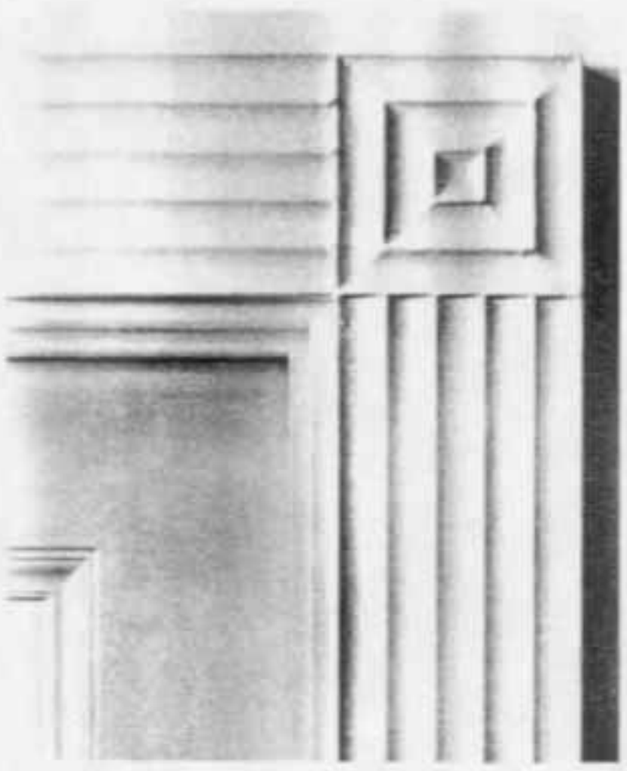

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tween offices are painted without windows or transoms. Most offices (Fig. 85) have two windows, side by side. They are operable wood double-hung windows, one-over-one. Between the windows is a tall, narrow recessed panel. The heating, air-conditioning, and ventilating system is in a metal cabinet below the windows.

CEILING:
The ceiling of a typical office is painted hard plaster. In general, most light fixtures are fluorescent (not original).

ROOMS 7260 and 7261

PLAN:
Rooms 7260 and 7261 are located at the end corners of Wing 7200 West. The rooms are rectangular in plan, two bays long and one bay wide (Fig. 181).

FLOORING:
The floors are covered with gold, uncut pile carpeting, (Fig. 86). The original flooring material was probably brown linoleum.

WALLS:
The hard plaster walls have a painted wood chair-rail and a 6-inch reddish-brown, stone base. The hollow metal doors have metal surrounds. The walls are painted cream with gold trim.

CEILING:
The white acoustic plaster ceiling has a projecting wood soffit. The distinguishing element that makes these two offices significant is that they still have their original light fixtures (Model 335, Type N. Figs. 87 and 281). In 1967, most of the corridor and office incandescent fixtures were replaced with fluorescent fixtures. On May 8, 1967, Mr. Harry Shooshan, Director of Resources Program Staff, requested that the original incandescent fixtures be retained in his office (Fig. 86). Although we do not know what light fixtures other offices in the building had, Rooms 7260 and 7261 provide us with an idea of the original lighting configuration and appearance of an office space. (For detailed description of these light fixtures see Fig. 281).

SUITE 6616

LOCATION:
Suite 6616 contains the Office of the Assistant Secretary for Land and Water Resources. The suite is located on the sixth floor at the east end of Wing 6600 East (Fig. 305).

PLAN:
The corridor is shortened to accommodate the suite of offices which occupy approximately 1700 square feet (Fig. 88). At the end of the corridor is a waiting room (206 square feet) with double doors to the corridor and double doors to Room 6608. The waiting room is flanked on the north and south by two offices. The major office of this suite is Room 6608 (575 square feet), which occupies the northeast corner. This office is square with a small vestibule formed by the closet and lavatories between offices. Room 6610 is over twice the size of a typical office.

FLOORING:
All floors are carpeted with plush pile carpeting (not original).

WALLS:
Room 6608: The walls of Room 6608 (Fig. 89) have painted birchwood, raised paneling both above and below the chair rail. The walls have a simple plaster cornice and a black marble base. Doors have a large recessed panel over a small lower panel. Between the upper and lower panels is a narrow horizontal panel. Door surrounds are fluted with corner blocks of concentric squares (Fig. 91). The double doors have specially designed door pulls (Fig. 291) and the single doors have buffalo doorknobs (Fig. 289). (For a description of the hardware, see Figs. 288-292).

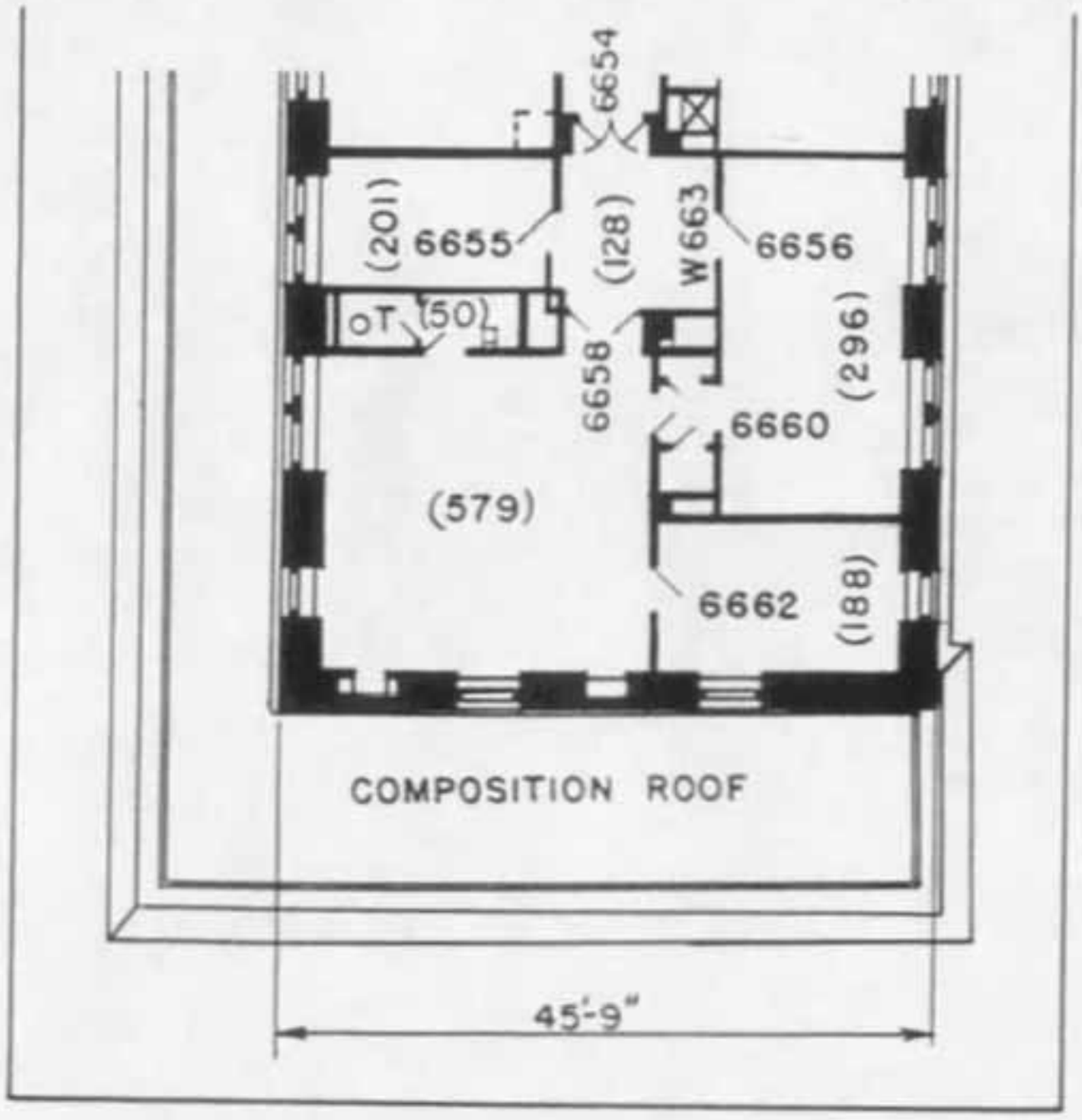
Room 6610: The walls of Room 6610 (Fig. 90) are hard plaster with a painted birchwood, recessed paneled wainscot (2 feet 9⅝ inches high). Flanking the windows are fluted pilasters. The cornice, base, doors, surrounds, and hardware are identical to Room 6608.

CEILING:
The ceilings of Rooms 6608 and 6610 are acoustic plaster. Room 6610 also has a hard plaster border. Both rooms have four fluorescent fixtures (not original). Room 6608 has anodized aluminum (bronze color) frames with an eight-by-eight grid (Fig. 89), whereas Room 6610 has square painted fixtures with translucent diffusers (Fig. 90).

SUITE 6654

LOCATION:
Suite 6654 was originally designed for the First Assistant Secretary and now contains the Office of the Assistant Secretary for Energy and Minerals. The suite (Fig. 92) is located on the sixth floor at the west end of the Wing 6600 West (Fig. 305).

PLAN:
The corridor is shortened to accommodate the suite of offices (approximately 1450 square feet). At the end of the corridor is a waiting room (128



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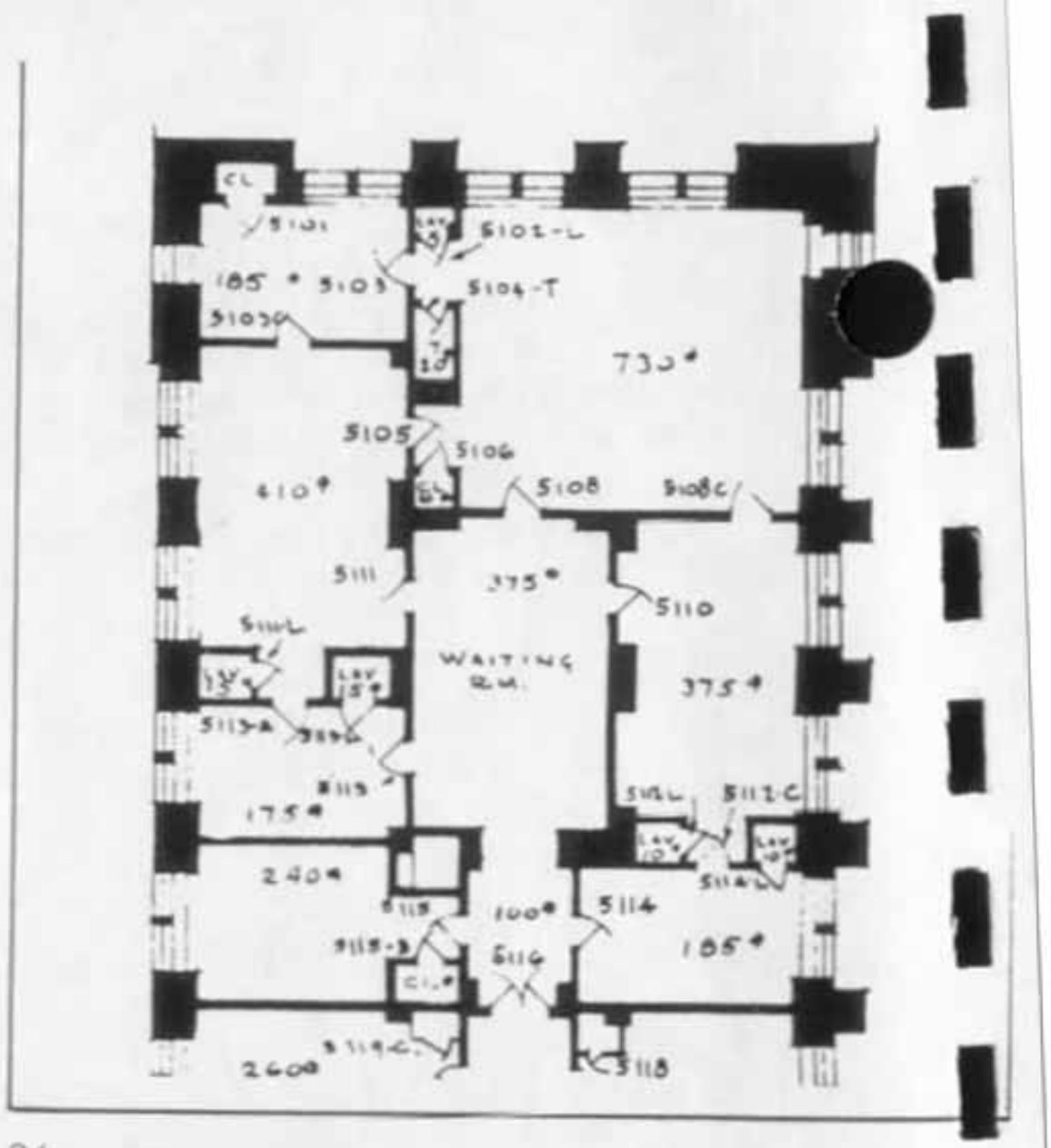

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92. FLOOR PLAN, SUITE 6654. WING 6600 WEST, SIXTH FLOOR. Suite 6654 is the Office of the Assistant Secretary for Energy and Minerals. Detail of the Sixth Floor Plan, Revised by the Federal Works Agency, Public Building Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 18.

93. ROOM 6658, SUITE 6654, WING 6600 WEST, SIXTH FLOOR. Room 6658 has fluted wooden pilasters flanking the windows and a flush paneled wainscot below the chair-rail. Brooks Photographers. Bethesda, Maryland, 1976, HABS Collection.

94. FLOOR PLAN, SUITE 5116, WING 5100 EAST, FIFTH FLOOR. Detail of Drawing No. AS-7, by C. H. Puls, Jan. 12, 1937, last revised by Keister, Sept. 23, 1948. Location of original document unknown.

95. VESTIBULE, WAITING ROOM, SUITE 5116, WING 5100 EAST, FIFTH FLOOR. View of vestibule looking west from the waiting room of Suite 5116. Brooks Photographers, Bethesda, Maryland, 1976. HABS Collection.

96. ROOM 5108, SUITE 5116, WING 5100 EAST, FIFTH FLOOR. View looking north showing raised paneling both above and below the chair rail. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

square feet) with double doors to the corridor and double doors to Room 6658. The vestibule is flanked on the north by Room 6655 (201 square feet) and on the south by Room 6656 (296 square feet). The major office of this suite is Room 6658 (579 square feet) which occupies the northwest corner of the wing. This office is square with a vestibule leading to the waiting room and a passageway leading to Room 6656. On the opposite corner of the wing is a small office, Room 6662 (188 square feet). Entrance to Room 6662 is through Room 6658.

FLOORING:
The suite originally had cork tile flooring. The floor of Room 6658 is now carpeted with olive-green plush pile carpet. The flooring in the other offices of the suite have gold uncut pile carpeting.

WALLS:
All rooms of Suite 6654 have a chair rail with painted birchwood flush paneling below and hard plaster walls above. The woodwork and paneling ot Room 6658 (Fig. 93) is painted gold and the plaster is covered with a textured wall cloth (not original), a slightly lighter gold. Fluted pilasters flank the windows. The doors have recessed panels above and below a very narrow horizontal panel that is at the height of the chair rail panel. The double doors have louvers in the lowest panel and have simple door pulls with a Greek fret design (Fig. 291). Single doors have buffalo door knobs (Fig. 289). All door surrounds are fluted with corner blocks of concentric squares (Fig. 91; for a description of the hardware, see Figs. 288-292).

CEILING:
The ceiling of Room 6658 has a projecting wood soffit and a hard plaster band surrounding a large square field of acoustic plaster. There are four square fluorescent fixtures with translucent diffusers.

SUITE 5116

LOCATION:
This suite was originally the Office of the Under Secretary of the Interior, but currently is the Office of the Assistant Secretary for Management (Fig. 94). The suite of offices is on the fifth floor at the east end of Wing 5100 East (Fig. 303). Its architectural and decorative treatment is second only to that of the Office of the Secretary of the Interior. The view from this office consists of the DAR Constitution Hall on the east, the Pan American Union and the Washington Monument on the southeast, and Simon Bolivar Park, the Pan American Union Annex, and the Mall on the south.

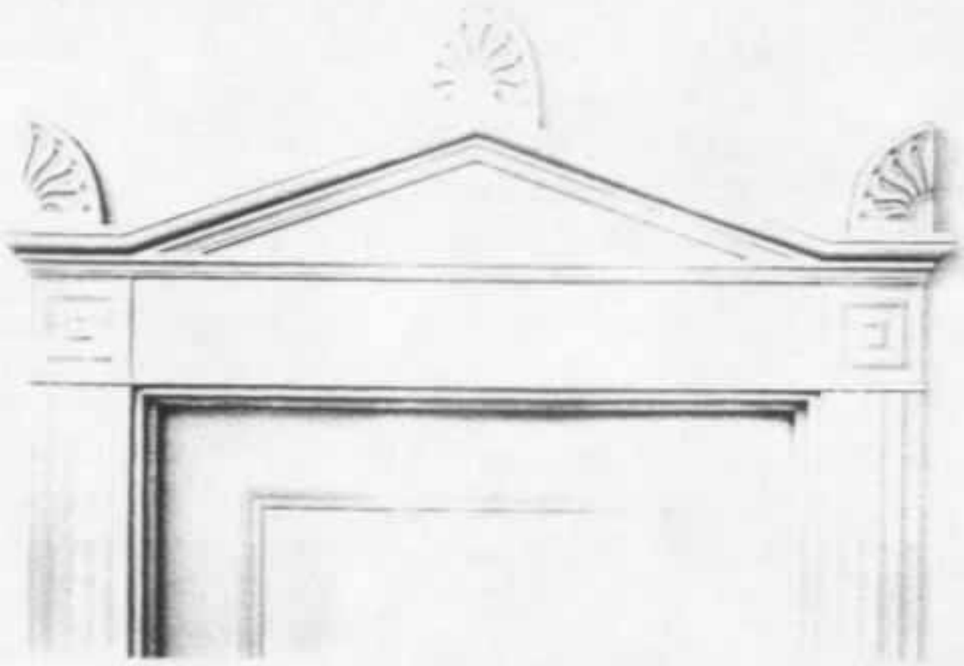
PLAN:
The corridor of Wing 5100 East is shorter than most side corridors because of Suite 5516 (2860 square feet). Entrance is through a vestibule (Fig. 95) flanked by two offices, Rooms 5114 (185 square feet) and 5115 (240 square feet). Directly on axis with the vestibule is a large waiting room (375 square feet). The Assistant Secretary for Management's private office, Room 5108 (730 square feet), is two bays by two bays in the far southeast corner of the wing. Overlooking Court E are three offices, Rooms 5103 (185 square feet), 5111 (410 square feet), and 5113 (175 square feet). Room 5110 (375 square feet) flanks the south side of the Waiting Room and overlooks Simon Bolilvar Park.

FLOORING:
All floors are carpeted with plush pile (not original).

WALLS:
The walls of Room 5108 (Fig. 96) consist of floor to ceiling, painted, birch paneling with raised panels and chair rails. The walls of the remainder of the suite are hard plaster with a wood chair rail. Doors of the vestibule, waiting room and Room 5108 have pedimented door surrounds with Greek antefixes (Model No. 201, Figs. 97 and 275). The door surrounds are fluted with corner blocks of concentric squares. Doors have recessed panels with the upper half consisting of one large panel, a smaller panel on the bottom and an extremely narrow panel between the upper and lower panels (Figs. 95 and 96). Closet and lavatory doors have fluted surrounds, with corner blocks consisting of a five-pointed star inscribed in a circle (Fig. 98).

These doors have an upper and lower louvered panel with a narrow, recessed panel between (Fig. 96). All rooms of this suite have a 6-inch black marble base. Most single doors have buffalo hardware (Fig. 289). Double doors have hardware (Fig. 291) identical to that of Suites 6000, 6116, and 6154. (For a description of the hardware, see Figs. 288-292.)

CEILING:
The ceiling of Room 5108 features a wood soffit above a simple Greek fret molding (Fig. 99). The soffit (Model No. 202, Fig. 275) consists of square, recessed panels with a five-pointed star inscribed in a circle in the middle of each square panel. The corner soffit panel has an Ionic rosette instead of a star. Separating these decorative panels are reeded sections. Between the soffit and the hard plaster ceiling is a cavetto molding with bead. Ceiling fixtures are square, fluorescent with translucent diffusers (not original).



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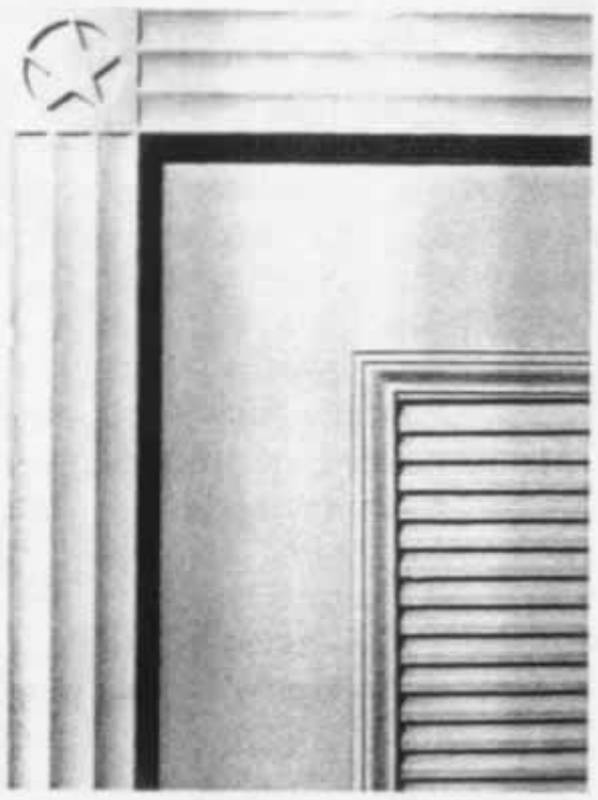

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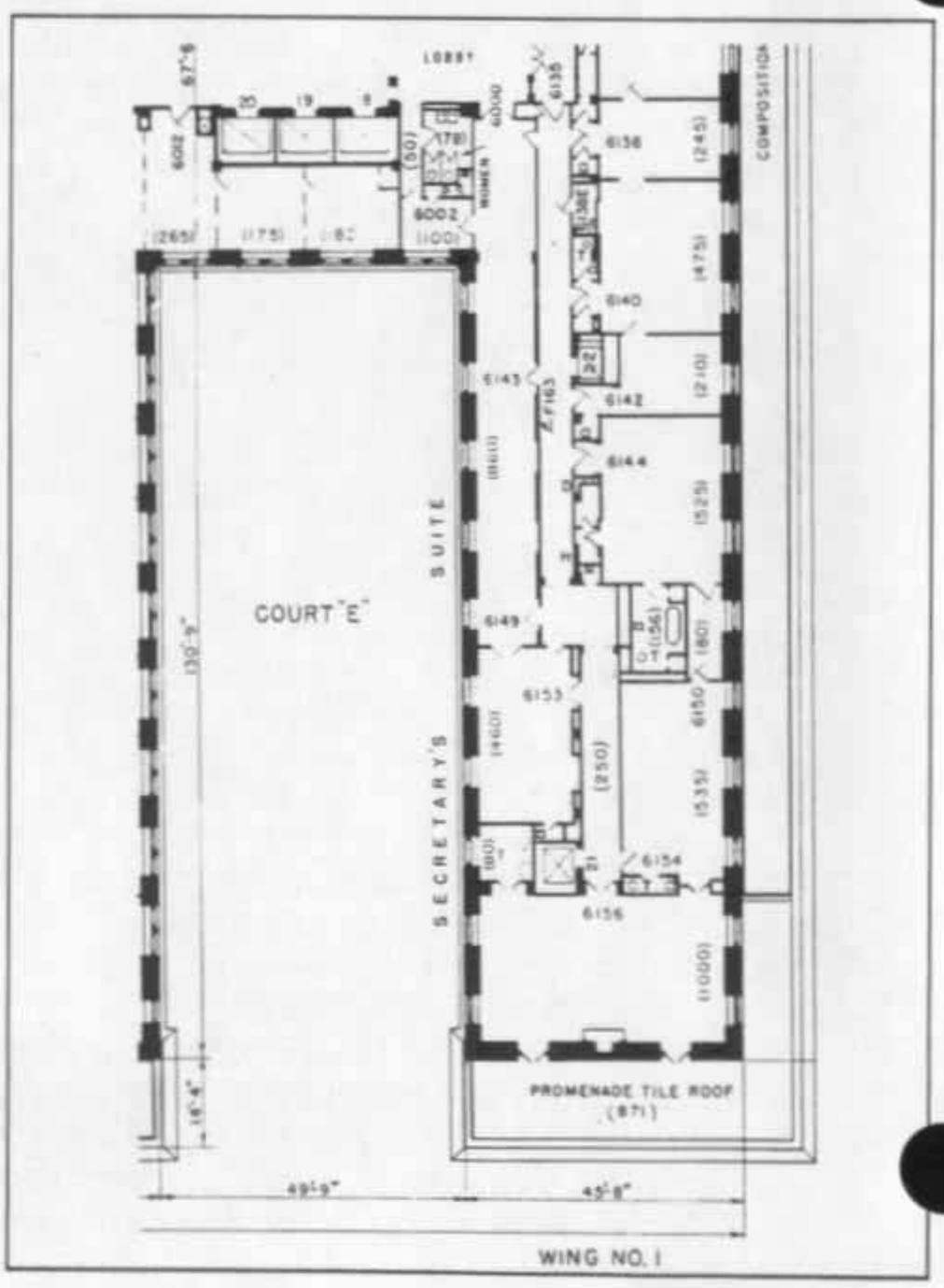

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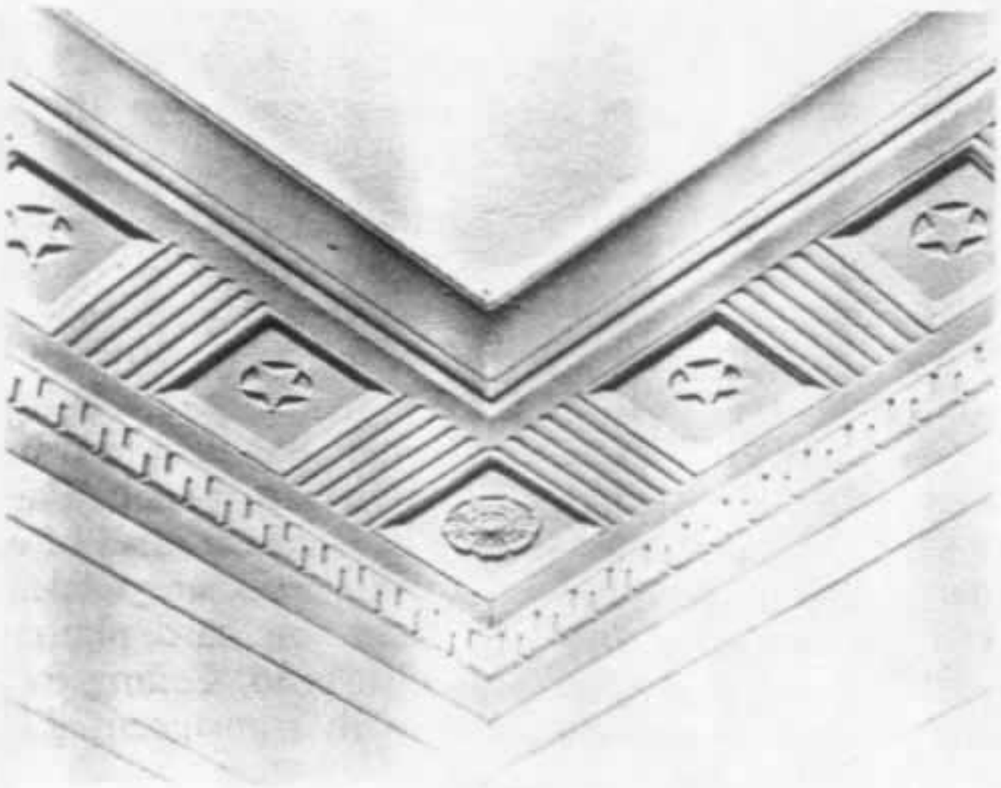

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OFFICE OF THE SECRETARY — SUITE 6000

LOCATION:
The Secretary of the Interior's Suite of offices is located on the sixth floor, occupying the entire Wing 6100 West (Fig. 305). Since the main entrance to the Secretary's Suite faces the main corridor, it is Suite 6000, not Suite 6100.

PLAN:
The plan of the wing (Fig. 101) consists of a suite of rooms, all connected by a long corridor which runs the length of the wing, stopping short of the Secretary's Private Office (Room 6156), which occupies the end 1000 square feet of the wing.

The Wing Corridor is flanked on the north side by the public Reception Area and Parlor (Rooms 6143 and 6153, respectively) and on the opposite side by the offices of the Secretary's support staff and assistants (Rooms 6154, 6144, 6142, 6140, and 6136).

97. DOOR PEDIMENT AND SURROUND, SUITE 5116, WING 5100 EAST, FIFTH FLOOR. The classical wooden pediment with Greek antifixae is Model No. 201 (see Fig. 275). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

98. CLOSET DOOR CORNER BLOCK AND SURROUND, ROOM 5108, SUITE 5116, WING 5100 EAST, FIFTH FLOOR. The wooden door surrounds have three flutes, instead of five; and the wooden corner blocks have a five-pointed star inscribed in a circle, instead of concentric squares. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

99. SOFFIT, ROOM 5108, SUITE 5116, WING 5100 EAST, FIFTH FLOOR. The wooden soffit is Model No. 202 (see Fig. 275). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

100. ENTRANCE TO THE SECRETARY'S SUITE, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The double doors are flanked by fluted pilasters and totem poles. The pilaster capitals are Model No. 24 and the carved panel above the doors is Model No. 23 (see Fig. 277). Russwin hardware (see Figs. 290 and 291) is featured on the double doors. For a further discussion of the double doors and their hardware, see Chapter IX. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

101. FLOOR PLAN, SECRETARY'S SUITE, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. Detail of the plan, revised by Mert Baugham, 1976. Original document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 18. Revised drawing is in the Management Operations Office of the Department of the Interior, Washington, D.C.

Entrance to the public Reception Area is from the main corridor. The Reception Area, which occupies 860 square feet, consists of a long narrow room with three doors to the Wing Corridor.

Beyond this Reception Area is the Parlor (Room 6153), which serves as a waiting area for governors and other dignitaries desiring to see the Secretary ot the Interior. On axis with the Parlor is an entry hall (Room 6155), leading to the Secretary's Private Office. This short hall had been converted to a private restroom for the Secretary. Adjacent to the entry hall is the Secretary's private elevator (No. 21).

The Secretary of the Interior's Private Office (Room 6156) is rectangular with a setback terrace. In the southeastern corner of the Secretary's Office is an entrance to the Secretary's Support Staff Room (6154) which is 535 square feet and rectangular. Beyond this area is a passageway (80 square feet), which leads to office 6144 (525 square feet). Adjacent to this hall is a restroom. Office 6144 is wider than office 6154.

Access to offices 6142, 6140, and 6136 is directly from the Wing Corridor. Office 6142 is 210 square feet and serves as the reception room for office 6140. Office 6140 is 475 square feet. Elevator No. 22 is adjacent to the small reception room.

Since the support staff and assistants' offices are much larger than the typical office, the Wing Corridor is off center for the full length of the Reception Area. Flanking the Secretary's Parlor, the Wing Corridor is on axis leading to the Secretary's Private Office. At the juxtaposition of the two corridors is a small rectangular space, slightly wider than the combined width of the two segments of the Wing Corridor.

PUBLIC ENTRY WAY:
Public entrance to the Secretary of the Interior's Suite is through raised, oak-paneled, double doors (Fig. 100). The doors consist of a long, rectangular panel over a small, almost square, panel. Separating these panels is a narrow recessed panel. This horizontal panel has moldings only along the rails. Surmounting the double doors is a decorative panel with the incised gold-leaf letters OFFICE OF THE SECRETARY OF THE INTERIOR, flanked on each side by a carved bas-relief eagle (Model No. 23, Fig. 277). The millwork and cabinet work in the building was awarded to John C. Knipp and Sons of Baltimore, Maryland. The doors are further embellished with Russwin hardware (Fig. 290) and bronze kick plates. The doors are setback from the main corridor in a recessed space. The marble walls and ceiling of this space are treated like panels.

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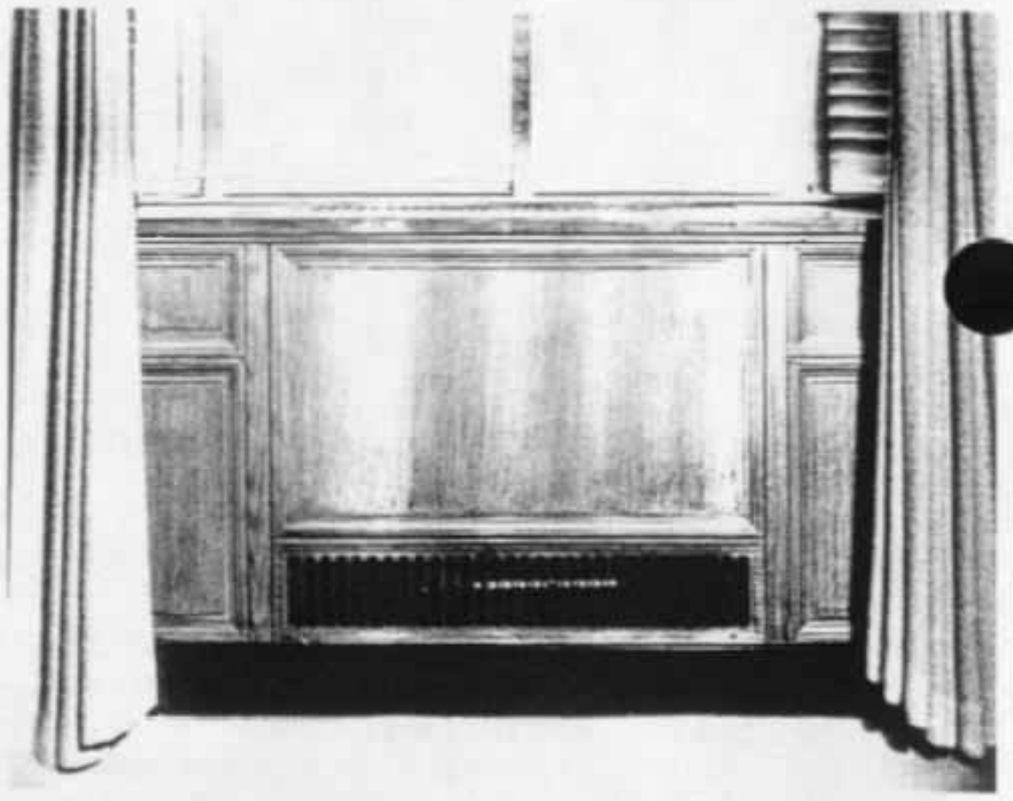

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The entry way is framed on the main corridor by two fluted pilasters. The pilaster capitals vary from other main corridor capitals, having a scroll and floral design (Model No. 24, not illustrated). In front of each pilaster stands a polychromed totem pole, commissioned in 1931 by Ray Layman Wilbur, Secretary of the Interior in the Cabinet of President Hoover. They were carved from cedar by John Wallace of Hydaburg, Alaska, at a cost of $90 each. To promote interest in the Alaskan territory, Secretary Wilbur displayed them in his office in the old Interior Building and Secretary Ickes had them moved to the new building. The one to the left of the doors tells the story of the Chief's Daughter and the one to the right tells the story of the Raven. (For the description of each figure and the details of the stories, see *The Tale of the Two Totems*).

RECEPTION AREA

FLOORING:

The floors, throughout the suite, are covered with gold plush pile, carpet (not original).

WALLS:

The Reception Area (Fig. 102) has floor to ceiling oak paneling which is unusual because the panels above and below the chair rail are different (Fig. 103). Above the chair rail is raised oak paneling with a beveled edge and molded stiles and rails. Below the chair rail the paneling is flat, not raised and beveled, and recessed behind the stiles and rails. The molding along the stiles and rails of the lower panels is similar to the molding of the upper panels. The paneling throughout the Suite has been acid stained to a soft-brown "English oak" color. The walls have a 6-inch black marble base, an oak chair rail with ploughed beads near the edges, and a simple oak cornice.

The south wall of the Reception Area has three doors to the Wing Corridor: one at each end of the room and one in the center. Each oak door (Fig. 103), has a large upper raised panel and a smaller raised lower panel, both with beveled edges and molded stiles and rails. Between these two raised panels is a narrow, recessed panel with molding along the rails, but not the stiles. The doors have buffalo doorknobs (Figs. 104, and 287-289). (For a description of the hardware, see Chapter IX.) Over the end two doors are bronze clocks with their works hidden behind the panels with only their numbers and hands showing. The north wall of the Reception Area is punctuated by five windows overlooking Court E. There are two double-hung windows per bay. Pilasters with a ploughed bead border and simple molded capitals separate the wide oak panels and flank the doors and windows. Below the windows are metal radiator enclosures that have an enamel finish grained to match the adjacent woodwork (Fig. 105). There is one door on the north wall near the east end of the room. The east wall has double doors (Fig. 100) leading to the main corridor and the west wall has double doors (Fig. 102) leading to the Parlor. The double doors have the same arrangement of panels as the doors on the south wall, but have door pulls (Figs. 290 and 291) and push plates instead of buffalo hardware.

CEILING:

The ceiling of the Reception Area consists of a border of hard plaster and a slightly recessed area of acoustic plaster. The lighting fixtures (not original) are similar to the side corridor fluorescent fixtures. The frames are wood, not anodized aluminum, with a six-by-six grid to support the translucent diffusers. A wood encased beam extends across the ceiling of the Reception Area on line with the east wall of Court E. This beam visually divides the space into a waiting area (about one third of the room) and a clerical staff area for receptionists and secretaries.

PARLOR—(ROOM 6153)

FLOORING:

The floor of the Parlor (Fig. 106) is covered with carpeting. The type of original flooring is unknown.

102. RECEPTION AREA, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The Reception Area is a long room along the north side of the wing overlooking Court E. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

103. DETAIL OF PANELING, RECEPTION AREA, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. Above the chair rail the oak paneling has beveled edges with molded stiles and rails, and below the oak paneling is recessed with molded stiles and rails. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

104. BUFFALO DOORKNOB, RECEPTION AREA, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The buffalo doorknobs were specially designed for all of the executive suites (6000, 6116, 6154, and 5116), the Secretary's Conference Room (5160), the Executive Dining Rooms (5151 and 5159), the Official Dining Room (1352-56), and the Library. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

105. GRAINED RADIATOR CABINET, RECEPTION AREA, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. All of the metal radiator cabinets in Suite 6000 are grained to match the oak paneling except for those in Rooms 6136, 6140, and 6142. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

106. PARLOR, ROOM 6153, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The parlor has fluted pilasters flanking the windows. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

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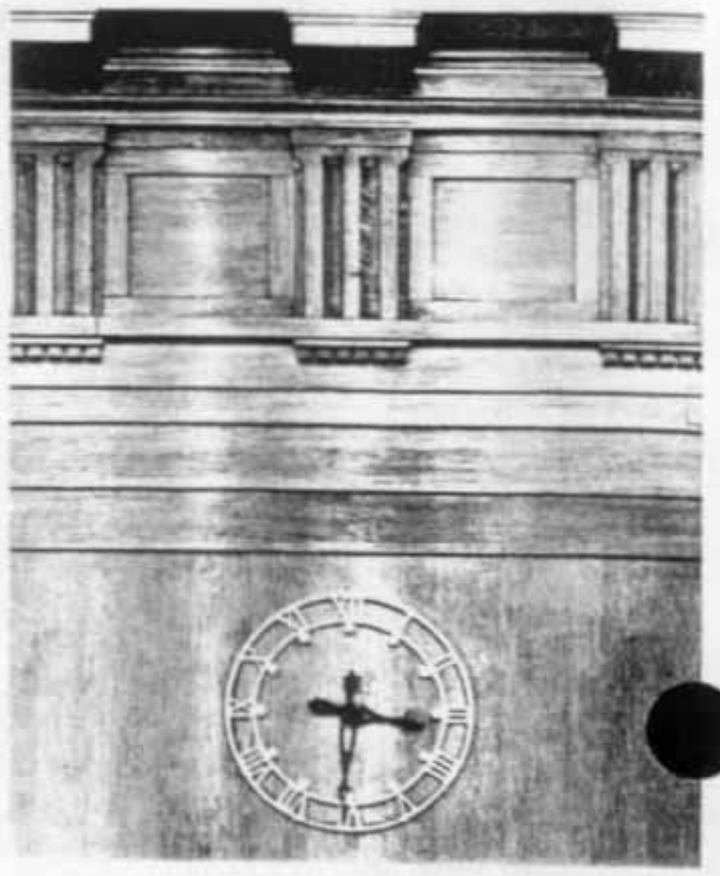

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107. WALNUT FLOORING, OFFICE OF THE SECRETARY OF THE INTERIOR, ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. View of the northwest corner of the office showing random width black walnut pegged flooring. National Park Service Historic Photograph Collection (photographer unknown), 1963.

108. OFFICE OF THE SECRETARY, ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. View of the office looking northeast. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

109. DORIC FRIEZE, SOFFIT, AND ANTHEMION BAND, OFFICE OF THE SECRETARY, ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The Doric frieze and soffit are oak, the ceiling is acoustic plaster, and the lunnette and anthemion band (Model No. 320) are hard plaster. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

110. BRONZE CLOCK, OFFICE OF THE SECRETARY, ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The built-in clock has its works hidden behind the oak paneling. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

111. DOUBLE DOORS, OFFICE OF THE SECRETARY, ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The door recess is paneled and the door surround is crossetted. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

WALLS:
The walls, doors, and windows of the Parlor are the same as the Reception Area except for the pilasters. The Reception Area has pilasters that are paneled, whereas the Parlor (Fig. 106) has fluted pilasters flanking the windows on the north wall. The east wall has double doors leading to the Reception Area and a single door leading to the wide area of the Wing Corridor. The south wall of the Parlor has two shallow, recessed niches one of which has a door to the corridor. The west wall has double doors leading to a passageway to the Secretary's Office, Room 6156. These doors have been made inoperable since the passageway has been converted to a private restroom for the Secretary. The southwest corner of the Parlor has a door to a closet with a lavatory. This closet and the adjoining corner of the Parlor has been converted to a kitchenette enclosed by modern, flush veneer paneling.

CEILING:
The ceiling of the Parlor is acoustic plaster with a hard plaster border, painted white. The room has two modern, square fluorescent fixtures with wood frames and an eight-by-eight grid to support the translucent diffusers.

SECRETARY'S PRIVATE OFFICE—ROOM 6156

FLOORING:
The Secretary's Private Office is 42 feet 3 inches long by 28 feet 9 inches wide. The floor has been covered with gold, plush pile carpet like the other floors in the suite. Originally the floor treatment consisted of pegged black walnut boards of random widths, ranging in color from a dark brown to a golden brown (Fig. 107). The floor was finished by the Builders Wood Flooring Company of New York City.

111

WALLS:
The walls of the Secretary's Office (Fig. 108) are paneled from floor to ceiling. The oak paneling differs in style from the other rooms in the suite. The field of each panel is doubly recessed from the stiles and rails without any moldings. Between the stiles and rails and the fields of the panels are wide, flat borders mitered at the corners. The construction of the paneling is the same both above and below the chair rail. The upper edge of the chair-rail has a slight projection supported by a fillet, cavetta, and bead molding. Near the lower edge of the chair rail is a bead of fillet. The 6-inch baseboard is oak with a simple molding along the top. The room has a Doric frieze (1 foot 8 inches high) of triglyphs and metopes with a projecting soffit (Figs. 190 and 110). The soffit has a mutule above each metope. The underneath side of the mutules are reeded instead of having rows of guttae.

The north wall (Fig. 108) has two windows that overlook Court E. The windows have crossetted surrounds. At the top of the large, oak panel between these windows is mounted a bronze-faced electric clock (Fig. 110). The works are concealed behind the paneling so that only the bronze numerals and arrowshaped hands can be seen.

The east wall (Fig. 108) has three pairs of double doors which open into the Secretary's Office. Similar to other doors in the suite, each leaf of the double door (Fig. 111) has a narrow, horizontal, recessed panel between a large, upper, raised panel and a smaller, lower, raised panel. However, these doors have molded rails and stiles on all three panels. The doors are surmounted by a large double-recessed panel. Door recesses are paneled and the door surrounds are crossetted.

The south wall also has two windows. These windows face onto Constitution Avenue and the Mall (Fig. 112).

The west wall has two pairs of glazed doors (not original) opening onto a tiled terrace which overlooks the Civil Service Commission Building. Between these doors is a marble fireplace (Figs. 113 and 114). The mantel is constructed of three kinds of marbles. The face of the mantel is Vermont White Statuary Marble with a polished finish; the mantel shelf, sides, and firebox surround are Vermont Livido Marble with polished finish; and the hearth is Virginia Royal Black Marble with both a honed and polished finish. The design of the mantel, (Model No. 21, Fig. 278), was copied from one of the mantels in the Old Senate Chamber of the Capitol. The chimney breast features an oak tabernacle frame with carved moldings and filled with a Greek fret design with crossetted border and square rosettes in the corners. An oil portrait of

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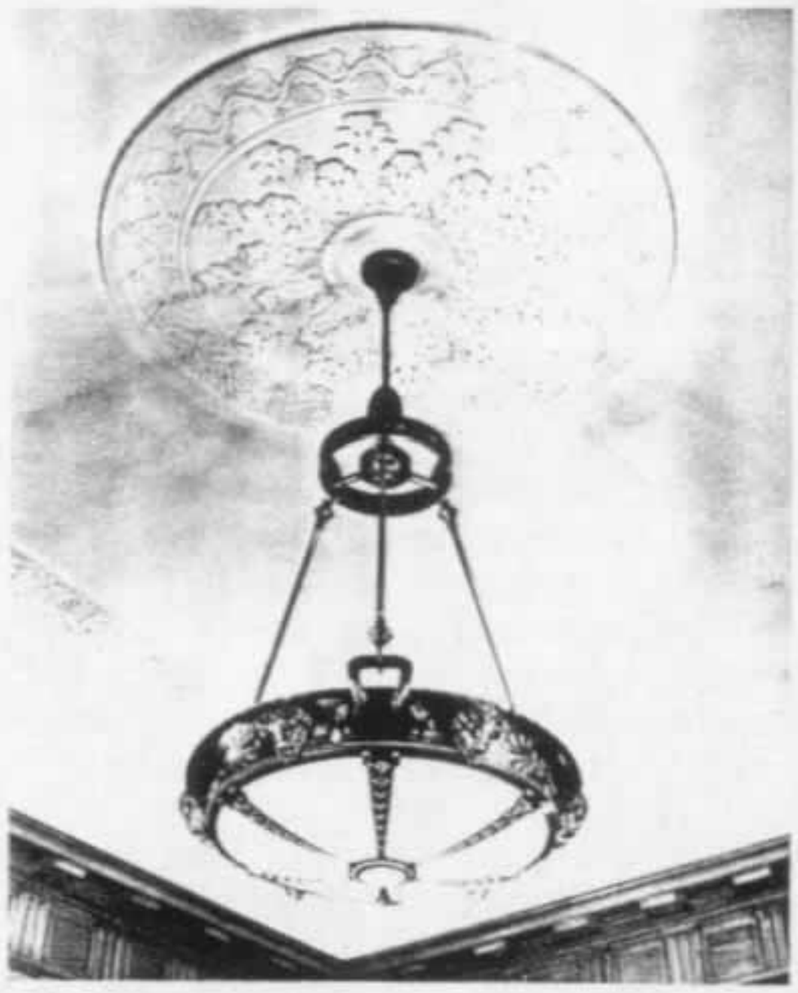

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112. SOUTH WALL, OFFICE OF THE SECRETARY. ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. View looking south toward Secretary Udall's desk. Note that the chandelier still had its pineapple-like ornament and alabaster bowl with concentric rings (see Figs. 115 and 280). The chandelier was modified in 1964 to install down lights. National Park Service Historic Negative Collection (photographer unknown), 1963.

113. WEST WALL, OFFICE OF THE SECRETARY, ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. View of west wall between the glazed doors. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

114. FIREPLACE, OFFICE OF THE SECRETAR ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The design of this mantel, Model No. 21 (Fig.

omas Ewing of Ohio, First Secretary of the Inter (1849-1850), highlights the chimney piece.

CEILING:
The ceiling (Fig. 108) is a shallow, segmental vault rising from 10 feet 3 inches on the sides to 17 feet in the center. The vault is constructed of layers of thin tile by R. Guastavino Company. The lunette is hard plaster with three double-recessed panels that take their shape from the curve of the vault. The vault is covered with acoustic plaster and is embellished with two hard plaster ceiling medallions (Model No. 321, Figs. 115 and 279) and a hard plaster, bas-relief anthemion band border (Model No. 320, Fig. 109). The two chandeliers with antique bronze finish (Model No. 339, Type R, Figs. 115 and 280) were specially designed for this office and feature buffalo heads on the rim. The medallion is 6 feet in diameter and the chandelier is 34 inches in diameter. The chandeliers weigh 300 pounds each and were fabricated by the Mutual Metal Manufacturing Company of Chicago, Illinois. (For a description of the design of the plaster medallion and bronze chandelier see Fig. 280.) The chandeliers originally had alabaster bowls with concentric rings and a pineapple-like ornament. The design was modified in 1964 when down lights were installed.

URNISHINGS:
olid walnut furniture was designed under Robert LeFevre, the Assistant to the Assistant Director of Procurement, Treasury Department. Ian McCallum prepared the sketches. The chairs and sofas were upholstered in blue leather and the drapes were also blue, Ickes' favorite color.

WING CORRIDOR

FLOORING:
The floor of the Wing Corridor (Fig. 116) is covered with wall-to-wall carpeting. The type of original flooring is unknown.

WALLS:
The walls are hard plaster with a simple picture molding. The trim is oak and the 6-inch base is black marble. There is a simple wood molding at the top of the base. The chair rail has ploughed beads near the edges. The plaster wall below the chair rail is grained to match the oak woodwork. The door surrounds have mitered corners. The corridor doors have the same pattern of panels as the Reception Area. There are two elevators facing the Wing Corridor. Elevator No. 21 is adjacent to the Secretary's Office on the north side of the corridor. Elevator No. 22 is on the south side about midway between the main corridor and the widened area of the corridor. The elevator doors are metal and grained to match the oak woodwork (Fig. 117). Each door has a column of four square recessed panels with a molded edge. The widened area of the corridor is flanked by fluted pilasters (Fig. 116).

CEILING:
The acoustic plaster ceiling (Fig. 116) features a shallow segmental vault and a row of fluorescent light fixtures, which run the length of the corridor.

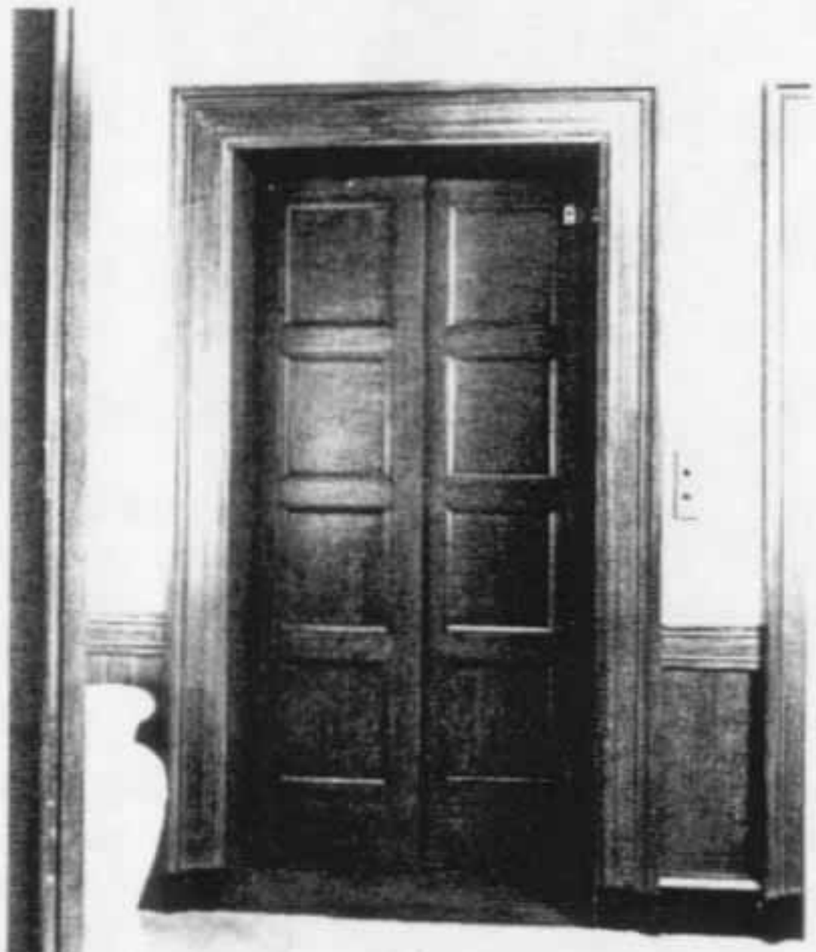
SUPPORT STAFF ROOM (FORMERLY STUDY)—ROOM 6154

PLAN:
The area occupied by Room 6154 (Fig. 118) and adjacent restrooms and passageway was altered during construction at least once and possibly twice. The original Sixth Floor Plans (Drawing No. 9, dated May 1, 1935, DC 0020 ZZ 89 and Drawing No. 9-C, dated May 22, 1935, DC 0020 ZZ 91, both on microfiche at Region 3 of GSA, not illustrated) show a dressing room and bathroom at the west end of the space flanked by a passageway on the south connecting the Secretary's Office with the Study. The Study was a rectangle two bays long with a fireplace in the middle of the west wall flanked on the south by the door of the passageway and on the north by a bookcase. The east wall had a center door flanked by bookcases on both sides. The bookcases were to have leaded glass doors. Beyond the study was a small room with a door opening into the widened section of the Wing Corridor. The design of the mantel for the fireplace was Model No. 22 (Drawing No. 225, dated May 1, 1935, DC 0020 ZZ 200, on microfiche at Region 3 of GSA, not illustrated). The National Archives has a photograph of the plaster model (Record Group 121-BS-102) along with Waddy Wood's initials, dated March 4, 1936. The National Ar-

278), was copied from a mantel in the Old Senate Chamber of the Capitol. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

115. PLASTER MEDALLION AND BRONZE CHANDELIER, OFFICE OF THE SECRETARY, ROOM 6156, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The hard plaster medallion is Model No. 321 (Fig. 279) and the bronze chandelier is Model No. 339, Type R (Fig. 280). There are six buffalo heads around the rim of the chandelier. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

116. WING CORRIDOR, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The corridor has a barrel vaulted ceiling of acoustic plaster, hard plaster walls, and oak woodwork. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.



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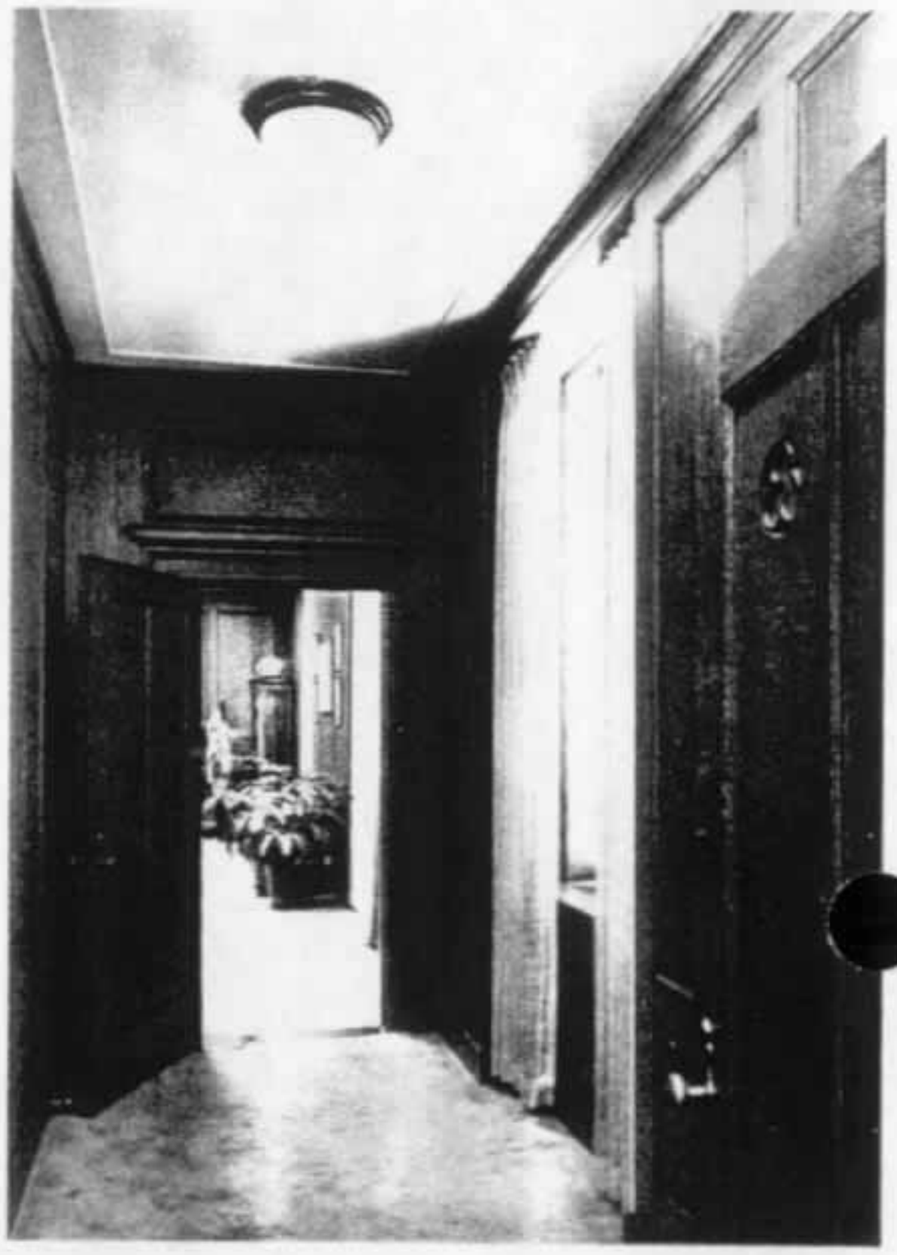

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117. ELEVATOR NO. 22, WING CORRIDOR, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The metal doors of the elevator and the plaster walls below the chair-rail are grained to match the oak woodwork. Brooks Photographers, Bethesda, Maryland, 1976. HABS Collection.

118. SUPPORT STAFF ROOM, (FORMERLY STUDY) ROOM 6154, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. View looking toward the northwest. Note the hidden door in the paneling and the trefoil on the other doors. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

119. PASSAGEWAY, ROOM 6150, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. This room is of special interest because an original lighting fixture has been retained, Model No. 342 (see Fig. 282). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

120. ROOM 6144, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. View looking toward the northeast. Traditionally, Room 6144 has been used by an Assistant to the Secretary; however, from 1970 to 1975, Secretary Rogers C. B. Morton used this office instead of the official Secretary's office, Room 6156. Brooks Photographers, Bethesda, Maryland 1976. HABS Collection.

chives also has two construction photographs of this room (Photo Nos. 121-BCP-135A-118 and 121-BCP-135A-119). The first is a view toward the west wall showing the fireplace with the hollow clay tile walls furred out to receive the paneling and mantel. The second is a view toward the east wall showing the center door and flanking alcoves to receive the bookcases.

"Revisions to the Secretary's Suite" (Drawing No. 165, dated June 18, 1936, Record Group 121-76-301, No. DC 0020 ZZ 18 at the National Record Center in Suitland, Maryland, not illustrated) and the Sixth Floor Plan (Drawing No. 9-B, dated July 8, 1936, DC 0020 ZZ 90, on microfiche at Region 3 of GSA, not illustrated) show the bathroom and passageway moved to the east end of the area. The Study is two bays long with the fireplace located in the center of the east wall flanked by a bookcase on the north and the door to the passageway on the south. The passageway leads to a small room with a closet and bathroom, but no door to the Wing Corridor on Room 6144. No construction photograph has been located or any other evidence to confirm that this change in the floor plan was ever executed.

"Revisions to the Secretary's Suite" (Drawing No. 169, dated October 6, 1936, DC 0020 ZZ 391, on microfiche at Region 3 of GSA, not illustrated) shows the Study expanded to three bays long with the small room at the east end of the area and the fireplace eliminated. The passageway connects Room 6154 with Room 6144. A small half-bath is located at the far west end of the Study. This is the present floor plan and the following description of Room 6154 is based on its appearance today.

FLOORING:
The floor of Room 6154 (Fig. 118) has wall-to-wall carpeting. The original flooring in this room was random width walnut.

WALLS:
Room 6154 has floor-to-ceiling oak paneling with no chair rail. The paneling is two panels high with the upper panels being about four-and-a-half times taller than the lower panels. The panels vary in width. The panels have a beveled edge with molded stiles and rails. The walls have 6-inch oak baseboard and simple cornice. On the west wall, the double door leading to the Office of the Secretary has one large, recessed panel per leaf with molded stiles and rails and a trefoil design at the top. The door to the Wing Corridor on the north wall and the door to the passageway on the east wall have two tall, narrow panels with a trefoil design carved into the wood near the top of the panel. The west wall also has a hidden door cut into the paneling (Fig. 118). Except for the hidden door, all of the doors have mitered surrounds and a cornice.

CEILING:
The ceiling of Room 6154 (Fig. 118) is divided into three sections by wood encased beams. Each section has a hard plaster border and recessed field of acoustic plaster. The fluorescent lighting fixtures (not original) have wood frames with an eight-by-eight grid to support the translucent diffusers.

PASSAGEWAY—ROOM 6150

The Passageway (Fig. 119) between Rooms 6154 and 6144 has the same wall and ceiling treatment as Room 6154. However, this room has white oak floors laid in a herringbon pattern and still has its original lighting fixture (Model No. 342, Fig. 282). It has a frosted glass bowl with an etched pattern and a bronze rim with a leaf-and-dart molding.

BATHROOM—ROOM 6148

Room 6148 is a large bathroom with both a tub and shower. Other than these two additional fixtures, it is very similar to the other restrooms in the building. It has blue, dull-glazed tile wainscot with a bluish-gray top border and base. The upper portion of the wall and ceiling are hard plaster. Flooring consists of small, gray hexagonal tile. Public restrooms in the building have gray glass tile, 1 foot by 1 foot, supplied by Libby Owens Ford, in Parkersburg, West Virginia.

OFFICES OF THE ASSISTANTS TO THE SECRETARY

ROOM 6144

PLAN:
Room 6144 (Fig. 120, formerly the Secretary's Private Office) is two bays long and over one bay wide (Fig. 101). It is wider than Room 6154 because the Wing Corridor shifts off center along the offices of the assistants to the Secretary. Between the Wing Corridor and Room 6144 is a small vestibule formed by the large closet of Room 6144 and the small closet of Room 6142. Two new doors were cut through the west wall of Room 6144 when Room 6154 was renovated, but there is no evidence that the floor plan has ever changed.

FLOORING:
The floor is covered with wall-to-wall carpeting (Fig. 120). The original flooring was white oak laid in a herringbone pattern.

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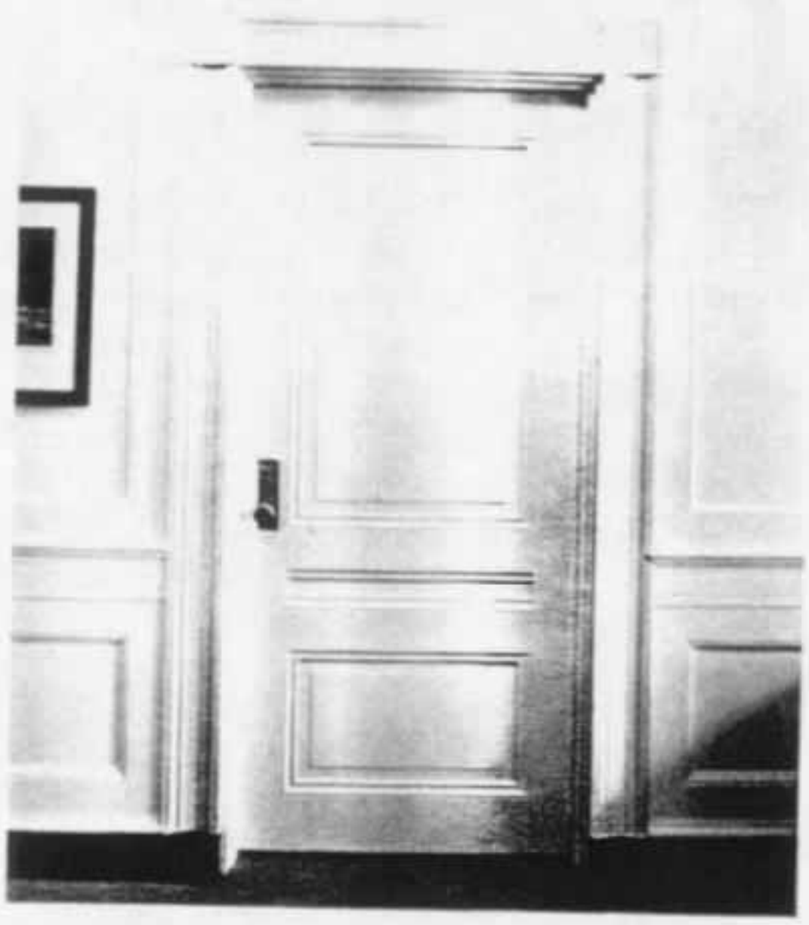

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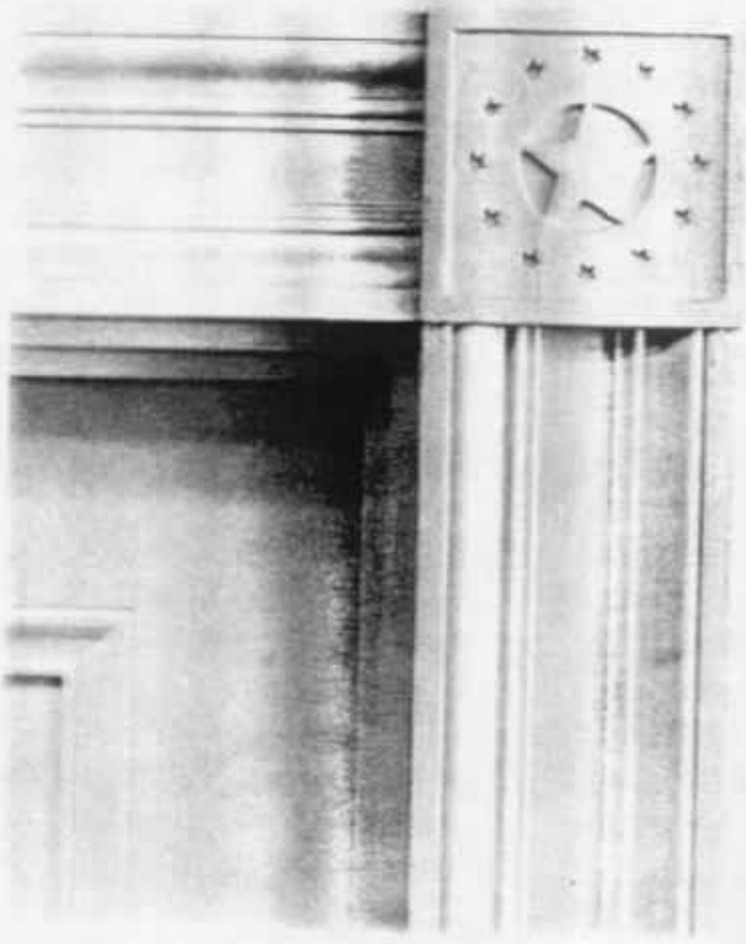

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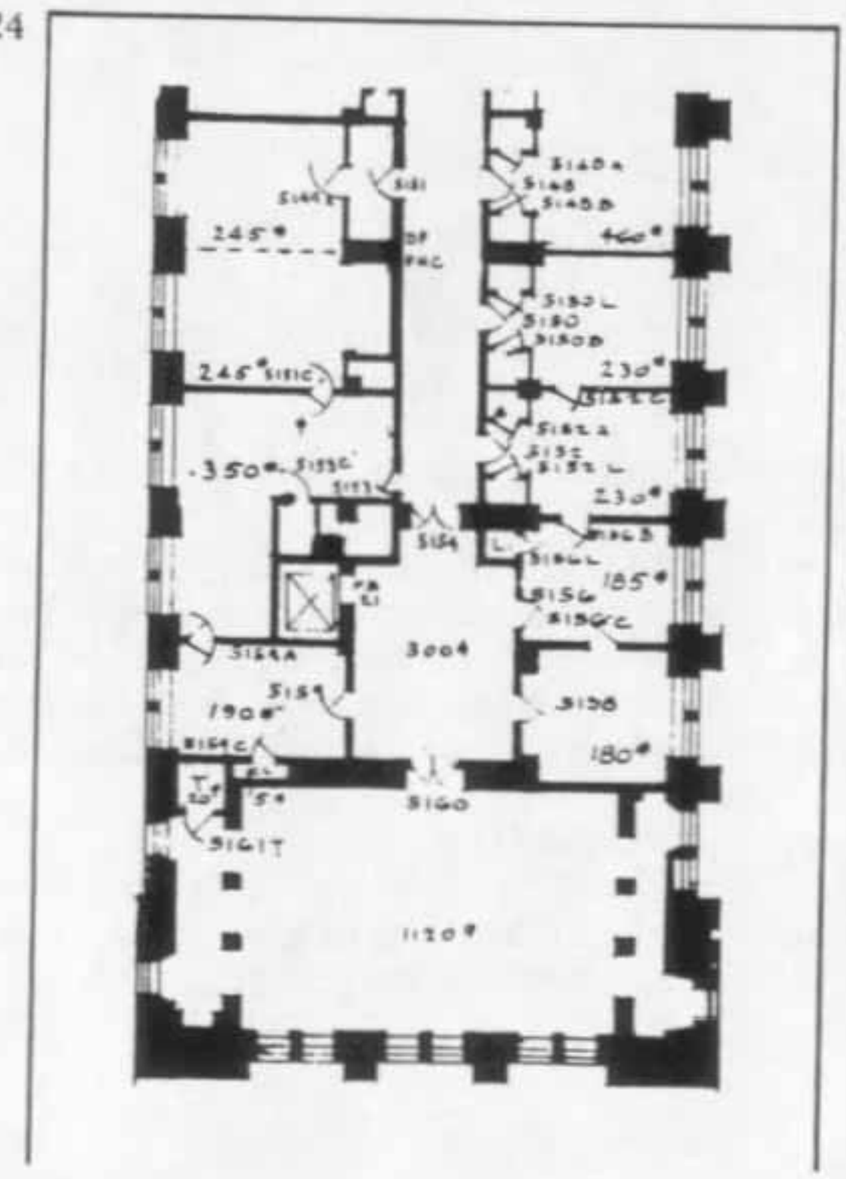


121. ROOM 6140, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. View looking toward the west. An assistant to the Secretary occupies this office. This office has flush plaster panels with wooden molded stiles and rails both above and below the chair rail. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

122. DOOR, ROOM 6136, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The wooden doors and surrounds of Rooms 6136, 6140, and 6142 are identical. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

123. DOOR SURROUND AND CORNER BLOCK, ROOM 6136, SUITE 6000, WING 6100 WEST, SIXTH FLOOR. The painted wooden corner block is Model No. 203 (see Fig. 279). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

124. FLOOR PLAN, WING 5100 WEST, FIFTH FLOOR. Room 5160 is the Secretary's Conference Room; and Rooms 5151 and 5159 are the Executive Dining Rooms. Detail of Fifth Floor Plan, Drawing No. AS-7, by C. H. Puls, Jan. 12, 1937, last revised by Keister, Sept. 23, 1948. Location of original document unknown.

WALLS:
In Room 6144 the raised oak paneling, the oak baseboard and cornice, the doors with trefoils and crown cornice, and the absence of a chair rail are identical to the treatment of Room 6154. It is possible that the architectural finishes of Room 6154 were copied from Room 6144.

CEILING:
The ceiling of Room 6144 is identical to the ceiling of Room 6154, except that there are no wood encased beams dividing the ceiling into sections.

ROOM 6140

PLAN:
Room 6140 (Fig. 101, formerly the office of the Personal Assistant to the Secretary) is two bays long and one bay wide. It has a small vestible formed by the closet facing the Wing Corridor and the closet and lavatory of Room 6140 that flank its entrance. Direct access is also possible to the adjacent clerical offices of Rooms 6142 and 6136, which have similar architectural treatment.

FLOORING:
Room 6140 (Fig. 121) has wall-to-wall carpeting. The type of original flooring is unknown.

WALLS:
The walls of Room 6140 have recessed, hard plaster panels with molded stiles and rails both above and below a chair rail. The chair rail has ploughed beads near the edges with a slightly projecting ledge at the top. The walls have a simple classical cornice and a 6-inch black marble base. Flush paneled pilasters with ploughed beads flank the entrance. The doors (Fig. 122) are similar to those of the Reception Area. They have a large upper panel and smaller lower panel both with raised beveled panels and molded stiles and rails. Between these two panels is a very narrow, horizontal recessed panel with molding only along the top and bottom edges, not the sides. The doors have buffalo hardware. For a description of the hardware, see chapter IX. The door surrounds (Fig. 123) have a flat center field with molded edges consisting of a small fillet, a bead, an ogee, and a large fillet. The corner blocks have a five-pointed star inscribed within a circle and surrounded by a ring of 12 five-pointed stars. The woodwork and doors are painted white.

CEILING:
The ceiling of Room 6140 consists of a large field of acoustic plaster with a hard plaster border. Cover plates indicate the location of the original chandeliers. The room is now lighted by four square wood framed fluorescent fixtures with an eight-by-eight grid to support the translucent diffusers.

SECRETARY'S CONFERENCE ROOM

LOCATION:
The Secretary's Conference Room (Fig. 124) is located on the fifth floor at the west end of Wing 5100 West. The room is directly below the Secretary's Office and has 1120 square feet of floor space.

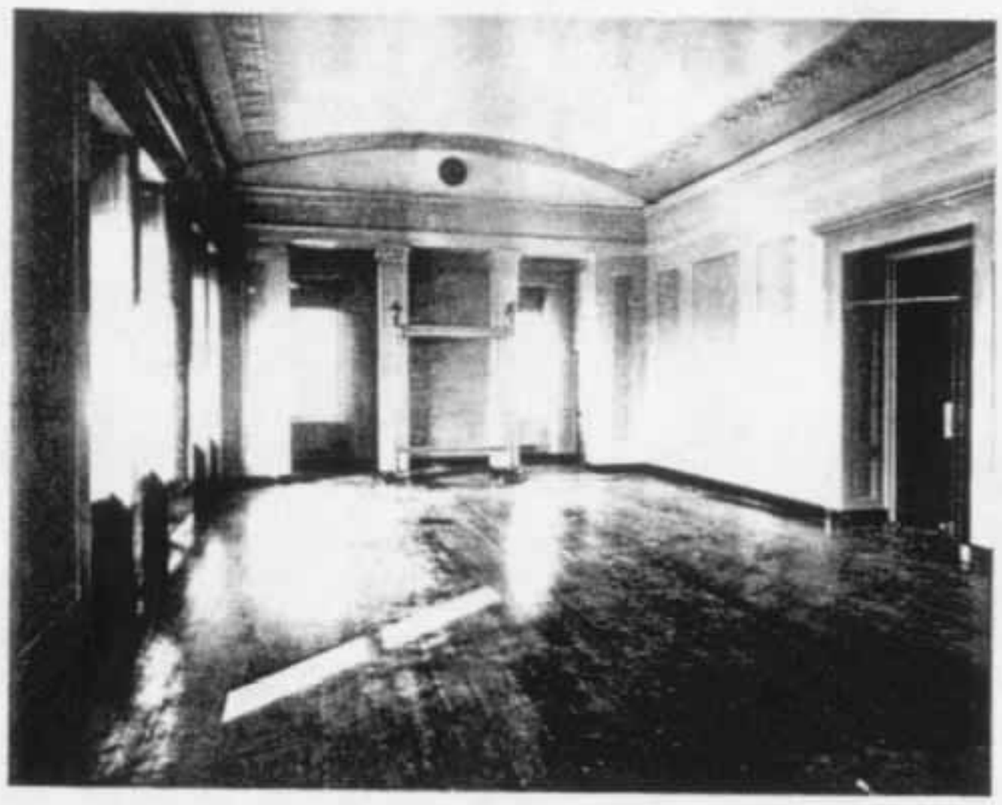
PLAN:
At the west end of the Wing 5100 West is the Ante Room—5154 to the Secretary's Conference Room (300 square feet). On the north side of the Ante Room is elevator No. 21 and Room 5159, formerly the Secretary's Private Conference Room and now a dining room (described in the next section). On the south side of the Ante Room is Room 5156, formerly a secretary's office, and Room 5158, formerly the Waiting Room. Both of these rooms are now offices not related to the use of the Secretary's Conference Room and are not described in this section. Directly to the west of the Ante Room is the Secretary's Conference Room, a large rectangle, three bays long and two bays wide. Except for one window, the room is symmetrical. The original design (Fig. 124) was a basilican plan with a short, wide nave. The piers (Fig. 125) between the nave and side aisles were removed sometime after 1948. The Conference Room was remodeled and modernized by the General Services Administration in 1964.

ANTE ROOM—5154

FLOORING:
The floor of the Room 5154 has wall-to-wall carpeting. The original flooring was cork tile. In 1937 the tiles were replaced with oak flooring to match the flooring of the Private Conference Room.

WALLS:
The walls of Room 5154, which have flush walnut paneling, are divided into rectangles by an applied triple beaded molding (not original). There are two sets of double doors: one set is between the side corridor and the Ante Room and the other is between the Ante Room and the Conference Room. On the north wall is elevator No. 21 and the door to the Secretary's Dining Room—5159. The door surrounds are mitered and painted cream to contrast with the paneling.

CEILING:
The ceiling has a soffit painted cream. The large field of acoustic plaster has a hard plaster border. The square fluorescent fixture has a wooden frame with a grid supporting the translucent diffuser.



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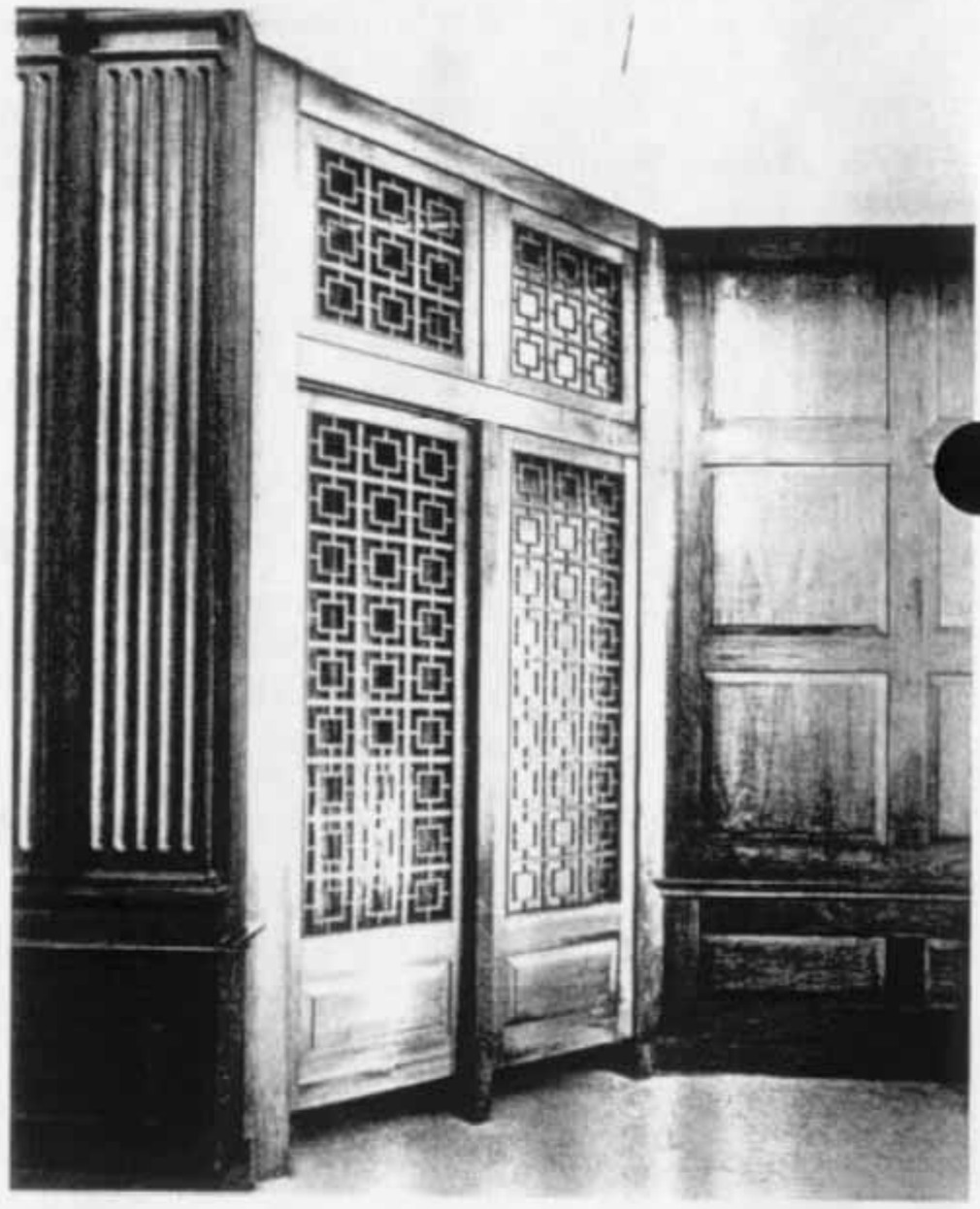
126

125. SECRETARY'S CONFERENCE ROOM BEFORE REMODELING, ROOM 5160, WING 5100 WEST, FIFTH FLOOR. This photograph was taken about 1936 and shows the originial walnut floors, plaster paneled walls, columns, and lamps. Public Building Service, Photo No. 121-BCP-136A-19 in the National Archives.

126. SECRETARY'S CONFERENCE ROOM AFTER REMODELING, ROOM 5160, WING 5100 WEST, FIFTH FLOOR. View looking northeast. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

127. DETAIL OF WALLS, SECRETARY'S CONFERENCE ROOM, ROOM 5160, WING 5100 WEST, FIFTH FLOOR. View of walnut paneling, pilasters, and grille (none are original). The design motif of the grilles was copied in 1964 from the iron gates to the courtyards (see Fig. 28). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

128. DETAIL OF CEILING, SECRETARY'S CONFERENCE ROOM, ROOM 5160, WING 5100 WEST, FIFTH FLOOR. The anthemion band is Model No. 319 (see Fig. 277). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.



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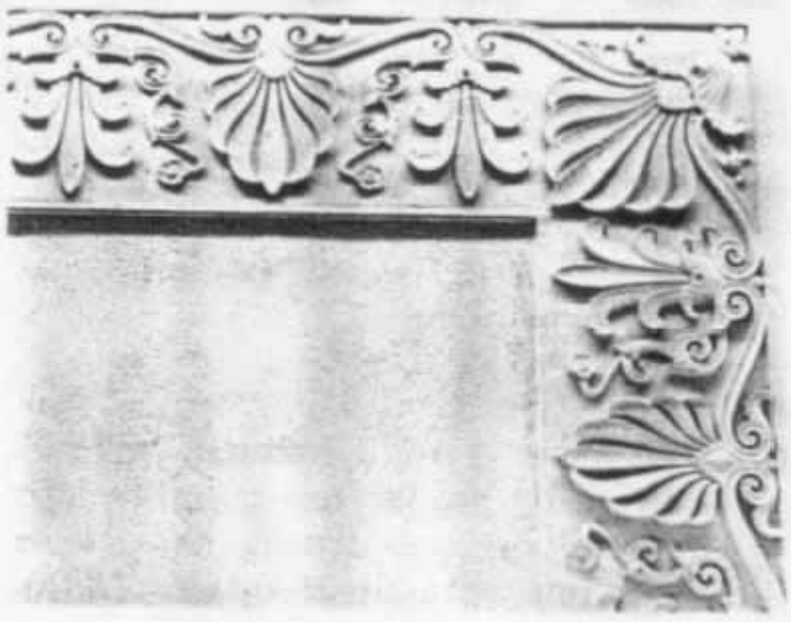


128

THE CONFERENCE ROOM—5160

FLOORING:
The floor of the Conference Room has wall-to-wall carpeting (Fig. 126). The original flooring was pegged, random width walnut boards with a black marble border (Fig. 125).

WALLS:
The walls of the Conference Room (Fig. 125) originally had recessed acoustic plaster panels with molded stiles and rails. The panels were from floor to ceiling with no chair rail. The base was black marble and the plain frieze was hard plaster with a simple classical cornice. The north and south ends of the room had square, fluted columns. The capitals of the columns had an anthemion design flanked by Ionic scrolls (Model No. 318, not illustrated). In front of the columns were two bronze floor lamps without their glass urns. The lamps were 9 feet 6 inches high and had serpentine feet. The lamps were joined by a removable aluminum map board. The design of this room and these lamps is on Drawing No. 132 (Record Group 121-76-301, No. DC 0020 ZZ 161 at the National Record Center, Suitland, Maryland). The double door to the lobby was leather with bronze studs and push plates. Each door had a long narrow window. The door surround had crossetted corners and molded edges with a projecting classical cornice. The door recess was paneled in wood with raised, beveled panels and molded stiles and rails.

After remodeling, the Conference Room has raised walnut paneling from the floor to the frieze (Fig. 126). The panels have beveled edges. Above the chair rail the panels are square; below the chair rail the panels are rectangular. The baseboard is walnut except at the double doors where it is black marble. Above the paneling is the original plaster frieze and cornice.

The double doors on the east wall are flanked by double, fluted walnut pilasters, which stretch from the chair rail to the frieze. The pilasters have a very simple molded capital and stand on projecting sections ot the wainscot. The original doors have been replaced by flush wood doors with a small window in each. The double doors still have their leather studded transom and classical door surround.

The west wall of the Conference Room consists of three sets of double windows with drapes. The windows are separated by double pilasters.

The north and south walls appear to be identical. The north wall has two single windows with two columns of panels between them. The windows are recessed behind the end wall of the main part (nave) of the Conference Room. Since the columns have been removed, the opening to the window area (side aisle) has been flanked by double fluted pilasters. Between the pilasters and the panels are walnut screens. The design consists of a square suspended within a square by horizontal and vertical posts on axis (Fig. 127). This motif was copied from the iron gates on the driveways to the parking decks (Fig. 28). The screen features two sliding doors with a raised horizontal panel at the bottom of each. Each door has a grille consisting of three columns of nine repeated designs. Above each door is a transom grille of three columns of three designs.

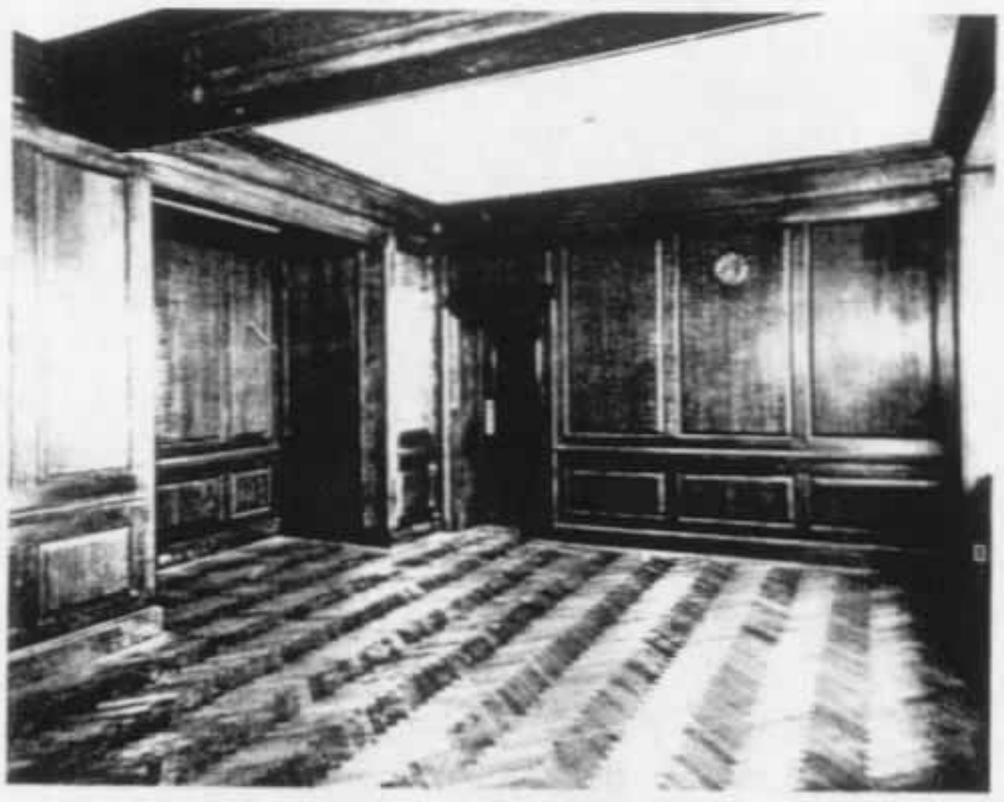
The south wall differs from the north wall because of the exterior façade. The last bay of the south elevation has only one window and a deep window reveal because the bay is flush rather than recessed. The second to the end bay of the façade has two windows, but one window is hidden from view by paneling.

CEILING:
The Conference Room (Fig. 126) has a shallow, segmental vaulted ceiling reaching to over a story-and-a-half at the highest point. To accommodate the added height, the room projects up into the mechanical floor between the fifth and sixth floors. The vault is constructed of Guastavino tile. The large field of acoustic plaster is surrounded by a hard plaster border and anthemion band, Model No. 319 (Figs. 128 and 277). There are no ceiling medallions because the room did not have chandeliers. The three colonial brass chandeliers in this classical room are inappropriate. Above the cornice there is continuous cove lighting along the east and west wall. A clock is on the south wall above the cornice in the lunette formed by the barrel vault. The clock has a cadmium-plated face with bronze rings, numerals, hands, and markers. The lunettes are hard plaster and the ceilings of the end niches (side aisles) are hard plaster with recessed panels. Both the acoustic plaster and hard plaster are painted white. The 1936 photograph (Fig. 125) indicates that neither the ceiling nor the walls were all one color.

EXECUTIVE DINING ROOMS—5151 and 5159

LOCATION:
The Executive Dining Rooms are located on the north side of the corridor of Wing 5100 West near the Secretary's Conference Room.

PLAN:
The Executive Dining Rooms (Fig. 124) consist of a large dining room (5151) and a smaller dining room (5159), formerly the Secretary's Private Con-



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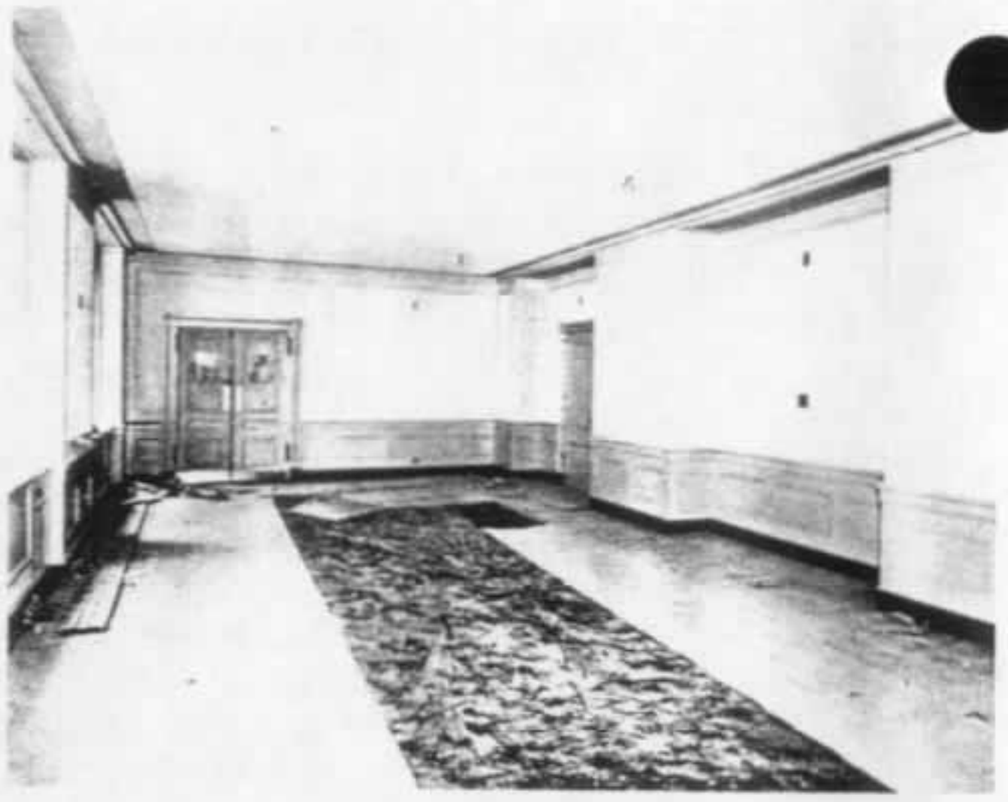

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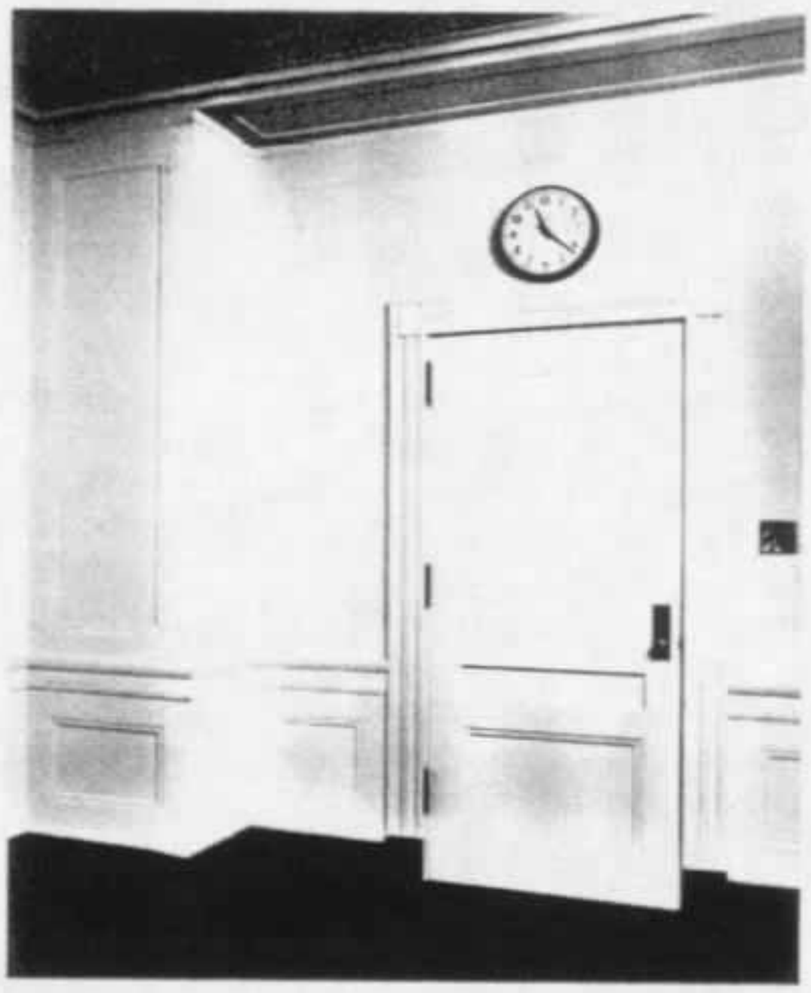

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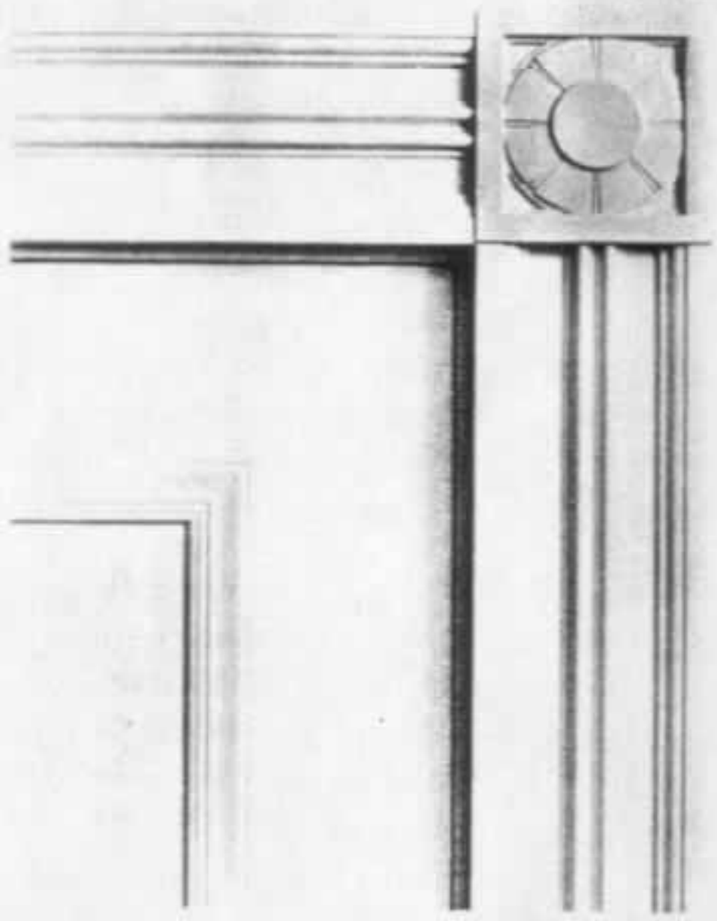


132

129. LARGE EXECUTIVE DINING ROOM, WING 5100 WEST, FIFTH FLOOR. This photograph of Room 5151 was taken during the final stages of construction in 1936. It was substantially finished except for the installation of chandeliers and wall sconces. Room 5151 was designed for the dining use of the Secretary, the Under-Secretary, Assistant Secretarys and their guests. Room 5159, which is smaller, was designated as the Secretary's Dining Room and reserved for the Secretary and his guests exclusively. Public Buildings Service, Photo No. 121-BCP-136A-20 in the National Archives, Washington, D.C.

130. OFFICIAL DINING ROOM, WING 1300 WEST, FIRST FLOOR. This photograph was taken of Room 1352-56 during the final stages of construction in 1936. The Official Dining Room was reserved for the directors of bureaus, division chiefs, and their guests. Public Buildings Service, Photo No. 121-BCP-136A-16 in the National Archives, Washington, D.C.

131. DETAIL OF WALLS, OFFICIAL DINING ROOM, WING 1300 WEST, FIRST FLOOR. Northwest corner of former Offical Dining Room showing the flush plaster panels with molded stiles and rails both above and below the chair rail. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

132. DOOR SURROUND AND CORNER BLOCK, OFFICIAL DINING ROOM, WING 1300 WEST, FIRST FLOOR. Doors have molded wooden surrounds with corner blocks of a stylized rosette design. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

ference Room. The kitchen (5153) is located between the two dining rooms. The larger dining room (490 square feet) is two bays long with a vestibule (40 square feet) separating it from the corridor. The room is rectangular in plan with an alcove on one side directly west of the vestibule (Fig. 129). The smaller dining room is a rectangle with access from the Ante Room (5154).

ROOM 5151

FLOORING:
The floor of the large dining room is oak, laid in a herringbone pattern with a black marble border. The floor is now covered with wall-to-wall carpeting.

WALLS:
The walls of Room 5151 are oak with raised panels and chair rails. The paneling and woodwork have been acid stained to a soft-brown "English oak" color. The baseboard is oak. The bronze clock on the west wall is similar to those in the Reception Area of the Secretary's Suite. The metal ventilation units under the double windows are grained to match the oak paneling. Window and door surrounds have mitered corners.

CEILING:
The ceiling of the large Executive Dining Rooms is acoustic plaster with simple wood cornice and a wood covered beam between bays. The original chandeliers are bronze with a frosted glass bowl (Model No. 334, not illustrated). The bronze cap at the ceiling is embellished with overlapping laurel leaves. The bowl is supported by a reeded rod. The bronze rim of the bowl is reeded and wrapped at six points with a ribbon. The model number of the bronze sconces in the alcove has not been located. The vestibule has a round bronze lighting fixture with an etched, frosted glass bowl mounted flat against the ceiling (Model No. 343, not illustrated). The bronze rim is reeded and the etched pattern is of a stylized ivy design.

ROOM 5159

FLOORING:
The original flooring is oak in a herringbone pattern. The floor is now covered with wall-to-wall carpeting.

WALLS:
The wall treatment of Room 5159, formerly the Secretary's Private Conference Room, is similar to the original decor of the large Secretary's Conference Room. The walls have recessed acoustic plaster panels with molded rails and stiles. The panels are from floor to ceiling with no chair rail. The walls have a black marble base and a simple classical wood cornice. There is a closet in the middle of the west wall. Doors and windows have mitered surrounds; the doors have buffalo hardware.

CEILING:
The ceiling is acoustic plaster. The original lighting fixture has been replaced by a square fluorescent fixture with a translucent diffuser.

FORMERLY OFFICIAL DINING ROOM 1352-56

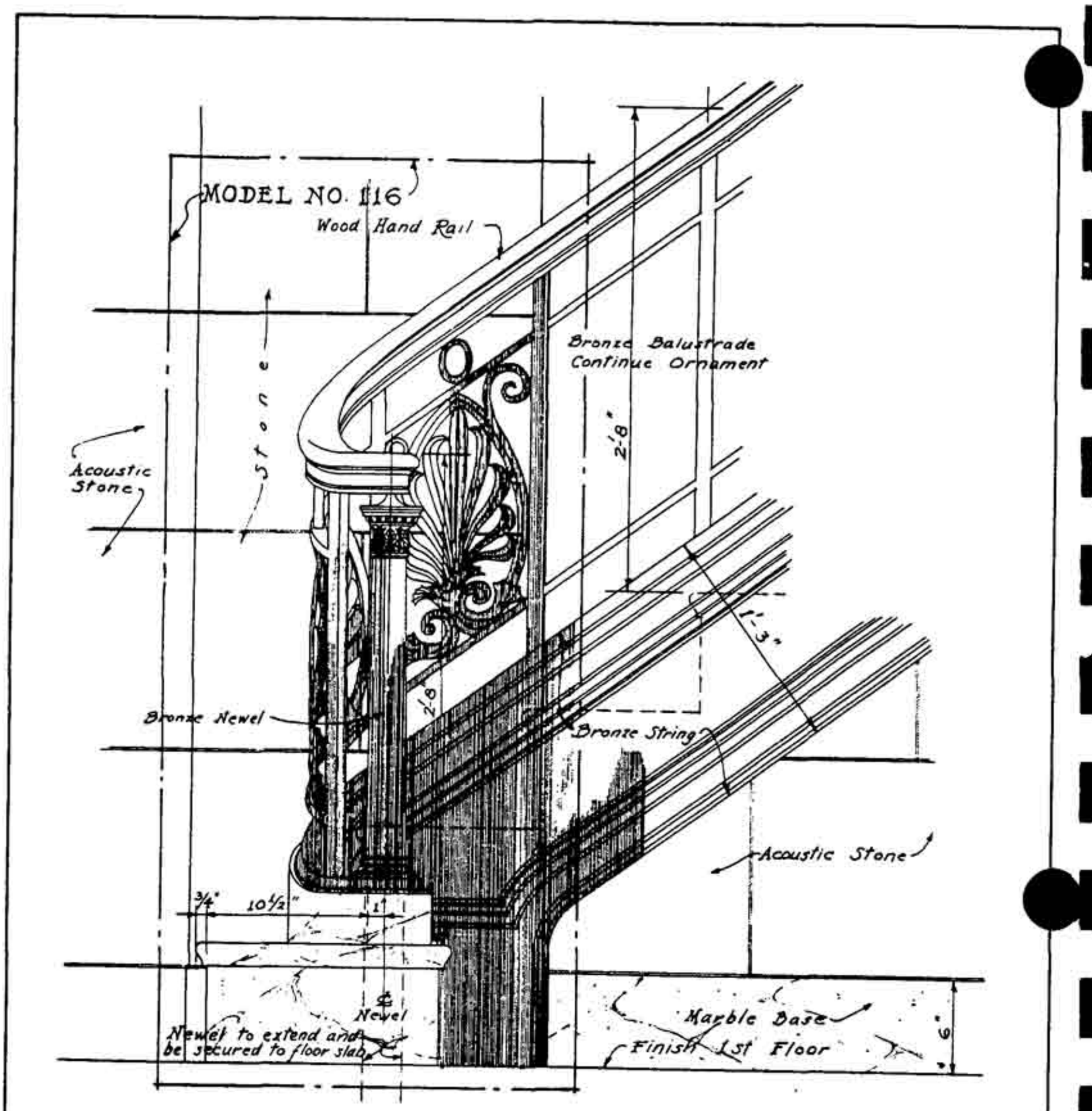
LOCATION:
The Official Dining Room (Fig. 162) was located on the south side of the corridor of Wing 1300 West.

PLAN:
The Official Dining Room (735 square feet) was a large rectangular room three bays long. Access to the corridor was through the two end bays. The double doors at the west end of the room led to the pantry (255 square feet), which provided service from the cafeteria by a dumbwaiter and stairs. The room was subdivided into three offices in 1973.

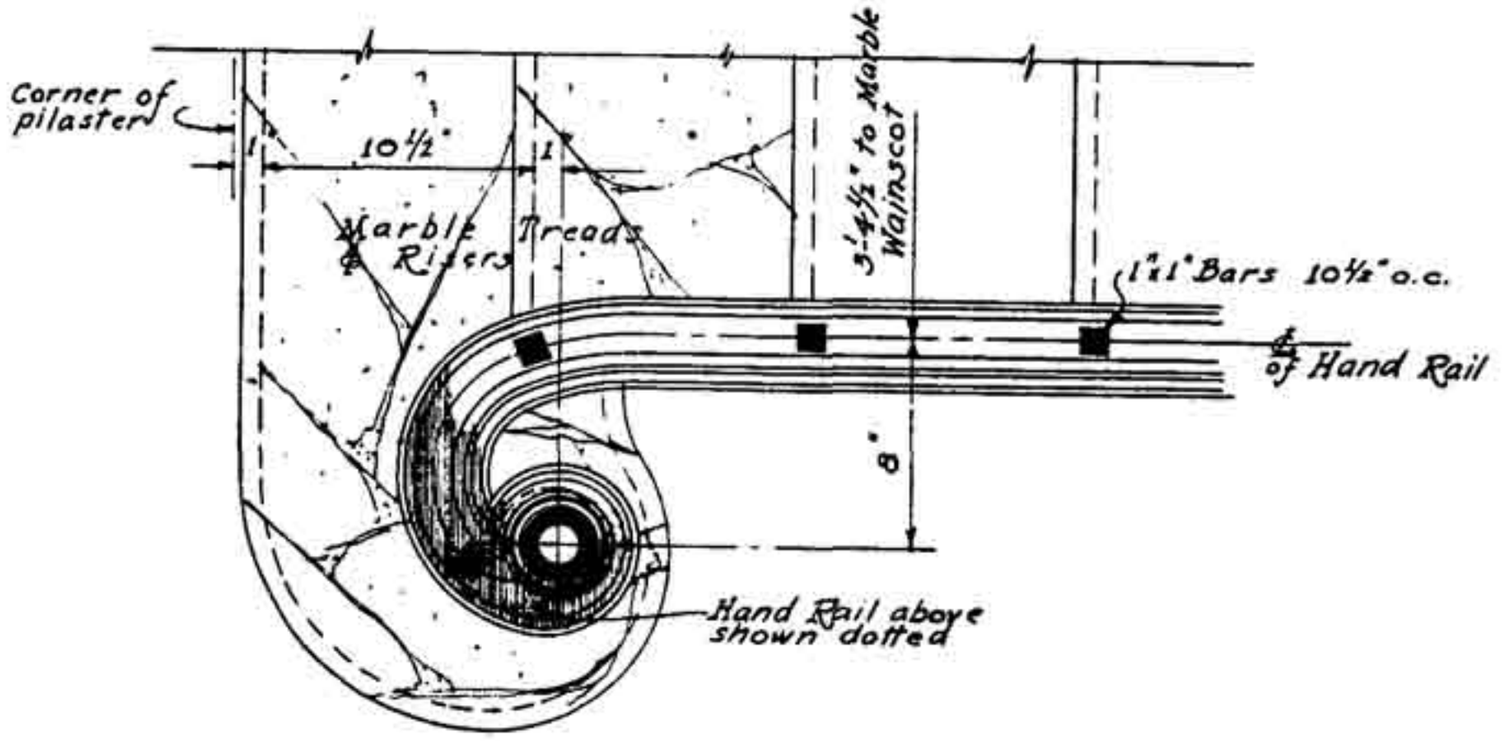
FLOORING:
The original flooring material was two-tone cork tile, laid in a checkerboard pattern with marble borders. All cork tile was supplied by the N. Snellenburg and Company of Philadelphia, Pennsylvania. The floor now is covered with indoor-outdoor carpeting.

WALLS:
Most of the original wall paneling in the Official Dining Room is still in place (Fig. 130). The walls (Fig. 131) have a wood chair rail, wood paneled wainscot, and a black marble base. Above the chair rail are acoustic plaster panels bordered by molded rails and stiles. Doors have a molded surround and corner block of a stylized rosette (Fig. 132). The doors have a large recessed panel at the top and a smaller one at the bottom. Between the two major panels is a long narrow panel without molding. The double doors, which had a small glass pane inserted in the top panel, have been removed. The doors were without transoms. The new partitions are gypsum board with metal doors and frames.

CEILING:
The ceiling is acoustic plaster (Fig. 130) with a hard plaster border and a simple wood cornice. The design of the original light fixtures has not been discovered. Existing fluorescent fixtures are square with translucent plastic diffusers.



ELEV. AT STARTING NEWEL



PLAN AT STARTING NEWEL

133

VII SPECIAL FEATURES

AUDITORIUM

LOCATION:
Located on the first floor, the Auditorium, formerly the Conference Hall. (Fig. 299) is two stories in height, occupying the entire Wing 1100 East. Access is from the South Lobby.

PLAN:
The total floor area is 10,650 square feet. The Auditorium is a basilican plan (Fig. 134), eight bays long of equal width, and three bays wide, the central bay being wider than the side bays. Seating arrangement (Fig. 135) is the American style: two main aisles and one cross aisle. The nave (Fig. 136) is separated from the rear aisle by two piers and each side aisle by eight piers. The foyer is located on the west end (415 square feet) beyond the rear aisle. The stage (Fig. 137) occupies the east end, central bay. Behind the stage is a corridor running its length with access to restroom facilities, dressing rooms, storage room and prop room. The stage is flanked on the north by a hall and exit, and on the south by a light control room and hall. Above the rear aisle is a balcony and over the foyer is a projection room. Total seating capacity of the Auditorium is 755.

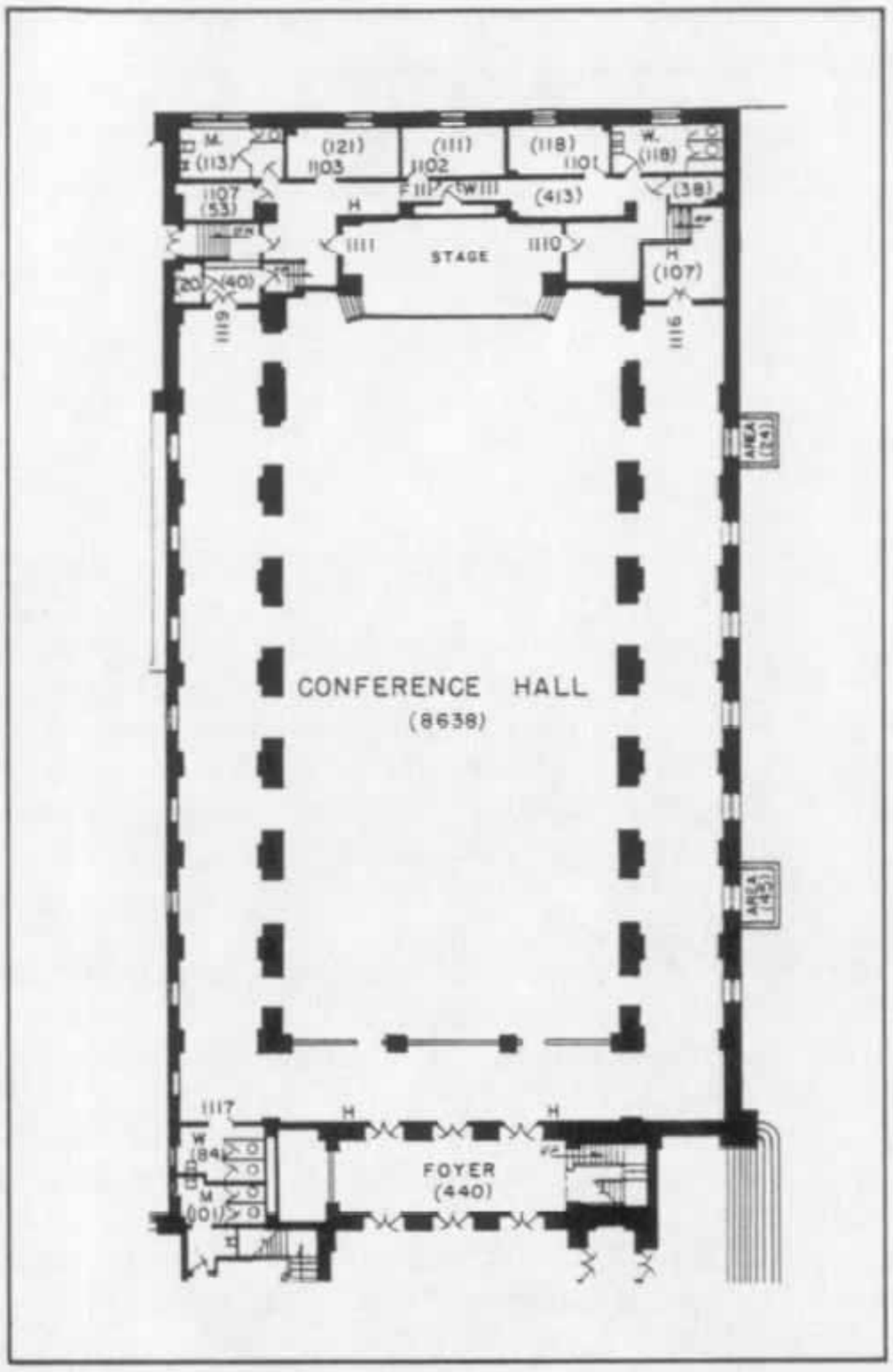
FLOORING:
The floor slopes from back of the Auditorium toward the front. The floor in the seating area is fumed oak, herringbone pattern, with a black marble border. The side aisles, rear aisle, main aisles, cross aisle, and orchestra are carpeted in crimson, cut pile (Fig. 136). A 10-inch dark Creole Georgian marble band of flooring borders the walls. The stage (Fig. 137) is also fumed oak in the herringbone pattern. The foyer floor is of dark Creole Georgian marble rectangles with a white Georgian marble border. The balcony floor is fumed oak, laid straight, not in a herringbone pattern.

WALLS:
Walls of the foyer, rear aisle, side aisles, and nave of the Auditorium are Indiana limestone with a bronze gilded hard plaster Doric molding and a double bead (Model No. 314, Figs. 138 and 275). The double base is Georgian white marble which increases in height from 6 inches to about 38 inches because the floor slopes down toward the stage (Fig. 142). A solid marble railing separates the rear aisle from the nave (Fig. 136). The front of the stage platform and side stage stairs are also Georgian white marble (Fig. 137). The stage back wall has walnut wainscoting below a motion-picture screen. Formerly a mural (Fig. 205) decorated this area, but it was removed in 1971 when the stage was remodeled. (The mural has been placed in the studio of Geoffrey Loemmer, Wilmington, Delaware, for storage. For a discussion of this mural, see the Chapter VIII on Murals and Sculpture.) The south and north end walls of the stage are hard plaster and wainscoted with secret doors leading to the light room and backstage, respectively. The east wall has a bronze leaf-and-dart molding above a bead-and-reel. Red velvet curtains at the rear of the stage cover the motion-picture screen when not in use. All walls of the backstage area are hard plaster.

A hard plaster, bronze gilded eagle (Model No. 309, not illustrated), with an approximately 7-foot 7-inch wing span surmounts the proscenium arch. Flanking the opening are two sculpture bas-relief panels. Above each panel is a recessed square (Figs. 206 and 207). These sculptured panels are described in Chapter VIII.

Along the main axis of the Auditorium, the middle six bays have fluted pilasters framing the openings

133. ELEVATION AND PLAN, STAIRS M, AUDITORIUM (FORMERLY CONFERENCE HALL), WING 1100 EAST, FIRST FLOOR. Model No. 116 is the design of the bronze railing of Stairs M leading to the balcony of the Auditorium (see Fig. 145). Note that marble was used for the wall and wainscot instead of acoustic stone. Detail from Drawing No. 145, by Wiemer Biegalski, May 1, 1935. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 85, No. DC 0020 ZZ 174.



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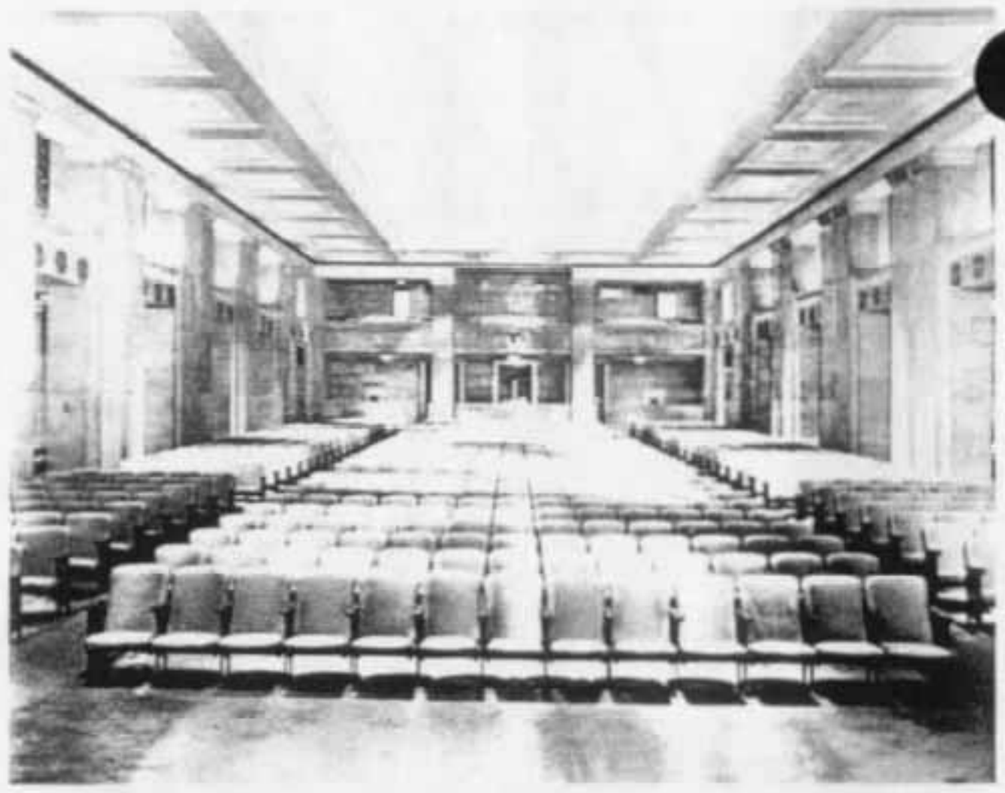

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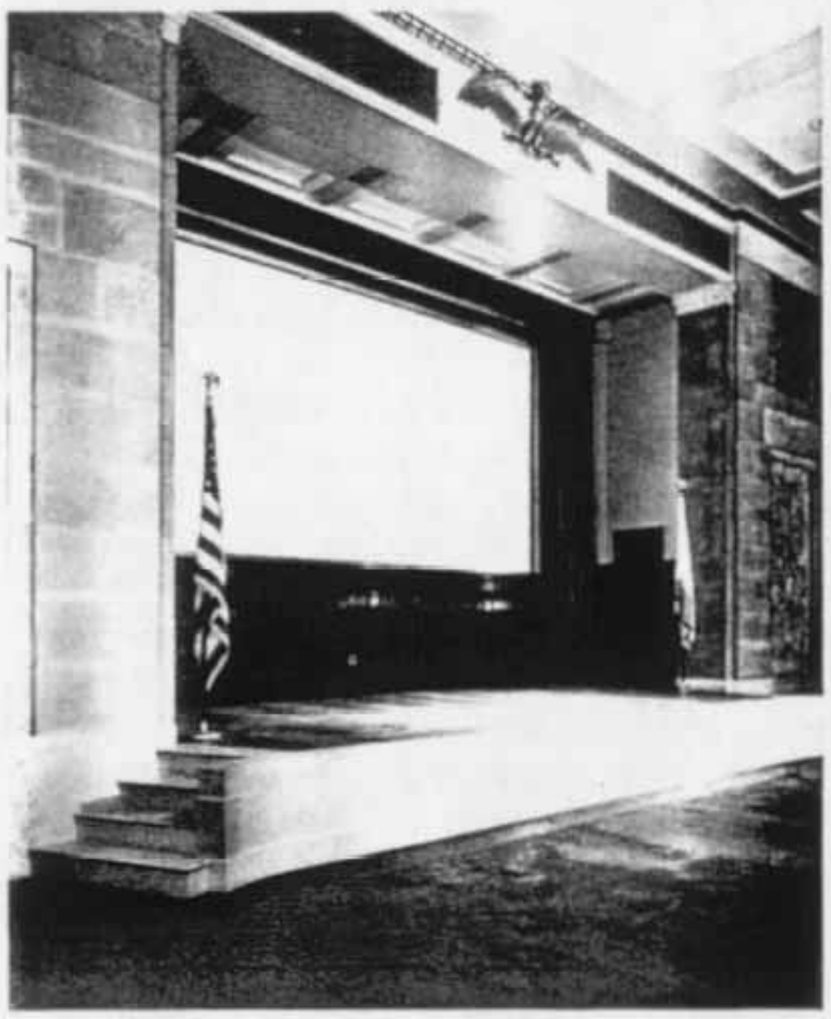

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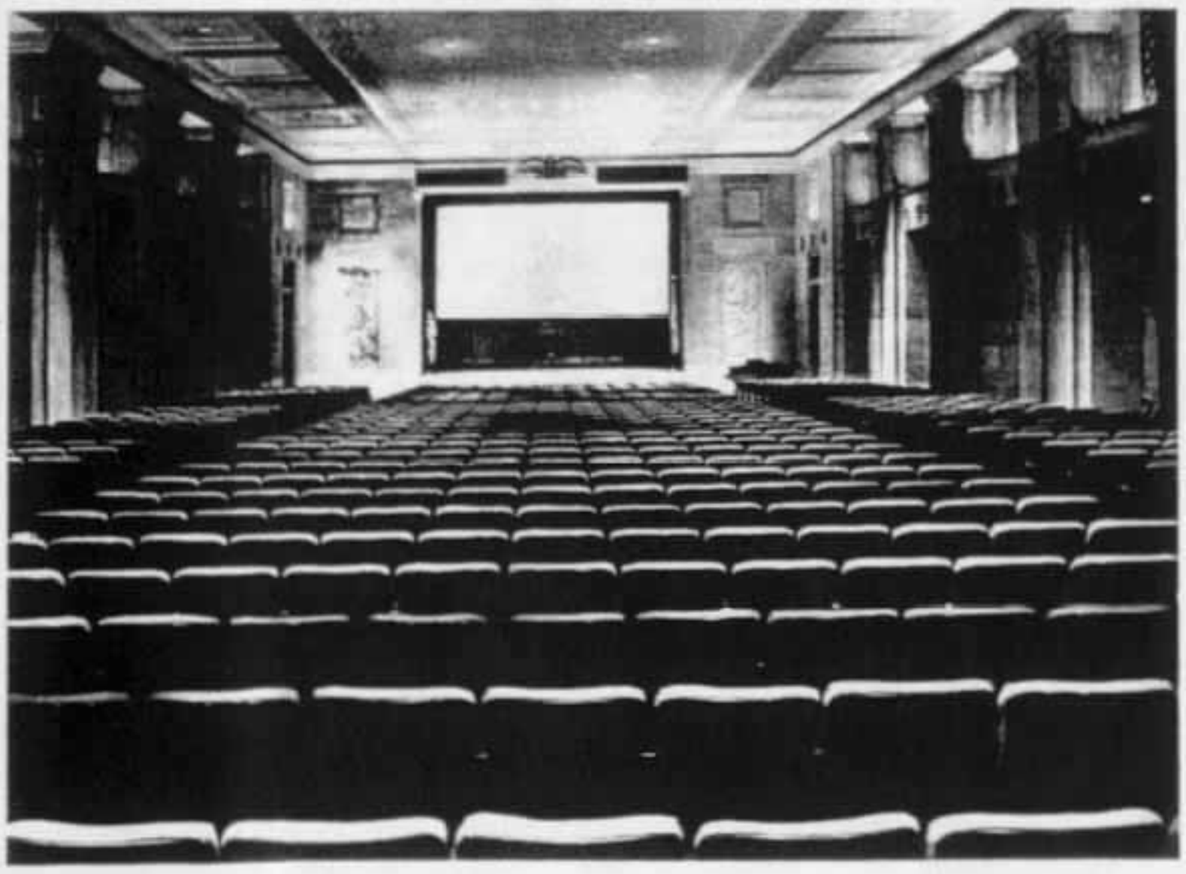

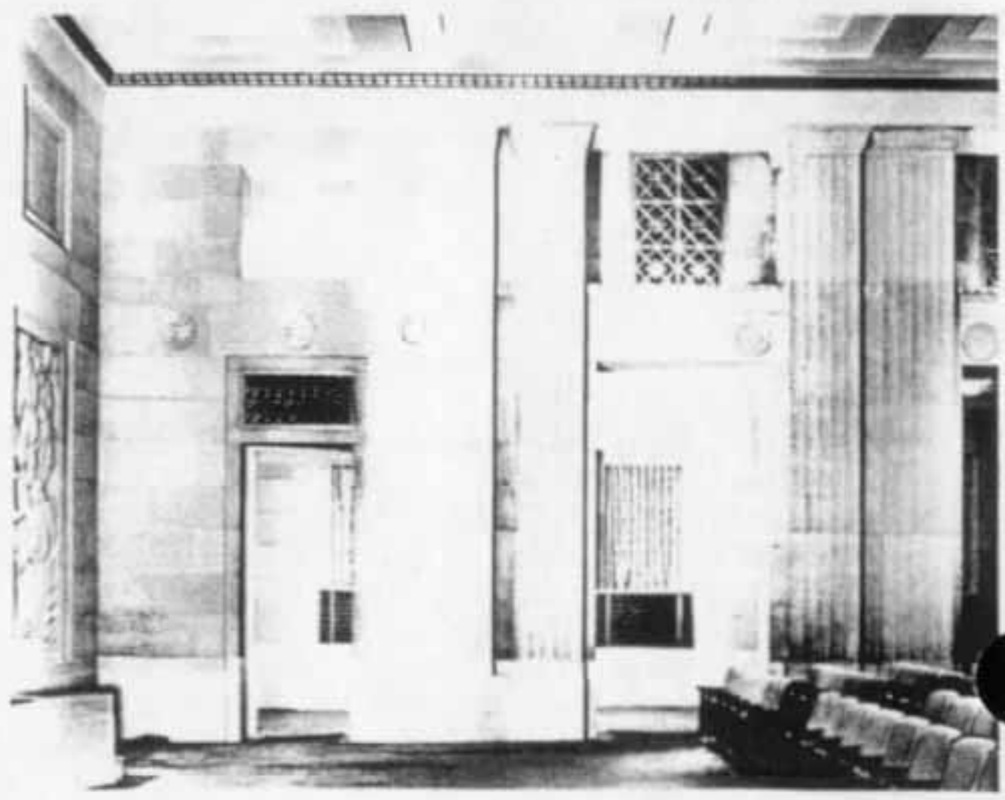

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to the side aisles (Fig. 138). Each pier is a double set of pilasters with a simple capital of an anthemion band, above a bead-and-reel molding (Model No. 310, Figs. 139 and 274).

The gallery has clerestory windows which have hard, pressed fiber board instead of glass (to keep out light). Bronze grilles of a Roman grate design (Model No. 115, Fig. 140) cover the windows. The design consists of a diamond superimposed over the X. The crossing of the X is embellished with a disc and four radiating acanthus leaves. The design is repeated in two columns of three. In the gallery are concealed up-lights, highlighting the bronze grilles and pilaster capitals in the six central bays of the main Auditorium.

A frieze below the gallery level, around the three sides of the Auditorium, consists of plaster seals (finished in washed gold) of the states and territories, arranged in groups of three. The upper edge of the frieze consists of an egg-and-dart, above a bead-and-reel molding (Model No. 311, Figs. 141 and 274).

The four corner bays of the Auditorium (Fig. 138) do not have pilasters and consist of a smaller opening connecting the nave and side aisles. Centered between the openings and seals is a bronze grille (Model No. 114, Fig. 286). Above the seals is a simple recessed panel. The rear wall (Fig. 136) consists of two piers with engaged pilasters. The frieze is continued on the balcony front, although the central bay is embellished with a clock rather than seals.

Along the side aisle walls are blind windows; between each bay and below each window is a patterned bronze grille (Model No. 113, Fig. 143). One additional row of seats is along the outside wall of the aisle facing the Auditorium.

DOORS:

At the end of the side aisles are cherry double doors leading to the backstage area. Each door has three raised panels: a square panel at the top, a long, horizontal rectangular panel in the middle, and another square panel at the bottom. Above the door is a limestone lintel with an egg-and-dart molding (Model No. 19, not illustrated) about two-thirds down from the top of the lintel.

The rear aisle, west wall, has three leather doors which lead to the foyer. These three bronze studded, double doors (Fig. 144) have limestone door surrounds and a leather covered panel above the door. Each leaf of the double door has an elongated octagonal window, bronze kick plates and push plates. The cornice above the door is Model No. 20, not illustrated.

The doors leading from the foyer to the South Lobby are walnut, eight-paneled, double doors (Fig. 29) with Russwin hardware (Figs. 292 and 293) and bronze kick plates.

STAIRS:

At the south end of the foyer is Stairs M, which leads to the balcony. The stairs consist of a bronze railing with large anthemion design and a walnut handrail (Model No. 116, Figs. 113, 145, and 285). The risers and wainscot are white Georgian marble and the treads and base around the stairwell are dark Creole Georgian marble.

CEILING:

The Nave: The ceiling consists of a large rectangular panel surrounded by 30 recessed panels (12 squares on the sides and three rectangles at the end). The central panel of white acoustic plaster is embellished with a hard plaster anthemion low relief band (Model No. 312, Figs. 146 and 275) at the edges. The raised band is a yellowish cream. Surrounding the central panel and between the recessed side panels is a warm gray band. Each perimeter panel has a wide, recessed, creamy-yellow, hard plaster band and interior, recessed, white acoustic plaster panel. In 1972, recessed, canister, incandescent light fixtures were installed

134. FLOOR PLAN, AUDITORIUM (CONFERENCE HALL), WING 1100 EAST, FIRST FLOOR. The Auditorium is a basilican plan. Detail of First Floor Plan, Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 13.

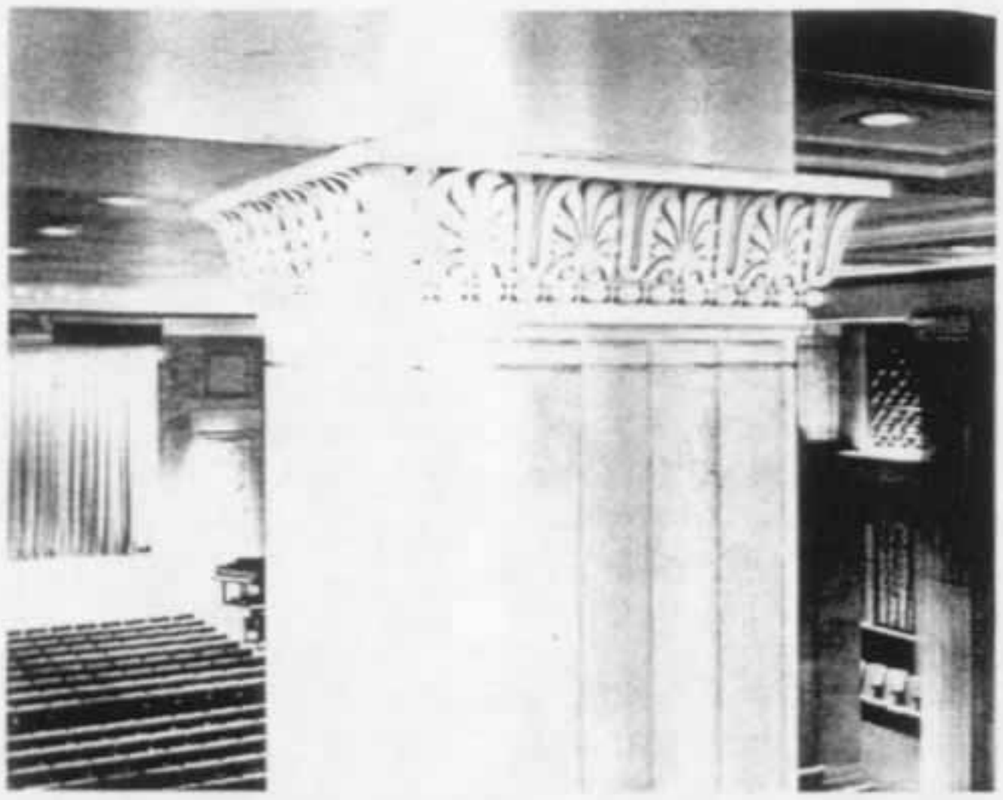
135. AUDITORIUM, VIEW TOWARD STAGE, WING 1100 EAST, FIRST FLOOR. The seating in the nave of the Auditorium is American seating with two side aisles and one cross aisle. The bas-relief panels flanking the stage were by Heinz Warneke and Ralph Stackpole. For further information the sculptures see Chapter VIII. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

136. AUDITORIUM, VIEW TOWARD BALCONY, WING 1100 EAST, FIRST FLOOR. The flooring is oak in a herringbone pattern. The orchestra and aisles have been carpeted. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

137. STAGE, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The oak floor is laid in a herringbone pattern. The wainscotting is walnut. The hard plaster eagle is Model No. 309 and the Doric molding is Model No. 314 (see Fig. 275). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

138. TYPICAL BAY AND END BAY, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The bay is recessed behind the surface of the end bay and is flanked by fluted limestone pilasters. The bronze grille above the portal of the end bay is Model No. 114 (see Fig. 286). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

AUDITORIUM



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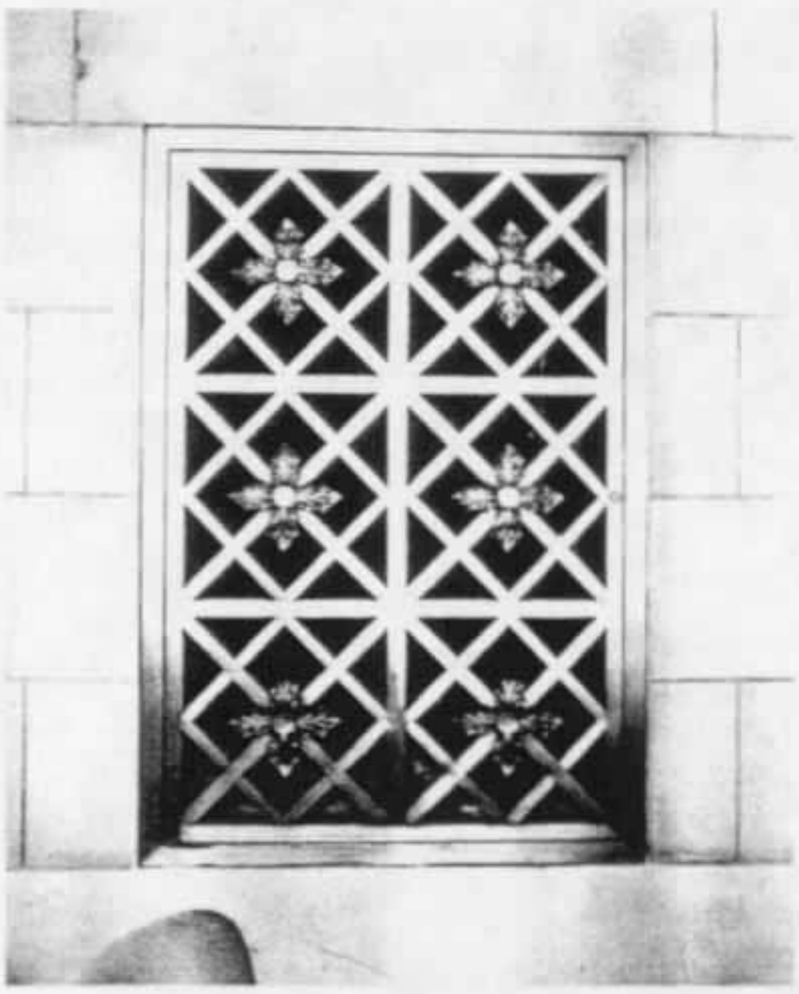

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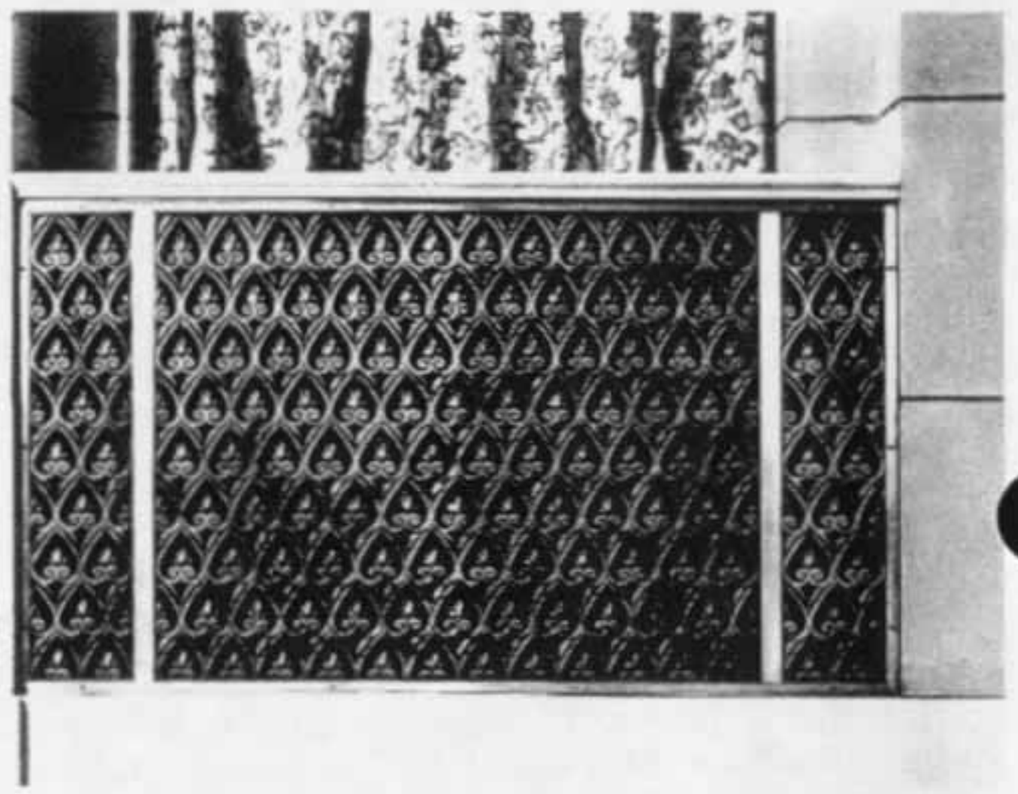

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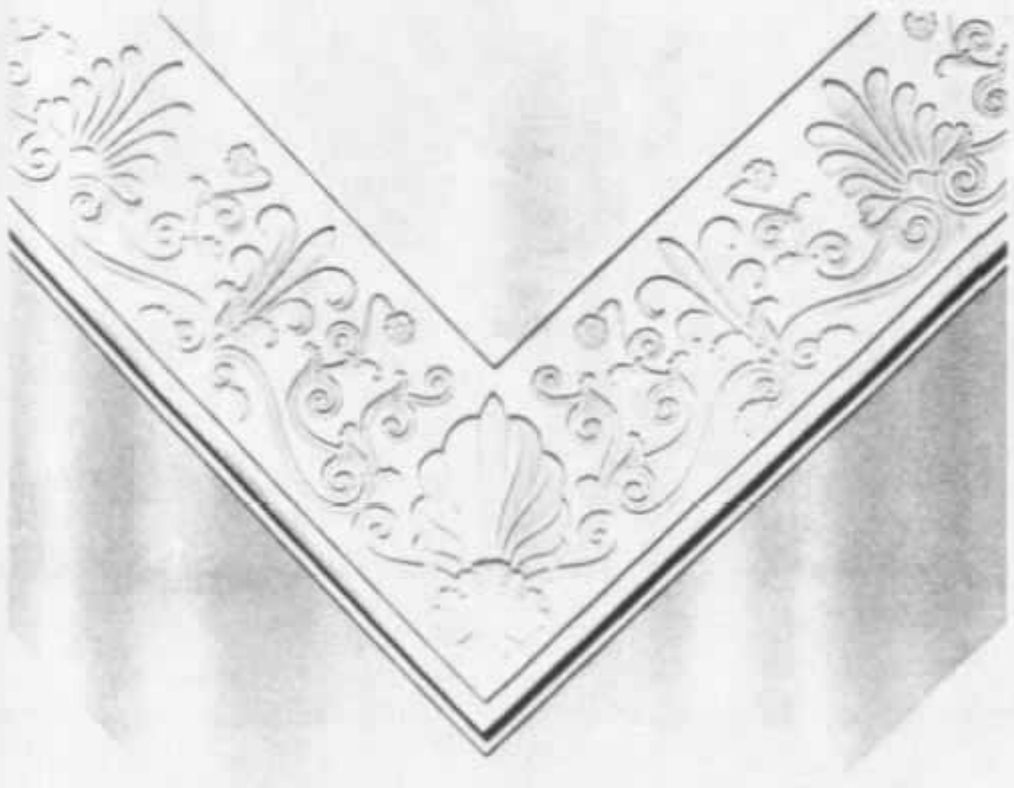
during the renovation of the Auditorium. Originally, the only lighting in the nave was the cove lighting in the gallery.

The ceiling of the stage consists of squares of acoustic plaster within shallow hard plaster borders.

The Side Aisles: The ceiling of the side aisles consists of a series of square plaster panels (one per bay) with a shallow, plain plaster beam between bays (Fig. 142). Each square has a deeply recessed panel bordered by a hard plaster Doric molding (Model No. 313, Fig. 275), and a hard plaster recessed band. The innermost square is acoustic plaster with a round incandescent fixture. In the center of the fixture is a conical spot down-light.



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139. COLUMN CAPITAL, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The design of the capitals for both the columns and pilasters is Model No. 310 (see Fig. 274). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

140. BRONZE GRILLE IN BLIND GALLERY, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The grille over the windows is Model No. 115. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

141. FRIEZE, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The frieze consists of gilded plaster seals of the States and territories surmounted by a plaster egg-and-dart molding above a bead-and-reel (Model No. 311, see Fig. 274). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

142. SOUTH SIDE AISLE, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. View looking east toward the backstage area. The Doric molding around the recessed ceiling panels is Model No. 313 (see Fig. 275). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

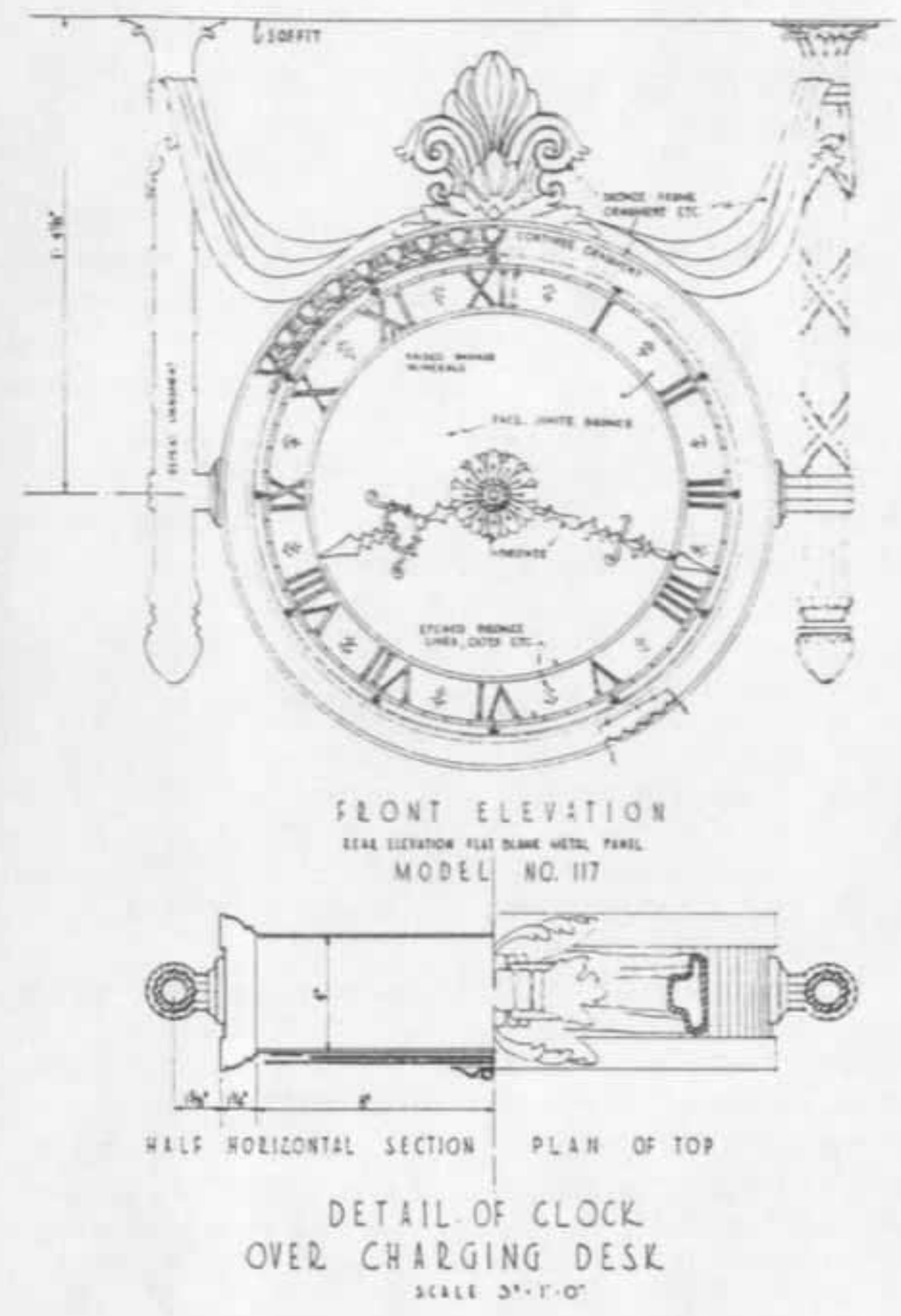
143. BRONZE GRILLE, SIDE AISLES, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The bronze grille below the windows is Model No. 113. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

144. LEATHER STUDDED DOOR, REAR AISLE, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The leaf-and-dart crown molding above the leather studded doors is Model No. 20. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

145. STAIRS M, FOYER, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The treads are dark Creole Georgian marble, the risers are white Georgian marble, and the railing is wood and bronze (Model No. 116, see Figs. 133 and 285). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

146. CEILING, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. The hard plaster anthemion band is Model No. 312 (see Fig. 275). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

147. HANGING INCANDESCENT LAMP, BACKSTAGE CORRIDOR, AUDITORIUM WING 1100 EAST, FIRST FLOOR. This lighting fixture is similar to the original fixtures in the South Penthouse (see Fig. 188). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.



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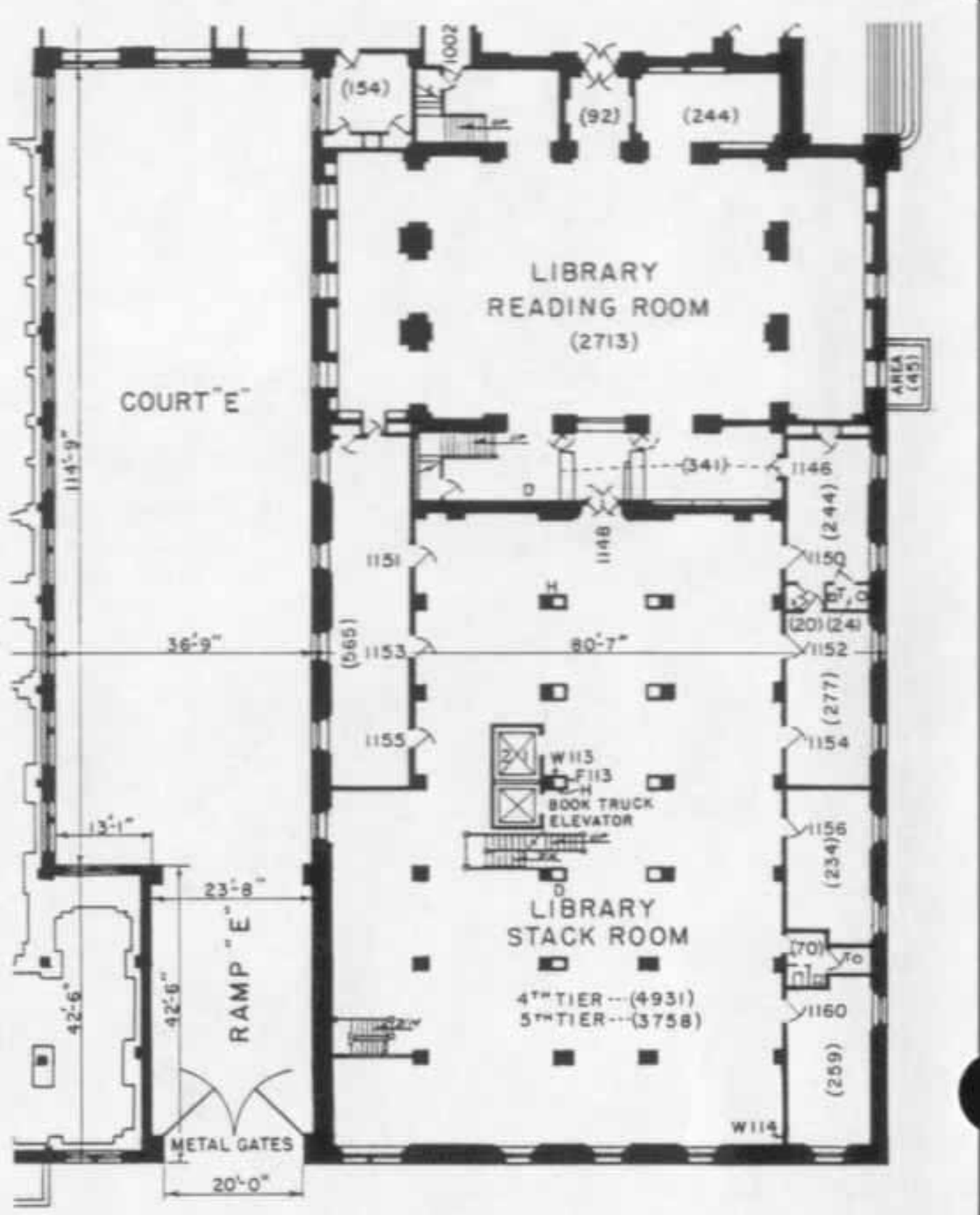

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148. DETAILS OF CLOCK, LIBRARY, WING 1100 WEST, FIRST FLOOR. Model No. 117 is the bronze clock in the Library. The drawing shows the front elevation, section, and plan views (see Figs. 155 and 285). Detail of Drawing No. 227, by Owings, Peele, and Tucker, May 1, 1935. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 86, No. DC 0020 ZZ 202.

149. READING ROOM, LIBRARY, WING 1100 WEST, FIRST FLOOR. View of Reading Room looking northwest. The walls and pilasters are limestone. The design of pilaster capitals is Model No. 18. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

150. FLOOR PLAN, LIBRARY, WING 1100 WEST, FIRST FLOOR. The built-in charging desk beneath the clock at the entrance to the stacks has been removed. Detail from the First Floor Plan, Revised by the Federal Works Agency, Public Buildings Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 13.

The Rear Aisle: The ceiling of the rear aisle consists of a series of square and rectangular panels without beams between panels, except on line with the row of piers of the nave. Each panel has a shallow, recessed, hard plaster border and an acoustic plaster field. Each panel has a light fixture of the same design as the side aisles.

LIBRARY

The Interior Library was not created until 1948. Prior to that time, this space was occupied by the Library of the Office of Education, which was established in 1869, and which remained a part of Interior until 1939. At that time the Office of Education became part of the Federal Security Agency; the Department of Health, Education, and Welfare was not founded until 1953. Although no longer a part of the Interior Department after 1939, the Office of Education maintained the library in the Interior Building until December 1948. The Interior Library was then established by combining and centralizing the library resources of all of the bureaus of the Interior Department.

LOCATION:

Located on the first floor, the Library (Fig. 299) occupies the entire Wing 1100 West, including part of the floors above and below and the hyphen (Monograph Section) connecting Wings 2100 and 2200 West. Access is from the South Lobby.

PLAN:

The Reading Room (Fig. 149) occupies about one-third of the floor area of this wing and the Stacks occupy the other two-thirds. The Reading Room (2,718 square feet) is a basilican plan, three bays long and five bays wide (Figs. 150 and 151). The short axis running east and west is the main axis. The north side aisle is the Card Index Alcove (Fig. 153) and the south side aisle is the Reference Alcove. Access to the Reading Room is through an Entry Hall (92 square feet) from the South Lobby. Flanking the Entry Hall on the south is the Special Collections Alcove (244 square feet) and on the north is Stairs N, which leads to the enclosed East Gallery above. On the opposite side of the Reading Room is an aisle (485 square feet), five bays long (formerly the Circulation Alcove and the Charging Desk). At the south end of this aisle is the office of Head Librarian. At the north end of this aisle is another stairs, identical to Stairs N, which leads to the enclosed West Gallery above.

The Stacks are entered from a central door on axis with the main entry and from the above mentioned aisle. The Stacks have six levels (a total of 23,000 square feet). The six tiers are sandwiched two per floor on the basement, first floor, and second floor levels. The area of the lower two tiers in the basement is not as large as the upper four tiers. Access to tier levels is by a centrally located elevator and stairs.

The third tier of the Stacks is on the same level as the Reading Room and is roughly seven bays long and five bays wide. Along the north wall of the Stacks is a long narrow Catalogue Room (565 square feet) with access from both the Stacks and the Card Index Alcove. Along the outer bay on the south side, extending the full length of the Stacks, is a series of offices, a conference room, and workrooms.

The Stacks are a utilitarian space without architectural conceit or decoration.

READING ROOM AND GALLERIES

FLOORING:

The original floors of the Reading Room were a checkerboard pattern of light and dark brown cork with marble borders (Fig. 151). Today, these floors are covered with blue-green, indoor-outdoor carpeting (Fig. 149). The Galleries still have their original cork floors with marble borders and bands between sections. Within each section is a cork border and large cork tile (Fig. 157). Treads and risers of the stairs, leading to the Galleries, are green Cardiff marble, honed finish (Fig. 156).

WALLS:

The walls of the Reading Room are Indiana limestone in regular, ahslar pattern. The only embellishments of the limestone walls are a simple molded cornice at the gallery level and the capitals of the piers (Model No. 18, Fig. 149). In the four corners of the Reading Room are custom designed bookcases (Fig. 152). The walnut bookcase is framed with simple piasters on the corners, crowned with a classical cornice, and supported on a ventilation cabinet with bronze grille of a modified Roman grate design. The bookcase is built-in with a black marble base that matches the wall base of the Reading Room.

The walls of the Entry Hall, Special Collection Alcove, Reference Alcove, Circulation Alcove, Card Index Alcove (Fig. 153), and Galleries have floor-to-ceiling walnut paneling. The panels are doubly recessed. The inner panel has a wide border with mitered corners. The border has molded stiles and rails. The walls have a 6-inch black marble base and a simple classical, walnut cornice.

Hinged ornate bronze grilles (Model No. 118, Fig. 154) cover the windows in the blind galleries over the Card Index Alcove and the Reference Alcove. The design of the grilles is a modified Roman grate

151

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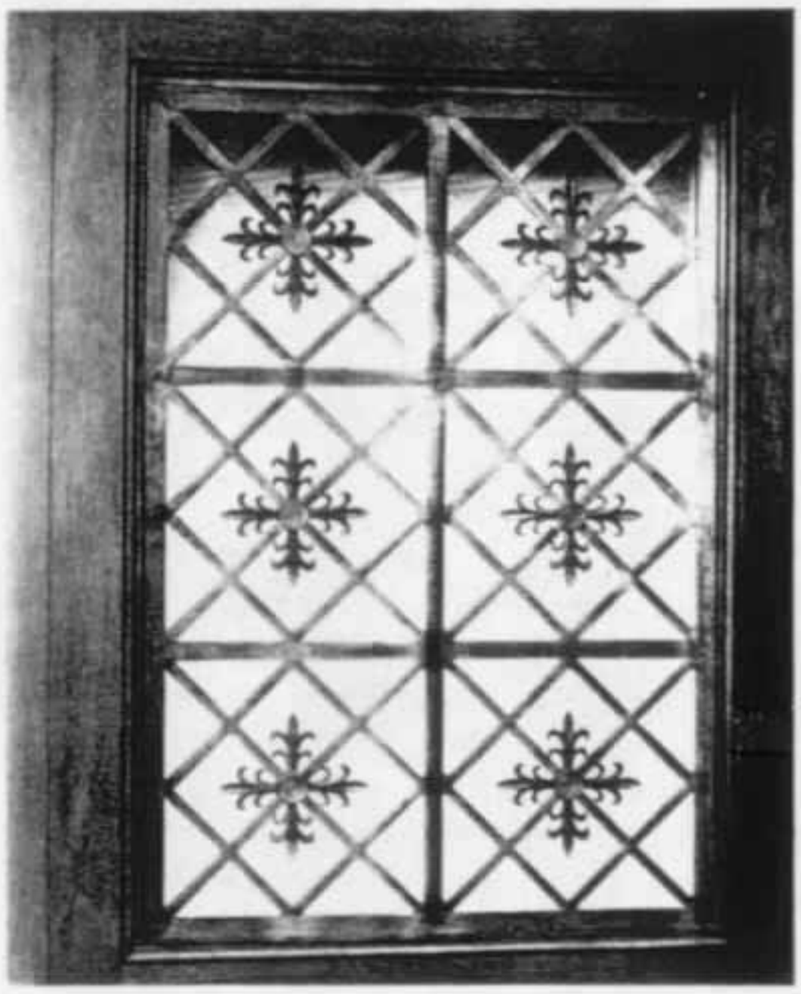


154

151. CORK FLOORING, READING ROOM, LIBRARY, WING 1100 WEST, FIRST FLOOR. The photograph was taken during the final stages of construction in 1936. This view, looking northwest, shows the checkerboard pattern of contrasting light and dark cork tile. Public Buildings Services, Photo No. 121-BCP-136A-14 in the National Archives, Washington, D.C.

152. BOOKCASE AND VENTILATION GRILLE, READING ROOM, LIBRARY, WING 1100 WEST, FIRST FLOOR. Custom designed walnut bookcases are built-in over bronze ventilation grilles. The black marble base of the Reading Room extends around the bottom of the ventilation cabinet. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

153. CARD INDEX ALCOVE, LIBRARY, WING 1100 WEST, FIRST FLOOR. View looking west toward Catalogue Room. The Card Index Alcove, the other alcoves in the aisles around the Reading Room, and the galleries have floor-to-ceiling walnut paneling. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

154. BRONZE GRILLE, READING ROOM AND GALLERIES, LIBRARY, WING 1100 WEST, FIRST AND SECOND FLOORS. The bronze grilles over the windows in the blind galleries of the Reading Room and the windows of the East and West Galleries are Model No. 118. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

design similar to the grilles in the Auditorium (Fig. 140). However, the grilles of the Library have anthemions radiating from the discs at the crossing of the X, instead of acanthus leaves.

The East and West Galleries were originally open to the Reading Room (Fig. 151). The windows were installed in 1963. The corner bays by the stairs are not glazed. Each of the other openings has two fixed glass windows per bay (Fig. 149).

The original, built-in charging desk was in the middle bay of the Circulation Alcove (Figs. 150 and 151). The charging desk was moved in 1966 to the main door next to the South Lobby. An ornate bronze clock (Fig. 155) is suspended from the ceiling over the location of the original charging desk. This clock was specially designed for the Reading Room (Model No. 117, Figs. 148 and 285).

The walls of the Galleries have a plaster molding above the built-in bookcases (Fig. 157) and along the plastered beam over the pier capitals. The molding is a stylized Doric bead-and-reel molding (Model No. 317, Figs. 158 and 274). Both the beam and the molding are grained to match the walnut paneling.

At the south end of both galleries, and above the stairs, are windows with bronze grilles. The grilles have the same pattern as those in the blind gallery on the north and south sides of the Reading Room (Fig. 154). Below the windows on the south end of the two galleries are metal heating and air-conditioning units, which are grained to match the walnut paneling.

STAIRS:
Stairs N has Cardiff green marble, honed finish treads and risers. The stairs railing is bronze (Model No. 119, Figs. 156 and 286). The design consists of a series of X's inscribed in vertical parallelograms. An arrow with head up pierces the intersection of the X. A running Greek fret design skirts the top of the railing just below the walnut handrail. The newel is a plain column with an acanthus capital.

DOORS:
The double doors from the South Lobby are walnut with four square raised panels each. The double doors between the Entry Hall and the Reading Room are glazed, anodized aluminum (not original). These glass doors were installed in 1969 after several bumps and bruises to library patrons indicated that better visibility was desirable. The double doors from the aisle to stacks are leather, bronze studded with elongated octagonal windows.

The upper half of the single doors at the top of the stairs are glazed with walnut panels below. The door panels are recessed and match the paneling. The remaining doors are walnut with their original buffalo doorknobs. For a description of the hardware, see Chapter IX.

CEILING:
The ceilings of the Reading Room, alcoves, and galleries are acoustic plaster, sprayed white. Around the field of acoustic plaster is a hard plaster border and a very ornate, wide ceiling cornice (Model No. 316, Figs. 159 and 274). For a description of the plaster molding, see Chapter IX.

The light fixtures, square fluorescent fixtures with translucent lenses, were installed in 1962. The Reading Room did not originally have ceiling fixtures (Fig. 151), but was lighted by natural light, up lights in the blind galleries, and table lamps (probably Model No. 331, Type J, not illustrated). The alcoves and galleries probably had round incandescent fixtures mounted flush with the ceiling (Fig. 282).

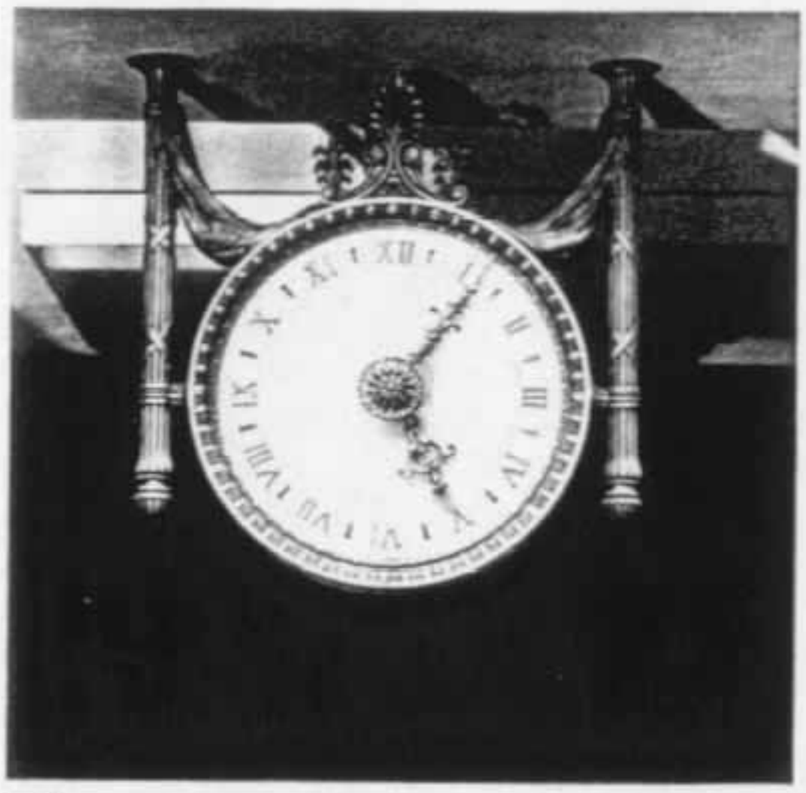
MONOGRAPH SECTION

LOCATION:
The Monograph Section (Fig. 160) is on the second floor in the hyphen between Wings 2100 and 2200 West. It was formerly the Library Study (Room 2258).

PLAN:
The Monograph Section is four bays long and two bays wide, with a center row of piers. At the west side there is one additional bay at the end of side corridor, Wing 2200 West.

FLOORING:
The floor has been covered with gray vinyl tile, not original. The original flooring was cork tile.

WALLS:
The six bays at the south end are paneled in walnut. Walls have raised panels, whereas the piers are flush. The windows are splayed and have a recessed, flush panel between them. The heating units are encased in the same paneling. The three north bays are hard plaster. The windows are not splayed in this area. Between the piers and east wall of the hyphen are book shelves of matching wood. Double doors connect the Stacks with Room 2258. The doors are leather, bronze studded with bronze push and kick plates. Each door has a small elongated window. At the west end of side corridor 2200 West are metal doors. These doors are flush on the interior and covered with leather and bronze studs, having bronze kick plates and door pulls manufactured by Russwin.



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155. BRONZE CLOCK, READING ROOM, LIBRARY, WING 1100 WEST, FIRST FLOOR. This ornate bronze clock, Model No. 117, was especially designed for the Reading Room (see Figs. 148 and 285). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

156. STAIRS N, LIBRARY, WING 1100 WEST, FIRST FLOOR. The stairs, Model No. 119, has Cardiff green steps, bronze railing, and a walnut handrail (Fig. 286). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

157. EAST GALLERY, LIBRARY, WING 1100 WEST, SECOND FLOOR. The galleries have built-in walnut bookcases and their original cork flooring with black marble borders. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

158. DETAIL OF MOLDING AND GRAINING, EAST GALLERY, LIBRARY, WING 1100 WEST, SECOND FLOOR. The plastered beam and plaster Doric molding (Model No. 317, see Fig. 274) are grained to match the walnut paneling. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

159. DETAIL OF CEILING, READING ROOM, LIBRARY, WING 1100 WEST, FIRST FLOOR. The plaster ceiling cornice is Model No. 316 (see Fig. 274). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

160. MONOGRAPH SECTION (FORMERLY LIBRARY STUDY), LIBRARY, WING 2200 WEST AND HYPHEN, SECOND FLOOR. View of Room 2258 looking south toward the leather studded double doors leading to the Library Stacks. The walls of the south three bays feature floor-to-ceiling paneling and the walls of the north two bays (foreground) are hard plaster. Photograph was taken during final stages of construction in 1936. Public Buildings Service, Photo No. 121-BCP-136A-18 in the National Archives, Washington, D.C.

161. BRONZE GATES, LOBBY, MUSEUM, WING 1200 WEST, FIRST FLOOR. View of the lobby looking west toward monumental bronze gates. The lobby has the same materials and architectural treatment as the main corridor. The hard plaster moldings of the light coffer is Model No. 304. Brooks Photographers, Bethesda, Maryland 1976, HABS Collection.

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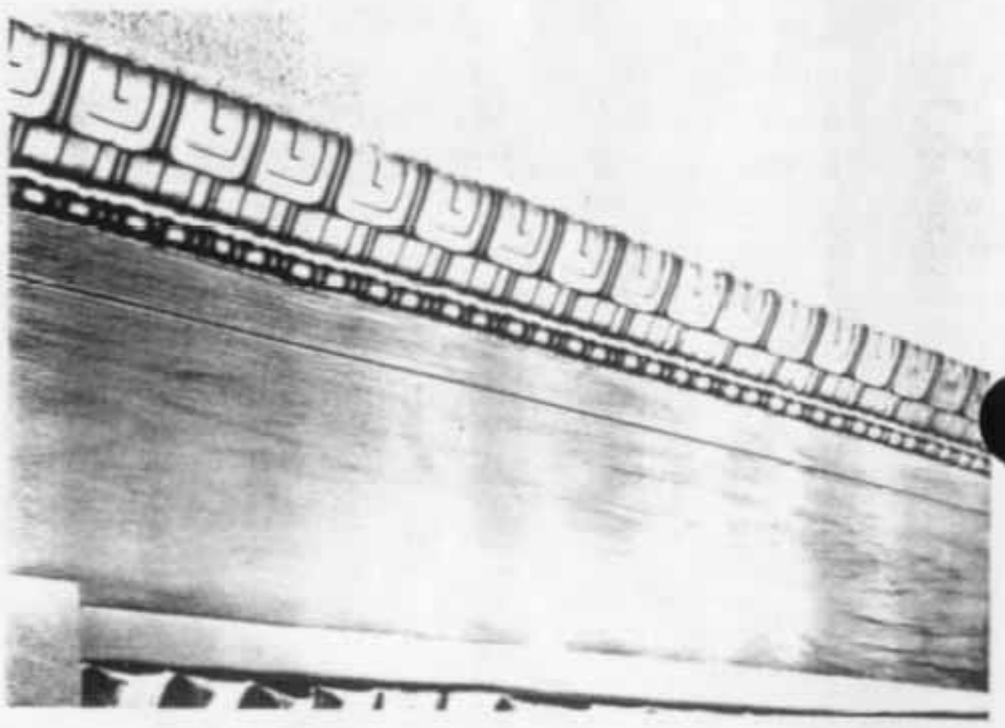

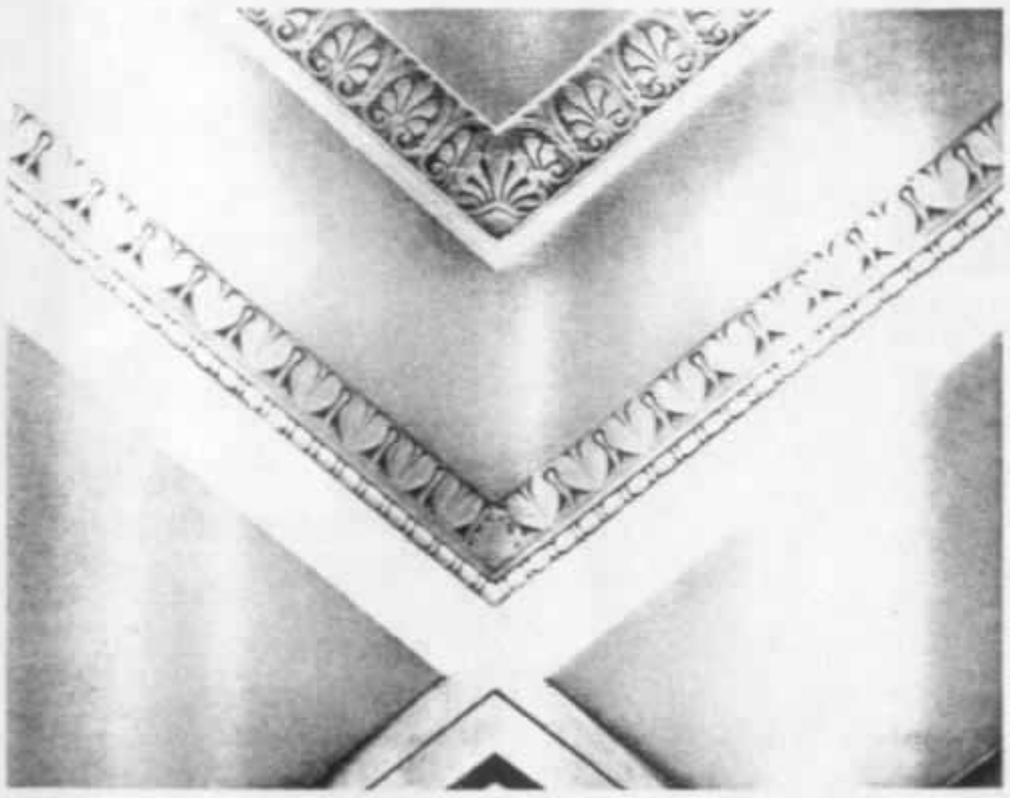

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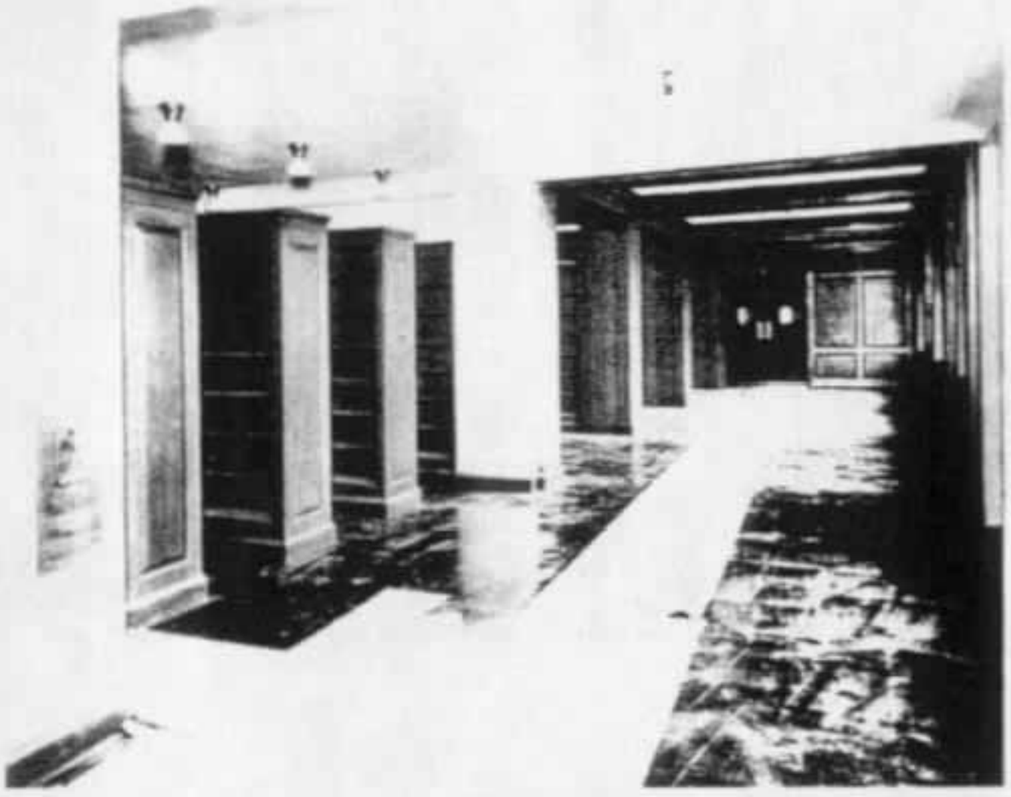

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CEILING:
The ceiling is acoustic plaster with dropped plain, shallow beams encased in wood, defining the bays. Each bay has a plain soffit and plain ogee molding. Lighting throughout is stripped fluorescent, not original. Some of the original lighting can be seen in Fig. 160.

MUSEUM

The Museum, depicting the history, organization, and work of the various bureaus, was formally opened at a gala evening ceremony by Secretary Ickes on March 8, 1938, the 89th Anniversary of the Interior Department. It was established to furnish graphic portrayal of the work of the Department toward the conservation of the national resources. The public attendance was overwhelming. Thousands of visitors viewed the exhibit each day. Evening hours were added to accommodate the crowds and a special entrance from 19th Street was designed but never executed. It was one of the few museums that were kept open for extended evening hours during World War II.

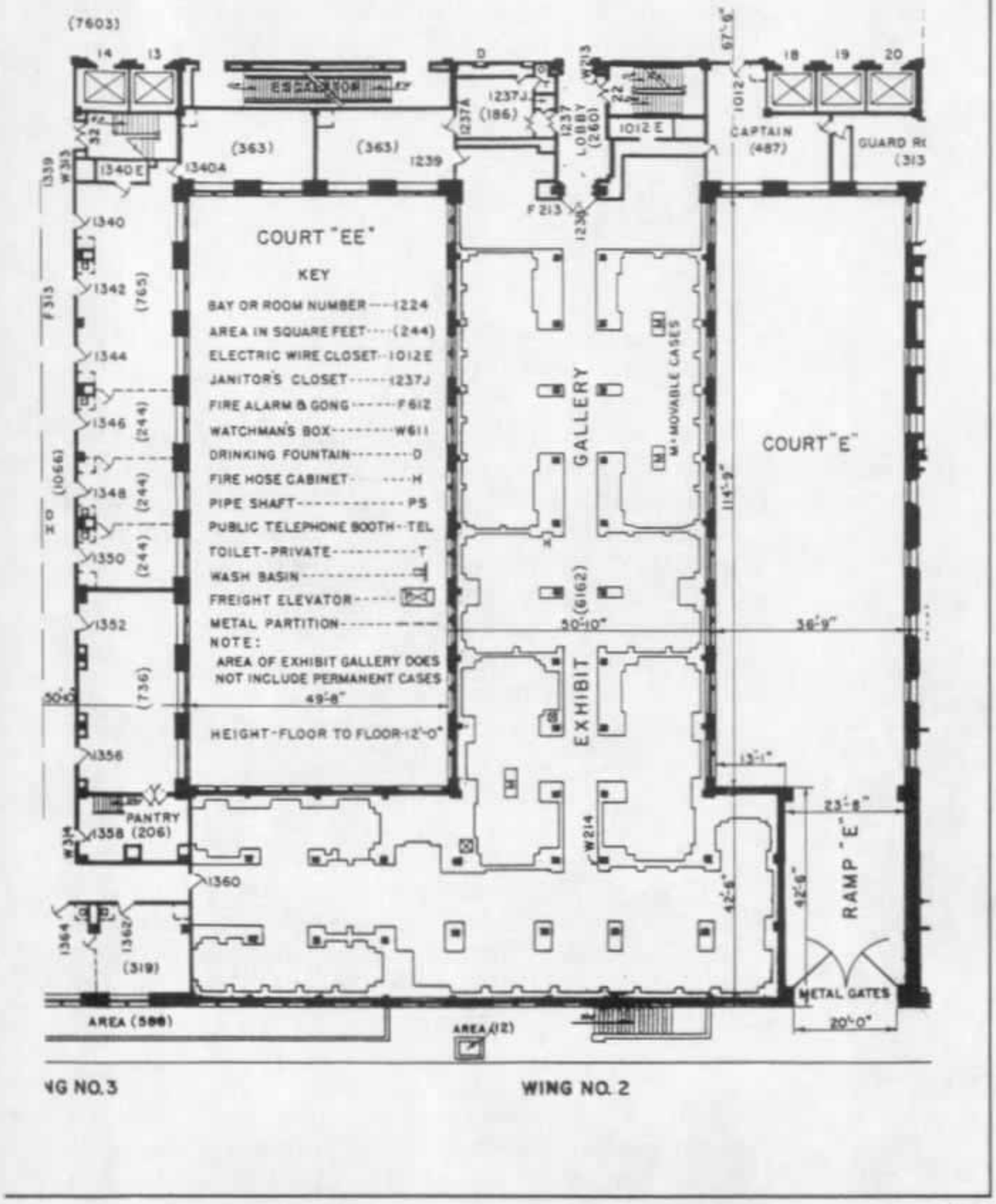
LOCATION:
The Interior Museum (Room 1238) is on the first floor (Fig. 299) and occupies the entire Wing 1200 West and the hyphen connecting Wing 1200 West with Wing 1300 West; however, there is no public access from Wing 1300 West to the Museum. The short corridor of the Museum is bordered on the east by Court EE.

PLAN:
The Museum is L-shaped, including a main aisle and side exhibition spaces. The plan of the Museum will not be described in narrative because of the very descriptive floor plan (Fig. 162). The entire Museum is devoted to presenting the various conservation activities of the Department of the Interior.

LOBBY

PLAN:
The Museum Lobby (Fig. 162) is a wide, rectangular space (260 square feet) and is similar in architectural treatment to the main corridor.

FLOORING:
The floor (Fig. 161) continues the white Georgian marble and dark Croele Georgian marble diagonal checkerboard pattern found in the main corridor. The floor treatment of the threshold to the Museum consists of two large rectangles, defined by a dark Creole Georgian marble border. The rectangles include four diagonally positioned squares of dark



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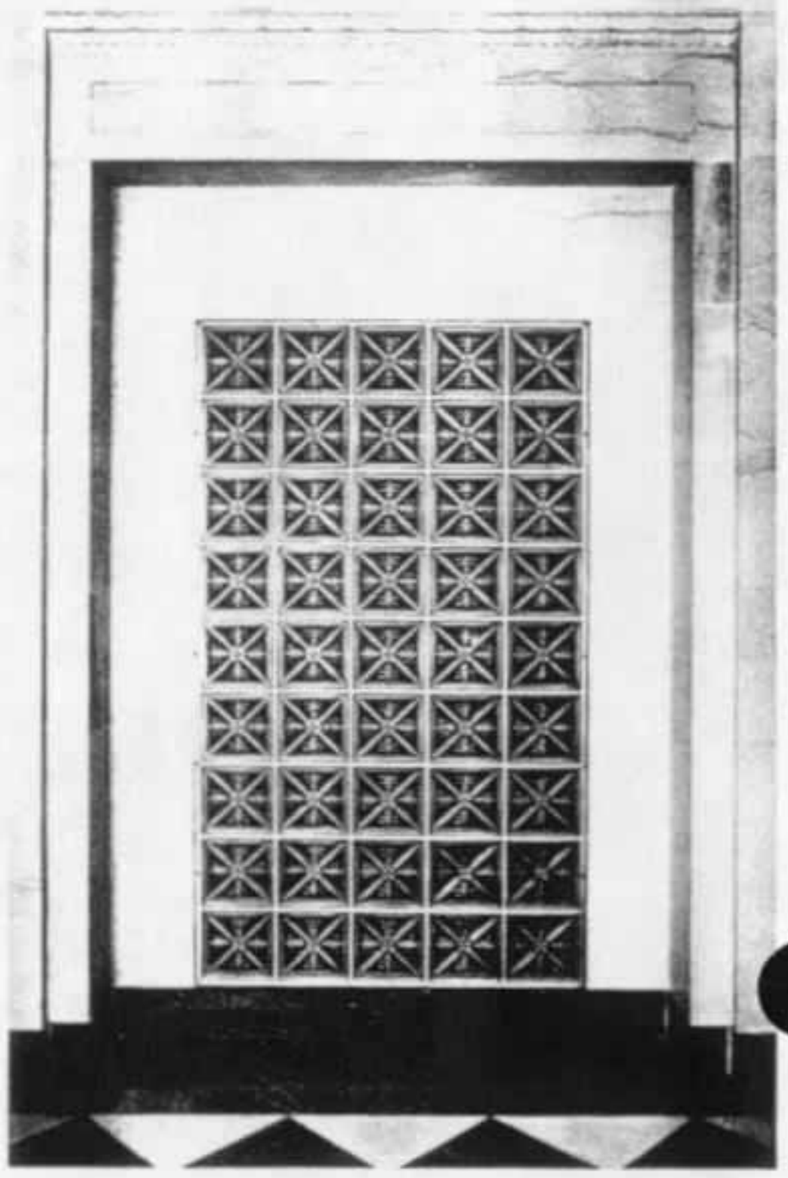

163

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165

Creole Georgian marble on a field of white Georgian marble.

WALLS:
The walls are gray Tennessee marble, laid in regular, ashlar pattern. The north and south walls of the Lobby have bronze doors. The south wall door leads to Stairs K. The south wall also has an elaborate bronze ventilation grille of an embellished Roman grate design (Fig. 163). The grille consists of patterned squares, nine squares high and five squares wide. The individual pattern features an X embellished with a disc at its intersection and four anthemions radiating from the center of the square. The grille is 3 feet 2 inches wide by 5 feet 7 inches long.

The hall narrows to provide for the double bronze gates (Fig. 161). The gates are 3 feet 2 inches wide and 9 feet 4 inches high and are framed by two fluted pilasters. Each panel of the gate is divided into three verical strips; the center strip is approximately three times wider than the sides. Horizontally the gate is divided into three sections, also. The center panel is approximately three times the size of the two upper and lower panels. The upper and lower sections consist of a series of squares and rectangles formed by added horizontal rods. The center square of each section is embellished with an X, centered by a rosette and radiating anthemions. The center horizontal panel has an X in the vertical strip with a disc superimposed over the X. Horizontally stretching across the middle of the gates is a decorative band.

GALLERY

FLOORING:
Originally the Museum Gallery had brown linoleum floors. In 1967 the floors throughout the Museum were covered with brown and creamy-beige vinyl tiles. The tiles are laid in a checkerboard pattern with nine tiles in each square. Recently, orange indoor-outdoor carpeting was laid in the main aisle.

WALLS:
All walls of the Museum have a double baseboard (Fig. 164); the lower baseboard is black Champlain marble (6 inches high) and the upper baseboard is gray Tennessee marble (8 inches high). The walls are hard plaster. Located throughout the Museum, in various arrangements, are exhibit cases. Except for two windows at the entrance facing Court EE, all windows are covered with exhibit cases. A typical exhibit case consists of a dust-proof aluminum frame, with a monks cloth background. They are built into the wall and are individually lighted. The case dimensions are adjusted to the eye level of visitors. In addition, lighting throughout is indirect to prevent eye strain and reflection of light on the walls. A typical exhibit wall arrangement consists of two exhibit cases, side by side, with a rectangular recessed area centered above the cases containing indirect lighting fixtures. In some instances the recessed niche is embellished with a silouetted diorama of tin and plastic (Fig. 164). The walls of the Museum have recently been painted peach.

CEILING:
The ceiling configuration for the main corridor of the Museum consists of a series of squares. Each square has a border of hard plaster, painted creamy-beige. The slightly recessed inner portion of the square is white acoustic plaster. Each square is centered by a bronze, incandescent light fixture (Model No. 344, Type A, Figs. 165 and 281). The fixture features a wreath of stylized leaves on the bronze band and an embossed arrow border on the glass globe. The configuration of the ceiling design in each gallery is not discussed because the materials and color treatment are the same throughout, although the shape of the ceiling panels vary somewhat to reflect the different gallery spaces.

162. FLOOR PLAN, MUSEUM AND OFFICIAL DINING ROOM (ROOM 1352-56), WINGS 1200 AND 1300 WEST, FIRST FLOOR. The Museum occupies the entire Wing 1200 West and the hyphen between Wings 1200 and 1300 West. The Official Dining Room is on the south side of the corridor near the end of Wing 1300 West. In 1973 it was subdivided into three offices. Detail of the First Floor Plan, Revised by the Federal Works Agency, Public Building Administration, Office of Building Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 13.

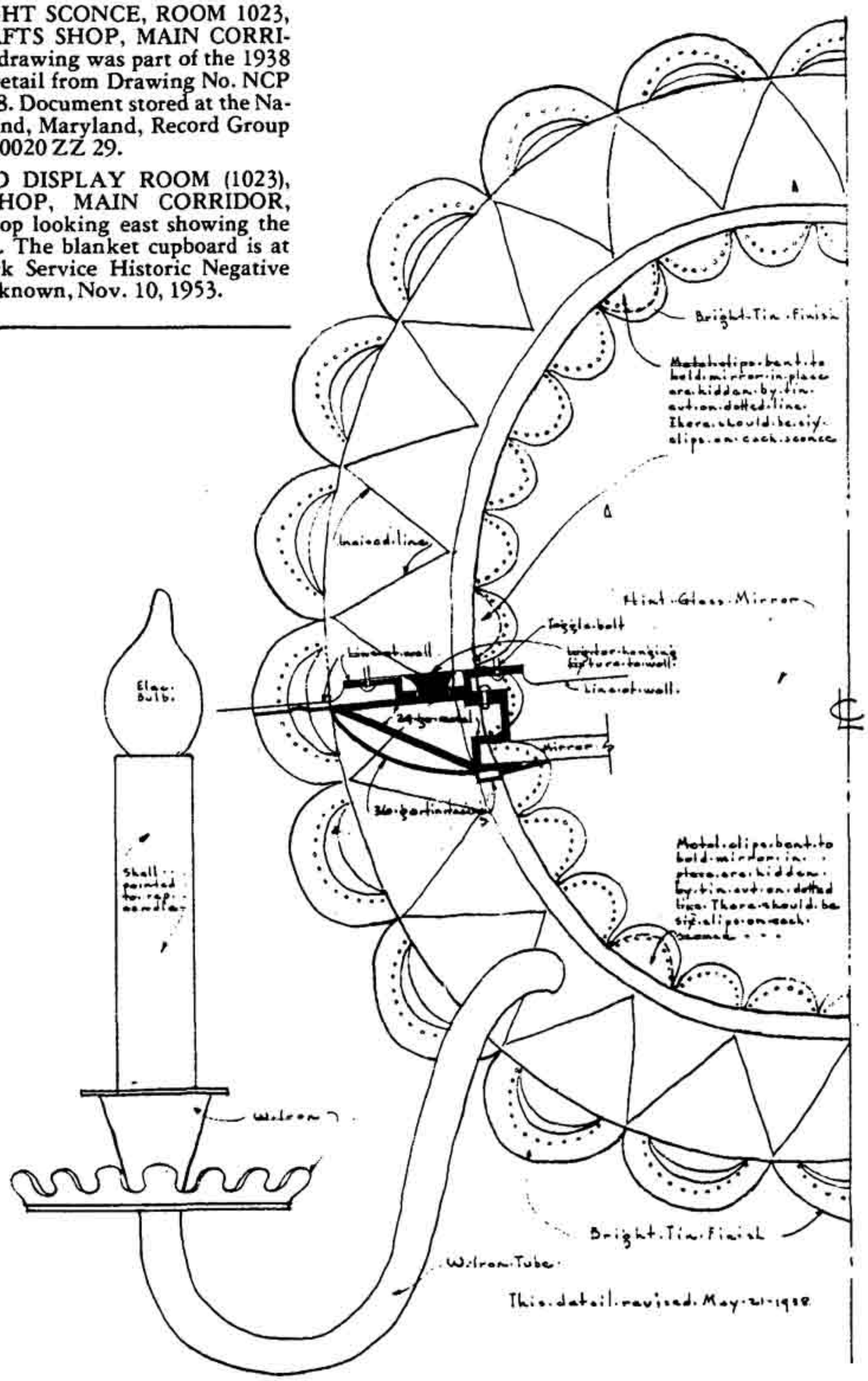
163. BRONZE GRILLE, MUSEUM LOBBY, WING 1200 WEST, FIRST FLOOR. The embellished Roman grate design on this grille is similar to the elevator doors (Model No. 120, Figs. 67 and 73) on the first and second floors. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

164. NATIONAL PARK SERVICE EXHIBIT, MUSEUM, WING 1200 WEST, FIRST FLOOR. The museum exhibits provide an overview of the history, organization, and activities of the various bureaus and offices of the Department of the Interior. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

165. LIGHTING FIXTURE, MAIN AISLE, MUSEUM, WING 1200 WEST, FIRST FLOOR. This incandescent lighting fixture with bronze rim is Model No. 344, Type A (Fig. 281). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

166. DETAIL OF TIN LIGHT SCONCE, ROOM 1023, INDIAN ARTS AND CRAFTS SHOP, MAIN CORRIDOR, FIRST FLOOR. This drawing was part of the 1938 alterations to Room 1023. Detail from Drawing No. NCP 1647, by F. N., Sept. 28, 1938. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 29.

167. NORTH SALES AND DISPLAY ROOM (1023), ARTS AND CRAFTS SHOP, MAIN CORRIDOR, FIRST FLOOR. View of shop looking east showing the specially designed furniture. The blanket cupboard is at the far right. National Park Service Historic Negative Collection, photographer unknown, Nov. 10, 1953.



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INDIAN ARTS AND CRAFTS SHOP

LOCATION:
The Indian Arts and Crafts Shop (Room 1023) is located on the east side of the first floor main corridor between Wings 1200 and 1300 East (Fig. 299). The shop borders on Court B.

PLAN:
Room 1023 was originally an L-shaped room wrapping around the cleaning room (Room 1021). Since the remodelling in 1938, the shop consists of two rooms and an office. The office space occupies the former cleaning room. The north room (rectangular in shape) serves as a sales and display room and is almost identical in size to the adjacent south display room of baskets and pottery and the office together. There is one entrance to the shop that leads to the north room from the main corridor. A second entrance, from the main corridor, leading to the office (formerly a cleaning room) has been closed off and serves as a display window. The smaller display room is entered from the north room through an opening at the east end of the south wall; for access to the office, circulation is through the display rooms.

NORTH SALES AND DISPLAY ROOM

FLOORING:
The original floor treatment (Fig. 167) has been covered with a gold-orange, indoor-outdoor carpet.

WALLS:
The north room is the most highly embellished of the two display rooms (Fig. 168). The entrance door is centered on the west wall. The door consists of a large panel of clear plate glass, above a louvered panel in the lower half of the door. The door has been painted to blend with the walls. The outside treatment of the entrance door features a light statuary bronze finish and beveled border around the glass window. The window border has a zigzag relief design.

Each corner of the room has an engaged pier that protrudes out from the wall creating at the east end of the room a recessed space for the double set of windows. These windows overlook Court B. The windows are double-hung, one-over-one, and are separated by a rectangular, flush panel approximately 4½ inches wide. The heating and air-conditioning unit is located below the windows.

A black slate 5-inch baseboard surrounds the room, and the walls are covered with canvas. Above the baseboard is a painted wainscot, ochre in color. The wainscot terminates in a step-like design at the entrance door (Fig. 168). The walls above the wainscot are painted beige, providing a background for the mural decoration. Overhead the main corridor door and extending on each side of the door to the wainscot is a multicolored rainbow design. Both the north and south walls are decorated with murals painted by two Indian artists. (For a description of murals, see Chapter VIII.)

Running from engaged pier to engaged pier, on the north and south walls, is a decorated beam; in each corner is a decorated corbel (*ejiones*, Fig. 169). The beam and corbel design consists of bullet shaped carved notches, inpainted with aqua blue and creamy-yellow paint. From a distance, the design on the beam appears like rows of sewing stitchery.

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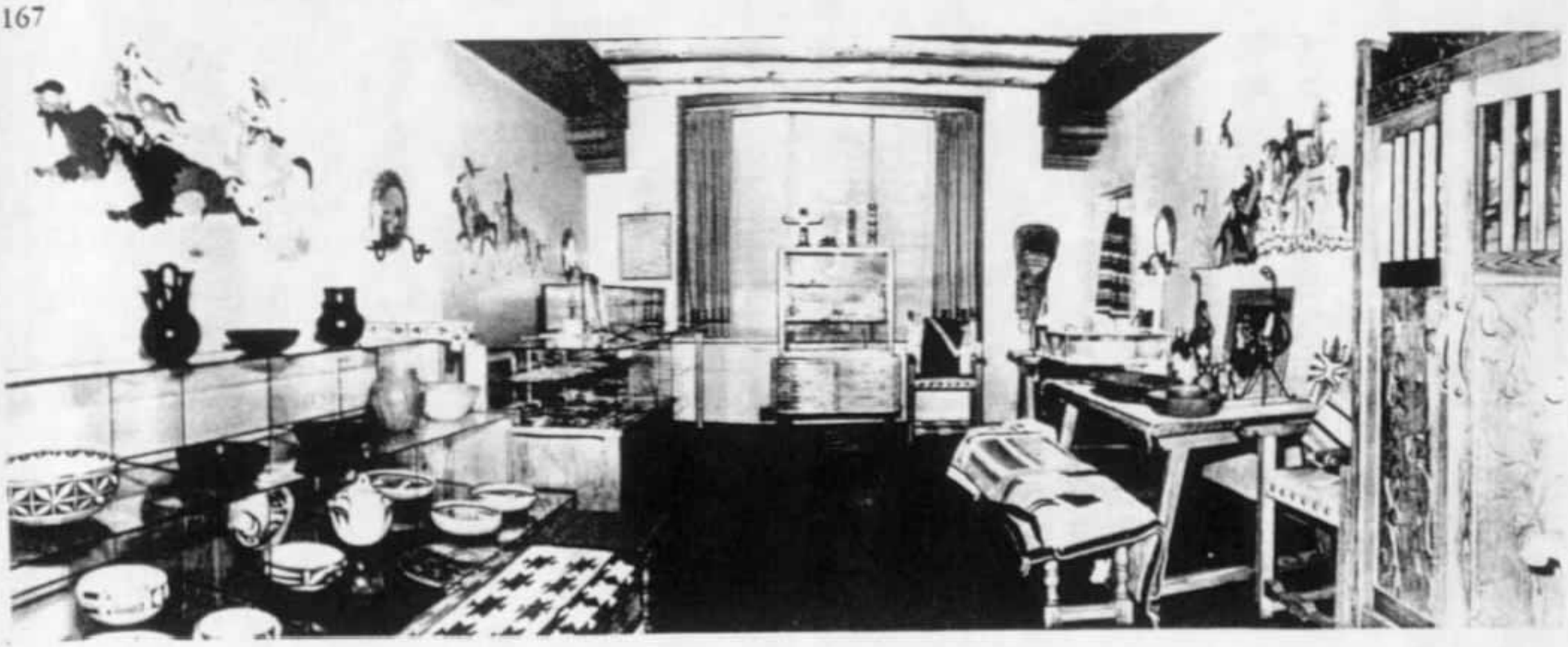

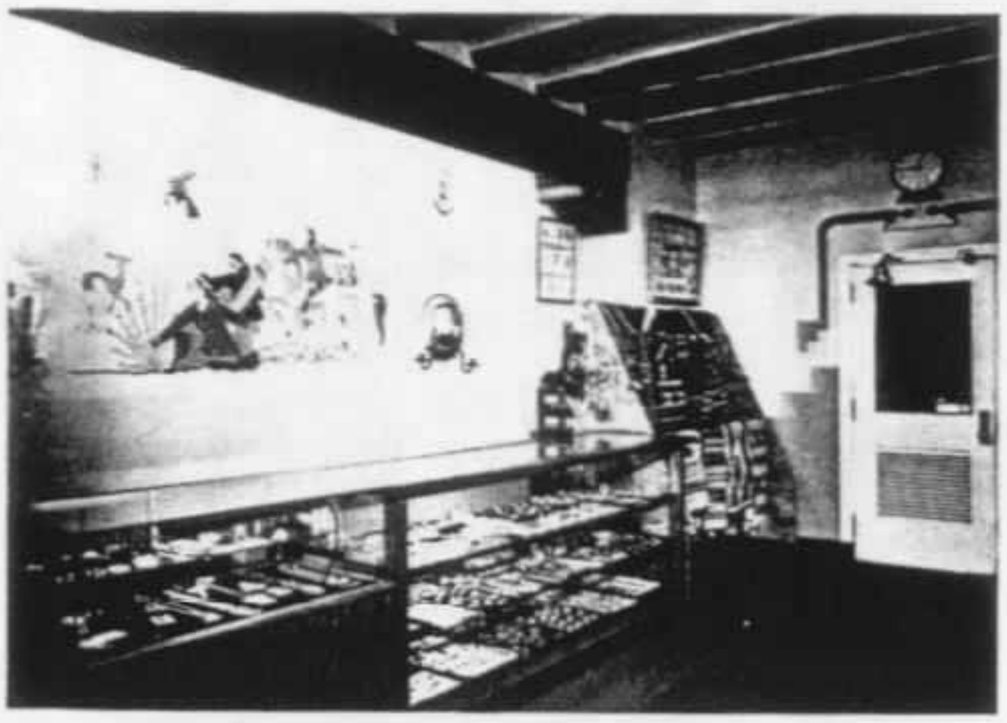

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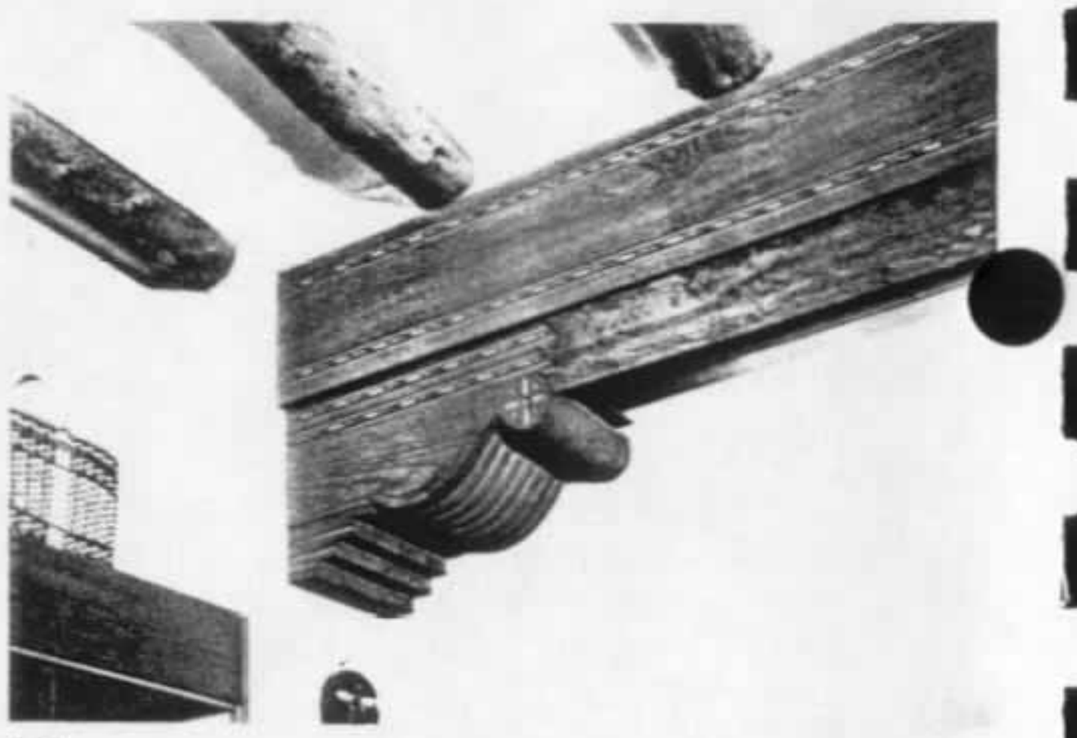

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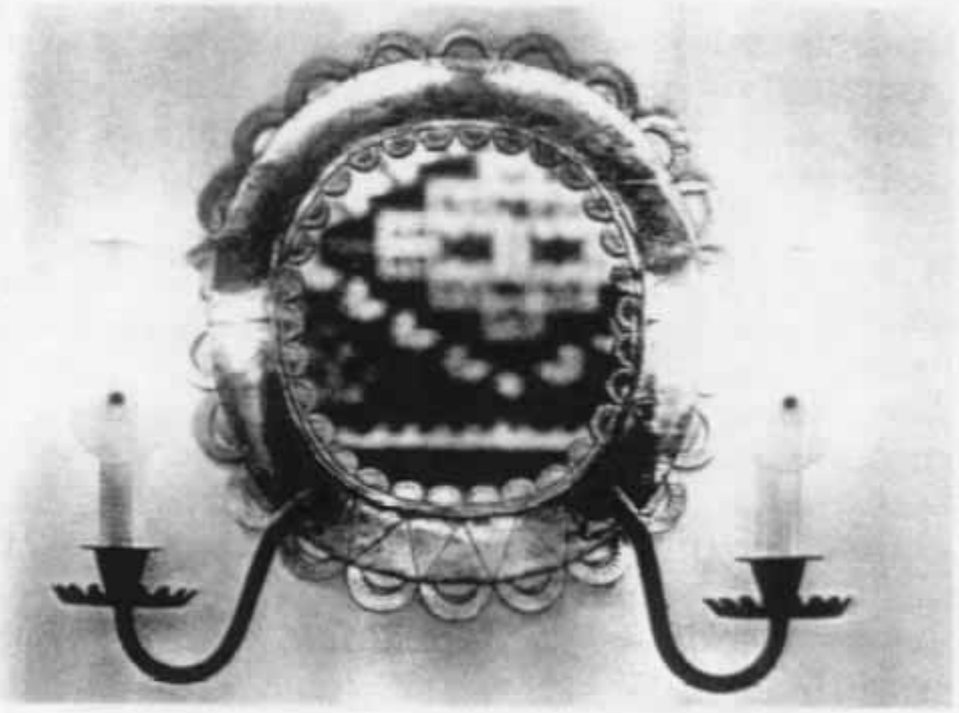

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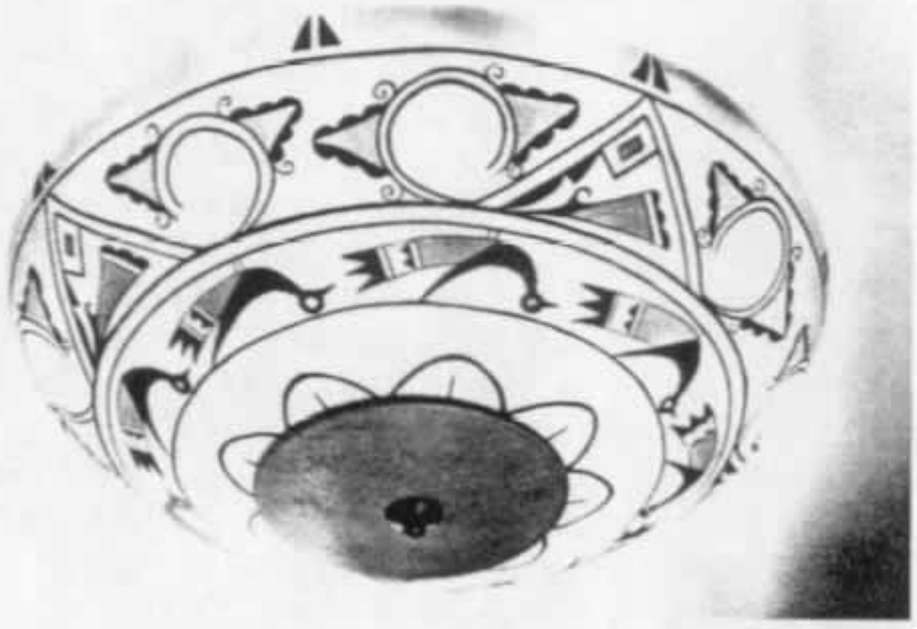

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168. NORTH SALES AND DISPLAY ROOM (1023), ARTS AND CRAFTS SHOP, MAIN CORRIDOR, FIRST FLOOR. View of shop looking southwest. Note the mural by Gerald Nailor on the south wall (Fig. 211), the painted wainscot, and the painted design surrounding the entrance door. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

169. DETAIL OF DECORATIVE BEAM, CORBEL, AND CEILING, NORTH SALES AND DISPLAY ROOM (1023), ARTS AND CRAFTS SHOP, MAIN CORRIDOR, FIRST FLOOR. A one-by-six wood shield has been added to hide the strip of fluorescent tubes on the bottom side of the decorative beam between the corbels (*ejiones*). The rough plaster, slightly arched ceiling between the varnished logs (pine *vigas*) was designed to resemble adobe construction. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

170. TIN LIGHTING SCONCE, NORTH SALES AND DISPLAY ROOM (1023), ARTS AND CRAFTS SHOP, MAIN CORRIDOR, FIRST FLOOR. These lighting fixtures were especially designed for this room (see Fig. 166). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

171. HAND-PAINTED LIGHTING FIXTURE, SOUTH DISPLAY ROOM, ARTS AND CRAFTS SHOP, MAIN CORRIDOR, FIRST FLOOR. This ready-made commercial lighting fixture has handpainted Indian decoration. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

172. COURT EE, BASEMENT. View of court looking east toward the totem pole and Maurice Glickman's statue of *Negro Mother and Child*. In fair weather, Court EE is used for outdoor dining. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

CEILING:
The beamed ceiling was adapted from an old Spanish mission at Cocospera, Mexico. The ceiling is constructed of plaster, with the existing beams being encased in wood (Fig. 169). The varnished wood beams retain the appearance of logs (pine *vigas*). The *vigas* vary from 6 to 8 inches wide and are spaced 2 feet on center. The plastered area between the *vigas* is slightly arched. The ceiling plaster has a painted finish, with uneven surface texture to resemble adobe.

LIGHTING:
Five original tin sconces are still in use today (Fig. 166 and 170). Three sconces are located on the north wall and two are found embellishing the south wall. Each fixture consists of a round plate attached to the wall. The center of the plate is a flint glass mirror; surrounding the mirror is a perforated scalloped edge of tin (36 gauge). This area slightly protrudes out from the wall. Sloping back towards the wall is a larger rim of brightly finished tin, incised with a continuous triangle design. The edge is finished with a scallop, which is partly cut out. Extending out from this central plate, on each side, are flat black steel candle holders. The imitative candle pieces have a plastic fan-shaped diffuser (not original). Plans also exist for the specially designed furniture, most of which have survived.

In addition to the sconces, the north room lighting is accomplished indirectly by fluorescent tubes, positioned below the side wall decorative beams, behind a shield (Figs. 168 and 169).

SOUTH DISPLAY ROOM

FLOORING:
The floor treatment is identical to that in the north room.

WALLS:
The east wall consists of one window and a door leading to Court B; however, the door is no longer operable. The center of the west wall has a door leading to the office (formerly a cleaning room). This door was added when the cleaning room was converted into an office for the Indian Arts and Crafts Shop. The north and south walls are covered with display cabinets, not original. The cream-colored walls are of hard plaster covered with canvas and have a 5-inch black base.

CEILING:
The acoustic plaster ceiling has no significant features.

LIGHTING:
Lighting is overhead consisting of two track-lighting fixtures. Extending from the center of the connecting track is a suspended bowl shaped fixture. The bowl is a handpainted Indian design featuring birds and geometric patterns in hues of brown, ochre, and black (Fig. 171).

OFFICE

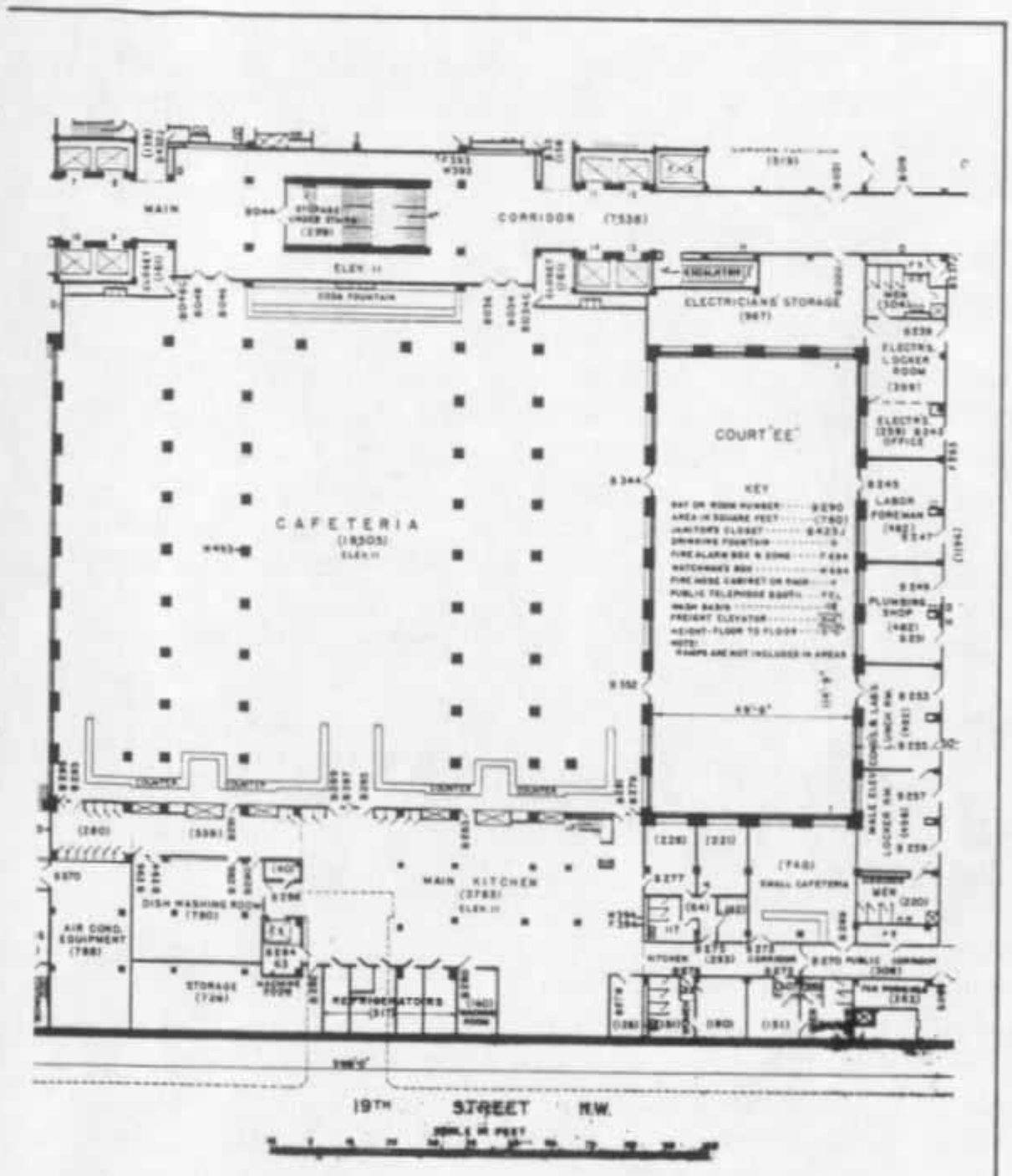
DESCRIPTION:
The west wall of this office, formally a cleaning room, includes an enclosed display window, which was originally an entrance door. The east wall consists of the current entrance from the display rooms, and a tile wainscot. The north wall is covered with slate shelving. The south wall consists of a recessed desk, work area. Flooring is of hexagonal, patterned tiles, gray-white, similar to the tile found in the restrooms.

CAFETERIA AND COURT EE

LOCATION:
The Interior Department Cafeteria (18,505 square feet) is located in the basement (Fig. 298) on the west side of the main corridor and occupies the third wing (Wing 1300 West), Court EE, and the fourth wing (Wing 1400 West). Court EE is used for outdoor dining (Fig. 172). Although the Cafeteria has been heavily remodeled, the basic floor plan still exists (Fig. 173).

PLAN:
The Cafeteria is an eight-bay-long, five-aisle basilican plan with serving lines, kitchen, and other support facilities to the west (Fig. 174). To the east is a narthex that originally had a soda fountain (Fig. 175). The main dining room occupies the nave and is flanked by side aisles and additional dining rooms. The cafeteria was remodeled in 1973. The soda fountain between the entrance and the serving lanes was removed and the kitchen was reorganized. The new scramble system, similar to a supermarket, allows patrons to move more freely from counter to counter. The L-shaped area at the northwest corners of Court EE (including the Small Cafeteria) was renovated into a multipurpose dining room serving buffet style. The smokers' dining room is on the south and looks out onto Court EE, which is used for additional dining space in fair weather. Court EE has planters, redwood tables, a totem pole, and statues. The totem pole, which was brought from Alaska around Cape Horn by sailing ship in 1865 by H. M. Hutchinson, was purchased for $150 in 1940 from Mr. Hutchinson's grandson, James E. Clark, of White Oak, Maryland. The National Park Service restored and erected the totem pole at a cost of $500. It is 16 feet 6½ inches tall and 2 feet 9 inches in diameter. (For a

CAFETERIA



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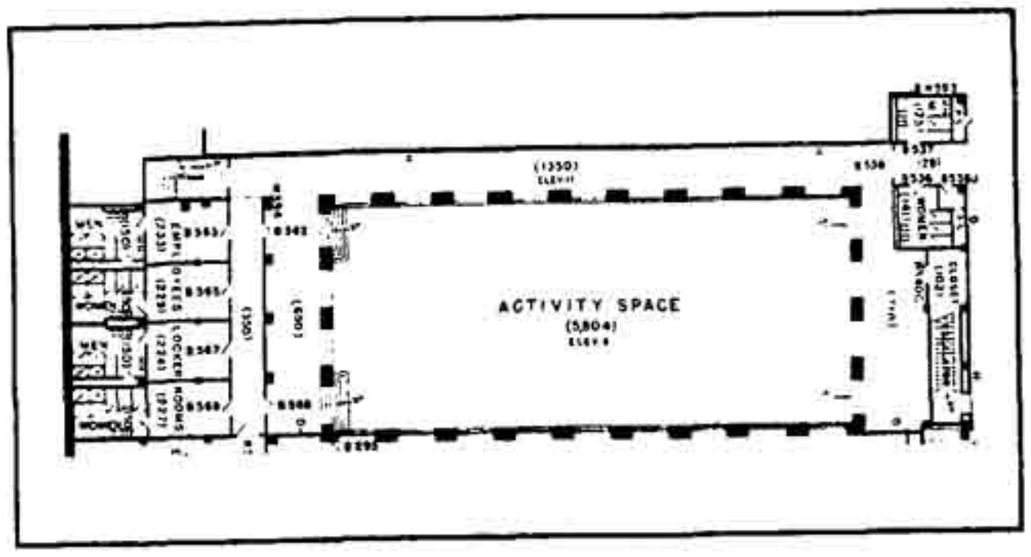

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173. FLOOR PLAN, CAFETERIA AND COURT EE, BASEMENT. This is the floor plan of the Cafeteria before it was remodeled in 1973. Detail of Basement Floor Plan, revised by the Federal Work Agency, Public Buildings Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 12.

174. CAFETERIA (LOOKING WEST), BASEMENT. This photograph was taken before the Indian murals were painted in 1939. The Cafeteria is flooded with natural light from the skylights. The walls and columns were faced with ceramic tile. Public Buildings Service, Photo No. 121-BCP-136A-15 in the National Archives, Washington, D.C.

175. SODA FOUNTAIN (LOOKING EAST), CAFETERIA, BASEMENT. This photograph of the soda fountain was taken after the Indian murals were painted in 1939. The original flooring was terrazzo, probably of the same composition and color as the Basement main corridor. Public Buildings Service, Photo No. 121-PS-4369 in the National Archives, Washington, D.C.

176. CAFETERIA (LOOKING SOUTHWEST), BASEMENT. When the Cafeteria was remodeled in 1973, the serving lanes were removed and a scramble system similar to a supermarket, was installed with a self-service beverage island. The mural in the west lunette is *Harvest Dance* by James Auchiah. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

177. CAFETERIA (LOOKING NORTHEAST), BASEMENT. The soda fountain at the east end of the Cafeteria has been removed. The seating area of the main dining area is now carpeted and the serving area has vinyl tile. The mural in the east lunette is *Ceremonial Dance (Indian Theme)* by Stephen Mopope. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

178. GYMNASIUM (FORMERLY ACTIVITY SPACE), BASEMENT. View looking northwest showing the ribbed barrel vaulted ceiling and the sunken maple playing floor. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

179. FLOOR PLAN, GYMNASIUM (ACTIVITY SPACE), BASEMENT. The plan of the gym has changed little since its construction. A small office has been added on the upper level at the southeast corner of the playing floor. The night entrance and stairs at the northwest corner next to the locker rooms is no longer used for security reasons. Detail of Basement Floor Plan, Revised 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 12.

description of statues, see Chapter VIII.) The non-smokers' dining room is to the north and does not have a view. The dining rooms will seat 850 people.

FLOORING:
The main, north and south dining rooms have rust-colored indoor-outdoor carpeting and the serving area and the aisles between dining rooms have gray vinyl tile (neither finish is original). The kitchen still has red quarry tile floors. Court EE has flagstone paving.

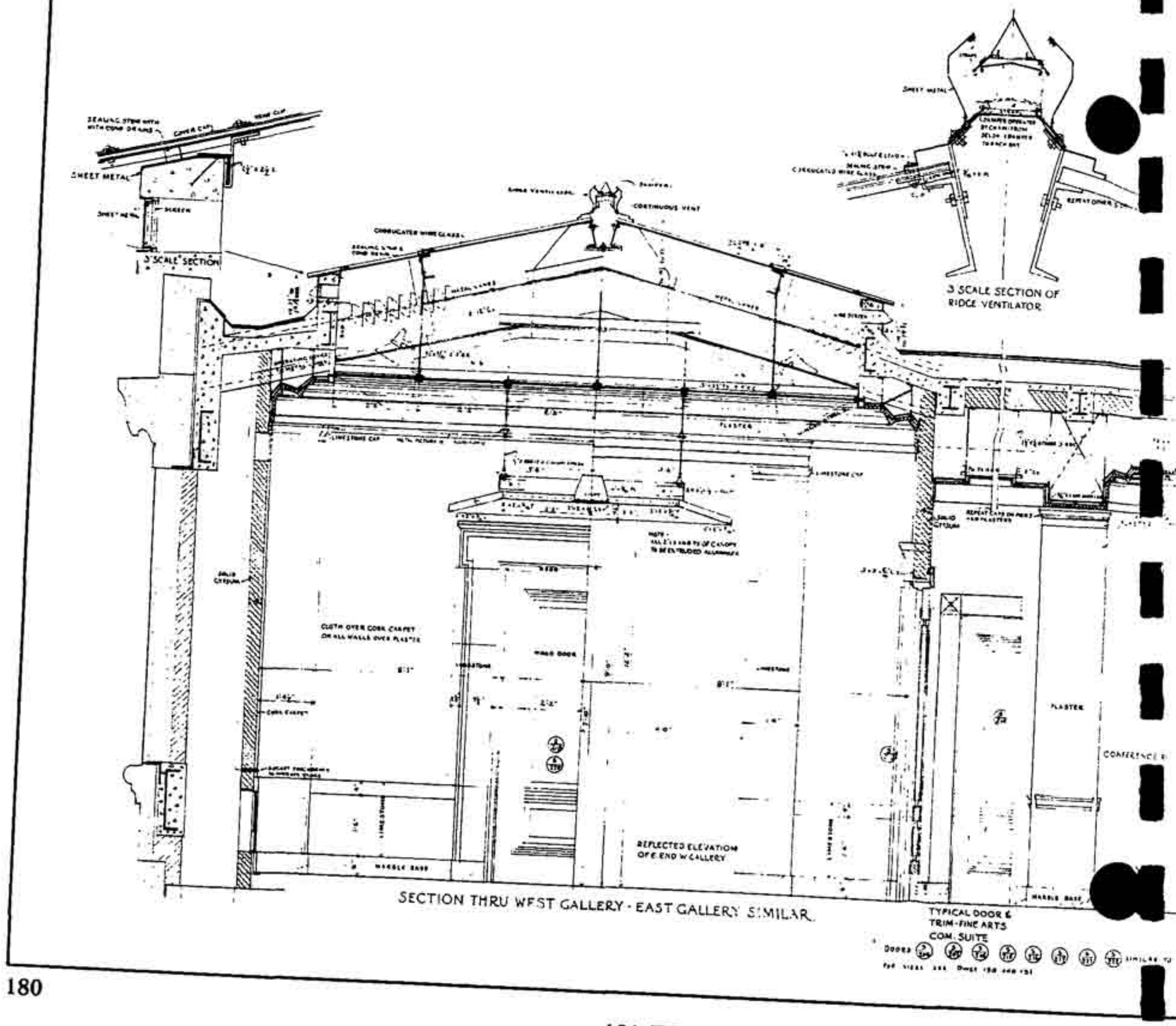
WALLS:
The hard plaster walls of the Cafeteria were originally painted white, yellow, red, and rust and had ceramic tile. The walls are now covered with a creamy beige, woven, textured wall cloth (Figs. 176 and 177). There is modern recessed wood veneer chair rail. The flanking aisles between the dining rooms have brown ceramic tile on the walls in recessed niches (not original). Original Indian murals decorate the opposite ends of the main dining room in the lunette formed by the segmental vault. A painted frieze including a buffalo head and shields is on the east wall of the narthex. For a description of murals, see Chapter VIII.

The basement level windows in the courtyard (Fig. 172) differ in style from the windows of the above seven floors. Instead of two double-hung windows side by side, the basement has three wood double-hung windows. The center window, six-over-six, is larger than the two side windows, two-over-two. Above these three windows is a three-part, nonoperable fixed window. The center window has six panes, and side windows have two panes each. The doors to the Cafeteria are aluminum and glass. The original painted wood doors had a panel at the bottom with six panes of glass above (Fig. 172).

CEILING:
The ceiling of the main dining room is a ribbed segmental vault (Fig. 174) approximately 18 feet high at the center and has acoustic plaster. The ceiling has been dropped except for the end bays. The skylights have been covered over with bands of wood veneer that matches the chair rail (Figs. 176 and 177). The main dining room is lighted by square fluorescent fixtures, five per bay. The ceilings of the flanking aisles and dining rooms are lower and have similar light fixtures. The original lighting fixtures were incandescent (Figs. 174 and 175).

GYMNASIUM

The Interior Building was built on a swampy area not far from the former shoreline of the Potomac



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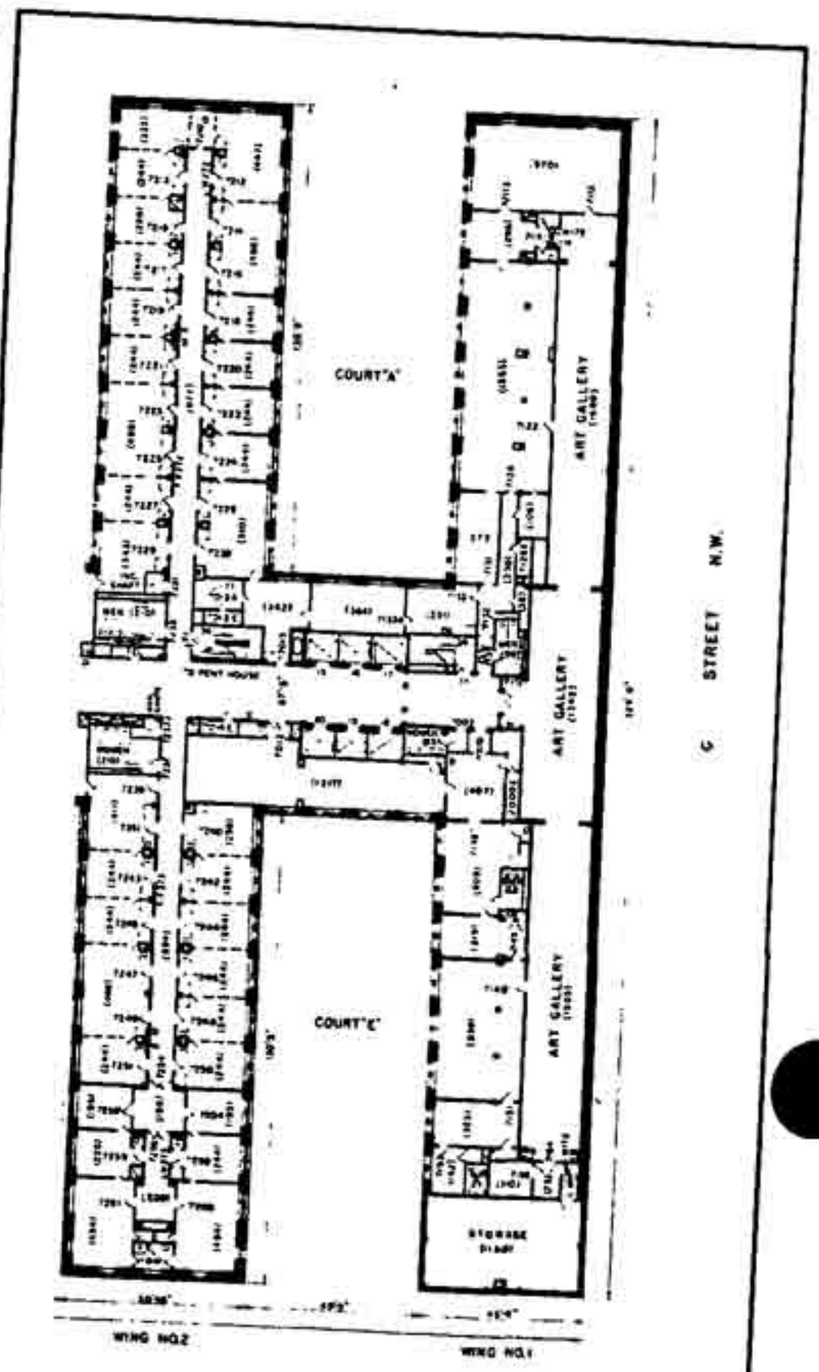


180. SECTION, ART GALLERY, WING 7100 EAST, SEVENTH FLOOR. Section through the East and West Galleries shows the original construction of the skylight and the aluminum light canopy. Detail from Drawing No. 223, by Kennedy, May 1, 1935. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 86, No. DC 0020 ZZ 198.

181. FLOOR PLAN, ROOMS 7260 and 7261, ART GALLERY AND WING 7200 WEST, WING 7100 EAST AND WEST, SEVENTH FLOOR. In 1972 the Galleries which had stretched uninterrupted across the C Street end of the seventh floor were subdivided into offices, conference rooms, and a library. Rooms 7260 and 7261 at the end of Wing 7200 West still have their original lighting fixtures. Detail of the Seventh Floor Plan, revised by the Federal Works Agency, Public Buildings Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 19.

River (about where Constitution Gardens is on the Mall). The high water table was a constant problem during construction of the foundation. There are many sump pumps under the basement and parking garages. Sometime in the 1940's the sump pump under the Gymnasium failed. The playing floor flooded resulting in buckling of the maple flooring. The pump was replaced immediately but the flooring was not. The Gymnasium ceased to be used for its original function and later became a huge filing room. When Secretary Udall found the Gymnasium filled with rows of filing cabinets, he had them relocated and a new maple floor installed. Secretary Hickel added the sauna in 1969.

DESCRIPTION:
The Gymnasium (Fig. 178) is located in the basement (Fig. 298) under Court FF, which is between the fourth and fifth wings on the west side (labeled Activity Space on the basement plan). It has a sunken maple playing floor 3 feet 4 inches below the side aisles, nine bays long and four bays wide (Fig. 179) (5,804 square feet), particularly suited to basketball and volleyball. The ceiling is a ribbed segmental vault.

Aisles (2,710 square feet) along the east, north, and west sides of the playing floor are separated by a row of cream-colored, brick piers. The aisles have plaster walls with a 5-inch black slate base and concrete floors, painted gray. There are some areas of the paint and plaster that are in bad condition, showing water damage from leaking pipes. There are locker and dressing rooms (1,515 square feet) at the west end and a separate entrance which is no longer used for security reasons. This entrance exists into the window areaway, not directly to street level. There is a stairs up to the sidewalk with an ornamental bronze gate at the top. The design of the gate consists of eight spears joined at the top and bottom by two horizontal bars about 6 inches apart. These squares formed by the intersecting bars are filled with scrolls at the top of the gate and suspended squares at the bottom of the gate. These squares are supported by short posts similar to the design of the gates to the courtyard. Above the squares are short spears, four of which are missing.

ART GALLERY

From 1937 to 1941, the Art Gallery (Fig. 182) was managed by the National Park Service and the United States Office of Education, which was then located in the Interior Department. During this period, the Gallery presented student art from colleges around the country. In 1938 Mrs. Eleanor Roosevelt sponsored an exhibition of student art from several Midwestern colleges. Along with the changing exhibits, the National Capital Planning Commission had a permanent exhibit. The existing Capital City and proposed changes were shown by photographs, maps, and models.

In 1941, with the onset of World War II, the Gallery ceased to function as an art center. Scarcity of space during and after the war made it necessary to clear the Gallery of exhibits to make way for long rows of filing cabinets. For the next 24 years it was used for storage and temporary offices.

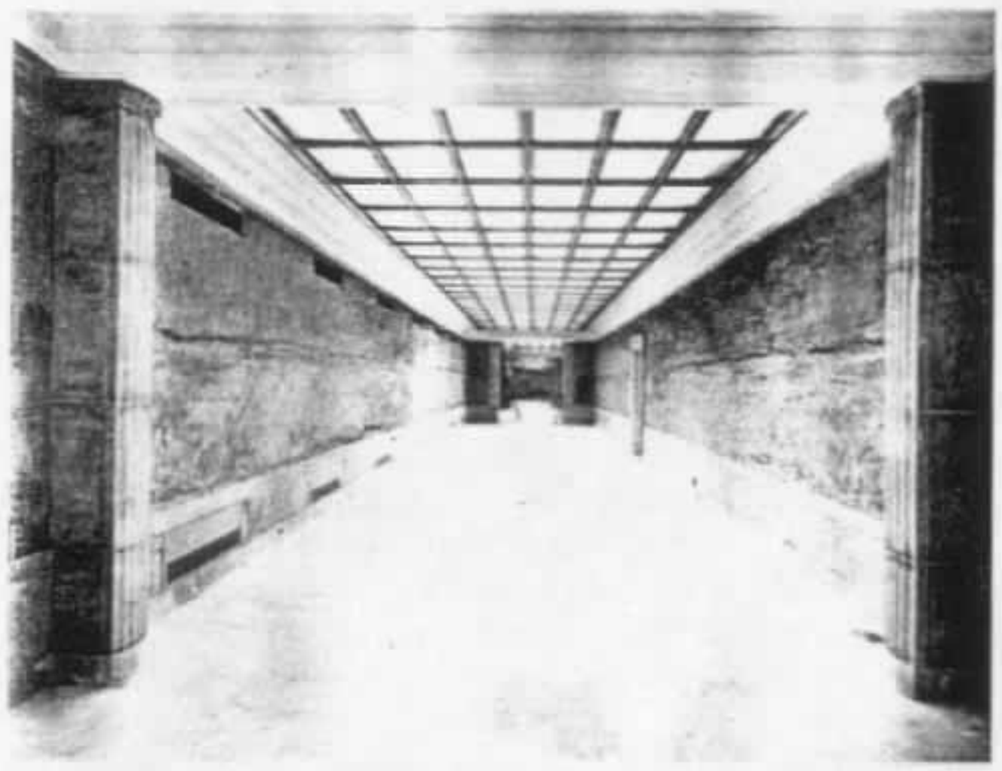
During the Administration of Secretary Stewart L. Udall, Mrs. Udall learned of the Department's "lost" Art Gallery. Along with Interior employees and friends of the Department who remembered the earlier exhibits, Mrs. Udall was instrumental in having the offices and storage relocated and the rooms restored to their original function as Galleries (Fig. 183). The skylights had been leaking; therefore, the General Services Administration replaced the roof and installed an acoustical tile ceiling with fluorescent lighting fixtures.

The late Secretary Harold Ickes had been very proud of the Gallery. On May 11, 1964, Mrs. Ickes presided at a ceremony that reopened the Art Gallery. Members of the Supreme Court, leading diplomats, cabinet officials, and many Congressmen were present. The exhibit of the reopened Gallery was "Schools of Contemporary American Indian Art." The exhibit was built around the Denman Collection of Contemporary Indian Paintings, which was made available by the New York Museum of Modern Art. Judge and Mrs. William Denman were among the first to recognize the importance of preserving choice examples of the modern style of Indian painting which had its beginnings in the early years of this century. The Denman Collection occupied the Center Gallery. The West Gallery was devoted to exhibiting work of the students of the Institute of American Indian Art in Santa Fe, New Mexico. The East Gallery displayed student art work selected from about 80 schools. The Gallery was staffed by volunteers. New exhibits were scheduled every few months thereafter in coordination with schools and summer workshops of the Bureau of Indian Affairs.

The increasing demand for more office space once again engulfed the Art Gallery. In 1972 the Galleries were subdivided into offices, conference rooms, and the Law Library.

LOCATION:
The Art Gallery and support facilities occupied the entire first wing on the seventh floor (Fig. 306).

PLAN:
There were three long rectangular galleries (Fig. 181) stretching 264½ feet along the south side of



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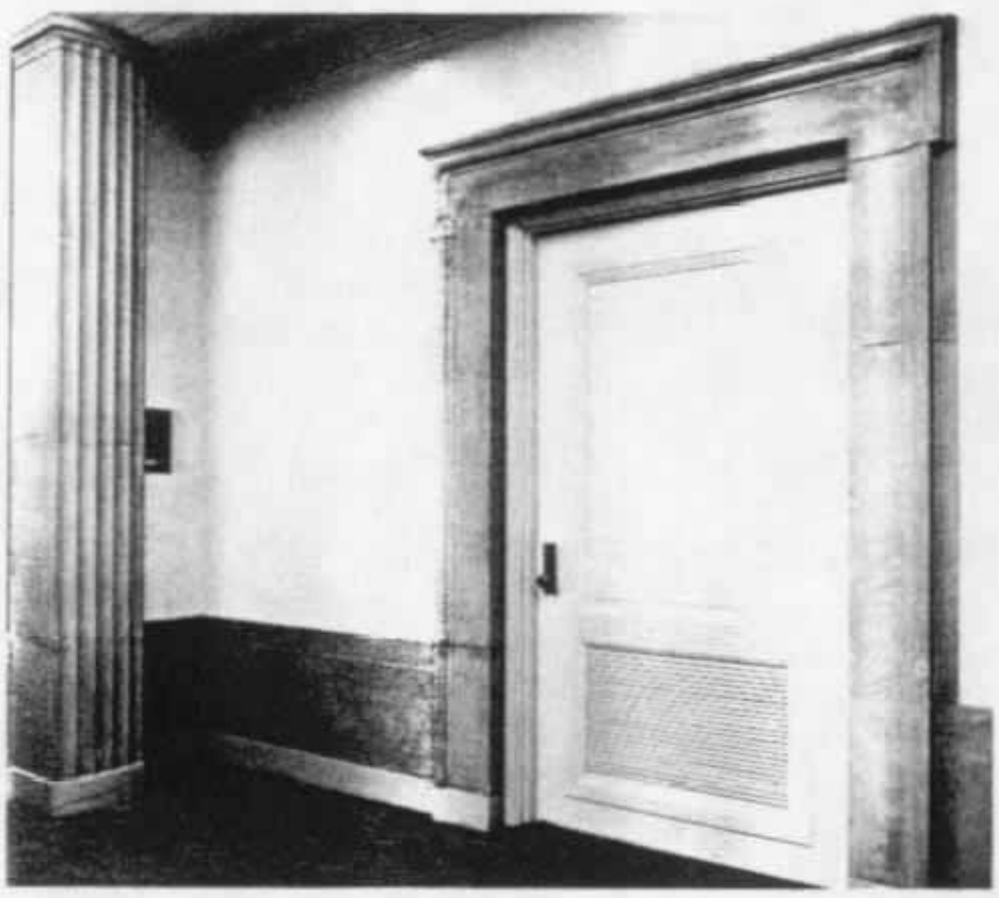
183

182. EAST GALLERY, WING 7100 EAST, SEVENTH FLOOR. View of the East Gallery looking west toward the Center Gallery. The original ceiling flooded the galleries with natural light. This photograph was taken in 1936 during the final phases of construction. Public Buildings Service, Photo No. 121-BCP-136A-10 in the National Archives, Washington, D.C. (A better photograph of the Fine Arts Gallery was published in the March 1939 issue of *School Life* (Vol. 24, Issue 6) in an article by Walter J. Greenleaf entitled "Fine Art and Colleges" (pages 179 and 184).

183. RESTORED EAST GALLERY, WING 7100 EAST, SEVENTH FLOOR. View of the East Gallery lookin[illegible] east. This photograph was taken in 1964 after the roo[illegible] were restored to their former use as the Art Galler[illegible] Photograph from the private scrapbook of Mrs. Stewart Udall.



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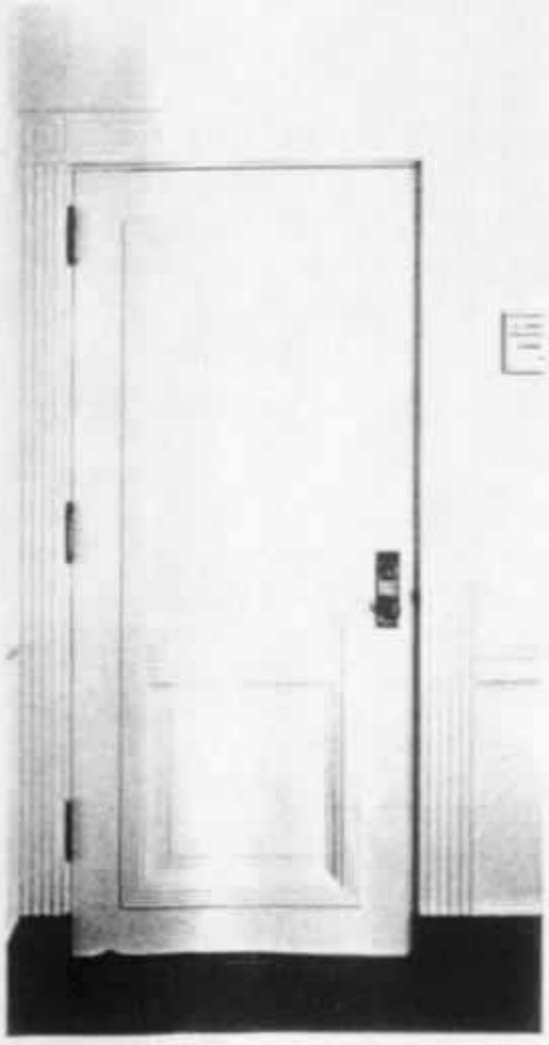
184. MONUMENTAL DOOR, WEST GALLERY, WING 7100 WEST, SEVENTH FLOOR. The doors facing the Galleries have limestone surrounds with crossetted corners and cornices. The portals between Galleries and the alcoves at the ends of the Galleries are flanked with fluted limestone pilasters. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

185



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185. TYPICAL DOOR, ROOM 7000E, WING 7100 WEST, SEVENTH FLOOR. The typical door in the area of the support rooms for the former Art Gallery have a beaded border around the panels and between the panels a fluted rail that matches the fluted door surrounds. The corner blocks have concentric squares. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

186. DOUBLE DOORS TO THE LAW BRANCH OF THE NATIONAL LIBRARY OF NATURAL RESOURCES, ROOM 7138, WING 7100 WEST, SEVENTH FLOOR. Unfortunately, when the door was heightened, the matching corner blocks were not reinstalled (see Fig. 184). Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

187. FLOOR PLAN, SOUTH PENTHOUSE, EIGHTH FLOOR. The Employees' Lounge was located in the South Penthouse. The roofs of Wings 7200 East and West had promenade tile. During fair weather, employees could eat their sack lunches outside on the roof. Detail of Roof Plan, revised by the Federal Works Agency, Public Building Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 20.

the first wing. Rooms 7112 and 7113 at the far east end of Wing 7100 East were designated for meetings. The Fine Arts Commission occupied the suite on the north side of Wing 7100 West and the area along the main corridor, which housed the Model Gallery, Room 7012. The suite consisted of a Waiting Area (Room 7000), the secretary's office (Room 7138), the Chairman's Office (Room 7145), the Conference Room (Room 7146), and the Library (Room 7151). At the far west end of the wing was a storage room, the floor of which was raised to accommodate the segmental vault of the Secretary's Office below. In 1972 the large galleries were subdivided into offices and conference rooms. The Law Branch of the National Library of Natural Resources now occupies most of Wing 7100 West.

FLOORING:
The original, badly worn cork tile floors were covered with vinyl tile in 1964 (Fig. 183). In 1972 the vinyl tiles were covered with indoor-outdoor carpeting.

WALLS:
The walls of the Galleries are hard plaster with a hard plaster classical cornice, a limestone wainscot, and a marble base and plinths. Walls originally had cork tile which was covered with cloth. The engaged fluted pilasters are limestone. The pilasters do not have capitals and the pilaster front has a slight convex curve (Fig. 184). Unfortunately, some of the new walls were butted up to the pilasters. Offices along Courts A and E have a birch chair-rail instead of limestone wainscot. Bases are Tennessee gray marble (6 inches high).

The doors facing the Galleries were given a monumental treatment (Fig. 184). They still have their limestone surrounds with crossetted corners and classical cornice. The painted birch doors have raised panels with beveled edges and molded stiles and rails. The lower panel to the storage area has louvers. The rail between the panels is fluted. The panels are surrounded by a border of four raised beads.

The typical doors in the rooms adjoining the Galleries are less monumental. The doors have a similar arrangement of raised panels with fluted rail and beaded border. The surrounds, however, are fluted, painted birch with corner blocks of concentric squares. The double doors to Room 7138 lost their corner blocks during remodeling (Fig. 186). Several of the doors still have buffalo doorknobs.

There are no windows on the C Street side of the seventh floor. Those rooms facing Courts A and E have double-hung windows, one-over-one, two windows per bay.

CEILING:
The ceilings of the rooms adjoining the Art Gallery are acoustic plaster with hard plaster borders. Originally the long Galleries had skylights, supplied by the American Bar Lock Company of Long Island City, New York. Canopy lights that hung from the skylights (Fig. 180) had hollow metal fascias and frames with steel sashes. The canopies of aluminum and steel frames had acoustical tile between the angles and tees. The skylights of the Galleries were covered over in 1964 by the General Services Administration because of persistent water leakage and plaster damage. The existing acoustical tile and fluorescent fixtures in the Galleries were installed at that time. The adjoining rooms also have square fluorescent fixtures with translucent diffusers.

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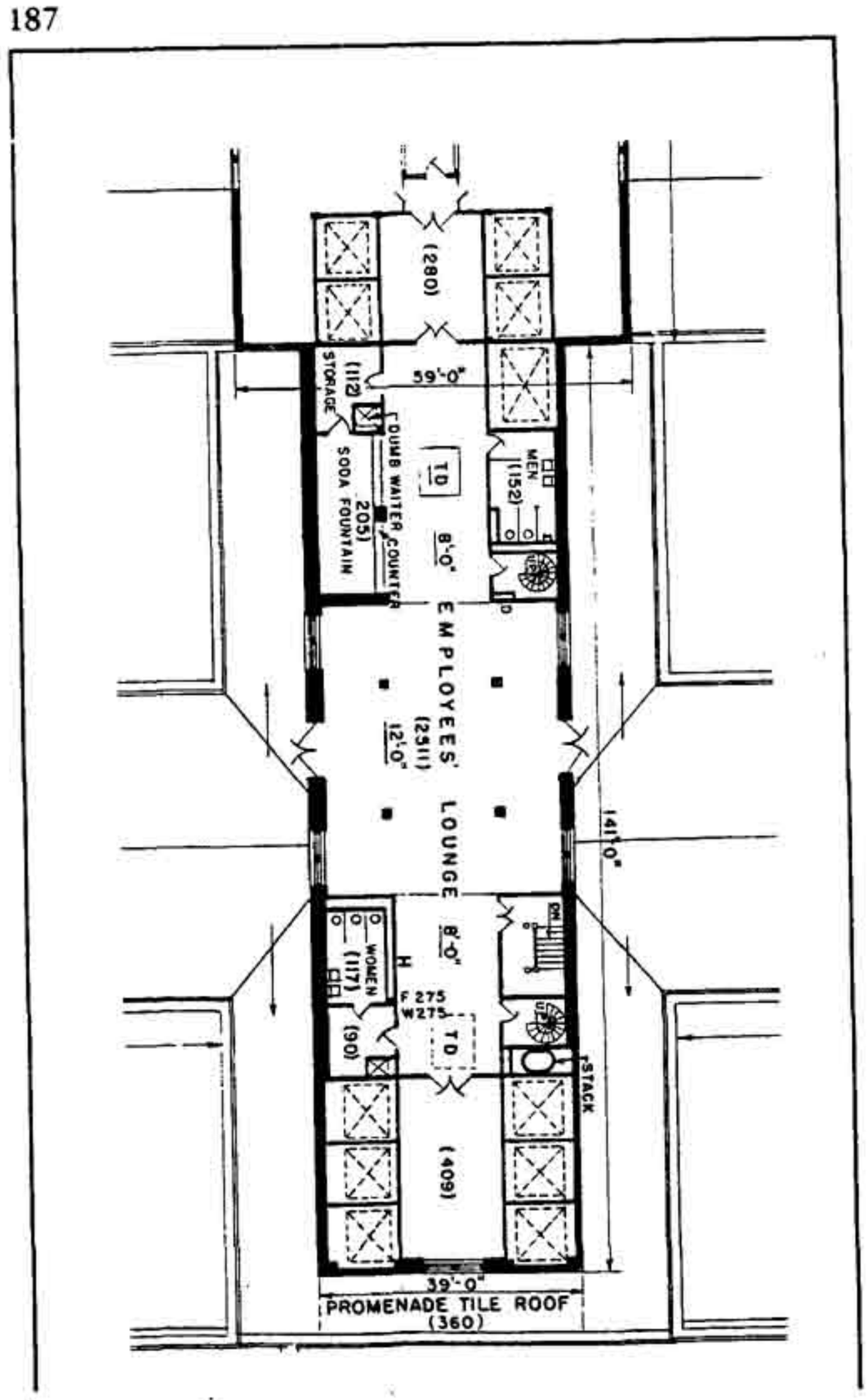
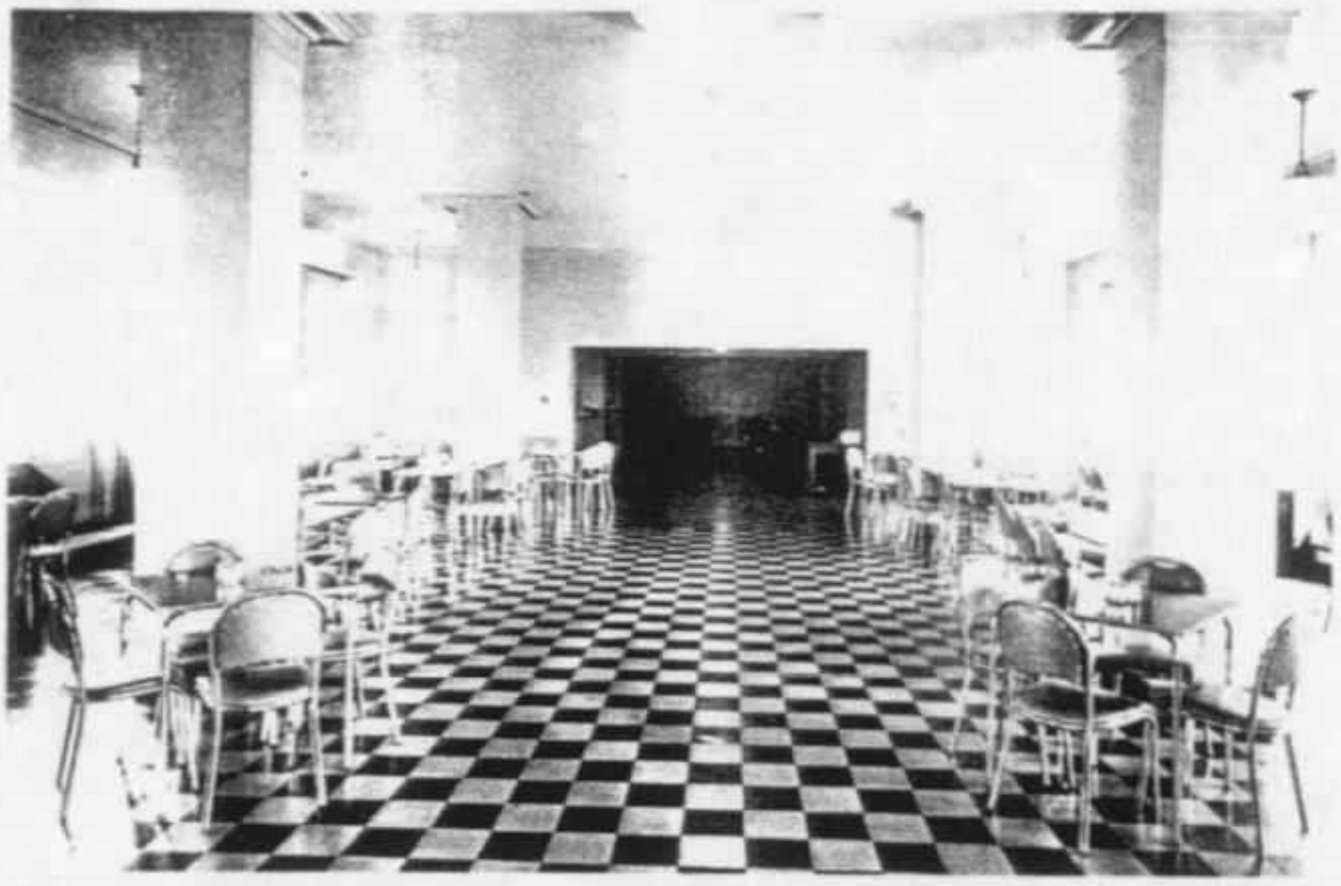


PENTHOUSES

LOCATION:
The eighth floor (Fig. 307) of the Interior Building is set back and located on axis above the main corridor stopping short of the two end wings.

SOUTH PENTHOUSE



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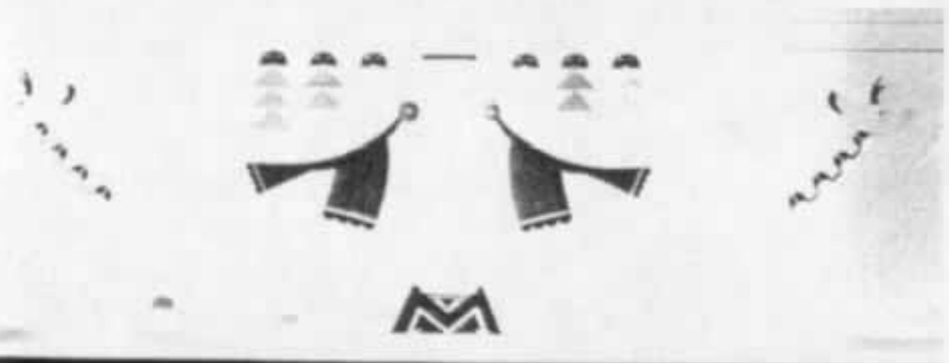

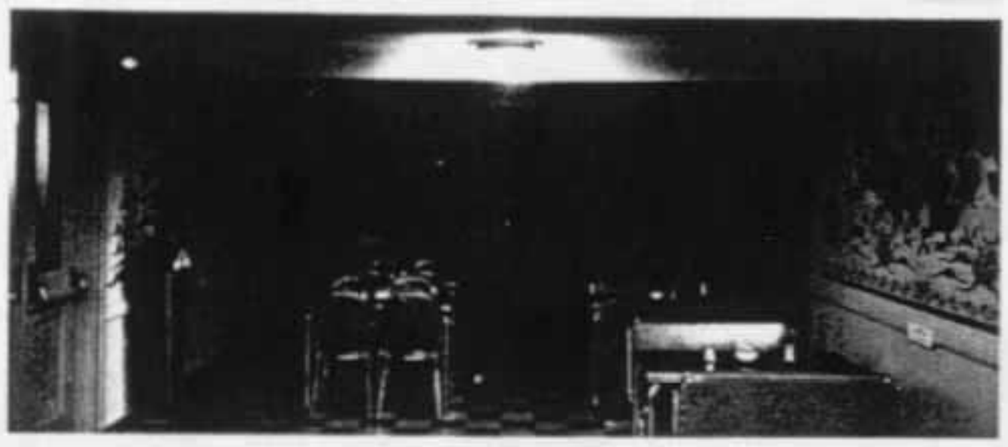

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188. EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. View of Employees' Lounge looking north toward the north annex which had a soda fountain. The lounge was used for coffee breaks and as a brown bag lunchroom. The photograph was taken before 1940 when the Indian murals were painted. Not that the hanging light fixtures are very similar to those backstage at the Auditorium (Fig. 147). Public Buildings Service, Photo No. 121-BCP-136A-26 in the National Archives, Washington, D.C.

189. SOUTH ANNEX OF EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Access to the South Penthouse is by Stairs J from Wing 7200 East (the elevators do not service the penthouses). On the left is the double doors leading to Stairs J and in the shadows are the double doors to the room south of the south annex. Public Buildings Service, Photo No. 121-PS-4843 in the National Archives, Washington, D.C.

190. NORTH ANNEX OF EMPLOYEES' LOUNGE AND SODA FOUNTAIN, SOUTH PENTHOUSE, EIGHTH FLOOR. Employees with brown-bag lunches could purchase a soft drink at the soda fountain and eat inside in the lounge or outside on the roof. The soda fountain has been removed and several of the Indian murals lost. Note original round incandescent ceiling fixture in north annex. For a detailed discussion of the murals, see Chapter VIII (Figs. 245-270). Public Buildings Service, Photo No. 121-PS-4890 in the National Archives, Washington, D.C.

191. OFFICES (LOOKING SOUTH), FORMER EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. On the south wall is *Hunting Ground*, and on the west wall south of the double doors (far right) is *Preparing Yarn for Weaving*. Both murals are by Gerald Nailor (see Figs. 251-255). The hard plaster cornice is hidden from view by the suspended ceiling (see Figs. 188 and 189). The space has been converted into offices. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

192. OFFICES (LOOKING NORTHEAST), FORMER EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. On the north wall is the right half of *Singing Love Songs*. On the east wall is *Apache Round Dance* and *Sacred Fire Dance*. All three murals are by Allan C. Houser (Figs. 257-260). Note the Indian designs on the piers. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

192

PLAN:
The floor consists of two penthouses (south and north) and an enclosed space reserved for mechanical equipment, which connects the two penthouses. There is no public access between the penthouses through the mechanical room. The south and north penthouses vary significantly in layout and architectural configuration, therefore they are discussed separately.

SOUTH PENTHOUSE

PLAN:
The South Penthouse, formerly Employees' Lounge, (Fig. 187) consists of four major spaces: a large Employees' Lounge (Fig. 188) (2,511 square feet) with a south (Fig. 189) and north (Fig. 190) annex, and a smaller (409 square feet) room beyond the south annex. The South Penthouse is entered from the seventh floor, Stairs J, Wing 7200 East. This entrance leads into the south annex room (Fig. 189). North of the south annex is the Employees' Lounge. Four freestanding piers are located in each corner of the Employees' Lounge. At the opposite end of the Employees' Lounge is the north annex space. The north annex is larger than the south including a storage closet and an alcove that originally had a soda fountain (Fig. 190). Employees could purchase a soft drink at the soda fountain and eat their sack lunch in the Employees' Lounge and annexes or out on the roof in fair weather. The roofs (Fig. 187) of Wings 7200 East and West had promenade tile and were equipped with tables, chairs, and benches.

During World War II, the Army installed anti-aircraft batteries at strategic locations throughout Washington. One was placed on the Interior Building roof garden because it had been reinforced for heavier loads. Unfortunately, on September 3, 1942, a soldier accidently fired the weapon while cleaning it; and the shots hit the Lincoln Memorial. The word "Wisconsin" in the frieze of the memorial was damaged.

FLOORING:
The floor throughout the South Penthouse has been covered with beige pile carpet. The original flooring (Figs. 188 and 189) was a checkerboard pattern of black and white tile with a black marble border.

WALLS:
The walls are hard plaster with a painted wainscot (28½ inches) and white pine chair-rail (3½ inches). The 5-inch base is dark cedar marble. The ceiling of the annexes is only 8 feet high, but the ceiling of the Employees' Lounge is 12 feet high. The walls and the four piers of the Employees' Lounge have a simple hard plaster classical cornice. It is now hidden from view by the suspended ceiling.

193

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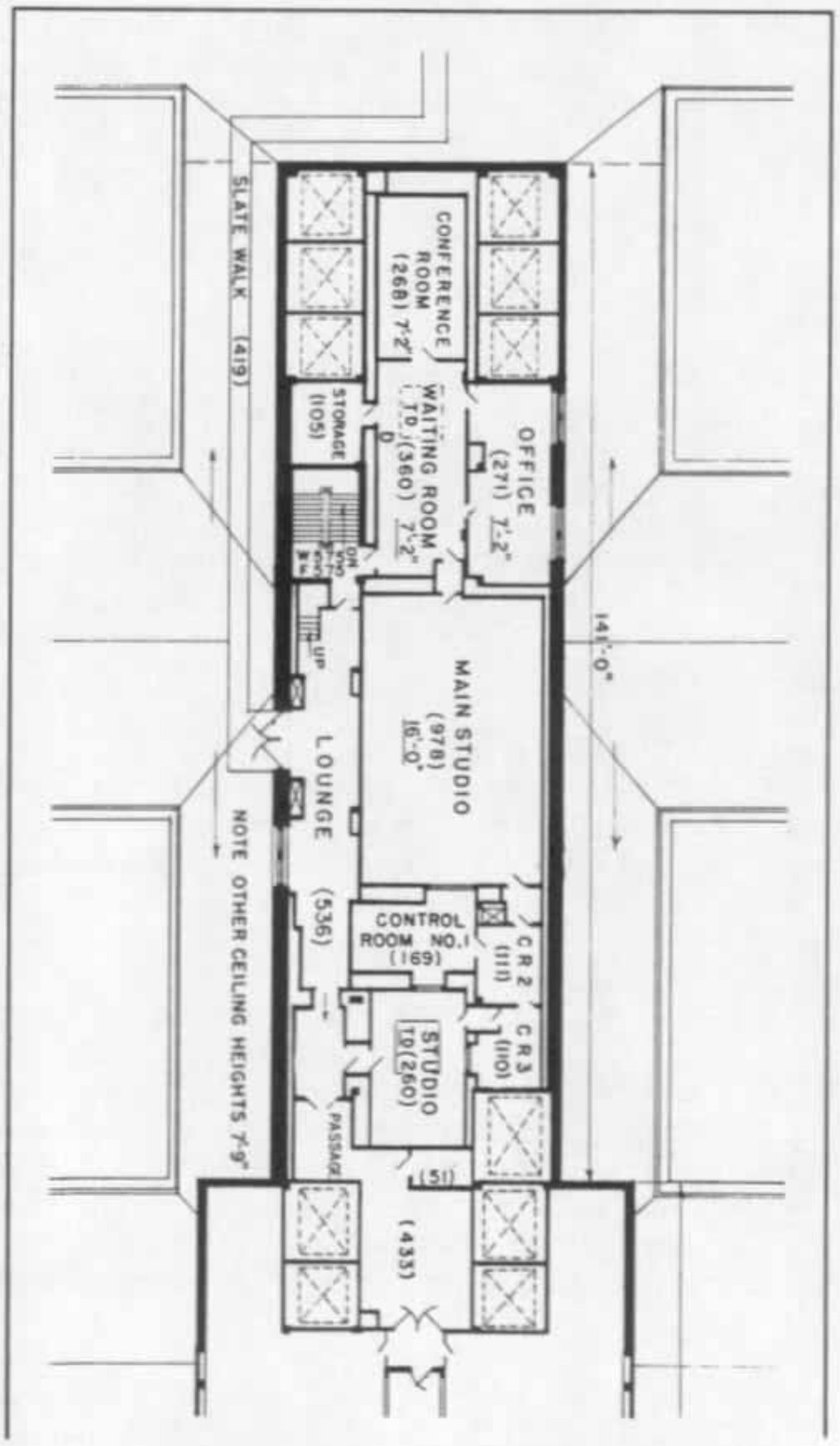

193. BRONZE WALL LIGHTING FIXTURE, SOUTH ANNEX, FORMER EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. This bronze wall lighting fixture, specially designed to hold one light bulb, is Model No. 347, Type W. There is one surviving example next to the stairs in the south annex of the former Employees' Lounge and several on the mechanical floor over the doors to stairwells. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

194. FLOOR PLAN, NORTH PENTHOUSE, EIGHTH FLOOR. The North Penthouse was designed as a radio broadcasting studio with all of the supporting facilities. The walls have double wall construction for sound isolation. Detail of Roof Plan, revised by the Federal Works Agency, Public Buildings Administration, Office of Buildings Management, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 20.

195. VOICE OF AMERICA BROADCAST, MAIN STUDIO, NORTH PENTHOUSE, EIGHTH FLOOR. Voice of America broadcasted from the North Penthouse of the Interior Building from December 1948 to December 1954. Photographer, O'Donnell, January 11, 1951, U.S. Information Agency, Photo No. 306-PS-51-942 in the National Archives, Washington, D.C.

196. VISITORS' GALLERY, MAIN STUDIO, NORTH PENTHOUSE, EIGHTH FLOOR. A group of visitors are watching a V.O.A. Broadcast from the Visitors' Gallery. This is now a file room for the National Park Service Photographic Collection. The glass windows have been covered with plywood on the gallery side to protect them from damage. Photographer, O'Donnell, January 11, 1951, U.S. Information Agency, Photo No. 306-PS-51-941 in the National Archives, Washington, D.C.

The only significant detail of the south room is the two windows on the south wall. The south annex room has a set of double doors separating the two rooms and two doors on the east wall and one on the west wall. The doors have metal surrounds and consist of two recessed panels, except for the stairway door, which has an upper panel of glass. Restroom doors have a louvered panel.

Next to the double doors leading to Stairs J (Fig. 189) in the South Annex room is a bronze wall fixture for a single lamp. The design (Model No. 347, Type W, Fig. 193) consists of overlapping laurel leaves and a beaded ring around the socket. The plaster model was executed by the Washington Ornamental Co., Inc.

The walls and piers above the chair rail of the Employees' Lounge and two annexes have been covered with murals (Figs. 245-270) painted by Indian artists of four different tribes. For discussion of the murals, see Chapter VIII.

The west and east walls of the Employees' Lounge are identical in treatment with the exception of the subject matter of the murals. Both walls have double doors leading out to the roof. The threshold is raised to keep roof drainage out. The roof no longer has its promenade tile.

Each door consists of two long glass panes above a smaller wood rectangular panel, flanked by a sidelight with panel below. Both doors are surmounted by a transom, which consists of a long, rectangular, horizontal pane of glass the width of the double doors. Above the side lights is a square glass pane. Flanking the double doors are murals; on each side of the murals is a set of double-hung windows, one-over-one, separated by a long, narrow, rectangular, recessed panel.

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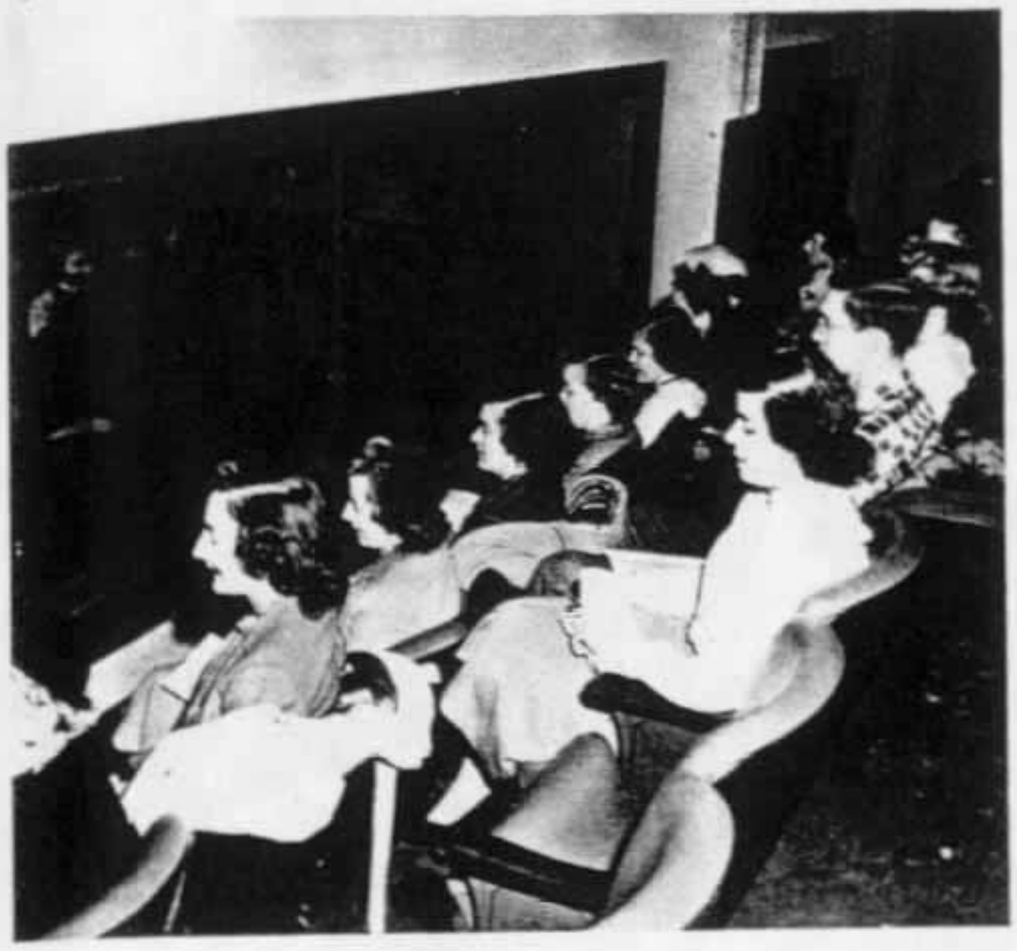

The north annex room has a set of double doors on the north end leading to the mechanical room. The west and east walls each have a door with recessed panels.

CEILING:
The original ceilings of the South Penthouse were acoustic plaster in the Employees' Lounge (Fig. 188), the annexes (Figs. 189, 190, and 266), and the south room. The ceiling of the Employees' Lounge has been lowered with suspended acoustical tile and fluorescent lights (Figs. 191 and 192). The Employees' Lounge originally had hanging fixtures (Fig. 188) similar to those backstage in the Auditorium (Fig. 147). The annexes had round incandescent fixtures mounted flush to the ceiling (Figs. 189 and 190).

NORTH PENTHOUSE

The North Penthouse formerly served as a broadcasting studio for educational broadcasts by bureaus of the Interior and other government departments. The studio consisted of a large studio for dramatizations and a small one for speeches, an audition room, lounge, control room, office, and waiting room. The contract for the building of the broadcasting studio was awarded to the Industrial Fireproofing Corporation of New York for $88,200. It was built after the building was occupied in 1937.

From December 1948 to December 1954, Voice of America (V.O.A.) broadcasted and recorded programs in the North Penthouse (Fig. 195). On February 24, 1942, V.O.A. made its first broadcast, 79 days after the attack on Pearl Harbor. V.O.A. was the radio division of the Office of War Information until after World War II when it became part of the International Broadcasting Division of the Department of State. In 1948 when V.O.A. was looking for studio space in Washington, the North Penthouse was vacant. On August 1, 1953, the United States Information Agency was established as an independent agency and V.O.A. left the State Department. In 1954 the headquarters of V.O.A. moved from New York City to Washington and V.O.A. moved out of the North Penthouse into their new headquarters. For the next decade the Main Studio was used by the Audio-Visual Department for tape recording and showing films.

Today the North Penthouse is used for a variety of purposes. The Main Studio is used as an assembly

197

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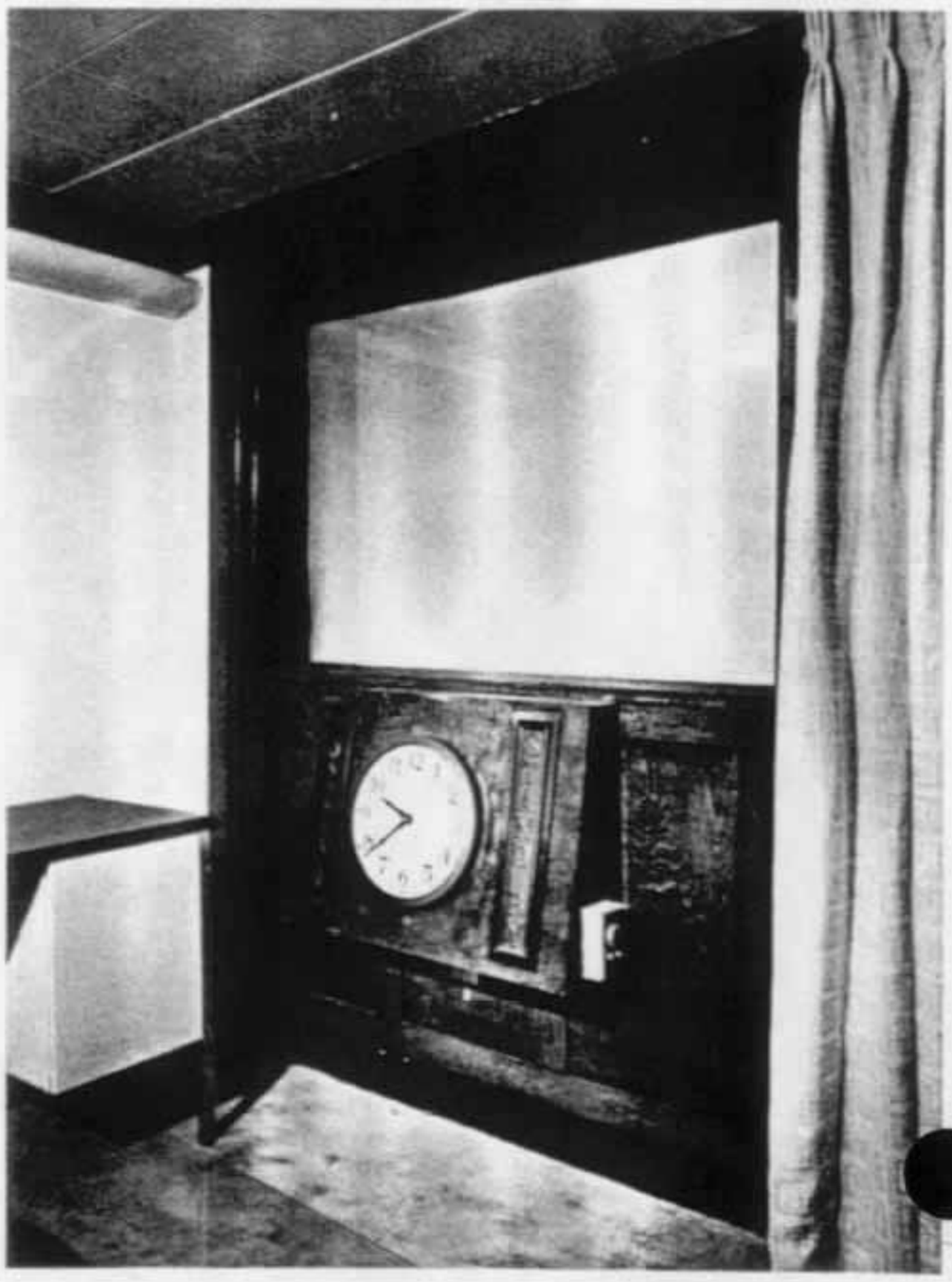

197. MAIN STUDIO (LOOKING SOUTHEAST), NORTH PENTHOUSE, EIGHTH FLOOR. The studio is now used as a conference and training center. The room was refurnished in 1976. The window to Control Room 1 has been covered with acoustical tile. Brooks Photographers, Bethesda. Maryland, 1976, HABS Collection.

198. MAIN STUDIO (LOOKING NORTHWEST), NORTH PENTHOUSE, EIGHTH FLOOR. The ceiling of the studio is two stories high. The windows to the Visitors' Gallery in the upper section of the west wall have been covered with acoustical tile. On the far right is the main entrance to the studio. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

199. SMALL STUDIO, NORTH PENTHOUSE, EIGHTH FLOOR. This studio was used mainly for broadcasting speeches. The window to Control Room 3 has been covered on the backside. The signs flanking the been covered on the backside. The signs flanking the broadcasting clock are still intact but not operable. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

space for training sessions and the remainder of the broadcasting studio serves as offices. The Main Studio was refurbished in 1976.

PLAN:
Today the layout is essentially the same as the original plan (Fig. 194) although the use of the rooms has changed. Entrance to the North Penthouse is by Stairs D from the seventh floor, Wing 7500 West. At the top of the stairs is the entrance to what is now the photography studio for the National Park Service Photographer. The photography studio consists of the rooms on the west and south sides of the Main Studio (978 square feet). The space includes a long rectangular hall, which was formerly the Lounge (536 square feet), Control Room 1 (169 square feet), Control Room 2 (111 square feet), Control Room 3 (110 square feet), the Small Studio (260 square feet, Fig. 199), and the storage room (433 square feet). The Small Studio has been subdivided into a closet and office. Along the west wall of the former Lounge is a stairs to the Visitors' Gallery (Fig. 196) which overlooked the Main Studio. The Gallery is now used for the files of the National Park Service Photograph Collection.

Entrance to the large studio is to the east of the entrance to the photography studio. To the north of the large studio is a small group of offices that formerly served as waiting room (360 square feet), conference room (268 square feet), and office (271 square feet). This area is occupied by the graphic arts and photographic collection of the United States Fish and Wildlife Service. A partition across the south end of the waiting room forms a corridor to the Main Studio.

MAIN STUDIO

PLAN:
The room is rectangular in shape and approximately 24 feet 4 inches wide and 39 feet 10 inches long (Fig. 194).

FLOORING:
The original flooring throughout the studio was cork tile in two shades of brown. Today, the floor is covered by gold, plush pile carpet.

WALLS:
The entire room has a dark walnut frieze (Figs. 197 and 198). The corners of the room are embellished with fluted pilasters. The base is black Champlain marble, 7 inches high.

South Wall: This wall is composed of a control window with a wide, walnut surround. Below the control window are three recessed panels. The surround is expanded by additional panels to give emphasis to the window. The control window has been covered with acoustical tile. Surmounting the control window is a clock on a rectangular panel, flanked by two vertical rectangles: one with a "STANDBY" and the other with "ON THE AIR" lights. To the left of the control window is a small door without a surround. The door is flush with an oval window. The majority of the wall is covered with perforated acoustical board. Framing the acoustical board is an 8-inch walnut frame.

East and West Walls: These walls feature three sections. The middle section is twice the size of the two sides. The sections are separated by fluted walnut pilasters. During the V.O.A. occupancy of the Main Studio, a large map of the world, with broadcasting regions outlined, was painted on the center panel of the east wall. The west wall had a glazed gallery for viewing the broadcasting in progress. This gallery is now used for file cabinets and the windows have been covered by perforated boards in the Studio and plywood in the gallery. Because of the gallery, the west wall panels are shorter.

North Wall: The north wall consists of one large field of perforated board. A monumental door is in the center, with an elaborate surround. Above the door is a frieze which features a frame for a clock, which is flanked on each side by a fluted molding.

The flush wooden sound-proofed door has an oval window with wire glass.

CEILING:
The ceiling of the Main Studio (Figs. 197 and 198) is perforated acoustical board with a hard plaster border. Lighting is accomplished by strips of flush fluorescent fixtures, which form a large rectangle.

GUIDE TO MURALS AND SCULPTURE

Title	Artist	Location
Basement: Cafeteria		
An Incident in Contemporary American Life	Mitchell Jamieson	South Entrance; corridor wall (Fig. 200)
Harvest Dance	James Auchiah	west wall lunette (Fig. 201)
Ceremonial Dance	Stephen Mopope	east wall lunette (Fig. 202)
Negro Mother and Child	Maurice Glickman	Court EE, east end (Fig. 203)
Abe Lincoln	Louis Slobodkin	Court EE, west end (Fig. 204)
First Floor		
Western Lands	Louis Bouché	removed from Auditorium in 1971 (Fig. 205)
Lewis and Clark Expedition	Heinz Warneke	Auditorium, left of stage (Fig. 206)
Powell Exploring the Grand Canyon	Ralph Stackpole	Auditorium, right of stage (Fig. 207)
American Moose and *American Bison*	Boris Gilbertson	Main Corridor, north of elevator lobby 4, east and west walls (Figs. 68, 208, and 209)
Indian Murals	Allan Houser and Gerald Nailor	Arts and Crafts Shop, room 1023 (Figs. 167, 168, 210, and 211)
The Negro's Contribution in the Social and Cultural Development of America	Millard Sheets	four corners of the Grand Stairs (Stairs G) on side aisles, outside walls (Figs. 212-215)
Second Floor		
Construction of a Dam	William Gropper	across the south end of Main Corridor (Fig. 216)
Desert, Irrigation, Gathering Dates, and *Apples*	Nicolai Cikovsky	south of Grand Stairs (Stairs G) on Main Corridor walls and on side aisles, outside walls (Figs. 217-220)
Fighting Forest Fire, Placer Mining, Winter Roundup, and *Replanting Wasteland*	Ernest Fiene	north of Grand Stairs (Stairs G) on Main Corridor walls and on side aisles, outside walls (Figs. 221-227)
Third Floor		
Themes of National Parks	David McCosh	South Lobby, east and west walls of South Corridor (Figs. 228 and 229)
Western Gates or *Indian Gates*	Mary Ogden Abbott	south end of Main Corridor (Fig. 230)
Conservation of American Wildlife	Henry Varnum Poor	north end of Main Corridor (Figs. 231-233)
Fourth Floor		
Themes of the Bureau of Indian Affairs	Maynard Dixon	South Lobby, east and west walls (Figs. 234 and 235)
Work of Petroleum Division of the Bureau of Mines	Edgar Britton	Main Corridor, north of elevator lobby 1, east and west walls (Figs. 236 and 237)
Fifth Floor		
North Country and *Tropical Country*	Gifford Beal	Main Corridor, south of elevator lobby 4, east and west walls (Figs. 238 and 239)
Rush for the Oklahoma Land-1894 and *The Homesteading and the Building of Barbed Wire Fences*	John Steuart Curry	Main Corridor, north of elevator lobby 1, east and west walls (Figs. 240 and 241)
Sixth Floor		
Alaska and *Insular Possessions*	James Michael Newell	Main Corridor, north of elevator lobby 1, east and west walls (Figs. 242 and 243)
Seventh Floor		
Salt River Irrigation Project, Arizona	Frank J. Mackenzie	Main Corridor, north of elevator lobby 1, west wall (Fig. 244)
Eighth Floor: South Penthouse		
Potawatomi Life	Woodrow Crumbo	south room, east, south, and west walls (Figs. 189, 245-250)
Navajo Scenes	Gerald Nailor	main room, south and west walls (Figs. 189, 191, 251-256)
Apache Scenes	Allan C. Houser	main room, north and east walls (Figs. 190, 192, 257-260)
Pueblo Life	Velino Herrera	north room, west, north, and east walls (Figs. 190, 261-270)

VIII MURALS AND SCULPTURE

INTRODUCTION

SIGNIFICANCE:
The murals and sculpture of the Interior Building are important to the character of the structure. They have been woven integrally into the architectural scheme, installed in strategic positions at the ends of corridors (Fig. 70), near elevator banks (Fig. 79), at entrances to the side aisles of the Grand Stairs (Stairs G, Figs. 57 and 69), and in additional public places such as the Cafeteria (Figs. 175-177) and Court EE (Fig. 172), Arts and Crafts Shop (Room 1023, Figs. 167 and 168), the South Penthouse (formerly the Employees' Lounge, Figs. 189-192), and the Auditorium (Conference Hall, Fig. 135).

Their significance goes beyond being architecturally valuable elements; they are also historically important. The murals and sculpture represent the work of some of the most prominent artists practicing during the 1930's in this country, as well as including some truly indigenous American art—the work of the American Indian.

SELECTION:
By the same method used in securing the murals for the Post Office Department and Justice Department, the majority of the art work which embellishes the Interior Building was commissioned by the Section of Painting and Sculpture (October 1934-October 1938) and later by the Section of Fine Arts (October 1938-June 1943), Procurement Division, Treasury Department. Approximately one percent of the total cost for constructing the building was reserved for decoration.

The scheme for decoration followed a well-formulated plan. Several methods were employed in the selection process for commissioning art work of distinguished quality. First, an advisory committee consisting of 20 members, geographically distributed, was chosen on the basis of experience and knowledge in the art field. The committee was asked to recommend names of American painters and sculptors who they felt were particularly qualified to carry out the work in the Interior Building. A number of commissions were then awarded by direct appointment by the Section, based on these recommendations.

Secondly, additional artists were selected to decorate other portions of the building such as the Auditorium (Conference Hall) through a series of open, anonymous competitions—national, regional, State, and local—to which all citizen artists of the United States were eligible. A small group of the advisory committee members were then asked to serve on a special jury, which reviewed the work submitted as a result of these competitions. The jury evaluated the intrinsic qualities of the submitted painting or sculpture and its relationship to the architectural design. For example, the Auditorium competition was won by Louis Bouché (April 1937).

A third plan for commissioning artists called for recording some of the best contemporary Indian art. Over 2200 square feet of walls in the Cafeteria, Arts and Crafts Shop (Room 1023), and the South Penthouse (formerly the Employees' Lounge) were reserved for Indian artists. Six artists from five tribes were selected, based on recommendations of individuals knowledgeable of contemporary Indian art. The Bureau of Indian Affairs assisted in this selection.

THEMES:
Many of the murals depict the activities of various bureaus of the Department of the Interior during the 1930's. For example, the theme of the mural by William Gropper, *Construction of a Dam,* represented the work of the Bureau of Reclamation; the murals *Indian and Soldier, Indian and Teacher,* incorporated the philosophy of the Bureau of Indian Affairs, and *Distribution and Use of Oil* displayed the work of the Petroleum Division of the Bureau of Mines.

Other murals portray historical themes, including early explorations and the settling and develop-

ment of the various sections of the country and territories such as *Lewis and Clark in the Northwest, Powell along the Colorado River* and the *Oklahoma Land Rush, Typical People and Products and Landscapes of the Virgin Islands and Alaska.*

The last group of murals represents Indian life. Each Indian artist chose to draw from the experiences of his own tribe, expressed in either the symbolic designs of the past or in scenes of contemporary life. The five tribes represented are the Navajo, Apache, Potawatomie, Pueblo, and Kiowa.

MEDIA:

The mural paintings vary in technique from oil on canvas to fresco and secco. Fresco painting is a technique developed in Italy for painting on wet plaster; secco is painting on dry plaster. An example of the fresco technique can be seen in the murals by Edgar Britton, *Work of the Petroleum Division of the Bureau of Mines* (Figs. 237 and 238). The Indians learned the secco technique from Ollie Nordmark, a Swedish artist who was a recognized expert in plaster for fresco and secco. Reginald Marsh would not do his New York Custom House fresco without Nordmark who later in 1938 joined the Indian Service to work with the Indian artists.

The Indian artists' technique of secco painting is particularly interesting. The artists first prepared a full-size cartoon. The cartoons were usually traced onto brown paper, perforated and taped across the proposed wall, and the lines for the mural were pounced directly through the perforations. The mural was then painted, based on the sketched outline, with oil paint onto the plaster wall.

REFERENCES:

This is a general list of references; sources relating to individual artists will follow the description of the artist's work. These entries will not be included in the references on individual artists.

Published sources:

"Artists in Suspense as Ickes Delays Work on $5,500 Job." *Washington Post*. May 26, 1937.

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BASEMENT

MURALS

An Incident in Contemporary American Life
(Fig. 200)

ARTIST:
Mitchell Jamieson, painter, was born on October 27, 1915, in Kensington, Maryland, and died on February 4, 1976, in Alexandria, Virginia. He was noted for murals, watercolors, and oils, and particularly for his sketches and drawings that covered World War II, America's space program, and the Vietnam War. He began his study of art at the Abbot School of Art and Corcoran School of Art in Washington, D.C. For three months he studied graphic art and lithography in Mexico City. His early work includes a mural in Willard, Ohio, a railroad town. Painted in the heroic tradition of Mexico's great proletarian muralists, the Willard mural is full of locomotives and mechanics. At the age of 25, he was commissioned to paint for the Interior Building one of Washington, D.C.'s most stirring events, the Marian Anderson concert on Easter Sunday, 1939. In April 1941 a jury of artists selected Jamieson's sketch over 171 others. Just two years before he received this honor, Mr. Jamieson had chosen to take a job as a night watchman at the Corcoran Gallery of Art rather than pursue easier money in commercial art. Other commissions include murals for the Comptroller General's Suite in Washington, D.C., and the U.S. Post Offices in Upper Marlboro and Laurel, Maryland. During World War II he was a Navy combat artist in Italy, Normandy's Utah Beach, and the shores of Iwo Jima. His work earned him the Bronze Star in 1946. Under a Guggenheim Fellowship he studied in Italy in 1947-48. He also received a grant from the American Academy of Arts and Letters. From 1949 to 1951, Mr. Jamieson was head of the painting department at Cornish School in Seattle. Returning to Virginia, he taught painting from 1952 to 1955 at Madeira School in Greenway. He was a visiting instructor at the Norton Gallery and Art School in Shreveport, Louisiana, 1952-53 and 1956-57. *Life* magazine commissioned Mr. Jamieson in 1957 to visit 17 countries and depict American activities abroad. In 1963 the National Aeronautics and Space Administration appointed him as the first official artist of the Mercury project. In dramatic sketches he captured Astronaut Gordon Cooper's return to earth, when the automatic equipment had failed and he had to control the craft manually. In 1967 the Army Office of Military History sent him to Vietnam where he did scores of drawings of the horrors of war. Returning to America he did hundreds more and supported anti-war protests at the University of Maryland where he was

200. *AN INCIDENT IN CONTEMPORARY AMERICAN LIFE* BY MITCHELL JAMIESON, 1942. RIGHT OF SOUTH ENTRANCE TO CAFETERIA, WEST SIDE AISLE OF GRAND STAIRCASE (STAIRS G), BASEMENT. Tempera on canvas. Public Buildings Service, 1942. Photo No. 8675 in the General Services Administration Collection, Office of the Counselor to the Commissioner for Fine Arts and Historic Preservation, Washington, D.C.

Professor of Art from 1959 until his death. He had numerous exhibitions, and his work is represented in major museums throughout the country including the new Air and Space Museum of the Smithsonian Institution, Washington, D.C. The Franz Bader Gallery in Washington, D.C., handled the sale of his work.

MEDIUM: Mural—tempera on canvas
DIMENSIONS: 12 feet 4 inches high, 6 feet 11-inches wide
COMMISSION: Open, anonymous competition held in 1940 by the Marian Anderson Mural Fund Committee
CONTRACT: $1,700. Contributions for the mural were received by the Marian Anderson Fund Committee from all over the United States; technical expenses for installing the mural and conducting the contest came out of the general fund. (Chairman of the Committee was Edward Bruce, Chief of the Section of Fine Arts of the Federal Works Agency.)
INSTALLED: 1942
LOCATION: Basement, to the right of the south entrance to the Cafeteria, corridor wall.

DESCRIPTION:
This mural shows the crowd reacting to the emotional impact of Marian Anderson's singing at her Lincoln Memorial concert on Easter Sunday, April 9, 1939. Miss Anderson was denied the use of Constitution Hall by the Daughters of the American Revolution and was further denied the use of a public school auditorium because she was Black. Both Mrs. Franklin D. Roosevelt and Harold L. Ickes, Secretary of the Interior, sharply criticized the barrier raised against the Black singer. Mrs. Roosevelt resigned from the D.A.R. Secretary Ickes provided the use of the Lincoln Memorial for the concert.

To portray this racially symbolic performance, Mr. Jamieson concentrated his attention on the foreground of the painting to depict a mixed crowd of the 75,000 who attended. The young lady seated at the top of the stairs is the artist's sister, the elderly woman standing on the stairs is his mother, and the lady with braids sitting on a folding chair and holding a baby is Mrs. Mary McLeod Bethune, a prominent D.C. civil rights leader.

The strong use of shadow and low-keyed palette with a dominance of maroon, blue, and brown contribute to making this mural a poignant statement. Before Mr. Jamieson's study in Mexico, he might have been content to paint a full portrait of Marian Anderson in front of the Lincoln Memorial, instead of capturing the reaction of the audience. The scale and massing of the composition suggest a strong influence by the heroic school of Mexican painting.

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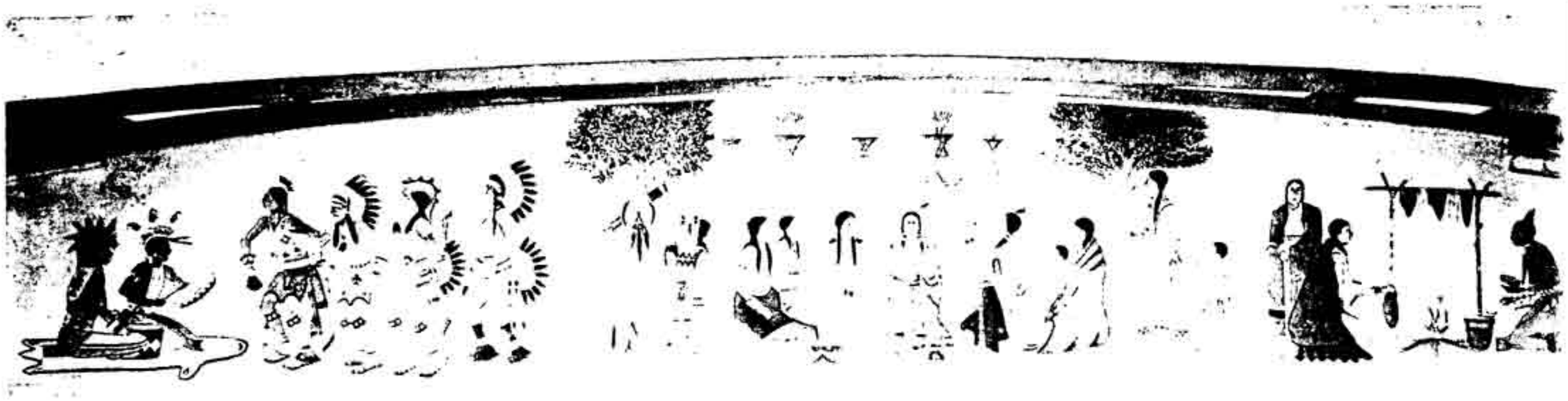
Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Mitchell Jamieson.

Harvest Dance
(Figs. 176 and 201)

ARTIST:
James Auchiah was born in Meers, Oklahoma, in 1906 and died in Carnegie, Oklahoma, in 1974. His Kiowa Indian name was *Tse-Koy-Ate* which means "Big Bow." He attended St. Patrick's Mission School, Anadarko, Oklahoma, and received special training in art in 1927 at the University of Oklahoma, Norman. His commissions for murals include St. Patrick's Mission School, ca. 1927-29; Oklahoma Historical Society, Oklahoma City, 1934; and U.S. Department of the Interior, Washington, D.C., 1938. Mr. Auchiah was associated with the original "Five Kiowa Artists" group. He was a member of the Kiowa Veterans Association and the Kiowa Tia-Piah Society. From 1944 to 1967 he was artist for the Post Engineer Department, Installations Section, U.S. Army Artillery and Missle Center, Fort Sill, Oklahoma. The fol-



201. *HARVEST DANCE* BY JAMES AUCHIAH, 1939. LUNETTE OF WEST WALL, CAFETERIA, BASEMENT. Oil on coarse plaster. Public Buildings Service, 1939, Photo No. 121-PS-4368 in the National Archives, Washington, D.C.

lowing three years he was the Curator of Ethnology for the Artillery Museum Association at the U.S. Army Artillery and Missle Center Museum, Fort Sill. His work has been exhibited widely in the United States and abroad. In 1966 the Indian Arts and Crafts Board of the Department of the Interior awarded him a Certificate of Appreciation.

MEDIUM: Mural—oil on coarse plaster
DIMENSIONS: Lunette, est. max. 8 feet high, 50 feet wide
CONTRACT: $2,000, May 1939
INSTALLED: 1939
LOCATION: Basement, Cafeteria, west wall lunette

DESCRIPTION:
Harvest Dance, which stretches across the entire west wall of the main dining room in the Cafeteria, resembles a frieze. This effect is created by the employment of monumental figures on the flat, neutral buff background. The picture plane is visually divided into three sections by the incorporation of trees to frame the center scene. The verticality of the trees separate the three actions which are being performed simultaneously. On the left is a pair of musicians and dancers caught in animated movement to the beat of the drum. The scene at the right shows the preparation of the feast. We are led into the center scene of "the feast," from the right, by a woman and child carrying the harvest to the awaiting seated Indians. The foreground figures are given spatial context by the sparsely spaced group of tepees on the upper third of the picture plane.

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Washington, D.C. Indian Arts and Crafts Board, Bureau Indian Affairs, Department of the Interior. Vertical file: James Auchiah.

Ceremonial Dance or *Indian Theme*
(Figs. 175, 177, and 202)

ARTIST:
Stephen (Steven) Mopope was born near Anadarko, Oklahoma, in 1900 and died in Lawton,

202. *CEREMONIAL DANCE (INDIAN THEME)* BY STEPHEN MOPOPE, 1939. LUNETTE OF EAST WALL AND WALL BELOW, CAFETERIA, BASEMENT. Oil on coarse plaster. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

Oklahoma, in 1974. His Kiowa Indian name was *Wood-Coy* which means "Painted Robe." He attended St. Patrick's Misssion School. From 1926 to 1929 he studied art at the University of Oklahoma in Norman. His commissions for murals include St. Patrick's Mission School, ca. 1927-29; U.S. Post Office in Anadarko, Oklahoma, 1937; and U.S. Department of the Interior in Washington, D.C., 1938. Mr. Mopope was a member of the "Five Kiowa Artists" group and the O-HO-MAH Lodge. He has had numerous exhibitions in the United States and abroad. In 1966 he was awarded a Certificate of Appreciation from the Indian Arts and Crafts Board of the Department of the Interior.

MEDIUM: Mural—oil on coarse plaster
DIMENSIONS: Lunette, est. max. 6 feet high, 50 feet wide
CONTRACT: $2,000, May 1939
INSTALLED: 1939
LOCATION: Basement, Cafeteria, east wall

DESCRIPTION:
As in the west wall mural of the Cafeteria, the artist chose a frieze-like approach for *Indian Theme;* although, in the lunette only one action is taking place—the performance of a ceremonial dance. The dance is a celebration of the hunt. In the center of the lunette is a seated Indian with arms raised and a buffalo painted on his back. The seated Indian is flanked on each side by seven Indians, all caught in frozen animated poses.

Below the lunette, the wall is divided into three sections with the center fifth protruding several inches beyond the rest of the wall. Painted on a flat, neutral beige background is a buffalo head in the center section and on the sides are spears and shields.

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Washington, D.C. Indian Arts and Crafts Board, Bureau of Indian Affairs, Department of the Interior. Vertical file: Stephen (Steven) Mopope.

SCULPTURE

Negro Mother and Child
(Figs. 172 and 203)

ARTIST:
Maurice Glickman, sculpture and writer, was born in Jassy, Romania, on January 6, 1906, and at an early age moved to America where he has become a naturalized citizen. In New York City he first studied at the Education Alliance Art School from 1921 to 1926 and at the Art Students' League

in 1927 and from 1929 to 1930. He was awarded a Guggenheim Fellowship in 1934. He was commissioned to do *Construction* (1938) for the U.S. Treasury Department, South River, New Jersey, and *Mailman* (1940) for the U.S. Post Office, Northampton, Pennsylvania. He has works in the Roberson Center for the Arts and Sciences, Binghamton, New York; the Albany Institute of History and Art, Albany, New York; the Joseph Hirshhorn Collection, Washington, D.C.; and the Queens College Collection, New York. He has had exhibitions at the Museum of Modern Art (1935); the Philadelphia Museum, Pennsylvania (1938); the Whitney Museum of American Art, New York (1938-61); the Metropolitan Museum of Art, New York (1941); the National Archives, Washington, D.C. (1971); and others. He founded the School of Art Studies, New York, and served as its director from 1945 to 1955. He is a founding member (1938) and Executive Secretary (1954-55) of the Sculptors' Guild and a member of the National Sculpture Society. He has done research on the relationship of sculpture and architecture and has written several articles for art journals. His work is handled by the Florence Lewison Gallery of New York City where Mr. Glickman now resides.

MEDIUM: Sculpture—bronze with a black serpentine marble base
DIMENSIONS: 6 feet 4 inches high, 1 feet 8 inches wide, 1 feet 8 inches deep; base: 2 feet 6 inches high, 2 feet 4 inches wide, 2 feet 4 inches deep
CONTRACT: $750 (casting), $237 (installation)
INSTALLED: 1940
LOCATION: Basement, Cafeteria, Court EE, East End
DESCRIPTION:
This work was commissioned under the Public Works of Art Project and installed under the Section of Fine Arts.

"The plaster cast *Negro Mother and Child* considered one of the most interesting pieces of sculpture executed under the project was ordered cast in bronze by the President, at the time of the National Exhibition (April-May 1934), to be presented to the National Museum of Art. The Museum, however, did not accept this piece of sculpture . . . plaster cast went to Howard University Library, bronze cast to Cafeteria Courtyard of United States Department of the Interior Building."

Report on the Public Works Art Project
June 22, 1935, p. 9

Actually, Franklin D. Roosevelt never ordered *Negro Mother and Child* cast in bronze. He only commented that "it ought to be in bronze" indicating that he thought it worthy of casting. Someone heard him and had it cast in bronze and delivered

203. *NEGRO MOTHER AND CHILD* BY MAURICE GLICKMAN, 1940. EAST END, CAFETERIA COURT EE, BASEMENT. Bronze sculpture. Public Buildings Service, Photo No. 121-PS-7828, in the National Archives, Washington, D.C.

to the White House. When it arrived, Mr. Roosevelt sent it over to the National Museum of Art.

Barefoot and simply dressed, the mother stands with her arms folded across her chest. Her son leans in front of her with his hand clenching her belt. Their solemn expressions and stance reveal a determination to survive together in the fast changing world.

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Maurice Glickman.

Abe Lincoln
(Fig. 204)

ARTIST:
Louis Slobodkin, sculptor and illustrator, was born in Albany, New York, on February 19, 1903, and died in Miami Beach, Florida, on May 8, 1975. From 1918 to 1923 he studied at the Beaux Institute of Design in New York and in Paris. He worked his way to Argentina and did some commissions for the Argentine Government. After returning to America, he executed the *Hawaiian Postman* in cast aluminum (an invitational competition by the Section of Painting and Sculpture) for the Post Office Building in Washington, D.C.; two exterior reliefs for the Madison Square Postal Station, New York City; and *Abe Lincoln* for the 1939 New York World's Fair. He lectured on contemporary sculpture and on designing and illustrating children's books. From 1934 to 1937 he was head of the Sculpture Department of Master Institute of the Roerich Museum, New York; and from 1941 to 1942 he was head of the Sculpture Division of the New York City Art Project. In 1943 he was awarded the Caldecott

204. *ABE LINCOLN* BY LOUIS SLOBODKIN, 1940. WEST END, CAFETERIA COURT EE, BASEMENT. Bronze sculpture. Public Buildings service, Photo No. 121-PS-4899 in the National Archives, Washington, D.C.

Medal. Mr. Slobodkin was active in professional societies: member of the National Sculpture Society, national board of directors of the Artists Equity Association, chairman of the artists committee of the American Institute of Graphic Arts, board of directors of the Sculptors' Guild, and president of the American Group. His work has been in exhibitions at the Whitney Museum of American Art, New York; the Pennsylvania Academy of Arts, Philadelphia; Art Institute, Chicago; the 50 Best

Books Exhibit of the American Institute of Graphic Arts; the 20 Best Childrens's Books of the American Federation of Arts Traveling Exhibition; and others. He was the author and illustrator of several children's books.

MEDIUM: Sculpture—bronze with black serpentine marble base
DIMENSIONS: 7 feet 6 inches high, 2 feet 6-inches wide, 2 feet 6 inches deep; base—2 feet 7-inches high, 2 feet 4 inches wide, 2 feet 4 inches deep
CONTRACT: 1939; $1,600
INSTALLED: 1940
LOCATION: Basement, Cafeteria, Court EE, West End

DESCRIPTION:
From the more than 430 models submitted in the contest for the sculptural work on the U.S. Building at the World's Fair in 1939, Slobodkin's *Abe Lincoln* was judged the most "unique symbol of American unity." The statue was erected in a pool of water with flowing fountains in the garden of the Federal Building. As reported in the Washington *Star* on May 5, 1939, Mr. Slobodkin took his wife to the fair on opening day to see it and was shocked by its disappearance. It was learned later that Edward J. Flynn, U.S. Commissioner General to the New York World's Fair, had the statue removed because it "was too big, far too high and hid all the lighting." The sculpture was never found and was presumed to have been destroyed. The present statue was made from one of two original plaster casts and was installed in the Cafeteria Courtyard in 1940.

Abe Lincoln is shown as a young man working as a farmer. The figure is stylized to emphasize youth and pioneer life.

"In executing the work, Slobodkin did not attempt to reproduce Lincoln. The sculptor simply took the Great Emancipator as the one symbol of all symbols most completely American. In fact, the piece is the more remarkable because it was done entirely from memory, without the aid of models, photographs, or any biographical study of Lincoln."

The Skylight, Vol. 2, No. 1, May 1939, p. 1.

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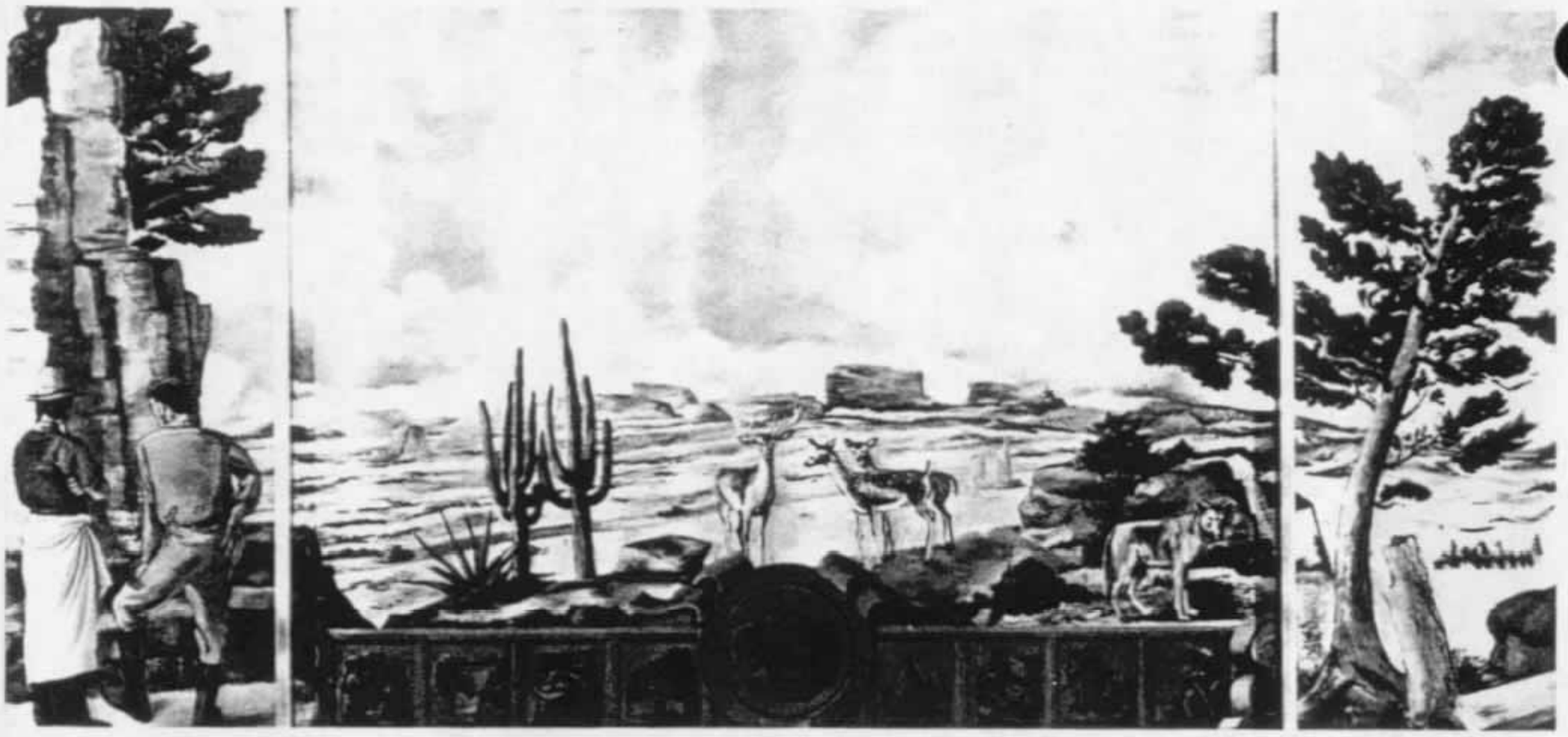
Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Louis Slobodkin.

FIRST FLOOR

MURALS

Western Lands and Symbols of the Interior Department
(Fig. 205)

ARTIST:
Louis Bouché, muralist and painter of naturalistic genre scenes, was born in New York City on March 18, 1896, and died in Pittsfield, Massachusetts, on August 7, 1969. He was the son of a successful decorator and designer. He studied art at the Académie Colarossi, the Académie de la Grande Chaumiére, and the Académie des Beaux Arts, Paris, from 1910 to 1915 with Jules Bernard, Frank V. DuMond, and Bernard Naudin. He also studied in Paris under Desvaillierés and Lucien Simon. He continued his education at the Art Students' League in 1915-16. He later taught at the Art Students' League and the National Academy of Design from 1951 to 1969. Mr. Bouché was commissioned to execute murals for the Interior and Justice Departments in Washington, D.C.; the U.S. Post Office in Ellenville, New York; Radio City Music Hall in New York City; Bar Lounge cars for the Pennsylvania Railroad; and the Eisenhower Center in Abilene, Kansas. Mr. Bouché had his roots in impressionism and developed his own style much in the manner of other Americans such as John Sloan and William Glackens. He received several awards: the Saltus Gold Medal of Merit from the National Academy of Design in 1915, Guggenheim Foundation Fellowship in 1933, the Carol H. Beck Gold Medal from the Pennsylvania Academy of Fine Art in 1944, the Artists for Victory Third Prize from the Museum of Modern Art in 1944, the Adolph and Clara Obrig Prize from the



205. *WESTERN LANDS AND SYMBOLS OF THE INTERIOR DEPARTMENT* BY LOUIS BOUCHÉ, 1938. EAST WALL OF STAGE, AUDITORIUM (CONFERENCE HALL), WING 1100 EAST, FIRST FLOOR. Oil on canvas. Removed in 1971 and stored in the studio of Geoffrey Loemmer, Wilmington, Delaware. Public Buildings Service, 1938, Photo No. 121-PS-2433 in the National Archives, Washington, D.C.

National Academy of Design in 1951, and the Benjamin Altman Prize from the National Academy of Design in 1955 and 1962. He has had numerous exhibitions and his work is represented in many collections including the Metropolitan Museum of Art, the Whitney Museum of American Art, and the American Academy of Arts and Letters.

MEDIUM: Mural—oil on canvas
DIMENSIONS: 11 feet 7 inches high, 4 feet 4-inches wide, each side panel; 11 feet 8 inches high, 15 feet 4 inches wide, center section
COMMISSION: Open anonymous competition closed April 30, 1937. Mr. Bouché's design was chosen from over 300 entries.
CONTRACT: May 1938; $5,500
INSTALLED: 1938; Auditorium, above stage
REMOVED: When the stage was remodelled in 1971 by General Services Administration, the mural was removed and stored in Wilmington, Delaware, in studio of restorer Geoffrey Loemmer.

DESCRIPTION:
"Mr. Bouché's design shows symbols of various bureaus and offices of the Interior Department below a farstretching landscape in the Far West with figures of an Indian and a white man in the lower left-hand corner of the design looking over the romantic stretch of country which interprets what might be seen in one of the great Western national parks."

News Release, Treasury Department, Press Service No. 10-49, Wed., June 9, 1937.

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Louis Bouché.

SCULPTURE

Lewis and Clark Expedition
(Figs. 135 and 206)

ARTIST:
Heinz Warneke, sculptor, was born on June 30, 1895, in Bremen, Germany, and immigrated to America where he became a naturalized citizen in 1930. He began his study of art at the Kunstschule in Bremen. He studied under Blossfeld, Haberkamp, and Wakele and received his masters degree from the Staatliche Kunstgewerbe Schule and Academy. Two years later he went to Berlin to continue his studies. From 1914 to 1918 he was a member of the World War I Monuments Commission in Bucharest, Romania. In 1923 he moved to St. Louis, Missouri, where he had family friends. There he did work for the Y.M.C.A., the Medical Society, and the Municipal Building. In Fort Scott, Kansas, he executed a large panel for the Masonic Temple. In 1927 he moved to New York City, and for the next seven years he also maintained a studio in Paris. He won the Logan Prize for best in show in 1930 from the Art Institute of Chicago. The Pennsylvania Academy of Fine Arts awarded him the Widener Gold Medal in 1935. In the 1930's he executed the *Bear Group* at the National Zoo in Washington, D.C. In 1937 he was commissioned to do a panel for the Auditorium (Conference Hall) of the Interior Building. In 1940 he executed two large eagles for the Constitution Avenue façade of the Security Building (now Health, Education, and Welfare Building); however, they were later removed for unknown reasons. He received several commissions at the National Cathedral: *Prodigal Son* (granite, his preferred media) in 1938, *Last Supper* (tympanum at the South Portal) in 1955, and the entire decoration of the clerestory at the South Transept from 1956 to 1960. He founded the Warneke School of Art in New York City and was the head sculptor from 1940 to 1942. At the Washington, D.C. Artists Annual Show at the Corcoran Gallery of Art, he won the first prize in 1943. From 1943 to 1968 he was head of sculpture at the Corcoran School of Art and professor of sculpture at George Washington University. A private group commissioned him in 1963 to carve *Elephant Group* (granite) for the Philadelphia Zoological Gardens. Another private commission was for a portrait plaque of Allen C. Dulles in 1969 for the CIA Building in Langley, Virginia. He has had numerous exhibitions, and his work is represented in major collections. Mr. Warneke lives in East Haddam, Connecticut, where he has maintained a residence for many years.

MEDIUM: Sculpture bas-relief—cast stone
DIMENSIONS: 10 feet 3 inches high, 4 feet wide (weight, 1 ton)

206. *LEWIS AND CLARK EXPEDITION* BY HEINZ WARNEKE, 1939. LEFT OF STAGE, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. Cast stone, bas-relief sculpture. Public Buildings Service, 1939, Photo No. 121-PS-3744 in the National Archives, Washington, D.C.

CONTRACT: August 1937, $8,000
INSTALLED: 1939
LOCATION: First floor, Auditorium, left of stage

DESCRIPTION:
This panel shows the figures of Lewis and Clark, the latter kneeling and the former looking through a telescope, while in the upper part of the relief we see an Indian woman, Sacajawea, with her baby and other members of the expedition making their way through a pass in the Rockies.

Lewis and Clark experienced formidable obstacles in the way of heights to be passed over—and to be descended into—and the idea of their valor and endurance was involved in Heinz Warneke's manner of portraying the explorers.

Abstracted from
Section of Fine Arts,
Treasury Department

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"Three Sculptors Display Their Latest Wares." *New York Times*. Mar. 18, 1928.
Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Heinz Warneke.
"Washington Sculptors." *The Sunday Star* (Washington, D.C.). July 24, 1949. p. C-2.

Powell Exploring the Grand Canyon
(Figs. 135 and 207)

ARTIST:
Ralph Stackpole, sculptor, was born on May 1, 1885, in Williams, Oregon, and died on December 10, 1973, at his farm near the village of Chaurist Puyde-Dome, France, where he lived for many years. Mr. Stackpole went to San Francisco in 1901 to study at the Mark Hopkins Institute of Art. To support himself when his work did not sell, he wrapped packages at a department store. After the 1906 earthquake and fire, New York benefactors enabled him to study sculpture and painting at the Ecole des Beaux Arts in Paris, where he was a pupil of Arthur Putman, the animal sculptor, and Gottardo Piazzoni, the painter. In 1914 he returned to California to produce several works for the 1915 Pan-Pacific International Exposition, for which he received an honorable mention. The San Francisco Art Association awarded him gold medals in 1918 and 1920. In the next two decades he did frescoes for Coit Tower, George Washington High School in San Francisco, and Sacramento Junior College, and carved the massive figures outside the entrance of the San Francisco Stock Exchange: *Mother Earth* and *Man and His Inventions*. In the Coit Tower, Stackpole's fresco and those of other artists, which were done under P.W.A.P., were controversial because of their social realism. During this period he taught at the California School of Fine Art, received the Bremer Memorial Prize in 1935 from the San Francisco Art Association, and executed portrait busts of Professor Hilgard, Professor Flugel, and Judge Seawell. Mr. Stackpole's greatest conception, *Pacifica*, an 80-foot statue symbolizing all the nations of the Pacific basin, dominated the 1939 International Exposition in San Francisco. It was constructed of stucco and demolished by the Navy when they took over Teasure Island in 1942. The Section of Fine Arts of the Federal Works Agency commissioned Mr. Stackpole to execute a panel for the Auditorium (Conference Hall) of the Interior Building. In 1941 he became a member of the Commission of Fine Arts in Washington, D.C. He and his wife moved to France in 1949.

MEDIUM: Sculpture bas-relief—Indiana limestone
DIMENSIONS: 10 feet 3 inches high, 4 feet wide, 8 inches thick (weight, 1 ton)
CONTRACT: March 1938, $8,000
INSTALLED: 1940
LOCATION: First floor, Auditorium (Conference Hall), right of stage

DESCRIPTION:
This panel depicts John Wesley Powell making the first descent of the Grand Canyon. The idea for the

207. *POWELL EXPLORING THE GRAND CANYON* BY RALPH STACKPOLE, 1940. RIGHT OF STAGE, AUDITORIUM, WING 1100 EAST, FIRST FLOOR. Indiana limestone, bas-relief sculpture. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

theme was taken directly from Powell's Journal. It shows the explorer and his companions guiding their boats down the narrow circuitous rapids of the Colorado River on its way to the Grand Canyon.

Abstracted from
Section of Fine Arts,
Treasury Department

"The dramatic story of Powell's famous descent of the river has given Stackpole an inspirational subject. He has handled the relief with power and a fine sense of rhythmical design. The treatment is simple and the forms are left blocked in and with flat surfaces. The angular slabs of the canyon's granite walls and the curving lines of the water provide interesting variations of pattern. The fine bearded head of Powell is at once recognized in the foremost of the two boats shown in the panel. Powell holds a heavy oar which cuts diagonally down through the center of the design. The two heads of the men in the second boat are convincing while the two placed near Powell are less strong in conception. The whole scene is, however, dominated by Powell's personality. It is felt in his broad, high brow and the intentness of the purpose in the eyes."

Alice Graene. *Washington Post.*
March 31, 1940

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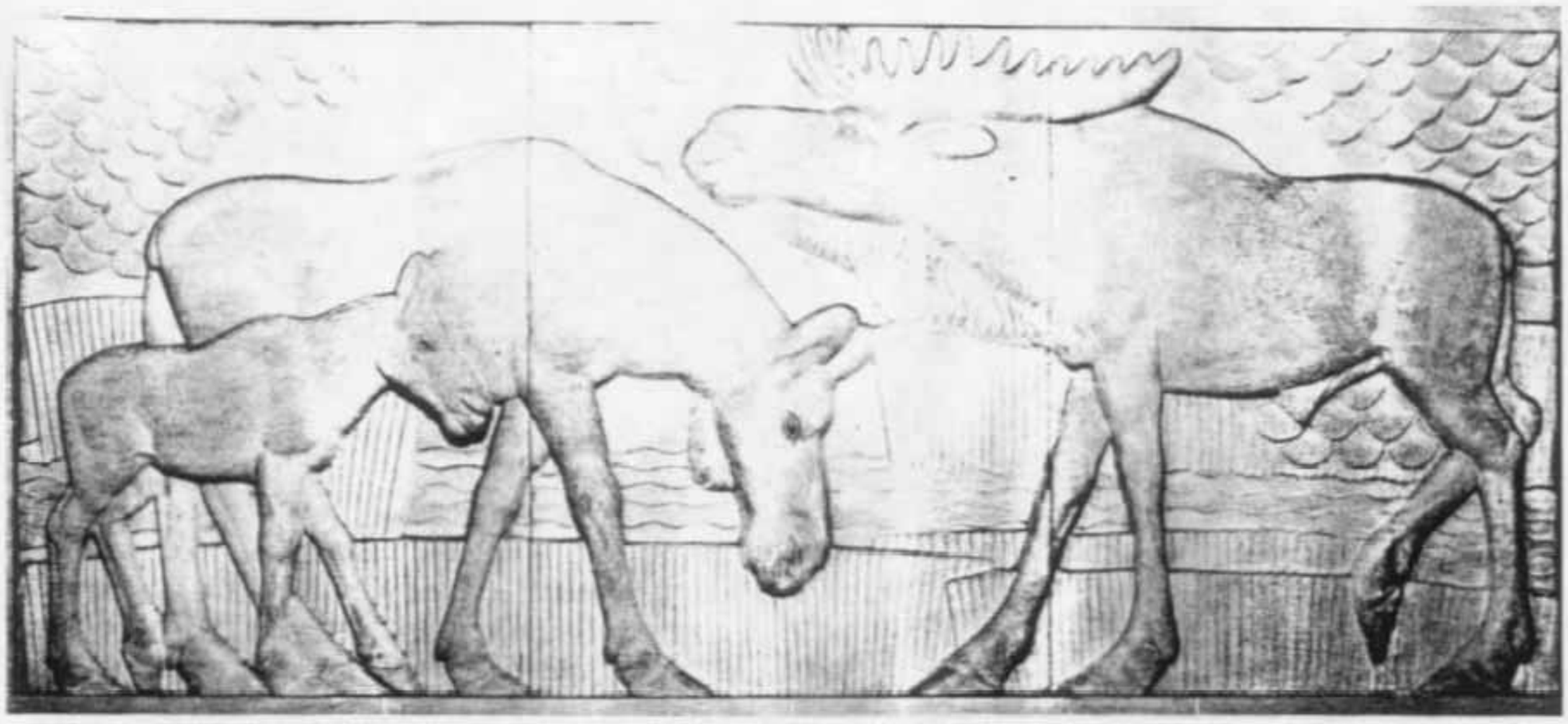
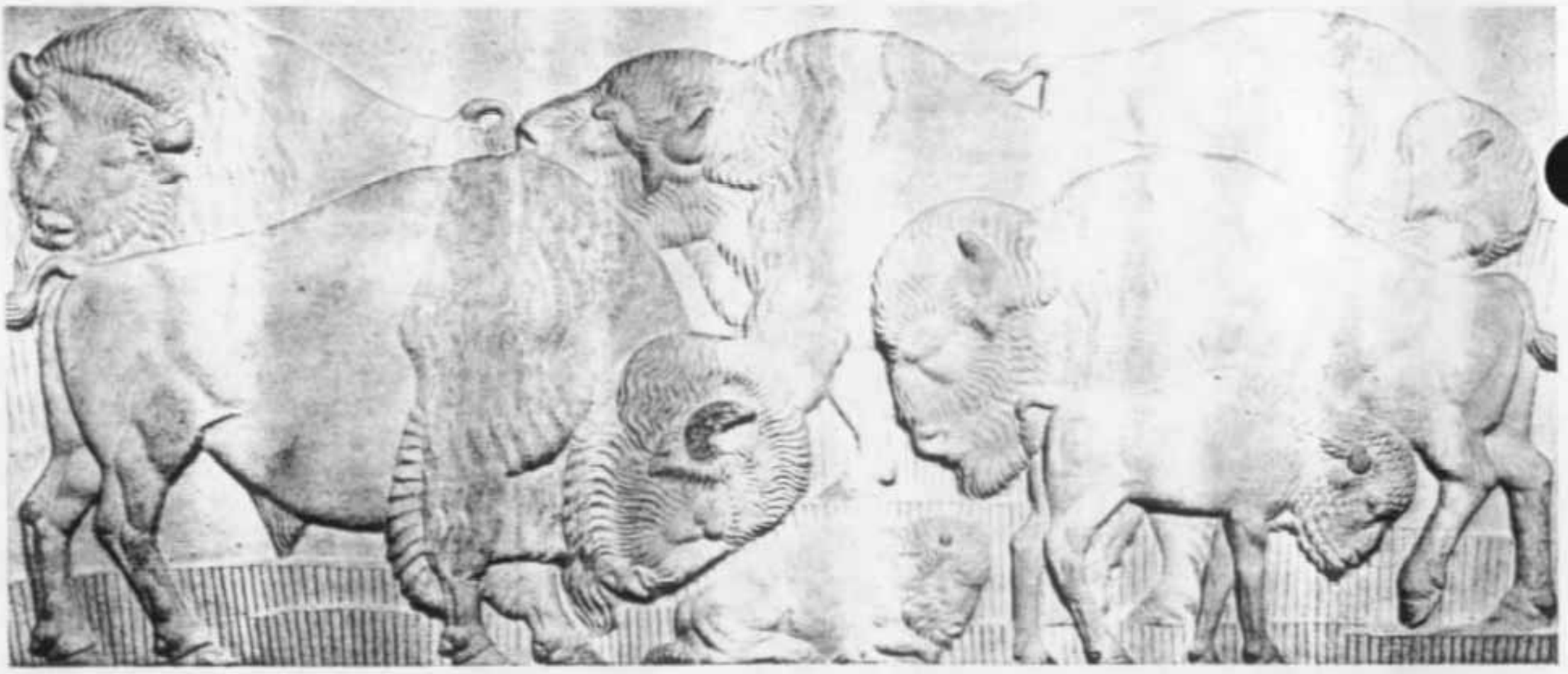
Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Ralph Stackpole.

American Moose and *American Bison*
(Figs. 68, 208, and 209)

ARTIST:
Boris Gilbertson was born in Evanston, Illinois, in 1907. As a boy he lived in Minnesota, Wisconsin, and Indiana. He began studying sculpture in 1927 at the Art Institute in Chicago with Emil Zettler. He won the Joseph Eisendrath prize in 1933 and the Alonso C. Mather prize in 1943, both from the Art Institute. His work was exhibited at the Whitney



208. *AMERICAN MOOSE* BY BORIS GILBERTSON, 1939. WEST WALL, NORTH OF ELEVATOR LOBBY ; MAIN CORRIDOR, FIRST FLOOR. Missouri marble, bas-relief sculpture. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.



209. *AMERICAN BISON* BY BORIS GILBERTSON, 1939. EAST WALL, NORTH OF ELEVATOR LOBBY 4, MAIN CORRIDOR, FIRST FLOOR. Missouri marble, bas-relief sculpture. Public Buildings Service, Photo No. 121-PS-4519 in the National Archives, Washington, D.C.

Museum of American Art in 1936, the Corcoran Gallery of Art in 1937, the Pennsylvania Academy of Fine Arts in 1943 and 1944, and the Art Institute of Chicago several times. Mr. Gilbertson is a naturalist and the majority of his work is of animals. He was commissioned to execute sculptural reliefs for the U.S. Post Offices in Fond du Lac and Janesville, Wisconsin; for the Main Corridor of the Interior Building in Washington, D.C.; and for a memorial in Dubois, Wyoming. For many years he maintained a log cabin home with studio on Lake Superior at Cornucopia, Wisconsin. In Chicago he carved in limestone a panel of chess pieces for the Chess Pavilion at the foot of North Avenue facing Lake Michigan. For the Brookfield Zoo in Chicago, Mr. Gilbertson carved an exterior relief. In the late 1950's he moved first to Evanston, Illinois, and on to Sante Fe, New Mexico. In 1966 he executed a group of bronze sea gulls for the steamship company American Presidents Lines in Cleveland, Ohio. His more recent works are in Corten steel. His welded sculpture of Elijah, the Prophet (1970), stands 16 feet tall in a cemetery in Fort Worth, Texas. In 1972 he did several birds in Corten, hung from ceilings in Childrens Hospital in

Denver. Mr. Gilbertson's home in Sante Fe is the Donaciano Virgil House, a pre-1832 adobe structure listed in the National Register of Historic Places. He also has a studio in Mitla, Oaxaca, Mexico.

MEDIUM: Sculpture bas-relief—Missouri marble which resembles sandstone. All the carving was done with an air hammer, powered by gasoline engine compressor.

DIMENSIONS: 13 feet long, 5 feet 6 inches wide, three slabs of marble fastened together to form each panel, weight—3¾ ton, each slab weight—2,500 pounds
CONTRACT: 1937; $6,000
INSTALLED: 1940
LOCATION: First floor, main corridor, north of elevator 4, east and west walls

DESCRIPTION:
It was the sculptor's aim to combine an accurate representation of the subject with a decorative accent consistent with the architecture of the building. This decorative effect is noted in the stylized approach to the background elements of sky and grass, also in the fur of the animals. The panel on the west wall depicts a family of moose with the bull, with head raised apprehensively, standing guard over his cow and calf. On the east wall, the bison appear as a group grazing and caught in a variety of poses. The artist was able to observe the bison in captivity, both in zoos and in the national parks. However, to obtain sketches of moose, Mr. Gilbertson had to stalk them in the Minnesota woods. The reliefs were carved by air hammer. His wife, also an artist, helped with the drawings.

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Boris Gilbertson.

MURALS

Buffalo Hunt, Breaking Camp at Wartime, Deer Stalking
(Figs. 167, 168, 210, and 211)

ARTISTS:
Allan Houser: *Buffalo Hunt, Breaking Camp at Wartime* (Fig. 210)
Gerald Nailor: *Deer Stalking* (Fig. 211)
For biographies of these artists see: Eighth Floor Murals.

MEDIUM: Mural—oil on canvas
DIMENSIONS: Not defined
INSTALLED: 1938
LOCATION: First floor, Indian Arts and Crafts Shop (Room 1023), North Sales and Display Room
Buffalo Hunt: North wall, above counter (Fig. 210, left)
Breaking Camp at Wartime: North wall, above counter (Fig. 210, right)
Deer Stalking: South wall, above counter (Fig. 211)

210. *BUFFALO HUNT* (LEFT) AND *BREAKING CAMP AT WARTIME* BY ALLAN C. HOUSER, 1938. NORTH WALL MURALS, INDIAN ARTS AND CRAFTS SHOP, ROOM 1023, MAIN CORRIDOR, FIRST FLOOR. Oil on canvas. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

211. *DEER STALKING* BY GERALD NAILOR, 1938. SOUTH WALL MURAL, INDIAN ARTS AND CRAFTS SHOP, ROOM 1023, MAIN CORRIDOR, FIRST FLOOR. Oil on canvas. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

DESCRIPTION:
Buffalo Hunt captures the action of the hunt. The mounted Indians are shown approaching the buffalo herd swiftly with bows and arrows held in the air waiting for the opportune moment to strike. In contrast to the movement and anticipation displayed in *Buffalo Hunt, Breaking Camp at Wartime* depicts Indians leaving camp sedately mounted on horses. *Deer Stalking* on the South Wall illustrates the moment when the deer is discovered. Two Indians are hidden behind bushes while another is caring for the horses.

REFERENCES:
See: Eighth Floor, Murals.

The Negro's Contribution in the Social and Cultural Development of America: Education, the Arts, Religion and Science
(Figs. 212-215.)

ARTIST:
Millard Owen Sheets, painter and designer, was born in Pomona, California, on June 24, 1907. After graduating in 1928 from the Chouinard Art Institute in Los Angeles he joined the staff and taught art until 1935. In 1931 he became professor of art at Scripps College in Claremont, California. Professor Sheets was head of the Department of Art at Scripps College from 1932 to 1955. He then accepted the directorship of the Otis Art Institute, which he retained until 1962. In 1963 he received a MFA from Otis Art Institute, Los Angeles, and in 1964 an honorary LLD from the University of Notre Dame, South Bend, Indiana. Sheet's early works were predominantly watercolors. He was an artist for *Life* magazine on the Burma-India front, 1943-44. He later turned to oils and mosaic. His most noted works are his murals in the Interior Building; the Rainbow Tower, Hilton Hotel, Honolulu, Hawaii; and the Los Angeles City Hall, Los Angeles, California. He designed the mosaic (granite) of the Library Tower at the University of Notre Dame; the mosaic dome and chapel at the National Shrine in Washington, D.C.; and the mosaic facade of the Detroit Public Library. He has had exhibitions at the University of Nebraska, Albright-Knox Art Gallery in Buffalo, the Art Institute of Chicago, the Virginia Museum of Fine Art in Richmond, and in Sao Paulo, Brazil. His work is represented in the collections of the Metropolitan Museum of Art of New York, the Art Institute of Chicago, the Los Angeles Museum of Art, and the San Francisco Museum of Art. He has won prizes from the Chicago Art Institute, the Arizona State Fair, and the California Watercolor Society. He is a member of the National Academy of Design, the California Watercolor Society, the American Watercolor Society, the Society of Motion Picture Art Directors, and the Bohemian Club. Mr. Sheets was appointed as a U.S. State Department Specialist for the Art Programs to Turkey and Russia, 1960-61. He now resides in Gualala, California.

MEDIUM: Mural—oil on canvas
DIMENSIONS: Each of the four murals is 3 feet 11 inches high, 6 feet 5½ inches wide
CONTRACT: 1939; the execution of the mural was delayed when Mr. Sheets was commissioned for work overseas during the war.

INSTALLED: 1948
LOCATION: First floor, corners of the Grand Stairs
Education: southeast corner, side aisle, outside wall (Fig. 212)
The Arts: southwest corner, side aisle, outside wall (Fig. 213)
Religion: northeast corner, side aisle, outside wall (Fig. 214)
Science: northwest corner, side aisle, outside wall (Fig. 215)

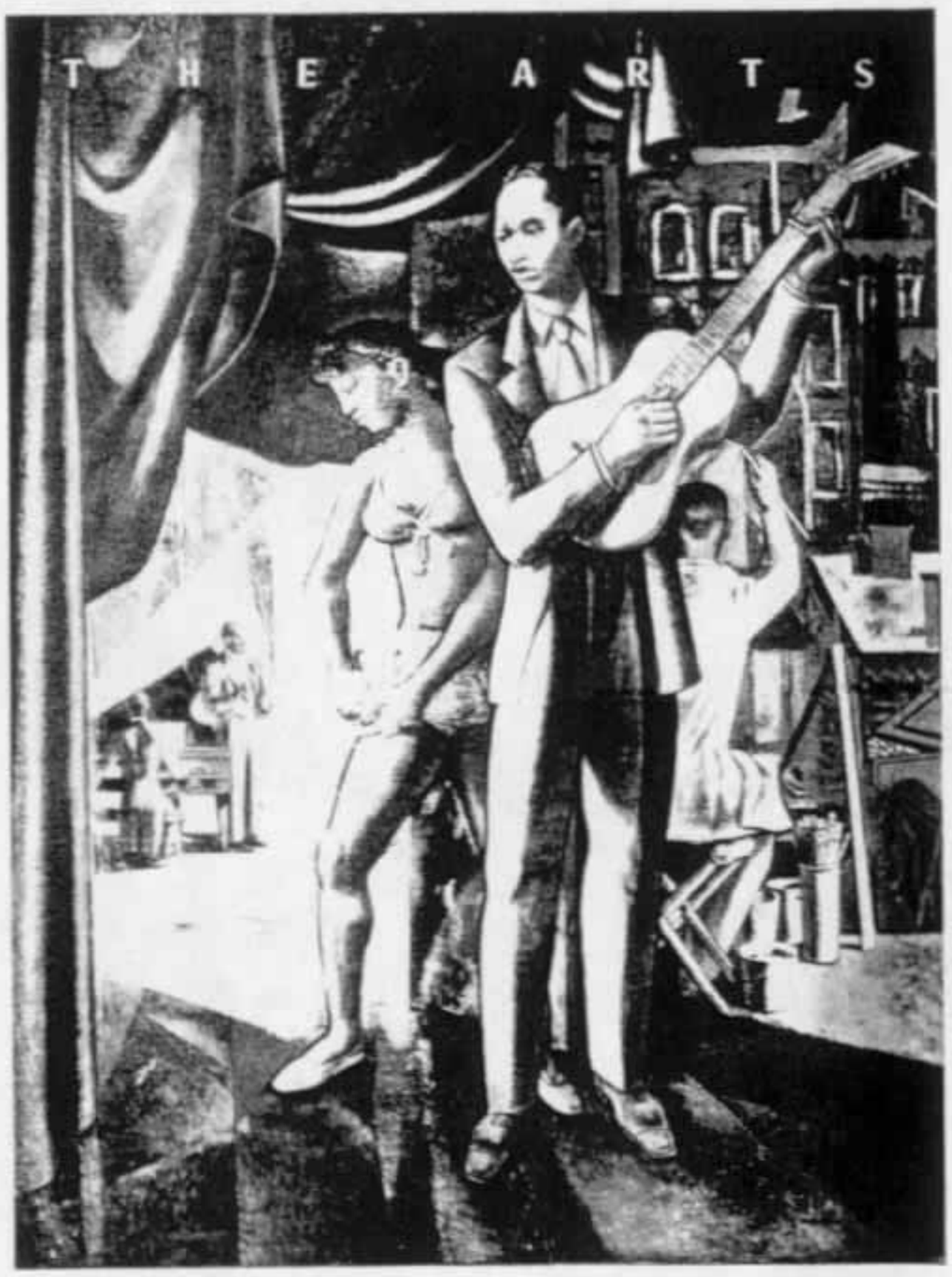
DESCRIPTION:
The four murals portray the influence of Black Americans on art, science, religion, and education. In Mr. Sheets own words:

"I have made no attempt to over-dramatize or to treat this series of panels in a purely symbolic manner. I have attempted to state quite simply my high regard for and feeling about the Negro . . . I have deep respect for the cultural contributions of the American Negro and I have attempted to show the Negro that the Negro himself will be treated sympathetically and in no way caricaturized . . . I have put the name of each panel at the top of the panel . . . the forms will be treated simply and architecturally."

Extracted from a letter from Millard Sheets to Mr. Gilbert Stanely Underwood, Acting Deputy Commissioner, Public Buildings Administration, Federal Works Agency, Washington, D.C., dated September 2, 1947. National Archives, Record Group 66, Commission of Fine Arts, 1910-1952, Project Files, Box No. 78.

REFERENCES:
American Federation of Arts. Jacques Cattell Press, ed. *Who's Who in American Art*. Vol. 11. New York: R. R. Bowker Company, 1973. p. 666.

212. *THE NEGRO'S CONTRIBUTION IN THE SOCIAL AND CULTURAL DEVELOPMENT OF AMERICA: EDUCATION* BY MILLARD SHEETS, 1948. EAST WALL, SIDE AISLE, SOUTHEAST CORNER OF GRAND STAIRS (STAIRS G), FIRST FLOOR. Oil on canvas. Brooks Photographers, Bethesda, Maryland, 1976. HABS Collection.



213. *THE NEGRO'S CONTRIBUTION IN THE SOCIAL AND CULTURAL DEVELOPMENT OF AMERICA: THE ARTS* BY MILLARD SHEETS, 1948. WEST WALL, SIDE AISLE, SOUTHWEST CORNER OF GRAND STAIRS, FIRST FLOOR. Oil on canvas. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

214. *THE NEGRO'S CONTRIBUTION IN THE SOCIAL AND CULTURAL DEVELOPMENT OF AMERICA: RELIGION* BY MILLARD SHEETS, 1948. EAST WALL, SIDE AISLE, NORTHEAST CORNER OF GRAND STAIRS, FIRST FLOOR. Oil on canvas. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

215. *THE NEGRO'S CONTRIBUTION IN THE SOCIAL AND CULTURAL DEVELOPMENT OF AMERICA: SCIENCE* BY MILLARD SHEETS, 1948. WEST WALL, SIDE AISLE, NORTHWEST CORNER OF GRAND STAIRS, FIRST FLOOR. Oil on canvas. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Millard Owen Sheets.

SECOND FLOOR

MURALS

Construction of a Dam
(Figs. 55, 69, 70, 72, and 216)

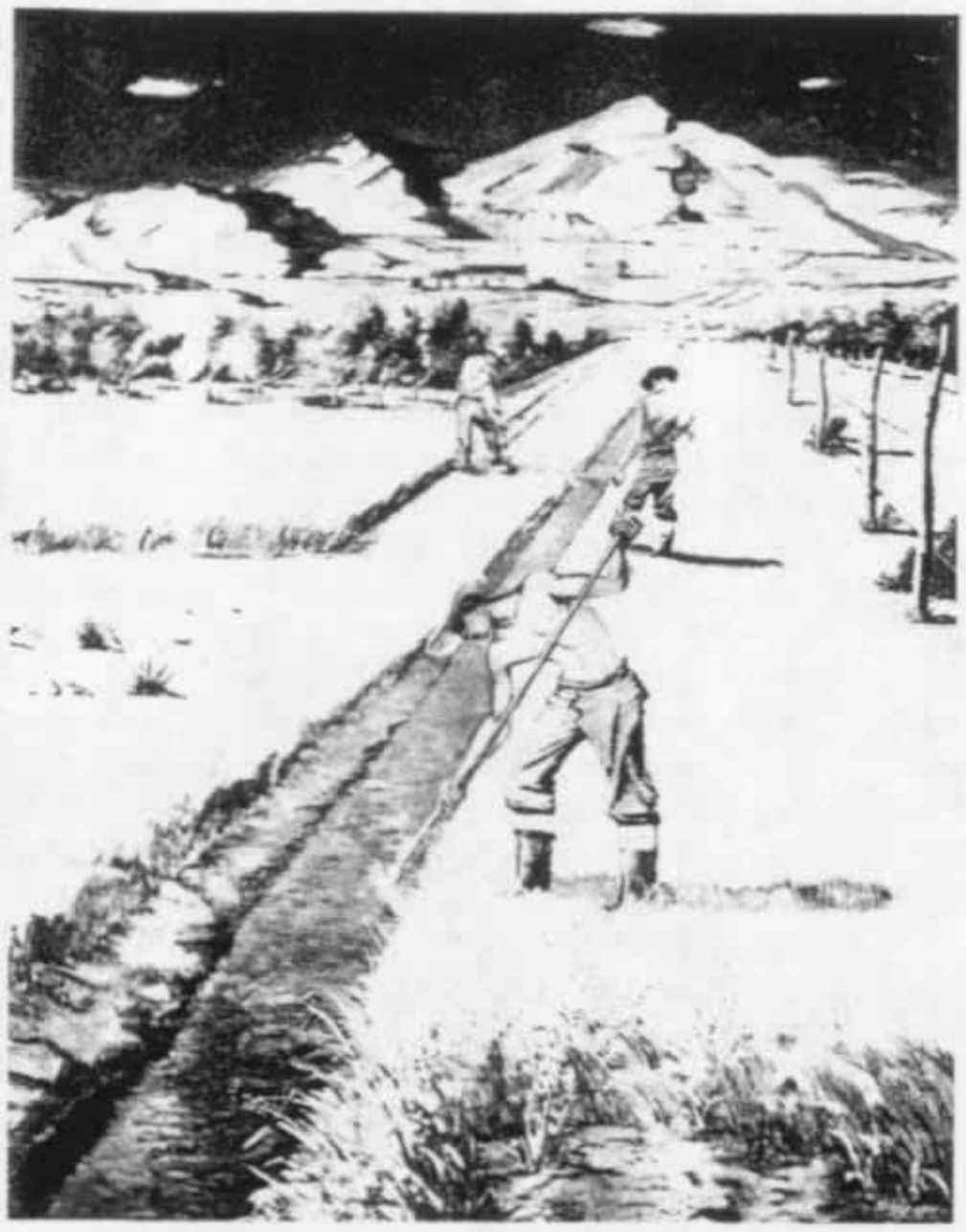
ARTIST:
William Gropper—social realist painter, cartoonist, and lithographer—was born in New York City on December 3, 1897, and died in Manhasset, New York, on January 6, 1977. He was the son of poor Jewish immigrants who lived on the Lower East Side, one of the melting pots of the turn-of-the-century. He later became the champion of the underdog. At the age of 12 he washed dishes in a Bowery restaurant and studied drawing at night. He then worked for a clothing store where, as part

of his job, he had to send out postcards to customers. Bored by the tedium of such work, he drew tiny figures in the corners of the postcards which pleased the customers. Realizing his talents, the owner of the clothing store gave him several hours off a week to continue studying art. He then moved to the West Coast and from 1912 to 1913 he studied art with Robert Henri and George Bellows at Ferrer School in San Francisco. Moving back to New York City, he continued his studies at the National Academy of Design, 1913-14, and the New York School of Fine and Applied Arts with Howard Giles and Jay Hambridge, 1915-18. He traveled widely in Europe and America. Famous for his cartoons and illustrations, as well as for his paintings, he worked for many newspapers and magazines including the *New York Tribune*, 1919-21, and the *New York World*, 1925-27, both too conservative for him. He was a frequent contributor to such radical publications as *Revolutionary Age*, *The Liberator*, and the *New Masses*. After a limited tour as a merchant seaman and a construction foreman in Cuba, Mr. Gropper returned to New York City and sold cartoons and drawings to such magazines as *Vogue* and *Vanity Fair*. He later worked for the *Yiddish Communist Daily* and the *Communist Daily Worker*. Mr. Gropper taught at the American Art School, New York City, 1946-68. Under the Section of Fine Arts, he executed murals for the Interior Building, the Northwestern Postal Station in Detroit, and the U.S. Post Office in Freeport, New York. When the Detroit Post Office was demolished in 1970, Gropper's mural was relocated in the Students Common Room at Wayne State University. His mural painting included important private commissions including Schenley Industries, Inc., New York City. Mr. Gropper's left-wing affiliations brought him to the attention of Senator Joseph E. McCarthy's Internal Security Committee in 1953. After his appearance before the Committee, his works were banned from the State Department's traveling shows, and several museums and galleries cancelled exhibitions of his work. By the late 1960's his work was once again well received. He received numerous awards: Young Israel Prize; prize for painting from the Los Angeles County Museum of Art; prize for lithography from the Herron in Indianapolis; *Collier's* prize for illustration, 1920; Harmon Foundation Award, 1930; J. G. Guggenheim Fellowship, 1937; third prize from the Carnegie Institute of Art; Artists for Victory, Lithography Prize from the Metropolitan Museum of Art, 1972; the Tamarind Fellowship, 1967. He had one-man shows at the ACA Gallery, New York; Los Angeles Heritage Gallery; Piccadilly Gallery, London; Smith College; Kleemann Gallery, New York City; de Young Museum in San Francisco; A.A.A. Gallery, New York City; and Manne Museum, Prague. His work is represented in the collections of the Metropolitan Museum of Art; the Museum of Modern Art, New York City; the Phillips Gallery in Washington, D.C.; the Museum of Western Art, Moscow; and the National Gallery, Prague. Mr. Gropper was the author of three books and illustrated a dozen others. He was a member of the Artists Equity and the National Institute of Arts and Letters.

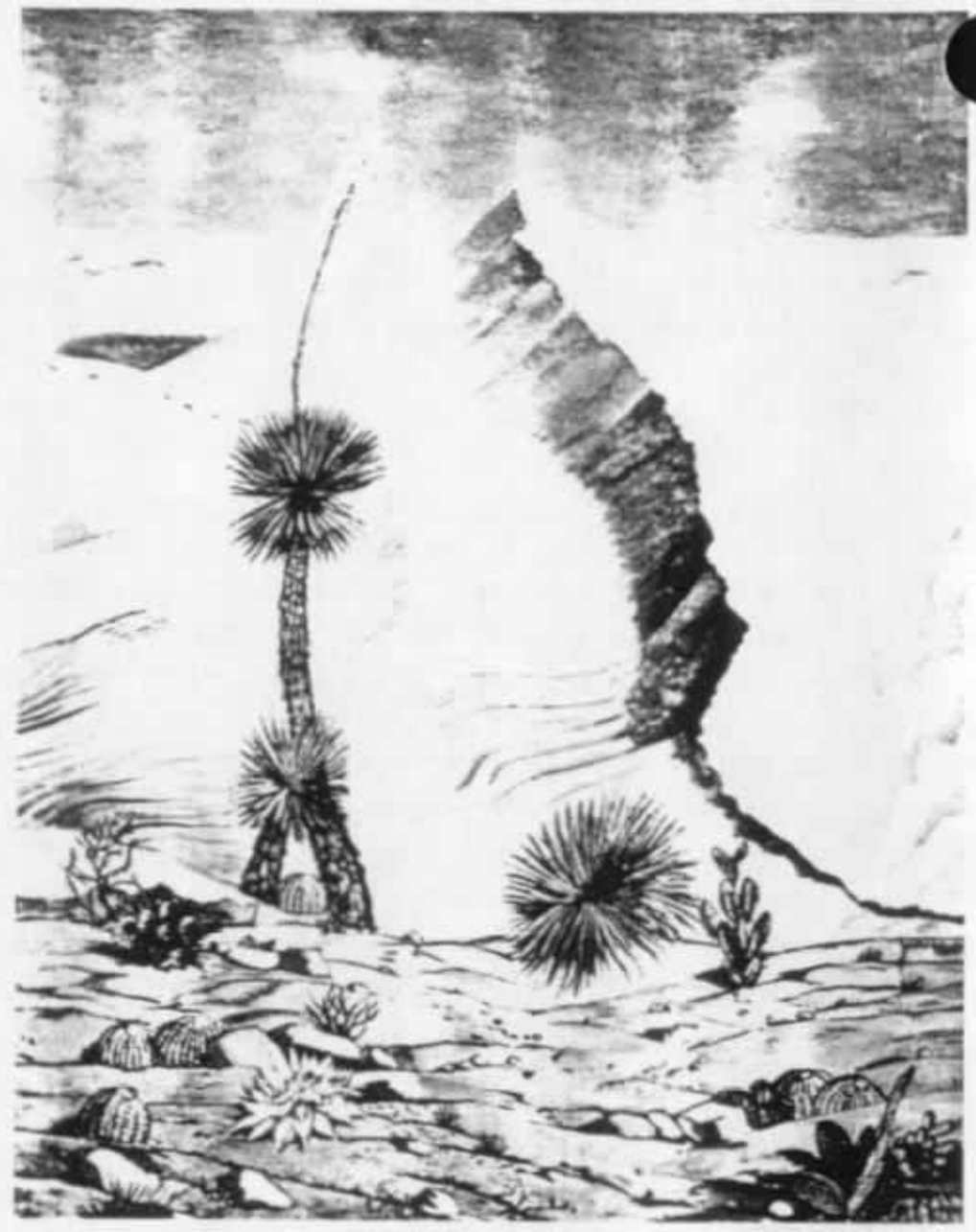
MEDIUM: Mural—oil on canvas
DIMENSIONS: Center panel 8 feet 11 inches high, 14 feet 6 inches wide; each side panel 8 feet 11 inches high, 7 feet 9 inches wide
CONTRACT: 1937; $5,300
INSTALLED: 1939
LOCATION: Second floor, across the south end of the main corridor

DESCRIPTION:
Consisting of three panels, separated by fluted pilasters, the mural depicts the construction of a great dam, one of those incredible engineering undertakings which symbolized the important work of reclamation carried on by the Department of the Interior in the 1930's. The right-hand panel shows workers putting together steel framework. The center panel includes a large half section of a conduit held by steel framework while a crane lifts it above

216. *CONSTRUCTION OF A DAM* BY WILLIAM GROPPER, 1939. ACROSS THE SOUTH END OF MAIN CORRIDOR, SECOND FLOOR. Oil on canvas. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.



217. *IRRIGATION* BY NICOLAI CIKOVSKY, 1938. WEST WALL, MAIN CORRIDOR, SOUTH END OF GRAND STAIRS (STAIRS G), SECOND FLOOR. Oil on canvas. Public Buildings Service, 1938. Photo No. 121-PS-2199 in the National Archives, Washington, D.C.



218. *DESERT* BY NICOLAI CIKOVSKY, 1938. EAST WALL, MAIN CORRIDOR, SOUTH END OF GRAND STAIRS, SECOND FLOOR. Oil on canvas. Public Buildings Service, 1938, Photo No. 121-PS-2200 in the National Archives, Washington, D.C.

the canyon. At the top of this suspended form, a man stands waving directions as the crane prepares to ease this section of work into position on the dam. In the left-hand panel, men with ropes are seen working with air drills on the sides of the steep rocky slopes of the canyon. In essence, the artist sought to portray the drama of labor, the dignity of labor, and the strength of labor. The mural was inspired by the construction of the Grand Coulee Dam on the Columbia River and the Davis Dam on the Colorado River. This mural has the distinction of being reproduced more than any other mural of the same period.

Abstracted from
Section of Fine Arts,
Treasury Department

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: William Gropper.

219. *GATHERING DATES* BY NICOLAI CIKOVSKY, 1938. EAST WALL, SIDE AISLE, SOUTH END OF GRAND STAIRS, SECOND FLOOR. Oil on canvas. Public Buildings Service, 1938, Photo No. 121-PS-2197 in the National Archives, Washington, D.C.

220. *APPLES* BY NICOLAI CIKOVSKY, 1938. WEST WALL, SIDE AISLE, SOUTH END OF GRAND STAIRS, SECOND FLOOR. Oil on canvas. Public Buildings Service, 1938, Photo No. 121-PS-2198 in the National Archives, Washington, D.C.

Irrigation, Desert, Gathering Dates, and *Apples* (Figs. 57 and 217-220)

ARTIST:
Nicolai Cikovsky, born on December 10, 1894, in Pinsk, Russia (now Poland), arrived in America in 1923. He studied art at the Vilna Art School from 1910 to 1914, at the Penza Royal Art School from 1914 to 1918, and at the Moscow High Technical Art Institute from 1921 to 1923. Mr. Cikovsky taught art from 1919 to 1921 at the Higher Technical Art Institute in Ekaterinenburg, Russia. In the United States he taught at the Museum of Arts and Crafts, Columbus, Georgia; the St. Paul School of Art, Minnesota; the Art Academy of Cincinnati; the Corcoran School of Art; the Art Institute of Chicago. He was commissioned to do murals in the Interior Building and the U.S. Post Offices in Towson and Silver Spring, Maryland. From the Art Institute of Chicago, he received the Norman Wait Harris Bronze Medal in 1932 and the Mr. and Mrs. Frank G. Logan Medal in 1933. Also in 1933 he won first prize from the Worchester Art Museum. Mr. Cikovsky received the Lambert Purchase Prize from the Pennsylvania Academy of Fine Art in 1933, a National Institute of Arts and Letters grant in 1962, the Isaac N. Maynard Prize in 1964, and the Southampton Art Museum Prize in 1967. His work is represented in the Museum of Modern Art, the Brooklyn Museum, the Art Institute of Chicago, the Pennsylvania Academy of Fine Arts, and the City Art Museum of St. Louis. He has had exhibitions at the Toledo Museum of Art, the Museum of Modern Art of New York, the Art Institute of Chicago, the Newark Museum of Art, and the Glasgow Museum of Art. He is a member of the National Academy of Design and the National Institute of Arts and Letters and now resides in Silver Spring, Maryland.

MEDIUM: Mural—oil on canvas
DIMENSIONS: *Irrigation* and *Desert:* 7 feet 9½ inches high, each
Gathering Dates and *Apples:* 8 feet 11 inches high, 5 feet 9¼ inches wide, each
CONTRACT: 1937; $4,400
INSTALLED: 1938
LOCATION: Second floor, south end of the Grand Stairs; *Irrigation*—main corridor, west wall (Fig. 217); *Desert*—main corridor, east wall (Fig.

218); *Gathering Dates*—side aisle, east wall (Fig. 219); *Apples*—side aisle, west wall (Fig. 220).

DESCRIPTION:
Irrigation (Fig. 217) shows farmers working along the irrigation canals which supply water to the field of grain and orchards.
Desert (Fig. 218) depicts the windswept sand dunes of the desert with yucca and cacti in the foreground.
Gathering Dates (Fig. 219) illustrates workmen picking dates, lowering the buckets of dates to the ground, packing the dates in crates, and loading the crates on horse-drawn skids.
Apples (Fig. 220) shows workers picking apples, packing apples in crates, and loading the crates on a horse-drawn skid.

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221. *WINTER ROUNDUP* BY ERNEST FIENE, 1938. Cartoon. Public Buildings Service, 1938, Photo No. 121-PS-1294 in the National Archives, Washington, D.C.

Winter Roundup, Placer Mining, Fighting Forest Fire, Replanting Wasteland
(Figs. 69 and 221-227)

ARTIST:
Ernest Fiene was born in Elberfield in the Rhineland of Germany on November 2, 1894, and died in Paris, France, on August 10, 1965. He came to America in 1912 and became a naturalized citizen in 1928. When only 12 years old, he began the serious study of early German artists, especially Albrecht Durer, and was interested in methods of Chinese watercolor painters. Upon his arrival in America, he studied at the National Academy of Design (1914-18); the Beaux-Arts Institute of Design of New York City (1916-18); the Art Students' League (1923); the Academie de la Grande Chaumiere (1929); and studied fresco painting on a Guggenheim Fellowship in Florence, Italy (1932). He traveled widely in Europe, Mexico, and

222. *WINTER ROUNDUP* BY ERNEST FIENE, 1938. EAST WALL, MAIN CORRIDOR, NORTH END OF GRAND STAIRS, SECOND FLOOR. Oil on canvas. Department of the Interior Photographer, Floyd W. Parkes, 1976.

America. Mr. Fiene taught art at the Westchester County Center (1930-31), the Colorado Springs Fine Arts Center (1935), Cooper Union (1938-39), the Art Students' League (1938-65), the Ogunquit School of Painting (1950-51), the Famous Artists Schools, Inc. (1956-65), and the National Academy of Design (1960-65). He was a member of the Century Club and honorary president of Artists Equity. Columbia University, New York Hospital, Ohio University, and Abbott Laboratories have commissisoned him to do portraits. He has done series of paintings for Scruggs, Bandervoort and Barney, Gimbels of Philadelphia, and Central Needle Trades High School of New York. He has executed murals for the International Ladies' Garment Workers Union of New York City; the Abraham Lincoln High School in Brooklyn; the U.S. Post Office in Canton, Massachusetts; and the Interior Department. He has received several awards: the Norman Wait Harris Prize (1937) and the Ada S. Garrett Prize (1940) from the Art Institute of Chicago, the William A. Clark Prize (1938); Honorable Mention from Carnegie Institute (1938); the Pennell Purchase Prize (1940) and the First Pennell Purchase Prize (1944) from the Library of Congress; and the Edwin Palmer Memorial Prize (1961) from the National Academy of Design. He had numerous exhibitions and his work is represented in leading museums.

MEDIUM: Mural—oil on canvas
DIMENSIONS: *Winter Roundup* and *Placer Mining:* 7 feet 10 inches high, 5 feet 9½ inches wide, each
Fighting Forest Fire and *Replanting Wasteland:* 8 feet 11 inches high, 6 feet 5 inches wide, each
CONTRACT: 1937; $4,400
INSTALLED: 1938
LOCATION: Second Floor, north end of Grand Stairs; *Winter Roundup,* main corridor, east wall (Figs. 221 and 222); *Placer Mining,* main corridor, west wall (Figs. 223 and 224); *Fighting Forest Fire,* side aisle, west wall (Fig. 225); *Replanting Wasteland,* side aisle, east wall (Figs. 226 and 227).

DESCRIPTION:
The original cartoon of *Winter Roundup* (Fig. 221) shows the concept of the cattle drive. The mural (Fig. 222) is somewhat simplified, balanced, and stylized.

"This panel depicts a round up of cattle in the western grazing country. This type is one of the popular breeds of beef cattle, the 'White-faced Herefords'. I endeavored in this mural through the elements of sky, distant mountains and the varied rhythm of the cattle on the prairie, to create the impression of immensity and unity."

Ernest Fiene, 1938; National Archives Record Group 66,
Commission of Fine Arts, 1910-1952,
Projects Files, Box No. 77.

Placer Mining, which demonstrates the process of panning for gold, was altered by a poor restoration in the 1950's (compare Figs. 223 and 224).

"This mural in its small space, incorporates as many of the processes of placer mining as I found possible to include. In the left foreground is a figure panning gold at a stream. The figure to the right, higher up, illustrates the process of hydraulic mining. The two figures in the middle distance are digging the gold dirt which is shoveled into a long trough thru which the water of the high waterfall at the right is directed. The other figure in this group is shown in the action of stirring the water and soil to help isolate the ore. In the background, is a large dredger at work separating the ore from the rock and

223. *PLACER MINING* (ORIGINAL) BY ERNEST FIENE, 1938. WEST WALL, MAIN CORRIDOR, NORTH END OF GRAND STAIRS, SECOND FLOOR. Oil on canvas. Public Buildings Service, 1938, Photo No. 121-PS-2293 in the National Archives, Washington, D.C.

224. *PLACER MINING* (ALTERED) BY ERNEST FIENE, 1938. WEST WALL, MAIN CORRIDOR, NORTH END OF GRAND STAIRS, SECOND FLOOR. The mural was altered by a poor restoration in the 1950's (see Fig. 223). Department of the Interior Photographer, Floyd W. Parkes, 1976.

soil. This is a composite mural—all these varied operations would not occur in one place.''

Ernest Fiene, 1938; National Archives Record Group 66,
Commission of Fine Arts, 1910-1952,
Projects Files, Box No. 77.

Fighting Forest Fire (Fig. 225) illustrates the containing of a forest fire by felling trees and digging trenches.

''A breach is being cut by the figures in the foreground to isolate a fire that has spread in intensity beyond the possibility of being subdued. The figure to the right is felling a large tree. The other four figures are shown in the process of digging a trench to prevent sparks from being spread to unaffected areas by grass and low brush. The background shows the ravage of an intense forest fire. In this panel I have attempted to fuse all the elements into a dramatic whole.''

Ernest Fiene, 1938; National Archives Record Group 66,
Commission of Fine Arts, 1910-1952,
Projects Files, Box No. 77.

Replanting Wasteland, which depicts foresters planting seedlings, was also badly damaged by inept restoration (compare Figs. 226 and 227).

''The figures are shown advancing toward a slope in the process of replanting a burned off forest. A foreman holding a flag directs this and also marks the location for the group. At the left, in the lower background, one sees the ground covered with new trees. The charred stumps of trees are everywhere visible. In the right middle distance, where the fire has been arrested, the original green forest con-

225. *FIGHTING FOREST FIRE* BY ERNEST FIENE, 1938. WEST WALL, SIDE AISLE, NORTH END OF GRAND STAIRS, SECOND FLOOR. Oil on canvas. Public Buildings Service, 1938, Photo No. 121-PS-2291 in the National Archives, Washington, D.C.

tinues over the slope of the hill. It has been my endeavor to vary the action in such a way as to create a rhythmic balance of the figures and at the same time to illustrate the actual process. In the tools, baskets and variation of clothes, I have tried as much as possible to give the actual materials used."

Ernest Fiene, 1938; National Archives Record Group 66,
Commission of Fine Arts, 1910-1952,
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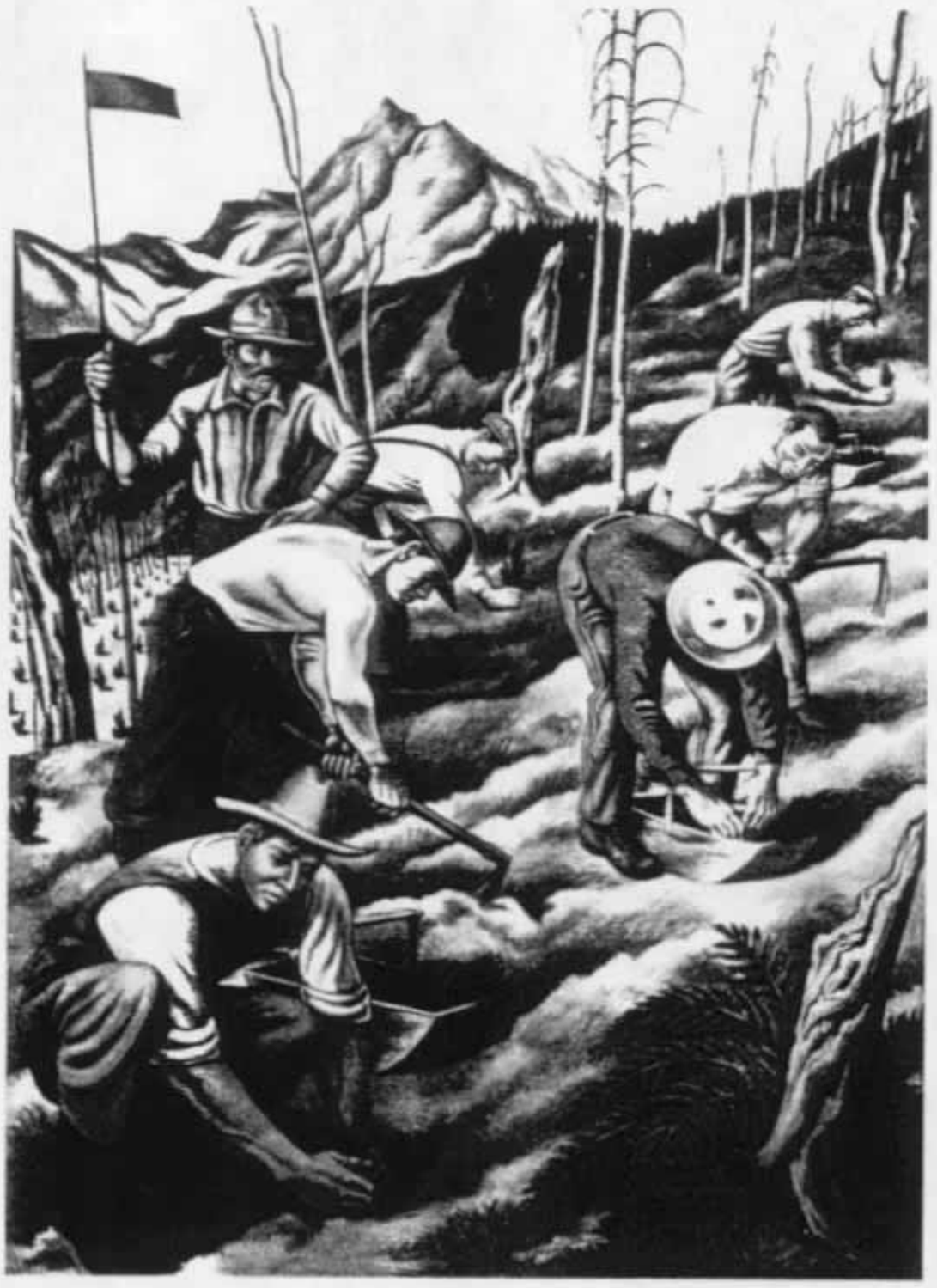

226. *REPLANTING WASTELAND* (ORIGINAL) BY ERNEST FIENE, 1938. EAST WALL, SIDE AISLE, NORTH END OF GRAND STAIRS, SECOND FLOOR. Oil on canvas. Public Buildings Service, 1938, Photo No. 121-PS-2292 in the National Archives, Washington, D.C.

227. *REPLANTING WASTELAND* (ALTERED) BY ERNEST FIENE, 1938. EAST WALL, SIDE AISLE, NORTH END OF GRAND STAIRS, SECOND FLOOR. The mural was altered by a poor restoration in the 1950's (see Fig. 226). Department of the Interior Photographer, Floyd W. Parkes, 1976.

THIRD FLOOR

MURALS

Themes of the National Parks
(Figs. 228 and 229)

ARTIST:
David John McCosh, painter and lithographer, was born in Cedar Rapids, Iowa, on July 11, 1903. He studied at Coe College, Cedar Rapids; at the Art Institute of Chicago; and later at the Art Students' League in New York City. Mr. McCosh has taught art for much of his career: instructor of lithography at the Art Institute of Chicago (1933-34), professor of Art at the University of Oregon (1934-70), the visiting professor at the Art Institute (1936), Montana State University (1947 and 1953), and San Jose State University (1957). In 1933 he was commissioned for murals at the Chicago World's Fair for the Century of Progress. The Section of Fine Arts of the Public Buildings Administration, Washington, D.C., commissioned Mr. McCosh for murals for the U.S. Post Office (1936) in Kelso, Washington; the Interior Building (1940); and the U.S. Post Office (1942) in Beresford, South Dakota. In 1960 he executed several paintings for the U.S. National Bank in Eugene, Oregon. He has received the Seattle Art Museum Purchase Award, the Portland Art Museum Watercolor Award (1970), and the Erb Memorial Oil Painting Award (1972) from the University of Oregon. His work has been in exhibitions at the Golden Gate International Exposition, the New

York World's Fair, and the Seattle World's Fair. He has had one-man shows at the Seattle Art Museum (1951), Portland Art Museum (1964), and the University of Oregon Museum of Art (1967). All three of these museums, along with the Portland State University and the IBM Corporation, have his work in their permanent collections. In 1962 Mr. McCosh illustrated *The Rainbow Serpent*. He is professor emeritus of the University of Oregon and resides in Eugene, Oregon.

MEDIUM: Mural—oil on canvas
DIMENSIONS: 4 feet 6½ inches high, 11 feet 8½ inches wide, each
CONTRACT: 1938, $4,400
INSTALLED: 1940
LOCATION: Third floor, east and west walls of South Lobby

DESCRIPTION:
The murals are of famous places in the western national parks which are under supervision of the Interior Department. Scenes from Bryce Canyon and Yosemite National Parks form the main panels of these two paintings. The west wall mural depicts Yosemite National Park. The design consists of the major landscape flanked at either side with long narrow panels and a predella of three panels. The half dome of Yosemite is bordered on the sides with formations from the Carlsbad Caverns. The predella includes Crater Lake, Old Faithful of Yellowstone and the landscape of Devil's Tower. The east wall mural's major theme is Bryce Canyon flanked by a Sequoia tree on the right and an Olympic pine on the left. The predella consists of three smaller landscapes of Mesa Verde, Death Valley, and Rainbow Bridge from left to right.

Abstracted from Section of Fine Arts, Treasury Department

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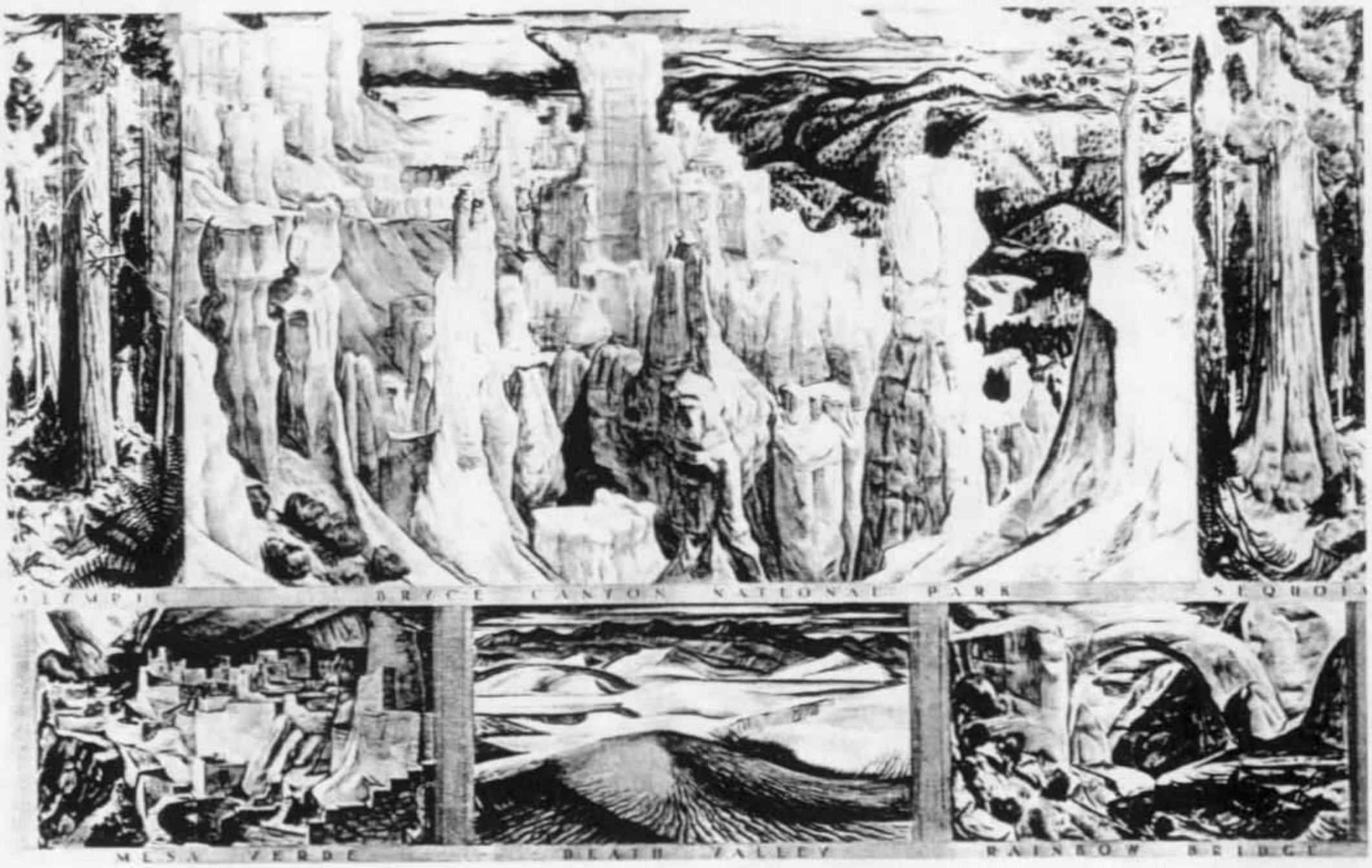
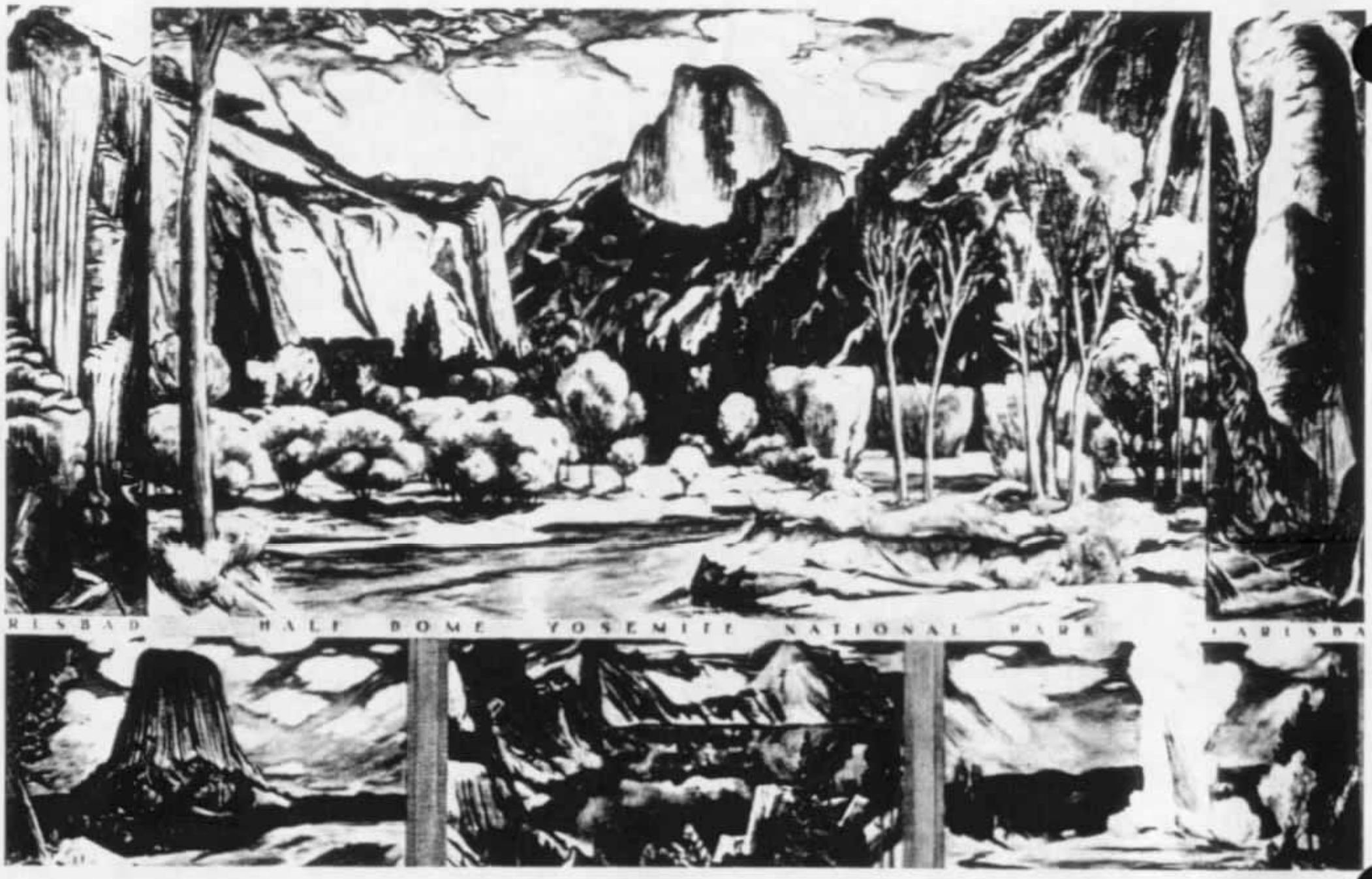
228. *THEMES OF THE NATIONAL PARKS* BY DAVID McCOSH, 1940. EAST WALL OF SOUTH LOBBY, THIRD FLOOR. Oil on canvas. Public Buildings Service, 1940, Photo No. 121-PS-5615 in the National Archives, Washington, D.C.





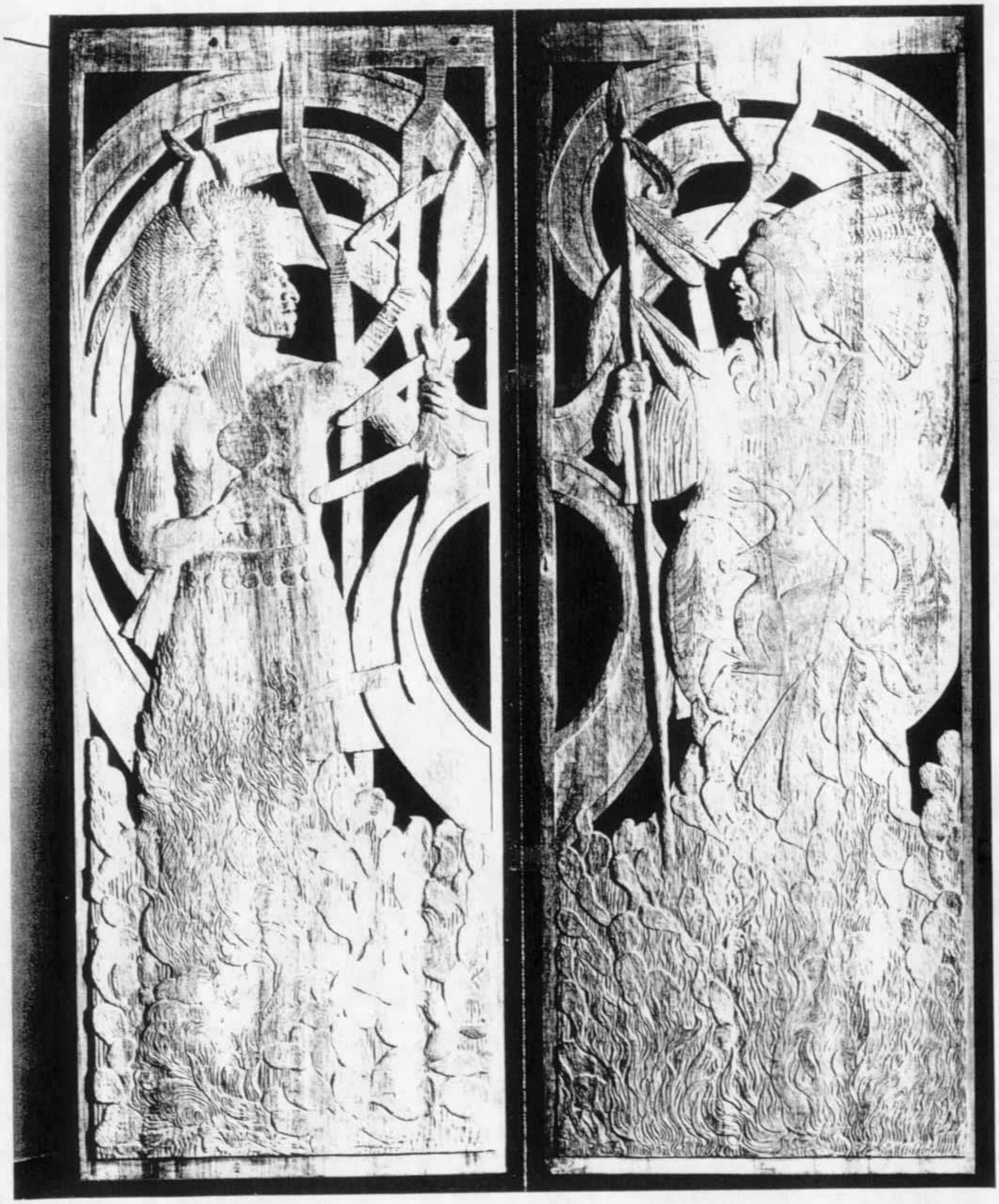
229. *THEMES OF THE NATIONAL PARKS* BY DAVID McCOSH, 1940. WEST WALL OF SOUTH LOBBY, THIRD FLOOR. Oil on canvas. Public Buildings Service, 1940, Photo No. 121-PS-5614 in the National Archives, Washington, D.C.

SCULPTURE

Western Gates or *Indian Gates*
(Fig. 230)

ARTIST:
Mary Ogden Abbott was born on October 12, 1894, in Concord, Massachusetts. She is a member of the prominent Abbott family and is a direct descendant of President John Qunicy Adams. In 1917 she studied art under Philip Hale at School of the Museum of Fine Arts, Boston, of which she is a graduate. Her early works are pen and ink drawings, etchings, and oil paintings. Her wood carving was self-taught. An excellent horseback rider, Miss Abbott has always been an outdoor person and loves to be close to nature. In 1920 she began a seven-year trip around the world. She drove an automobile west across the United States following the telegraph lines. She spent one year in the Rocky Mountains. From San Francisco she took a steamer to New Zealand. She then traveled on to Hong Kong and Calcutta, spending two years in India. She lived one winter in Peking but spent most of her time in the remote area west of the Himalaya Mountains in Kashmir, Afghanistan, Baluchistan, and Ladahk. Upon returning to the United States she visited several of the National Parks, which she greatly admired. Miss Abbott broke wild horses and shot the rapids on the San Juan River. She has the distinction of being the first woman to shoot the rapids on the Colorado River. During her travels, she captured much of what she saw in hundreds of drawings and paintings which have been exhibited at the Adams National Historic Site, at galleries and museums in Boston and elsewhere. Many of these were the inspiration for her later wood carvings. Besides her two sets of gates, she has carved several mantels. She has written and illustrated several articles for *Appalachian Trails*. She resides in the boyhood home of Daniel Chester French on Sudbury Road in Concord, Massachusetts, where she still rides horseback daily.

MEDIUM: Sculpture bas-relief—teakwood
DIMENSIONS: 8 feet 4 inches high, 3 feet 5-inches wide, 3¼ inches thick each (includes black painted wood frames)



230. *WESTERN GATES: INDIAN GATES* BY MARY OGDEN ABBOTT, 1969. SOUTH END, MAIN CORRIDOR, THIRD FLOOR. Teakwood bas-relief sculpture. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection

DONATED: By Miss Abbott on December 12, 1973
INSTALLED: By the National Park Service on April 10, 1976
LOCATION: Third floor, main corridor, south end

DESCRIPTION:
Mary Ogden Abbott carved two sets of gates. The first was the *Eastern Gates*, based on her travels in Asia. Her *Western Gates* (Fig. 230), commonly known as the *Indian Gates*, reflect her impressions of the Plains Indians. The left panel depicts a native American Indian with a buffalo headdress holding a bow in his left hand and a gourd rattle in his right. In the foreground are prickly pear cacti and grass, and in the background are stylized air currents. The right panel depicts another Indian with a feather headdress and a bear claw necklace. He is holding a spear in his right hand and a shield in his left. The shield is adorned with a deer, trees, and feathers. The foreground and background are similar to the left panel. The gates took about a year to carve and they were completed ca. 1969.

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Mary Ogden Abbott.

MURALS

Conservation of American Wildlife
(Figs. 231-233)

ARTIST:
Henry Varnum Poor—muralist, ceramist, teacher, author—was born in Chapman, Kansas, on September 30, 1888, and died in New York City on December 8, 1970. He received his A.B. from Stanford University in 1910. He then studied art with Walter Sickert at the Slade School of the University of London and with Jean Paul Laurens at the Academie Julian in Paris. He served in the U.S. Army during World War I. He taught at Stanford Universtiy, Mark Hopkins Art School, Colorado Springs Fine Arts Center, and Skowhegan School. From 1920 to 1930 he was active as a potter. He then turned to painting and received commissions for fresco murals for the Justice Department, the Interior Department, and the Pennsylvania State College. For the Interior mural and others, his daughter, Anne, also a painter, prepared and applied the plaster for the fresco—a rare skill. He designed ceramic murals at Mt. Sinai Hospital in New York City, Flushing High School in New York City, Deerfield Academy in Massachusetts, and the Traveler's Insurance Building in Boston. Mr. Poor was awarded the Norman Wait Harris Silver Medal (landscape prize) from the Art Institute of Chicago in 1932, third prize at the Carnegie International Exhibition in 1933, the Syracuse/Everson first prize in 1937, and the Gold Medal of Honor from the Architectural League of New York in 1938. Mr. Poor was a member of Artists Equity Association and its first vice president in 1933. He was a member of the award jury of the San Francisco International Exposition in 1939 and received a Presidential appointment to the Commission on Fine Arts in 1944-45. He was a member of the National Institute of Arts and Letters. In 1950 he became resident artist at the American Academy in Rome. This in turn led to his appointment as professor of painting at Columbia University in 1952. Mr. Poor was author and illustrator of *An Aritist Sees Alaska* (1945) and *A Book of Pottery—from Mud to Immortality* (1958) and illustrator of Jack London's *Call of the Wild*. He has had numerous exhibitions and has work in several major museums including the Metropolitan Museum of Art and the Whitney Museum of American Art in New York City.

MEDIUM: Mural—fresco
DIMENSIONS: Est. max. 9 feet 2 inches high, 42 feet 6 inches wide
CONTRACT: 1937; $7,200
INSTALLED: 1939
LOCATION: Third floor, north end of main corridor

DESCRIPTION:
"In this mural dealing with conservation of American wildlife, I want to deal in a poetic, or rather symbolic way, with the whole friendly relationships between men, wild birds and animals, and nature, and do honor to Audobon and Thoreau, whose work makes them in a sense the fathers of conservation.

"At the extreme right (Fig. 233) is a rookery of white ibis in the Everglades. Next, Audubon is depicted studying and drawing in the southern swamps. Daniel Boone stands in shadow looking at a group of deer, startled by the flamingoes and a great variey of waders as well as alligators, turtles, muskrats and various swamp inhabitants. In the second plane, pelicans roost in a dead tree and play and dive for fish.

"In the center (Fig. 232) shows a group of men in punts working in a duck preserve marsh—releasing banded birds and scattering corn. Nesting in the tule grass are various ducks and a pair of whistling swans, while the sky is full of flights of ducks and geese. In the center, at the top, is a combat between a bald and golden eagle.

"The marsh changes to a view along the Western coast, with men releasing banded salmon trout into

232. DETAIL OF *CONSERVATION OF AMERI*
WILDLIFE (LEFT END) BY HENRY VAR PO
1939. Cartoon, Public Buildings Service, Ph
PS-2828 in the National Archives, Washington, D.C.

233. DETAIL OF *CONSERVATION OF*
WILDLIFE (RIGHT END) BY HENRY VARNUM
1939. Cartoon, Public Buildings Service, Photo No.
2829 in the National Archives, Washington, D.C.

a mountain stream; in the background are mountain sheep, elk, coyotes, and many small typical animals and birds.

"To the left (Fig. 231) the landscape becomes more leafy and Eastern in character, with Thoreau reading. Under the rock ledge are three brown bears, in the background moose, and in the foreground cave red fox.

"To juxtapose these people, animals, and landscapes demands a formal unreality of symbolism which is of primary importance in mural decoration, but the actual characters of both men and animals and birds I have very fully documented."

Henry Varnum Poor
1935

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Henry Varnum Poor.

FOURTH FLOOR

MURALS

Themes of the Bureau of Indian Affairs: Indian and Soldier; Indian and Teacher
(Figs. 234 and 235)

ARTIST:
Maynard Dixon was born in Fresno, California, on January 24, 1875. Raised in the Miller and Lux empire of cattle ranches, he had a thorough understanding of the arid Southwest. He was self-taught, a true independent among painters of Western scenes. In 1912, ending a five-year stretch as an illustrator of Western stories in New York, he made his crucial decision when he wrote: "I am being paid to lie about the West, the country I know and care about. I'm going back home where I can do honest work." He decorated many public buildings in California and Arizona: the Mark Hopkins Hotel in San Francisco, the Technical High School in Oakland, the Oakland Theatre, the California State Library in Sacramento, the Arizona Biltmore Hotel in Phoenix, the U.S. Building and Loan Association in San Francisco, the Kit Carson Cafe in San Francisco, and the J.C. Fremont High School. He also has works in the San Francisco Museum of Art, the Southwest Museum of Los Angeles, the Brooklyn Museum, the de Young Museum in San Francisco, the Pasadena Art Institute, Mills College Gallery, University of Idaho, the Cook Museum in Honolulu, and the Brigham Young University. He received second prize from the San Franscisco Art Association in 1930; second prize in the Ebell Contest in Los Angeles in 1931 and first prize in 1933. He died in 1946.

MEDIUM: Murals—oil on canvas
DIMENSIONS: 8 feet 9 inches height, 13 feet 1½ inches width, each
CONTRACT: 1937; $4,400
INSTALLED: 1939
LOCATION: Fourth Floor, South Lobby, south of Elevator Lobby 4 *Indian and Soldier*—west wall (Fig. 234) *Indian and Teacher*—east wall (Fig. 235)

DESCRIPTION:
The murals represent the passing of the old regime of the Indian and the beginning of the new era. On the west wall (Fig. 234), a scout carrying a Sharp's rifle and a soldier resting on his sword face two Indians. One Indian has a war club, the other a pipe of peace. The figures are silhouetted against a broad sweep of Western prairie sky. Above them clouds are forthcoming, thickening towards the West. Symbolically, a herd of buffalo are disap-

231. *CONSERVATION OF AMERICAN WILDLIFE* BY HENRY VARNUM POOR, 1939. ACROSS NORTH END OF MAIN CORRIDOR, THIRD FLOOR. Fresco. Public Buildings Service, Photo Nos. 121-PS-3059 through 121-PS-3064 in the National Archives, Washington, D.C.

234. *THEMES OF THE BUREAU OF INDIAN AFFAIRS: INDIAN AND SOLDIER* BY MAYNARD DIXON, 1939. WEST WALL, SOUTH LOBBY, FOURTH FLOOR. Oil on canvas. Public Buildings Service, Photo No. 121-PS-3848 in the National Archives, Washington, D.C.

pearing into the distance. On the east wall (Fig. 235) the white man is depicted teaching the Indians the art of peace and civilization. A farm agent holds a handful of soil, explaining to an Indian boy new agricultural methods and techniques, while his parents, representing the former culture, look on. The old Indian is dressed in overalls, but has the moccasins, long hair, and blanket of his ancestors. The older people are suspicious and hold aloof. But the young boy has already the close-cut hair and shoes of the new generation, is eager to learn and to benefit from the white man's experience. A wooden barn replaces the buffalo. A single stalk of corn towers over the old Indian's head, showing the reliance of the Indian on the fecundity of the soil in his present-day economy. Again the figures are silhouetted against a broad yellow sky and the dark stretch of cloud has somewhat receded." Both murals have a patterned Indian design along the sides which frames the scenes.

Indians at Work. July 1939. p. 22.

"There is a vast amount of material on this subject, but in these two murals I have attempted to summarize it in simple designs. The present tendency in mural painting to 'fill the space'—often ending in complexity and confusion—which does not apply here. There is a starkness of outline in this subject and in the land of its vast drama that I have tried to reflect in the paintings. The West is vast, and the forms of men and animals stand clear-cut against great empty spaces. Simplicity of design is also necessary for these walls because they are not large nor architecturally important. I have treated these murals not so much as paintings as wall surface. The matte oil formula used is to insure this quality. The use of outline accentuates the design."

Concerning these murals, Mr. Dixon stated, as to subject:

"Panel (1)—*Indian and Soldier*. Except for the Apaches (Ariz. 1887) our last Indian wars were with Plains tribes; so I have chosen this type, with a cavalry officer of 1865-80. The chief's gesture says: 'This is our land. You shall drive us no further.' The strip of running buffalo suggests the last of the great herds (1876-82). The half-breed scout carries the old Sharp's rifle, the 'buffalo gun' of that period.

Panel (2)—*Indian and Teacher*. The Indian says: 'The Sun is our father, the Earth is our mother.' The White Man says: 'The ground belongs to us.' The Indian says: 'We belong to the ground.' The

235. *THEMES OF THE BUREAU OF INDIAN AFFAIRS: INDIAN AND TEACHER* BY MAYNARD DIXON, 1939. EAST WALL, SOUTH LOBBY, FOURTH FLOOR. Oil on canvas. Public Buildings Service, Photo No. 121-PS-3849 in the National Archives, Washington, D.C.

White Man studies soil chemistry. The Indian prays to the Earth. The teacher takes a lump of soil from the furrow and tells the Indian boy—the new generation—how to make it produce. The old people look on, somewhat doubtful of new ideas, with some reverence for the old. The large corn plant stands for the generous earth; the young corn for cultivation; the fence for divided lands and the end of freedom. I had always felt something far more tragic in all this, but perhaps there is now also something of hope."

Maynard Dixon

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Insitution. Vertical file: Maynard Dixon.

Work of Petroleum Division of the Bureau of Mines

(Figs. 236 and 237)

ARTIST:

Edgar Britton was born on April 15, 1901, in Kearney, Nebraska. He attended the University of Iowa from 1918 to 1920. He then became interested in painting and worked until 1924 with a small group in Cedar Rapids, Iowa, drawing and painting landscapes. It was during this period that he studied under Grant Wood. He went to Chicago

236. *WORK OF THE PETROLEUM DIVISION OF THE BUREAU OF MINES* BY EDGAR BRITTON, 1939. EAST WALL, NORTH OF ELEVATOR LOBBY 1, MAIN CORRIDOR, FOURTH FLOOR. Fresco. Public Buildings Service, Photo No. 121-PS-3943 in the National Archives, Washington, D.C.

237. *WORK OF THE PETROLEUM DIVISION OF THE BUREAU OF MINES* BY EDGAR BRITTON, 1939. WEST WALL, NORTH END OF ELEVATOR LOBBY 1, MAIN CORRIDOR, FOUTH FLOOR. Fresco. Public Buildings Service, 1939, Photo No. 3942 in the Office of the Counselor to the Commissioner for Fine Arts and Historic Preservation, General Services Administration, Washington, D.C.

and spent several years studying and working with Edgar Miller. During these years, he worked in almost every conceivable medium from brick to glass. In 1935 he was commissioned by the Public Works Project Administration to execute frescoes for the Chicago Heights High School and the Deerfield Shields High Schools. He later did frescoes for the Lane Technical High School (1937) in Chicago; the Waterloo Post Office (1939) in Iowa; and U.S. Department of the Interior (1939) under the Fine Arts Commission. He has works in the United Bank of Denver (sculpture), Federal Center Building

(sculpture) in Denver, Colorado Springs Library, the Antlers Plaza in Colorado Springs, and the Denver General Hospital. In 1972 he had a one-man show at the Denver Art Museum and the Fine Arts Center in Colorado Springs. He taught painting at the Fountain Valley School for Boys in Colorado and the Colorado Springs Fine Arts Center. He was president of the Artists Equity of Colorado Springs, member of the Fine Arts Commission of the city and county of Denver (1967-71), member of the Arts and Humanities (1967-68), and a member of the Allied Sculpture of Colorado. In recent years he has been concentrating on sculpture. He now resides in Littleton, Colorado, and his works are handled by the Littledale Gallery.

MEDIUM: Mural—fresco
DIMENSIONS: 9 feet 3½ inches high, 19 feet 7 inches wide, each
CONTRACT: 1939; $5,400
INSTALLED: 1939
LOCATION: Fourth floor, main corridor, north of Elevator Lobby 1, east and west walls (Figs. 236 and 237).

DESCRIPTION:
"The frescoes depict during the 1930's the work of the Petroleum Division of the Bureau of Mines. Designed to present some of the most typical aspects of the oil industry, the subject naturally falls into the same broad divisions as does the industry itself. Of these divisions, Production, Refining, Distribution and Use, the first two form the subject matter of the east wall mural. The foreground group of figures are in the act of surveying the land and laying a pipeline for transportation of crude oil. The drilling operation which is the most dramatic, and which perhaps best characterizes the industry, has due to the scale of the equipment been placed in the middle distance. These elements have been composed in a landscape typical in appearance to some of the oil producing sections of this country. On the west wall, in the background, we see the refinery which assumes a position of importance to the foreground groups, whose actions characterize experiences common to contemporary life in suggesting the various uses of petroleum."

Section of Fine Arts,
Treasury Department

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Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Edgar Britton.

FIFTH FLOOR

MURALS

North Country and *Tropical Country*
(Figs. 238 and 239)

ARTIST:
Gifford Beal—painter, watercolorist, and printmaker—was born in New York City on January 24, 1879, and died there 77 years later on February 6, 1956. He was best known for his paintings dealing with circuses, fishermen, and romantic landscapes. While at Princeton University, from which he graduated in 1900, he spent his summers at Shinnecock Hills, Long Island, studying with William Merritt Chase. He continued his studies under DuMond and Ranger in New York at the New York Art School and the Art Students' League. He spent one summer in Maine and several in Provincetown; but after 1923 he spent all of his summers in Rockport, Massachusetts. He has received numerous awards: honors at the St. Louis Exposition in 1904; prizes from the National Academy of Design in 1910, 1913, 1919, 1931, and 1932; medals from the National Arts Club in 1913, 1918, and 1941; prizes from the Corcoran Gallery of Art in 1914 and 1930; a medal from the Pan-Pacific Exposition in 1915; prize from the Art Association of Newport in 1917; an award from the Philadelphia Watercolor Club in 1917; an award from the Art Institute of Chicago in 1930; a medal from the International Exposition in Paris in 1937; and the Edwin Palmer Memorial prize in 1955. He has work in the Metropolitan Museum of Art, New York; Art Institute of Chicago; Syracuse Museum of Fine Art; Detroit Institute of Art; Los Angeles Museum of Art (Har-

238. *NORTH COUNTRY* BY GIFFORD BEAL, 1941. EAST WALL, SOUTH OF ELEVATOR LOBBY 4, MAIN CORRIDOR, FIFTH FLOOR. Oil on canvas. Public Buildings Service, 1941, Photo No. 121-PS-7618 in the National Archives, Washington, D.C.

239. *TROPICAL COUNTRY* BY GIFFORD BEAL, 1941. WEST WALL, SOUTH OF ELEVATOR LOBBY 4, MAIN CORRIDOR, FIFTH FLOOR. Oil on canvas. Public Buildings Service, 1941, Photo No. 121-PS-7619 in the National Archives, Washington, D.C.

rison Gallery); Newark Museum; Brooklyn Museum; and the Whitney Museum of American Art. He executed murals for the Interior Building in Washington, D.C., and the U.S. Post Office in Allentown, Pennsylvania. He was a member of the National Institute of Arts and Letters, American Watercolor Society, the National Society of Mural Painters, and the Architecture League.

MEDIUM: Mural—oil on canvas
DIMENSIONS: 8 feet 8½ inches high, 18 feet 8½ inches wide, each
CONTRACT: 1941; $4,400

LOCATION: Fifth floor, main corridor, south of Elevator Lobby 4
North Country—east wall (Fig. 238)
Tropical Country—west wall (Fig. 239)

DESCRIPTION:
Both murals depict people at work in two uniquely different landscapes. *North Country* displays the grandeur of the snow covered Alaskan Mountains. In the foreground and middleground, people are moving sleds and huskies across the desolate land. *Tropical Country* shows farmers at work planting pineapple against the tropical vegetation and lush landscape.

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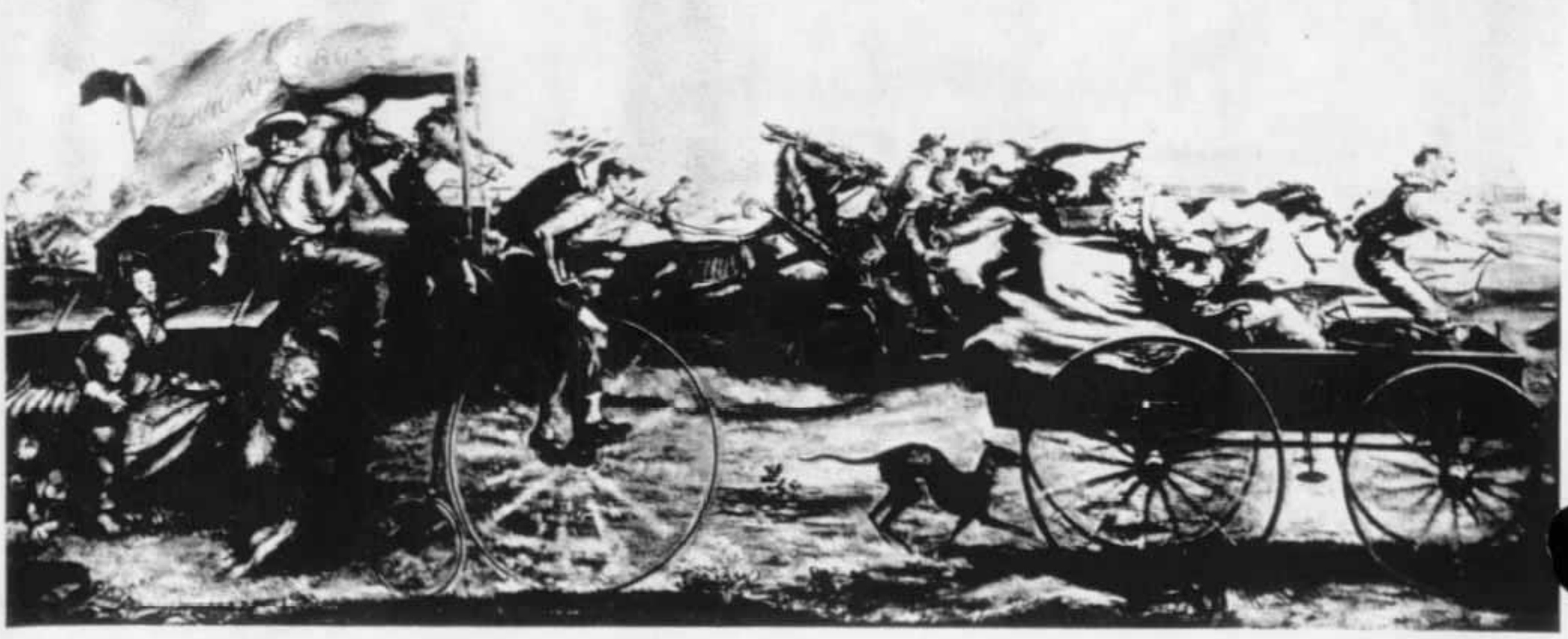
Washington, D.C. Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution. Vertical file: Gifford Beal.

Rush for the Oklahoma Land—1894 and
The Homesteading and the Building of Barbed Wire Fences
(Figs. 240 and 241)

ARTIST:
John Steuart Curry was born in Dunavant, Kansas, on November 14, 1897, and died in Madison, Wisconsin, on August 29, 1946. He first studied art at the Kansas City Art Institute and School of Design. From 1916 to 1918 he studied under E. J. Timmons and John W. Norton at the Art Institute in Chicago. He then studied at Geneva College, 1918-19. Mr. Curry was lured to New York City by the prospect of magazine illustrating. This was not a happy experience and he went abroad to study drafting. After a winter (1926-27) in the studio of B. Schouknaieff in Paris, he returned to Kansas where he soon achieved international recognition with *Baptism in Kansas* and *Tornado over Kansas*. In 1933 he won two awards: the Purchase Prize at the Northwest Printmakers' Fifth Annual Exhibit and second prize at Carnegie Institutes' Thirty-first International Exhibit. He taught in New York City at the Cooper Union from 1932 to 1934 and at the Art Students' League from 1932 to 1936. In 1936 he was appointed the first artist-in-residence at the University of Wisconsin, a position he held until his early death. He was commissioned to paint murals for the Westport Connecticut High School and the Department of Justice and Interior in Washington, D.C. When

240. *RUSH FOR THE OKLAHOMA LAND—1894* BY JOHN STEUART CURRY, 1939. EAST WALL, NORTH OF ELEVATOR LOBBY 1, MAIN CORRIDOR, FIFTH FLOOR. Oil on canvas. Public Buildings Service, 1939. Photo No. 121-PS-4068 in the National Archives, Washington, D.C.



Kansans heard of Curry's reputation, William Allen White, editor of the Emporia Gazette, and other State leaders persuaded Mr. Curry to paint murals in the Kansas Statehouse. In the summer of 1940 he executed most of the murals, which were opposed by a few lawmakers because "Mr. Curry's work was not art and more particularly did not portray Kansas scenes." Mr. Curry stayed out of the controversy and the final appropriation was passed in 1942. Mr. Curry served as a private in the Army in World War I. During World War II he was commissioned to execute a series of paintings portraying the Army Medical Corps. Along with Thomas Hart Benton and Grant Wood, John Steuart Curry carried Midwestern art to the world.

MEDIUM: Mural—oil on canvas
DIMENSIONS: 9 feet 1½ inches high, 19 feet 7 inches wide, each
CONTRACT: 1937; $5,400
INSTALLED: 1939
LOCATION: Fifth floor, main corridor, north of Elevator Lobby 1
Rush for the Oklahoma Land—1894—east wall (Fig. 240)
The Homesteading and the Building of Barbed Wire Fences—west wall (Fig. 241)

DESCRIPTION:
Rush for the Oklahoma Land-1894 depicts the race at full tilt. Riders dash forward, the drivers stand as they urge on their galloping horses. Note that Curry's address is painted on the side of the wagon. *The Homesteading and the Building of Barbed Wire Fences* is different in both mood and subject. A mother and daughter are peeling potatoes for the evening meal before the doorway of a sod hut. Hens and chickens and the family cat add a farm touch. We see the corner of the ploughed plot and a bit of the kitchen garden—the peace and plenty of the land after the thrilling rush to claim it.

Abstracted from Section of Fine Arts, Treasury Department

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241. *THE HOMESTEADING AND THE BUILDING OF BARBED WIRE FENCES* BY JOHN STEUART CURRY, 1939. WEST WALL, NORTH OF ELEVATOR LOBBY 1, MAIN CORRIDOR, FIFTH FLOOR. Oil on canvas. Public Buildings Service, 1939, Photo No. 121-PS-4069 in the National Archives, Washington, D.C.

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SIXTH FLOOR

MURALS

Alaska and Insular Possessions
(Figs. 79, 242, and 243)

ARTIST:
James Michael Newell, fresco muralist, was born on February 21, 1900, in Carnegie, Pennsylvania. His early paintings *Death of a Miner* and *Setting a Girder* were drawn from his youth spent among the coal miners and steel workers. From 1924 to 1926 he studied art in New York City at the National Academy of Design in the morning under Charles W. Hawthorne, at the Art Students' League in the afternoon under George Bridgeman, and at the Cooper Union in the evening under Victor Perard. In Paris he later studied painting at the Academie Julian and the technique of fresco painting under Paul Baudouin at the École des Beaux Arts. Mr. Newell assisted LaMontagne St. Hubert painting frescoes in the American Dormitory at La Cité Universitaire in Paris. In 1929 he attended the Summer School at Fontainbleau where he received the Hospital Prize for the fresco mural *Gathering Herbs* at the Community Hospital, Fontainbleau, France. While in Paris, he met Mardy Allen, who later became his wife. Together, they researched primitive and Renaissance frescoes in Italy. Upon returning to America he worked in the Washington, D.C., and the New York City areas. In Washington, D.C., he studied architecture at Catholic University. For the Potomac Electric Power Company he executed *Developing and Distributing Electric Power* and *Personalities in the Development of Electricity* in 1931. During the 1930's he worked under the PWAP and the Federal Arts Project Painting eight murals, *The History of Western Civilization,* for Evander Childs High School, New York City. These murals were the subject of the WPA film, *The Technique of Fresco Painting,* which shows him at all stages of design and production from sketching cartoons to painting on the wet plaster. For his murals at the Evander Childs High School, he received a Gold Medal in 1936 from the Architectural League of New York. For two years he was an instructor at the Art Students' League of New York City (1937-39). In 1939 he painted two frescoes in the new Interior Building in Washington, D.C. Commissioned by the Section of Fine Arts of the Federal Works Agency, he painted *The Underground Railroad* in 1940 in the U.S. Post Office in Dolgeville, New York. For this mural he was assisted by his wife who had done murals in California and Canada. Also in 1940 he was commissioned to paint an oil on canvas mural *The Death of Pere Marquette* for the U.S. Post Office in Des Plaines, Illinois. Although Mr. Newell had served in the Marines in World War I, he was drafted into the Army in 1941 and did not complete the mural in Des Plaines until 1947. After two years in the Army, he became an illustrator and later supervisor of illustration at Sperry Gyroscope in Brooklyn, New York. He later worked for the Mobil Oil Company illustrating books on automobiles—a form of art that he did not particularly enjoy. During and after the war, there were fewer and fewer commissions for murals. Most of the murals commissioned in the 1950's and 1960's were for mosaics because of the increase in vandalism. Many murals of the 1930's and 1940's were painted by artists who were mainly easel painters, not muralists. When there were no more commissions to paint murals, they returned to easel painting. However, Mr. Newell was a fresco muralist, and easel painting did not appeal to him any more than graphic illustration. He maintained his studio in New York City until 1965, but he moved in 1957 to Snedens Landing, Palisades, New York, where he now resides.

MEDIUM: Mural—fresco
DIMENSIONS: 9 feet 6½ inches high, 19 feet 6½ inches wide, each
CONTRACT: 1938; $5,400
INSTALLED: 1939
LOCATION: Sixth floor, main corridor, north of Elevator Lobby 1
Alaska—east wall (Fig. 242)
Insular Possessions—west wall (Fig. 243)

242. *ALASKA* BY JAMES MICHAEL NEWELL, 1939. EAST WALL, NORTH OF ELEVATOR LOBBY 1, MAIN CORRIDOR, SIXTH FLOOR. Fresco. Public Buildings Service, 1939. Photo No. 121-PS-3785 in the National Archives, Washington, D.C.

243. *INSULAR POSSESSIONS* BY JAMES MICHAEL NEWELL, 1939. WEST WALL, NORTH OF ELEVATOR LOBBY 1, MAIN CORRIDOR, SIXTH FLOOR. Fresco. Public Buildings Service, 1939. Photo No. 121-PS-3784 in the National Archives, Washington, D.C.

DESCRIPTION:
The murals by James Michael Newell portray the typical people, products, and landscapes of Alaska and the Virgin Islands.

Alaska "depicts the opening and settlement of Alaska as the combined work of Eskimo, Indian, and White Man. In the left background of the panel it is shown that in pointing out the peculiar conditions of the country and guiding others to hunting and fishing grounds the native Eskimos demonstrate their resourcefulness. On the right it can be seen that it is the interest of the White people to educate and instruct the Natives along conservation lines and also to populate certain lands and develop them agriculturally. In the right foreground is shown the government activity of restocking to preserve a vital fishing industry. Mines, another rich Alaskan industry, is represented in the left foreground by the well known figure of the prospector panning for gold. The central group is a family being welcomed to the Territory by the government. It is a symbol of the pioneering spirit which makes possible the new developing of any land. The background landscape suggests the beauty and dignity of this vast northern land of the midnight sun.

Insular Possessions "is devoted to the United States possession, the Virgin Islands. At the extreme left, a doctor vaccinates a child—an expression of the importance and benefits to be derived from the government-sponsored medical care. The adjacent central figure of a teacher with a group of school children is symbolic of the ever expanding program stressed in the islands for the education of youth. Surrounding these groups, the principal industry of the islands is shown—the planting and harvesting of the sugar cane crop."

Section of Fine Arts,
Treasury Department

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SEVENTH FLOOR

MURALS

Salt River Irrigation Project, Arizona
(Fig. 244)

ARTIST:
Frank J. Mackenzie was born in London, England, on July 27, 1867, and died in California in December 1939. Upon graduating from the Royal Academy School in London, he was awarded the Turner Gold Medal and a traveling fellowship. After studying at the Julian Academy in Paris, he went to South Africa. While he was there the Boer War broke out and Mr. Mackenzie enlisted in the British Army. In 1904 he came to America to design the Boer War Exhibit for the St. Louis World's Fair. After an enthusiastic reception of his work in St. Louis, he was commissioned to design African natural habitat displays in various American museums and at the Sesquicentennial in Philadelphia and the Century of Progress Exposition in Chicago. In 1927 he settled in Washington, D.C., where he executed many murals and dioramas. In 1928 the Bureau of Reclamation of the Department of the Interior commissioned Mr. Mackenzie to paint a typical irrigation project. This mural along with a model and photographs were exhibited at Ibero, American Exposition, Seville, Spain, 1929-30. Mr. Mackenzie was a member of the Arts Center of Washington and the American Museum of Natural History.

MEDIUM: Mural—oil on canvas, with wood frame
DIMENSIONS: 7 feet 2 inches high, 14 feet 10¾ inches wide (includes 4¼-inch frame)
CONTRACT: 1928; Bureau of Reclamation
INSTALLED: Date has not been found
LOCATION: Seventh floor, main corridor north of Elevator Lobby 1, west wall

DESCRIPTION:
The *Salt River Irrigation Project,* which represents a typical irrigation project in an arid part of our great Southwest, depicts the conservation of water in the mountains for irrigation and electric power by the use of storage dams, a diversion dam, and a distribution system of canals and laterals. In the foreground is the desert, with sagebush and Saguaro cactus. In the background are mountains towering high with a glimpse, in a midway gap, of cascades—three great step-like falls over three gigantic dams. Between is a wide green, productive valley, made possible by irrigation.

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244. *SALT RIVER IRRIGATION PROJECT, ARIZONA* BY FRANK J. MACKENZIE, 1928. WEST WALL, NORTH OF ELEVATOR LOBBY NO. 1, MAIN CORRIDOR, SEVENTH FLOOR. Oil on canvas, with wood frame. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

EIGHTH FLOOR

MURALS

Potawatomie Life
(Figs. 189, 245-250)

ARTIST:
Woodrow Wilson Crumbo, member of the Creek-Potawatomie Indian Tribe, was born in Lexington, Oklahoma, in 1912. He attended the Chilocco Indian School in Chilocco, Oklahoma, and the American Indian Institute in Wichita, Kansas. He studied art at Wichita University in Wichita, Kansas, and at Oklahoma University in Norman. From 1938 to 1941 he served as Director of Art of Bacone College in Muskogee, Oklahoma. During his early career, he was widely renowned as an Indian dancer and frequently depicted costumed dancers in his art work. His commissions for murals include those at Oklahoma University in Norman, Oklahoma, 1938; the U.S. Department of the Interior in Washington, D.C., 1940; and the U.S. Post Office in Nowata, Oklahoma, 1941. He designed the five stained glass windows for the Rose Chapel at Bacone College in Muskogee, Oklahoma, ca. 1939-40. Mr. Crumbo was artist-in-residence at Gilcrease Institute of American History and Art in Tulsa, Oklahoma, and Assistant Director of the El Paso Museum of Art in El Paso, Texas, from 1962 to 1968. His work has been exhibited widely, including Philbrook Art Center in Tulsa, Oklahoma; the Heard Museum in Phoenix, Arizona; the Corcoran Gallery of Art in Washington, D.C.; and the Palace of the Legion of Honor in San Francisco, California. He resides in Okmulgee, Oklahoma.

MEDIUM: Mural—oil on plaster
CONTRACT: 1939; $2,000
COMPLETED: 1940
LOCATION: Eighth floor, South Penthouse (formerly Employees' Lounge), South Annex: east wall—*Buffalo Hunt* (Fig. 245) and *Deer* (Figs. 246 and 247); south wall—*Courting* (Figs. 247 and 248) and *Flute Player* (Figs. 248 and 249); west wall—*Peyote Bird* (Fig. 249) and *Symbols* and *Wild Horses* (Fig. 250).

DESCRIPTION:
Buffalo Hunt (Fig. 245): The lead Indian has leaped from his horse and has stabbed a buffalo. The arrowman is about to shoot.

Deer Figs. 246 and 247): This highly stylized mural shows a deer and fawn surrounded by their natural environment.

Courting (Figs. 247 and 248): The courting ceremony reflects the traditions of Potawatomie life.

Flute Player (Figs. 248 and 249): Music was an important part of Potawatomie ceremonies.

Peyote Bird (Figs. 249): This highly stylized design is based on the Peyote bird and other Potawatomie symbols.

245

Wild Horses (Fig. 250): A young Indian brave is shown capturing wild horses.

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Washington, D.C. Indian Arts and Crafts Board, Bureau of Indian Affairs, Department of the Interior. Vertical file: Woodrow Wilson Crumbo.

245. *BUFFALO HUNT* BY WOODROW WILSON CRUMBO, 1940. RIGHT OF DOUBLE DOORS TO STAIRS J, EAST WALL, SOUTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4417 in the National Archives, Washington, D.C.

246. *DEER* BY WOODROW WILSON CRUMBO, 1940. Cartoon. Public Buildings Service, 1940, Photo No. 121-PS-3207 in the National Archives, Washington, D.C.

247. *DEER* (LEFT) AND *COURTING* (RIGHT) BY WOODROW WILSON CRUMBO, 1940. CORNER OF EAST AND SOUTH WALLS, SOUTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4418 in the National Archives, Washington, D.C.

248. *COURTING* (LEFT) AND *FLUTE PLAYER* (RIGHT) BY WOODROW WILSON CRUMBO, 1940. Cartoon. Public Buildings Service, 1940, Photo No. 121-PS-3203 in the National Archives, Washington, D.C.

249. *FLUTE PLAYER* (LEFT) AND *PEYOTE BIRD* (RIGHT) BY WOODROW WILSON CRUMBO, 1940. CORNER OF SOUTH AND WEST WALLS, SOUTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4415 in the National Archives, Washington, D.C.

250. *WILD HORSES* BY WOODROW WILSON CRUMBO, 1940. RIGHT OF FIRE HOSE, WEST WALL, SOUTH ANNEX, EMPLOYEES' LOUNGE SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4416 in the National Archives, Washington, D.C.

246

247

248

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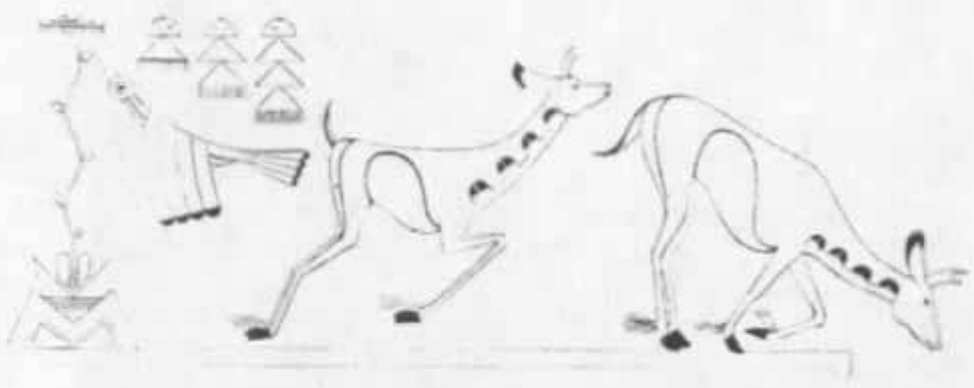
250



251. DETAIL OF *HUNTING GROUND* (RIGHT END OVER PORTAL) BY GERALD NAILOR, 1940. Detail of cartoon. Public Buildings Service, 1940, Photo No. 121-PS-4233 in the National Archives, Washington, D.C.

252. DETAIL OF *HUNTING GROUND* (LEFT END) BY GERALD NAILOR, 1940. LEFT OF PORTAL, SOUTH WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4842 in the National Archives, Washington, D.C.

Navajo Scenes
(Figs. 189, 191, 251-256)

ARTIST:
Gerald Lloyde Nailor was born in 1917 in Pinedale, New Mexico, and died in 1952 in Taos, New Mexico. He was a member of the Navajo Indian Tribe and his Indian name was **Toh-Yah** which means "Walking By the River." From 1930 to 1934 he attended the Albuquerque Indian School in Albuquerque, New Mexico. He studied art in 1936 and 1937 at the Santa Fe Indian School in Santa Fe, New Mexico. This was followed by a year of study with Kenneth Chapman and a special course in Oklahoma with the Swedish muralist Olaf Nordmark. He received commissions for murals at the U.S. Department of the Interior in Washington, D.C.; the Mesa Verde National Park in Colorado; and the Navajo Tribal Council in Window Rock, Arizona. His work has been exhibited widely, including the Museum of New Mexico in Santa Fe, New Mexico; the Denver Art Museum in Denver, Colorado; the Museum of Modern Art in New York City; the Philbrook Art Center in Tulsa, Oklahoma; and the Inter-Tribal Indian Ceremonial in Gallup, New Mexico. For the Branch of Education of the Bureau of Indian Affairs, he illustrated *Little*

Man's Family and *I am a Pueblo Indian Girl* (with Allan Houser).

MEDIUM: Murals—oil on plaster
CONTRACT: 1939; $2,000
COMPLETED: 1940
LOCATION: Eighth floor, South Penthouse (formerly Employees' Lounge), Main Room: south wall—*The Hunting Ground* (Figs. 189, 251-253); west wall—*Preparing Yarn for Weaving* (left of double doors, Figs. 254 and 255) and *Initiation Ceremony* (right of double doors, Fig. 256).

DESCRIPTION:
The Hunting Ground (Figs. 189, 251-253) is the theme of the entire south wall. The Navajo's sun and cloud symbol appear in each corner of the wall, and a ceremonial plant and bird symbol in the middle above the door. The animals represented are buffalos and deer on the right, antelopes on top of the opening and hunters and squirrels on the left. The symbols are taken from a Navajo sand painting.

Preparing Yarn for Weaving (Figs. 254 and 255) shows Navajo women doing traditional hand methods of carding, spinning, and winding wool. On the loom frame, roughly fashioned from tree trunks, hangs a nearly finished blanket. The women have typical hairdress, silver and turquoise jewelry, velvet blouses, plaited skirts, and buckskin shoes.

Initiation Ceremony (Fig. 256) represents the nine day healing ceremony where one day is set aside for initiation of children, who have not seen the dance before, into the home of gods. This is done during *Yei-Be-Chei* Dances in the winter. Dancers wear white buckskin masks, eagle feather headdresses, fir tree wreaths, and foxtails. Usually the children are very frightened by this ceremony in which they are whipped across the back and chest with Yucca branches. In the corner of the mural are rain and cloud symbols.

Abstracted from
Indians at Work

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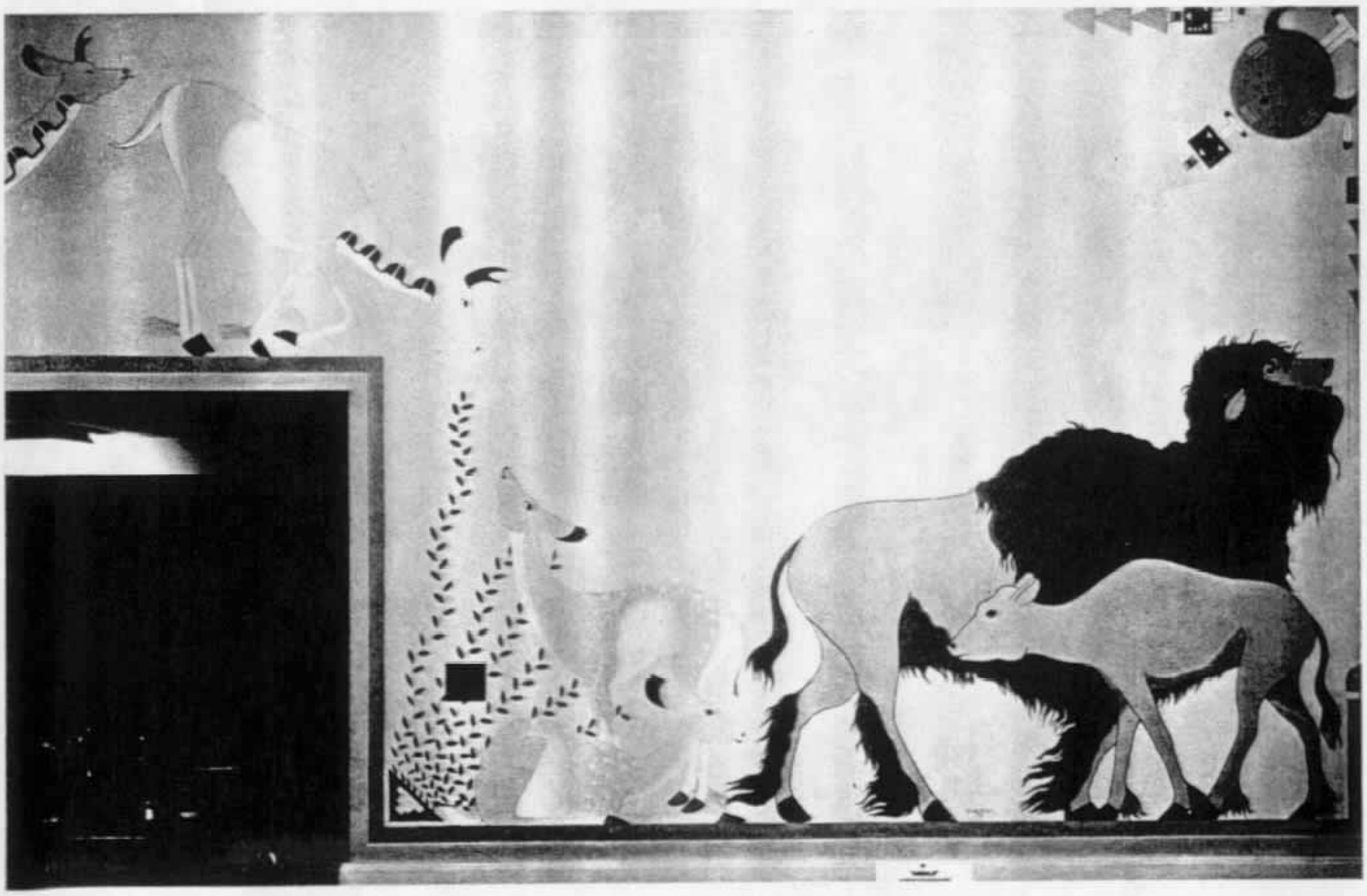
253. DETAIL OF *HUNTING GROUND* (RIGHT END) BY GERALD NAILOR, 1940. RIGHT OF PORTAL, SOUTH WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4841 in the National Archives, Washington, D.C.



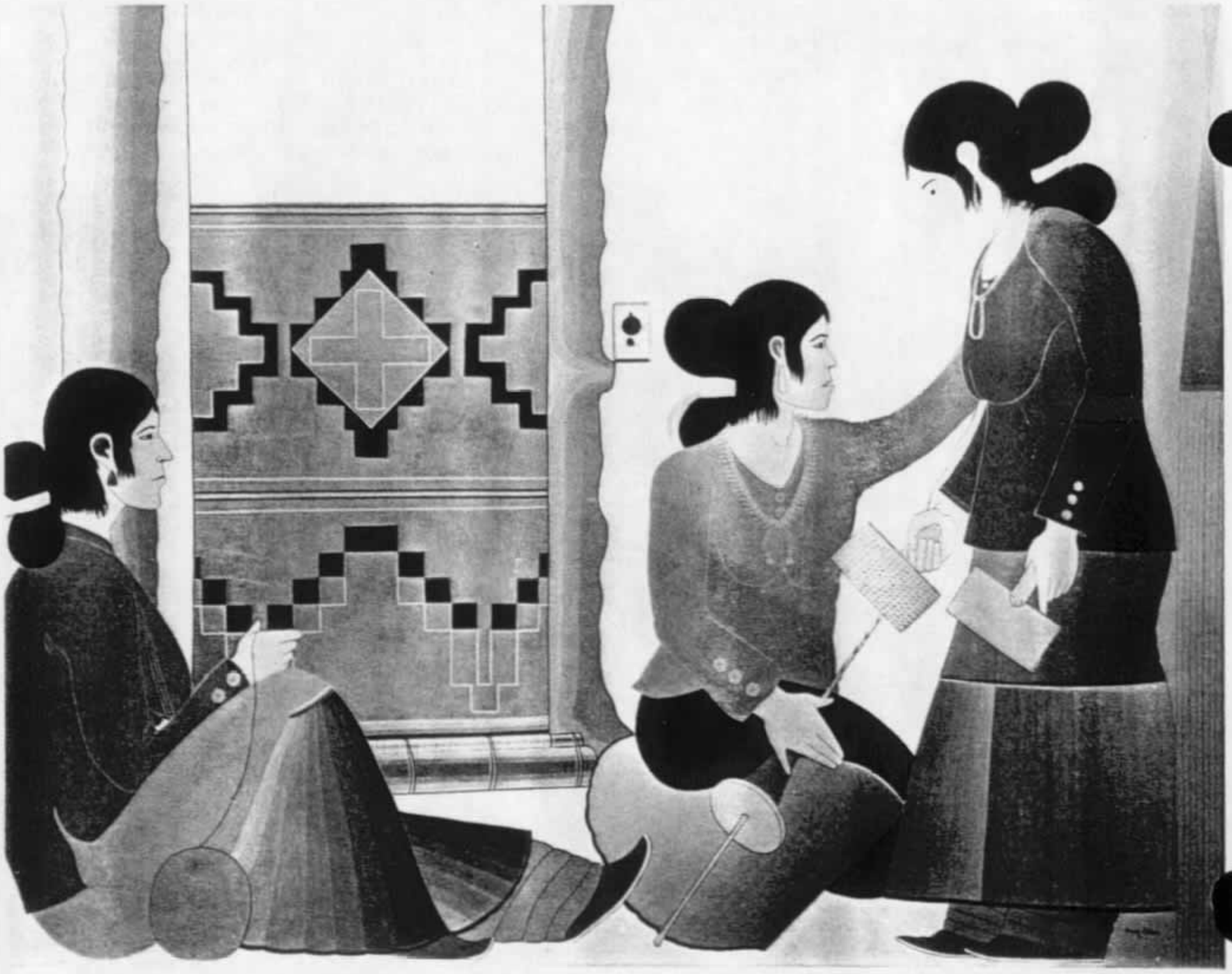
254

254. *PREPARING YARN FOR WEAVING* BY GERALD NAILOR, 1940. Cartoon. Public Buildings Service, 1940, Photo No. 121-PS-4234 in the National Archives, Washington, D.C.

255. DETAIL OF *PREPARING YARN FOR WEAVING* BY GERALD NAILOR, 1940. LEFT OF DOUBLE DOORS, WEST WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4845 in the National Archives, Washington, D.C.

256. *INITIATION CEREMONY* BY GERALD NAILOR, 1940. RIGHT OF DOUBLE DOORS, WEST WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. The parallel vertical lines through the children are an expansion joint of the building. Public Buildings Service, 1940, Photo No. 121-PS-4887 in the National Archives, Washington, D.C.

255



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Washington, D.C. Indian Arts and Crafts Board, Bureau of Indian Affairs, Department of the Interior. Vertical file: Gerald Lloyde Nailor.

Apache Scenes
(Figs. 190, 192, 257-260)

ARTIST:
Allan C. Houser was born in Apache, Oklahoma, in 1914. He is a member of the Fort Sill Apache Indian Tribe and his Indian name is *Haozus* which means "Pulling Roots." He attended the Boone Public School in Apache, Oklahoma. Mr. Houser studied painting at The Studio of the U.S. Indian School in Santa Fe, New Mexico (1936-37); he studied mural techniques at the Indian Art Center at Fort Sill, Oklahoma (1940); and he studied sculpture and painting at the Utah State University in Logan, Utah (1948, 1952, and 1953); and at St. Michael's College in Santa Fe (1964). He was art instructor at the U.S Indian School in Dulce, New Mexico, in 1942 and at the U.S. Indian School, Intermountain, in Brigham City, Utah, from 1951 to 1962. Since 1962 he has been instructor of sculpture and painting at the Institute of American Indian Arts in Santa Fe. Mr. Houser has exhibited his work widely in group showings and one-man exhibitions and has received numerous awards and honors including the John Simon Guggenheim Memorial Scholarship in 1948, the Palmes d' Academiques from the French Government in 1954, a Certificate of Appreciation from the Indian Arts and Crafts Board of the U.S. Department of the Interior in 1967, and the Waite Phillips Trophy for Outstanding Contributions to American Indian Art by the Philbrook Art Center in Tulsa, Oklahoma, in 1969. His commissions for murals include the U.S. Department of the Interior in Washington, D.C. in 1938 and the Southern Plains Indian Museum and Crafts Center in Anadarko, Oklahoma, in 1950 for the Indian Arts and Crafts Board of the Interior Department. His commissions for sculpture include the war memorial at Haskell Institute in Lawrence, Kansas, in 1948 and a medal for the Society of Medalists in 1959. He resides in Santa Fe and is currently painting the official portrait of former Secretary Stewart L. Udall for the Department of the Interior.

MEDIUM: Murals—oil on plaster
CONTRACT: 1939; $2,000
COMPLETED: 1940
LOCATION: Eighth floor, South Penthouse (formerly Employees' Lounge), Main Room: north wall—*Singing Love Songs* (Figs. 192, 257, and 258); west wall—*Apache Round Dance* (Fig. 259) and *Sacred Fire Dance* (Fig. 260)

DESCRIPTION:
Singing Love Songs (Figs. 192, 257, and 258): "In the early days of the tribe when a boy was interested in a certain girl he would watch for the girl leaving camp, and at the first chance he would saddle up his pony and follow. The songs were very similar to those of the whites telling how beautiful she is, or something nice. The design shows two couples, one boy sings love songs to a maiden who you notice is quite bashful, while her riding partner and little sister are teasing."

257. DETAIL OF *SINGING LOVE SONGS* (LEFT END) BY ALLAN C. HOUSER, 1940. LEFT OF PORTAL, NORTH WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4889 in the National Archives, Washington, D.C.

258. DETAIL OF *SINGING LOVE SONGS* (RIGHT END) BY ALLAN C. HOUSER, 1940. RIGHT OF PORTAL, NORTH WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4892 in the National Archives, Washington, D.C.

Apache Round Dance (Fig. 259): "This dance is performed in connection with the Devil Dance and lasts until about midnight. After the dance a lunch is served of Indian bread and boiled beef. The mural depicts the Round Dance chorus and the role of the women. The baskets are filled with bread and meat."

Sacred Fire Dance (Fig. 260): "This dance is very sacred to the tribe (mostly used for healing the sick, bringing rain and good harvest). The dance is very strenous, full of acting—possibly more so than any other dance of the tribe. The bodies are painted a deep gray or black, with white designs covering the back, front, and arms. The dance now is commonly called the 'Apache Devil Dance.' The design above the opening is a symbol of life, or a god, taken from an old sand painting."

Alan Houser, 1939, National Archives,
Record Group 66
Commission of Fine Arts, 1910-1952
Project Files, Box No. 77.

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257

258

259

260

259. *APACHE ROUND DANCE* BY ALLAN C. HOUSER, 1940. LEFT OF DOUBLE DOORS, EAST WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. The parallel vertical lines through the second figure on the left are an expansion joint of the building. Public Buildings Service, 1940, Photo No. 121-PS-4891 in the National Archives, Washington, D.C.

260. *SACRED FIRE DANCE* BY ALLAN C. HOUSER, 1940. LEFT OF DOUBLE DOORS, EAST WALL, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4888 in the National Archives, Washington, D.C.

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Pueblo Life
(Figs. 190, 261-270)

ARTIST:
Velino Shije Herrera was born at Zia Pueblo in 1902 and died in Santa Fe, New Mexico, in 1973. He was a member of the Zia Pueblo Tribe and his Indian name was *Ma Pe Wi* which means "Oriole." He attended the Santa Fe Indian School in Santa Fe. Beginning to paint in 1917, Mr. Herrera opened a studio in Santa Fe in 1932. He then worked briefly for the School of American Research in Santa Fe before becoming instructor of painting

at the Albuquerque Indian School in 1936. His commissions for murals include the U.S. Department of the Interior in Washington, D.C.; The Kiva Museum of the Koshare Indians, Boy Scouts of America, La Junta, Colorado; and the Albuquerque Indian School, New Mexico. He reproduced (in fresco) the kiva drawings at Kuaua, an archeological site near Bernalillo, New Mexico. His work was exhibited widely, including the Annual Indian Market in Santa Fe, New Mexico; the Exposition of Indian Tribal Art in New York City, 1931; The Heard Museum in Phoenix, Arizona; the Inter-Tribal Indian Ceremonial in Gallup, New Mexico; the Museum of New Mexico in Santa Fe, New Mexico; the Philbrook Art Center in Tulsa, Oklahoma; and the Southwest Museum in Los Angeles, California. In 1954 the French Government awarded him the Palmes d'Academiques. He was a rancher and was disabled for life in an automobile accident in 1958.

MEDIUM: Murals—oil on plaster
CONTRACT: 1939; $2,000
COMPLETED: 1940
LOCATION: Eighth floor, South Penthouse (formerly Employees' Lounge), North Annex: east wall—*Buffalo Dance* (Fig. 262) and *Buffalo Chase* (Figs. 263 and 264); west walls—*Pueblo Woman and Child* (Figs. 261 and 265); *Women Making Pottery* (Figs. 261 and 267); *Pueblo Girls Carrying Water* (Fig. 268); north wall—*Pueblo Symbols: The Eagle Dance Design* (Fig. 269) and *The Shield Design* (Fig. 270).

DESCRIPTION:
Buffalo Dance (Fig. 262): Long ago the buffalo dance took place after the return from the buffalo hunt as a feast or ceremony. Today the Indians dance as only a memory of the long ago buffalo hunts.

Buffalo Chase (Figs. 263 and 264): The arrow man and the spearman are shown in action during the buffalo chase. Compare this mural to Crumbo's *Buffalo Hunt* (Fig. 245).

Pueblo Woman and Child (Fig. 265): The mother carries her child upon her back.

Pueblo Corn Dance (Figs. 261 and 266): The Pueblo corn dance, or feast and thanksgiving, took place on August 15 at Tsin Pueblo. (When the soda fountain was removed, the dancers were painted over, but these four paintings might be salvaged by carefully removing the surface paint.)

Women Making Pottery (Fig. 267): The Pueblo women potters are shown designing and making pottery. Paints for the designs on the pottery are contained in the stone at the side of one of the potters. The designs are traced-in with amole leaf—which is a stiff herb with sharp points. Herrera's mother was a potter; therefore, the artist was well acquainted with the tools and techniques of the craft.

Pueblo Girls Carrying Water (Fig. 268): Three maidens carry water in their pots.

Pueblo Symbols: The Eagle Dance Design and *The Shield Design* (Figs. 269 and 270): These are creative designs based on the eagle dance and Indian corn symbols.

Abstracted from
Indians at Work

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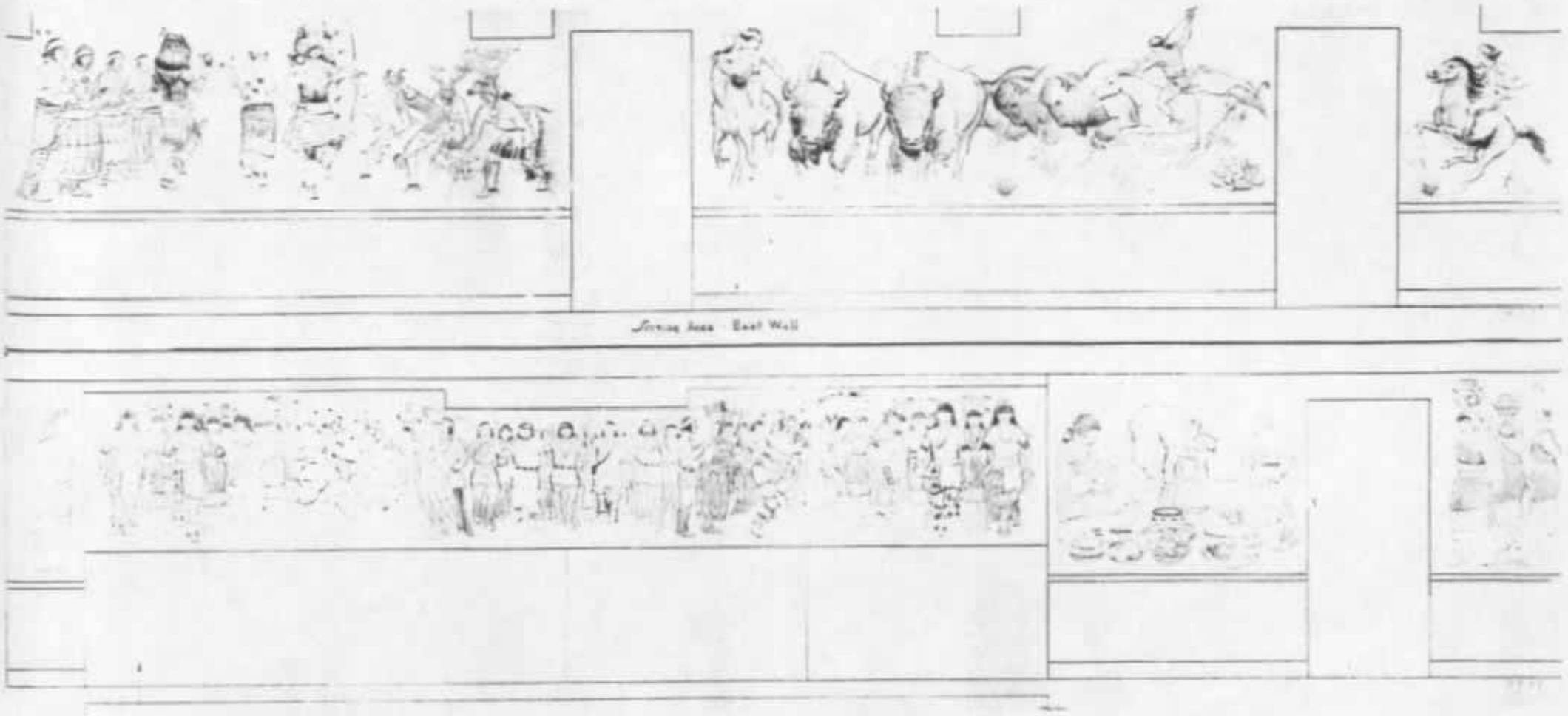
261. *PUEBLO LIFE* BY VELINO HERRERA, 1940. Cartoon. East wall (above erroneously labeled "Serving Area") has two murals: *Buffalo Dance* (left) and *Buffalo Chase* (center and right). West wall (below) has four murals: *Pueblo Woman and Child, Pueblo Corn Dance, Women Making Pottery, and Pueblo Girls Carrying Water*. The long mural on the west wall, *Pueblo Corn Dance,* was designed for the wall behind the soda fountain but was not executed as designed. Four dancers and a drummer were pulled out of the composition and painted separately. The drummer was painted on the front of the square column and the dancers were painted on the sides of the column and on the end walls of the soda fountain directly opposite the column (see Figs. 190 and 266). Unfortunately, the four dancers and drummer were painted over when the soda fountain was removed. Public Buildings Service, 1940, Photo No. 121-PS-3200-01 in the National Archives, Washington, D.C.

262. *BUFFALO DANCE* BY VELINO HERRERA, 1940. LEFT END, EAST WALL, NORTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-3935 in the National Archives, Washington, D.C.

263. DETAIL OF *BUFFALO CHASE* (LEFT END) BY VELINO HERRERA, 1940. CENTER WALL BETWEEN DOORS, EAST WALL, NORTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-3938 in the National Archives, Washington, D.C.



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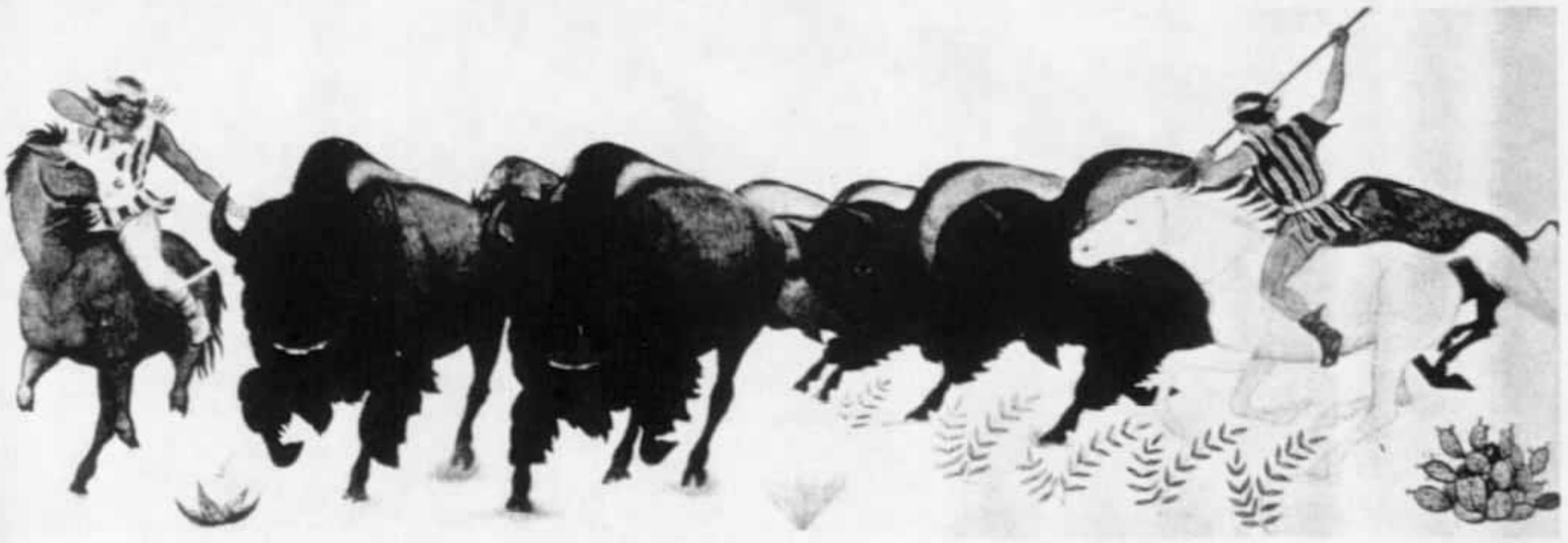

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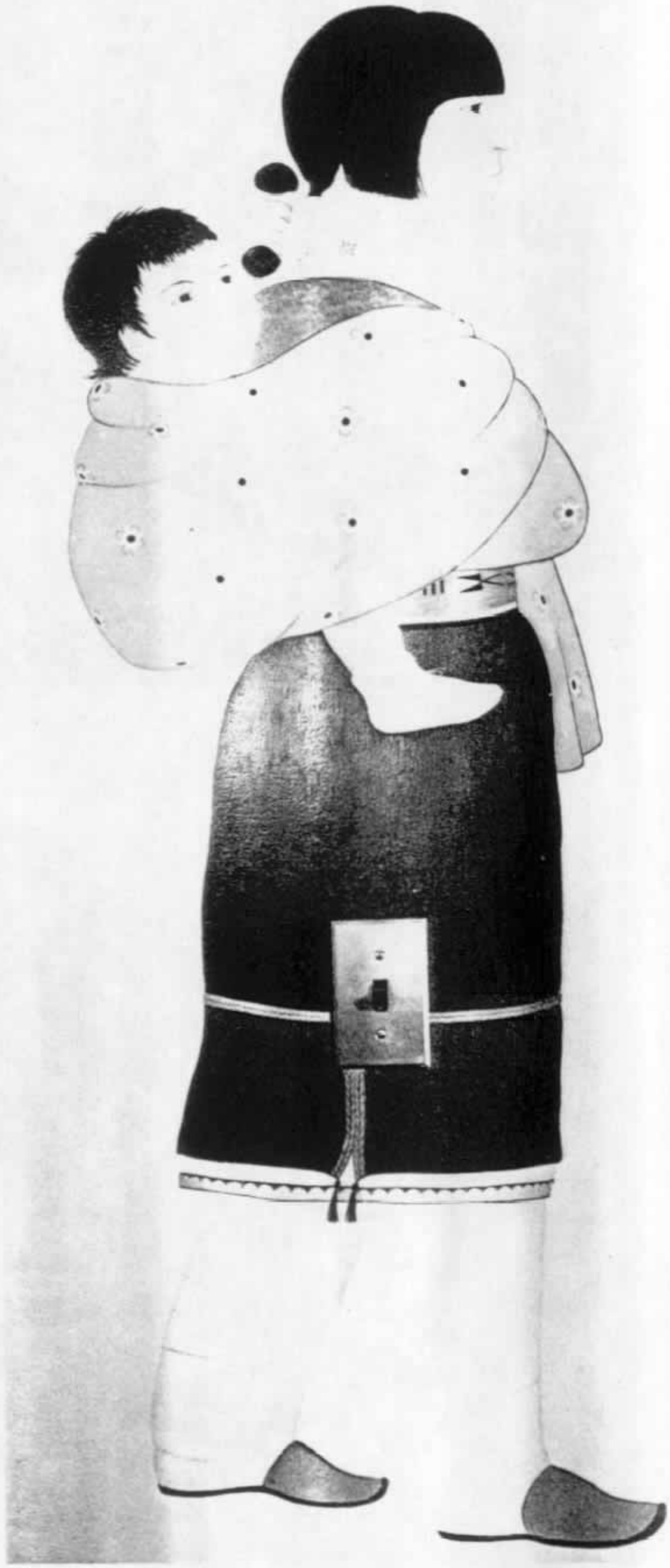
168

264. DETAIL OF *BUFFALO CHASE* (RIGHT END) BY VELINO HERRERA, 1940. RIGHT END, EAST WALL, NORTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-4840 in the National Archives, Washington, D.C.

265. *PUEBLO WOMAN AND CHILD* BY VELINO HERRERA, 1940. FAR LEFT END, WEST WALL, NORTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. The light switch was there before the painting. Public Buildings Service, 1940, Photo No. 121-PS-4831 in the National Archives, Washington, D.C.



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Washington, D.C. Indian Arts and Crafts Board, Bureau of Indian Affairs, Department of the Interior. Vertical file: Velino Shije Herrera.

266

267

266. DETAIL OF THE LOST *PUEBLO CORN DANCE* BY VELINO HERRERA, 1940. LOOKING SOUTHWEST TOWARD SODA FOUNTAIN, NORTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. When the soda fountain was removed, the drummer and the four dancers were unfortunately painted over (see Fig. 190). *PUEBLO WOMAN AND CHILD* (left of soda fountain) has survived (see Fig. 265). Public Buildings Service, 1940, Photo No. 121-PS-4419 in the National Archives, Washington, D.C.

267. *WOMEN MAKING POTTERY* BY VELINO HERRERA, 1940. BETWEEN SODA FOUNTAIN AND DOOR TO STORAGE ROOM, NORTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-3939 in the National Archives, Washington, D.C.

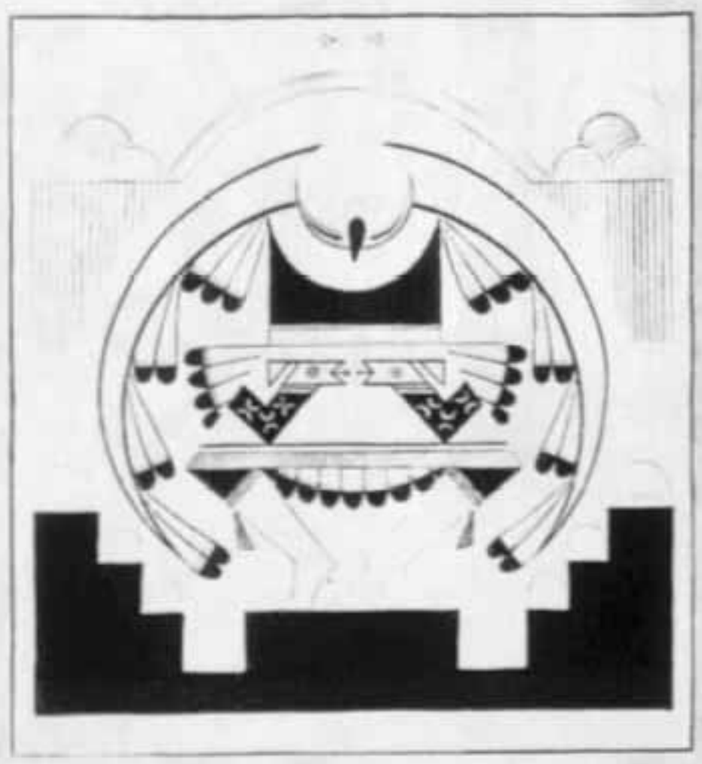
268. *PUEBLO GIRLS CARRYING WATER* BY VELINO HERRERA, 1940. BETWEEN DOOR TO STORAGE ROOM AND NORTH WALL, NORTH ANNEX, EMPLOYEES' LOUNGE, SOUTH PENTHOUSE, EIGHTH FLOOR. Oil on plaster. Public Buildings Service, 1940, Photo No. 121-PS-3932 in the National Archives, Washington, D.C.

269. *PUEBLO SYMBOL: THE EAGLE DANCE DESIGN* BY VELINO HERRERA, 1940. Cartoon. This design was executed in oil on plaster and can be seen to the left of the double doors on the north wall of the north annex to the Employees' Lounge. Public Buildings Service, 1940, Photo No. 121-PS-3934 in the National Archives, Washington, D.C.

270. *PUEBLO SYMBOL: THE SHIELD DESIGN* BY VELINO HERRERA, 1940. Cartoon. This design, based on Indian corn symbols, was executed in oil on plaster and still exists to the right of the double doors on the north wall of the north annex to the Employees' Lounge. The actual painting was slightly altered from this original design; most notably the shortest, stylized squash blossom on each side of the shield was omitted. Public Buildings Service, 1940, Photo No. 121-PS-3933 in the National Archives, Washington, D.C.

268

269



270

271. MODELS 5E AND 5F. The frieze on the attic of the south elevation (C Street façade) of the Interior Building (Figs. 13 and 21) consists of 13 round seals, one of each of the thirteen original colonies. Full-size plaster bas-relief models were executed by A. Bussard and Company, Plastering Contractors of Sculpture and Decorations, Washington, D.C. The photographs of four of these models have survived in the Public Buildings Service Collection in the National Archives. Models 5E and 5F are the seals representing South Carolina and Georgia, respectively. Each design has an incised serpentine border and a flat band around the seal. At the time of the American Revolution, some of the colonies had official seals. Others did not have an official seal but had several emblems or coats of arms associated with the history of the colony. Correspondence in the Waddy Wood papers in the Smithsonian Institution reveal that the designs of some of the colony seals were revised several times before they were acceptable to both the State and the architect. Some designed have been criticized for containing post-Revolutionary symbols. Public Buildings Service, Photo No. 121-BS-102B-1 in the National Archives, Washington, D.C.

IX ARCHITECTURAL MODELS AND DETAILS

The Interior Building is more modern than Federal buildings of only a few years earlier, possessing a considerable amount of simple ornamentation which exemplifies the tastes of the 1930's for a monumental public building. The quality of architectural details, ornamentation, and hardware of the Interior Building reflects the then current public and official attitudes of what a government building should be, the architect's attention to details, and the workmanship of the artisans and fabricators.

Waddy B. Wood, the architect, was not only interested in the overall concept of the building design, but also was concerned with the quality of materials, the design of details, and the execution of ornamentation. Drawings of the ornamental details were sent to the studios of sculptors and ornamental plasterers who made full size plaster and wood models of these details. The renderings were usually drawn on a small scale and were relatively simple. In the case of the Library clock, the ink drawing (Fig. 148), shows a rather crude anthemion antefix. The plaster model of the clock (Fig. 285) shows a considerable refinement of this detail. The execution of full scale models from simple small scale drawings allowed the artisans a degree of freedon that resulted in an interpretation of the intent of the architect, not just a three dimensional reproduction of the drawings. These custom models were then submitted to the architect and the Department of the Treasury for approval.

Photographs of 103 plaster and wood models for the Interior Building are in the Public Buildings Service Photograph Collection (No. 121-BS-102) in the National Archives, Washington, D.C. (In the same collection are photographs of models of architectural details for many other Federal buildings including the old Interior Building, built 1914-17, now the General Services Administration Building.) Study of the model photographs and the Waddy Wood Papers at the Smithsonian Institution provided the names of three companies who made models. They included: J. C. Lombard, Co., Inc., Architectural Sculptors of Washington, D.C., who designed plaster work; A. Bussard and Co. of Washington. D.C., who designed bronze work; and the Washington Ornamental Co., Inc., of Washington, D.C.. who designed light fixtures. The approved models of these architectural elements were sent to several suppliers for fabrication. A few of these fabricators are known: Vermont Marble Company of Proctor, Vermont; Indiana Limestone Co. of Bedford, Indiana; Gray Knox Marble Co. of Knoxville, Tennessee; the H. E. Fletcher Co. of West Chelmsford, Massachusetts; the General Bronze Corp. of Garden City, Long Island; Cameo Bronze, Inc., of New York City; Mutual Metal Manufacturing Co. of Chicago, Illinois; and Reading Chandelier Works of Reading, Pennsylvania. Therefore, the final details as installed in the Interior Building were the joint efforts of the architect, draftsmen, artisans, and fabricators.

Full-scale details of the hardware were drawn (Figs. 287, 288, 290, and 292). Whether an indpendent studio made models of the hardware or whether each hardware manufacturer submitted its own interpretation has not been determined. (Photographs of hardware models have not been found.) Russwin Hardware Co. of New Britain, Connecticut, however, did supply most of the hardware for the building, including the buffalo doorknobs and ornamental pulls for double doors.

One of the most important factors that contributes to the character of a building and mood of its inhabitants is color. What were the original paint colors in the Interior Building? The evidence is fragmentary and conflicting. There are three sheets of Decorative Painting Details in the drawings of the Interior Building stored at the National Record Center in Suitland, Maryland (Figs. 296 and 297). These were drawn by Buell Solon of the Treasury Department. In the Waddy Wood Papers in the Architectural Collection of the Smithsonian Institution, a memorandum, dated May 11, 1937, records a conversation with Mr. Larkin. The memorandum mentions the stencil "designs originally proposed by [Mr.] Solon." Stenciled ceilings have survived in the South and North Lobbies and over the Grand Stairs (Stairs G); however, their designs and colors do not agree with the stencil designs and

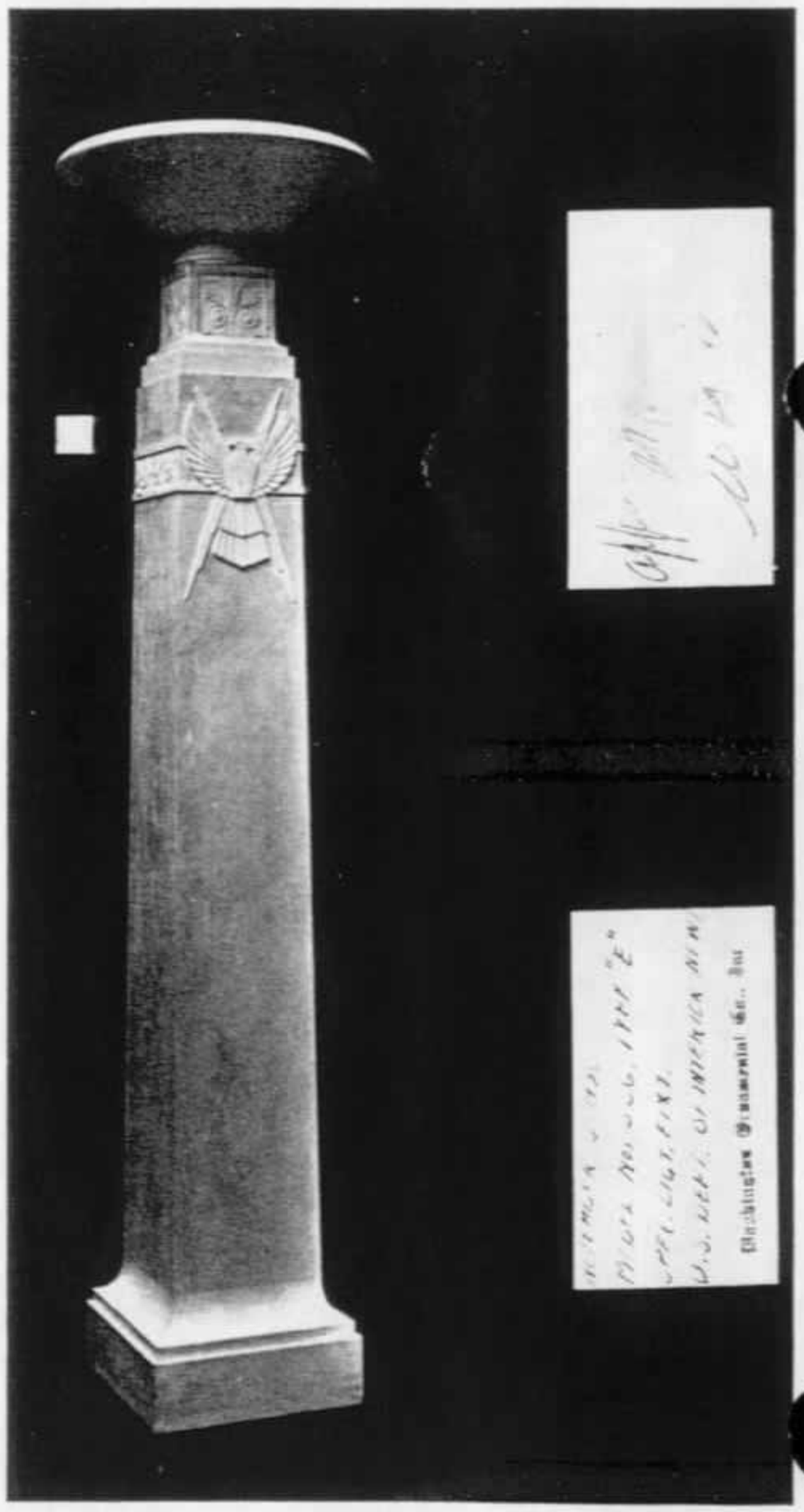
colors drawn by Mr. Solon. Early photographs of the South Lobby (Fig. 41) and the Grand Stairs (Fig. 59) confirm that the surviving designs are the same as those painted during initial construction. Early photographs of the Library (Fig. 151), the Auditorium, Official Dining Room (Fig. 130), and the Executive Dining Room (Fig. 129) do not show stenciling. This suggests that Mr. Solon's proposal was never executed in totality and that those designs painted were modified to reflect the aesthetic opinions of Secretary Ickes and Mr. Wood. Another memorandum in the Wood Papers on "Mr. Wood's Trip to Interior Building," dated February 23, 1937, refers to stencil designs for the Official Dining Room in tones of gray (no gold) as distinctly "asked for by Secretary Ickes."

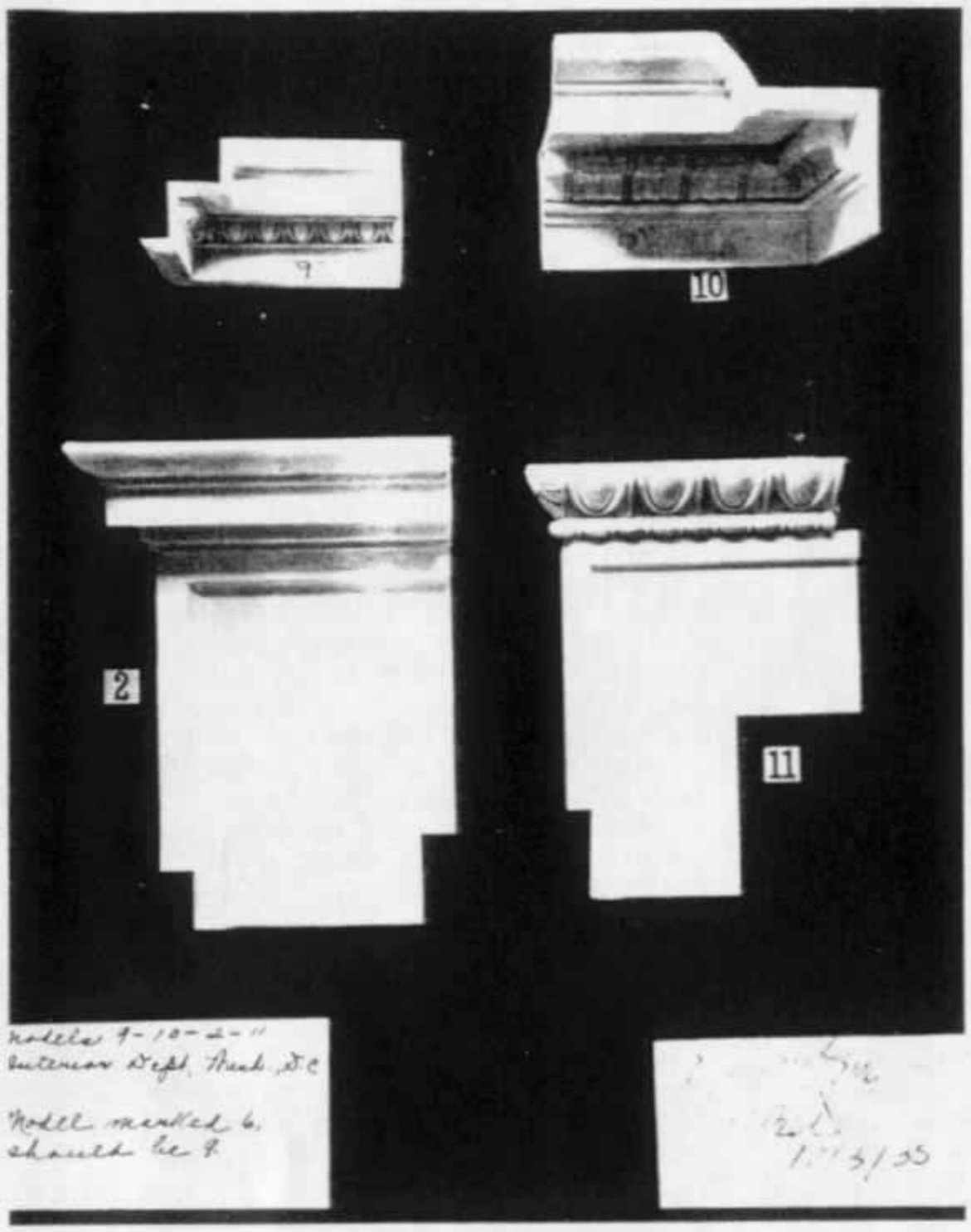
Each of the three sheets of Decorative Painting Details has a Schedule of Colors in the lower right hand corner. Drawing No. 60 (Fig. 296) lists 17 colors and Drawing No. 61 (Fig. 297) lists 25 colors. Elements of the plaster moldings, woodwork, and stencils are labeled with numbers referenced to the Schedule of Colors. There are scattered references to the ceiling of the Library and Conference Hall (Auditorium) being light blue, and the ceilings of the lobbies and halls being oyster shell white. Other references state that the corridor walls were light gray and the door trim dark gray. At present all of the ceilings of the lobbies and halls are white except for those that have already been mentioned as stenciled and those of the North Lobby Corridor and Lower Grand Stairs which are light blue. D. Zelinsky and Sons of San Francisco, California, were awarded the contract for painting and finishing.

What does this all mean? Since the early photographs were in black and white and since the original Decorative Painting Details do not appear to have been executed as proposed, the only accurate evidence of the original paint colors and design is the existing layers of paint, in situ. Paint research is necessary to unravel this story; that is, the physical examination of painted surfaces layer by layer to identify colors and the sequence of their application. Why is paint research necessary? Existing evidence suggests that the original appearance of the Interior Building was polychromatic, although not nearly as colorful as Mr. Solon's proposal. If this is true, the original expression and character of the interior spaces were more dependent on paint than is suggested by the building's appearance today.

A small representative sample of model photographs and drawings (Figs. 271-297) were selected to be included in this report to illustrate the wide variety of ornate details throughout the Interior Building. When the models were photographed, little attention was paid to laying out the models according to numerical order, in different classes of building materials, or to location within the building; therefore, the following sampling of details will not be categorized according to model number, type of building material, or location. Only the drawn or modeled details illustrated in this study will be discussed in this chapter. Other details have been briefly described in context in the previous chapters.

272





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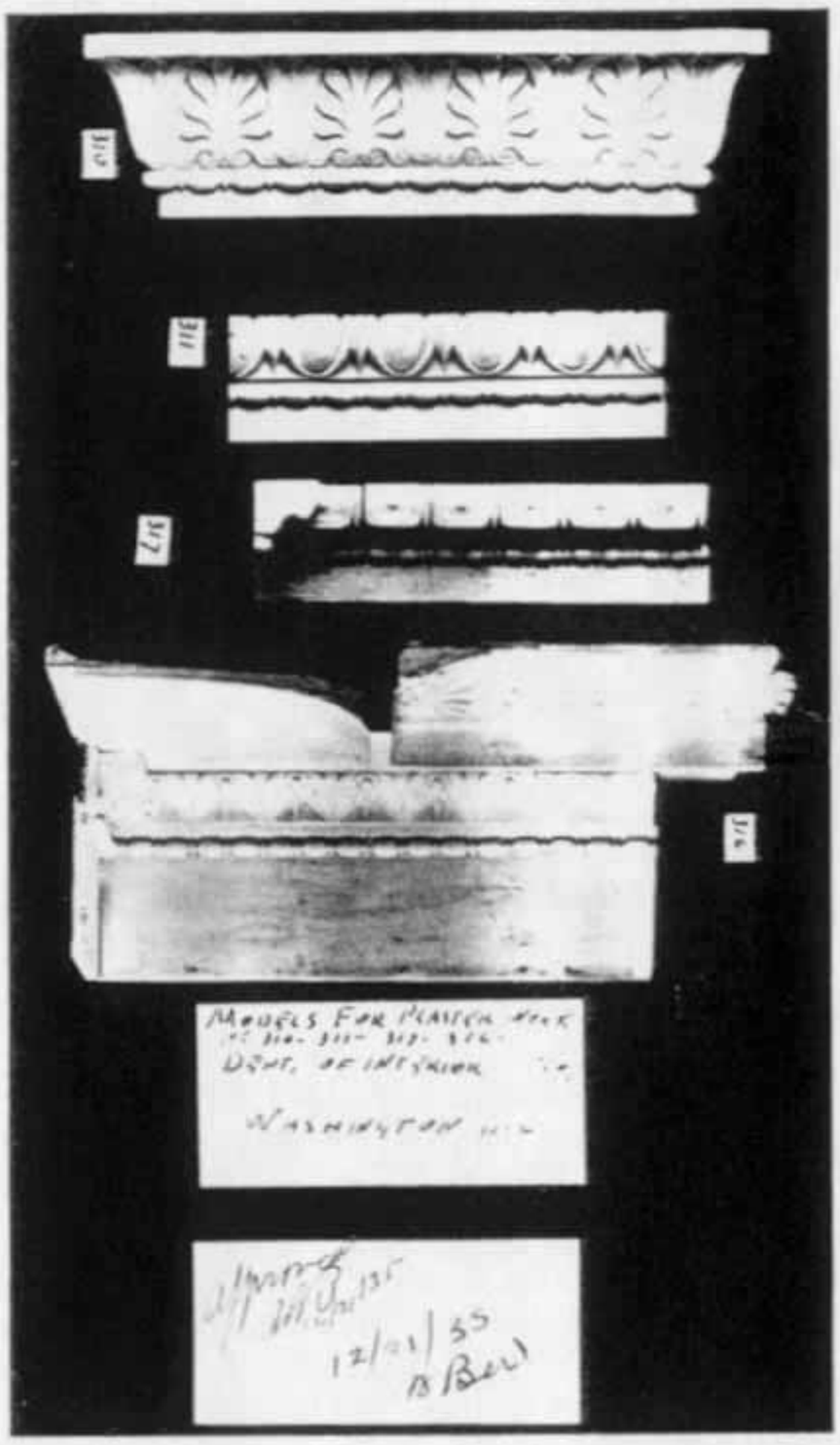
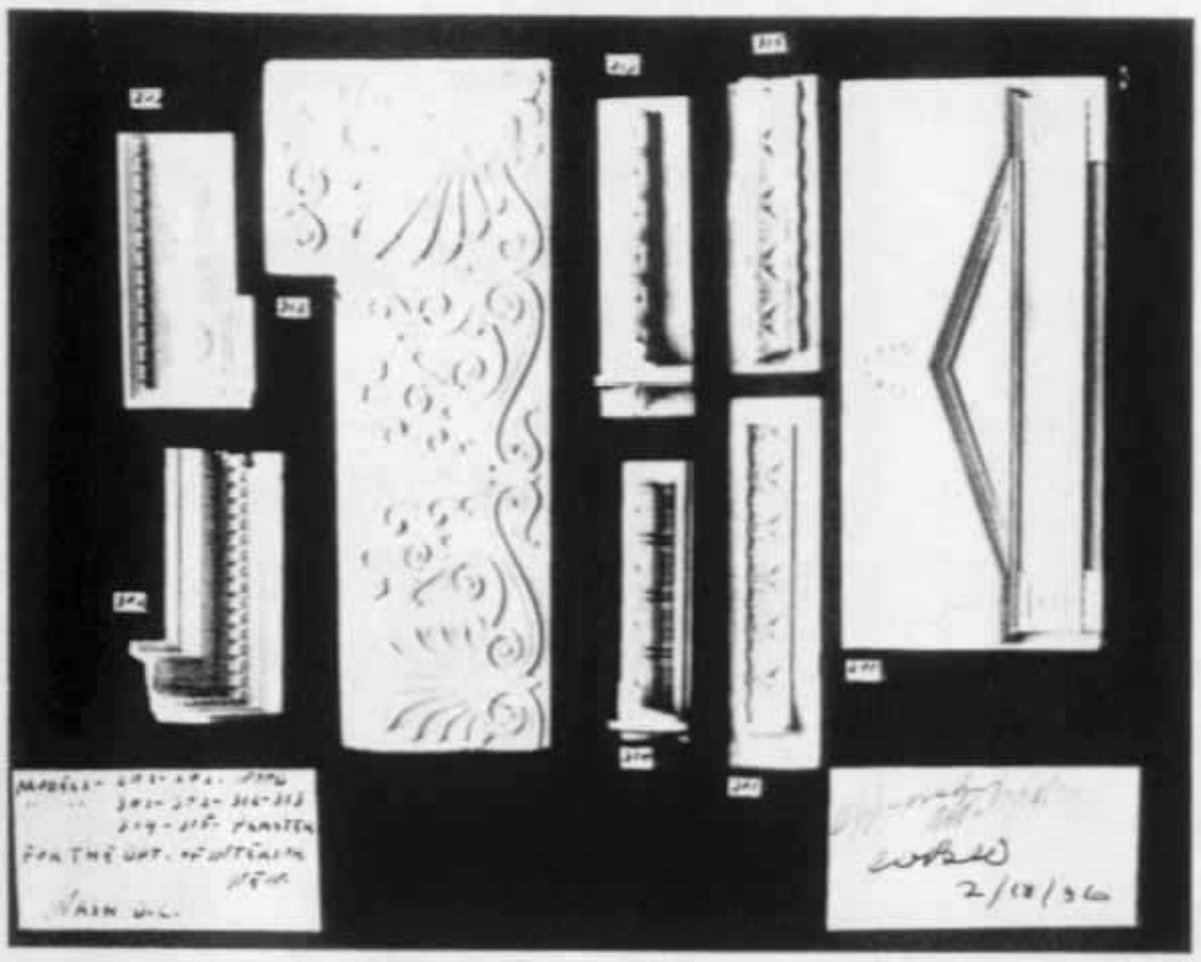


274

272. MODEL 326, TYPE E. Tall, free-standing floor lamps were specially designed for the South and North Lobbies. Eight lamps stood flanking the center bay of each wall (see Fig. 41) until they were removed during the remodeling of the entrances in 1970. The white alabaster urn held a lamp directed toward the ceiling. The square bronze base of the urn has an anthemion design on each side. The granite pylon has a stylized eagle and lightning bolts on the front side and a band of floral ornamentation between the fillets on the other sides. This eagle motif is also found on the escutcheon plates of the buffalo doorknobs (see Figs. 287 and 289). The bottom of the pylon has a congé above the square base. The plaster model for these lamps was executed by Washington Ornamental Co., Inc. Public Buildings Service. Photo No. 121-BS-102D-10 in the National Archives, Washington, D.C.

273. MODELS 9, 10, 2, AND 11. These four models are of details at the south entrance. Model 9, the plaster ceiling cornice in the South Vestibule (see Fig. 33), consists of an egg-and-dart molding supporting a corona with a drip and crowned by an echinus-and-scotia molding. Model 10, the plaster ceiling cornice in the South Lobby (see Fig. 40), has a Doric molding and bead supporting a corona with a drip and crowned by an echinus-and-bead molding. Model 2, the plaster model for the granite exterior door treatment at the south entrance (see Fig. 15), features a crossetted door surround with a congé edge below a cornice consisting of a cyma recta molding supporting a corona with a drip and crowned by an echinus molding. Model 11, the marble door treatment in the South Lobby (see Fig. 39), consists of a crossetted door surround with a congé edge and crowned by a cornice of an egg-and-dart molding above a bead-and-reel. Public Buildings Service, Photo No. 121-BS-102D-5 in the National Archives, Washington, D.C.

274. MODELS 310, 311, 317, and 316. Model 310, a stylized anthemion band above a bead-and-reel, is the plaster capital of the pilasters and piers in the Auditorium (Conference Hall, Fig. 139). Model 311, a plaster egg-and-dart molding above a bead-and-reel, is the crown molding above the frieze of State seals and below the blind gallery in the Auditorium (see Fig. 141). Model 317, a Doric molding (profile of an ogee below an echinus) above a bead-and-reel, is the ceiling molding in the gallerys overlooking the Reading Room in the Library (see Figs. 157 and 158). Model 316, the ceiling cornice in the Library Reading Room (see Fig. 159), consists of a leaf-and-dart molding (cyma reversa profile) above a bead-and-reel supporting a wide, shallow corona with an underthroat forming a reverse cove and crowned by an anthemion band (cyma recta profile). Public Buildings Service, Photo No. 121-BS-102D-6 in the National Archives, Washington, D.C.



275

275. MODELS 302, 202, 312, 314, 313, 301, 315, and 201. This collection of plaster and wood models features details from several locations within the Interior Building. Model 302, the ceiling cornice in the South Foyer (see Fig. 42) consists of a dentil molding above an inverted stylilzed water leaf molding (cyma recta profile), supporting a corona with a drip, and crowned by a composite molding of an echinus above a scotia. Model 202, the wood soffit in Room 5108 (see Fig. 99), consists of square recessed pan[el]s with a recessed five-pointed star inscribed within a circ[le] and with a cyma recta molding border. These panels alternate with reeded sections. The corner panel has a bas-relief rosette instead of a star. The soffit is bordered along the wall by a simple running Greek fret design above a cyma reversa molding and along the ceiling by a cavetto-and-bead molding. Model 312, a stylized anthemion band embellished with flowers and scrolls, is the ornate plaster border of the large center panel of the Auditorium (Conference Hall) ceiling (see Fig. 146). Models 314 and 313 are similar to Model 317, but are of slightly different profile and scale. Model 314, a Doric molding above a bead, is the molding around the ceiling of the nave of the Auditorium (see Fig. 137). Model 313, a smaller scale Doric molding, is the border around the square ceiling bays of the Auditorium side aisles (see Fig. 142). Model 301, the ceiling molding in the South Lobby (see Fig. 40), is a leaf-and-dart molding with a bead-and-reel around it. Model 315, a leaf-and-dart molding (cyma reversa profile) above a bead-and-reel, is a plaster molding over some of the doors in the waiting room of the Broadcasting Studio in the North Penthouse. Model 201, the classical wood door cornice in Suite 5116 (see Fig. 97), consists of a lintel with corner blocks of concentric squares surmounted by a triangular pediment with anthemion antefixae. The horizontal and raking cornice have a cavetto molding supporting an echinus and fillet molding. Public Buildings Service, Photo No. 121-BS-102D-7 in the National Archives, Washington, D.C.

276. MODELS 300 AND 303. Model 300 with surrounding Doric molding is the design of the acoustic stone panels in the ceiling of the South Vestibule (see Fig. 35). The recessed panel consists of a circular rim inside [a] wider band with guttae flanked by embellished anthemi[on] designs. Model 303 is the plaster ceiling medallion de[-] signed for the South Foyer and North Lobby Corridor (see

276

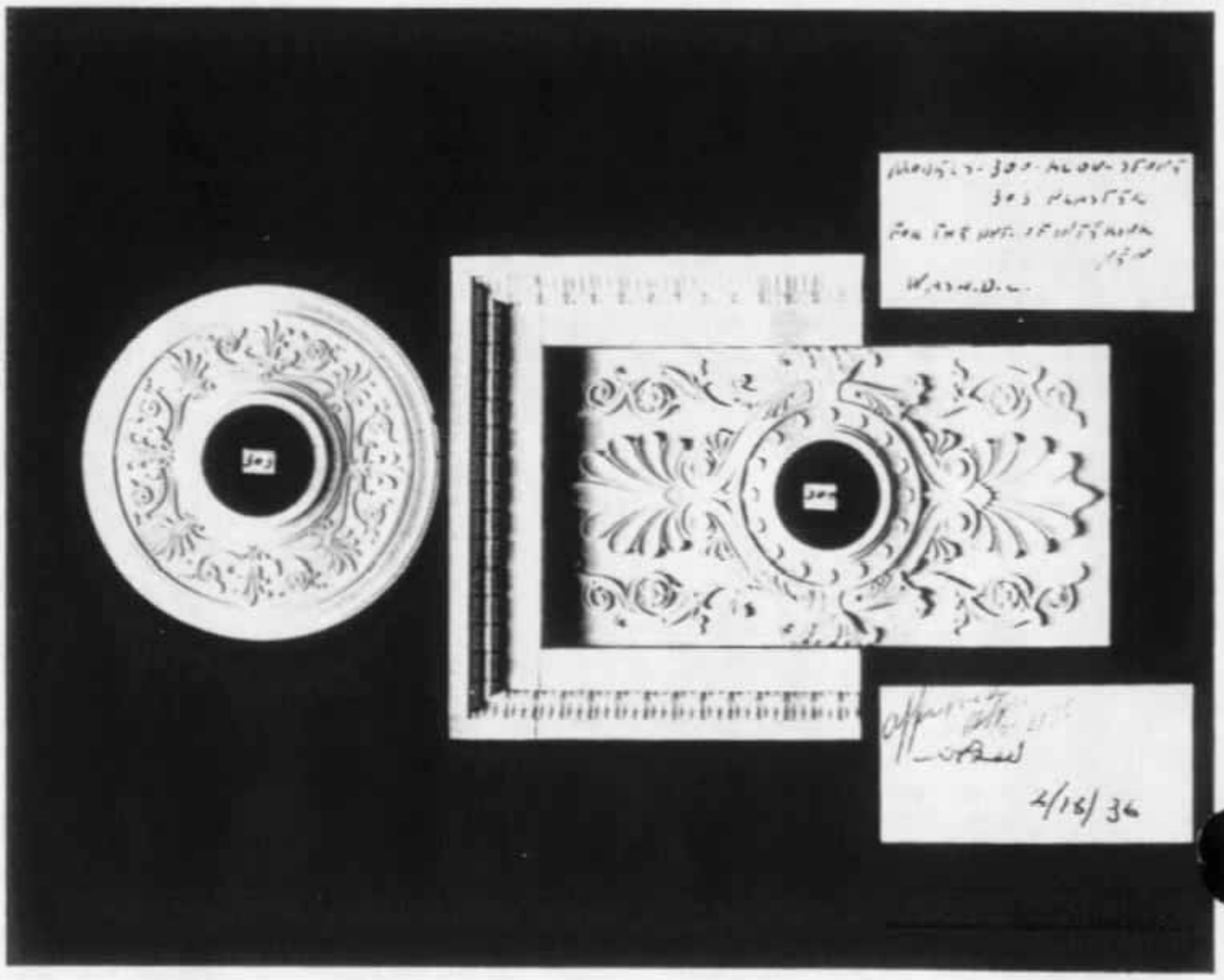
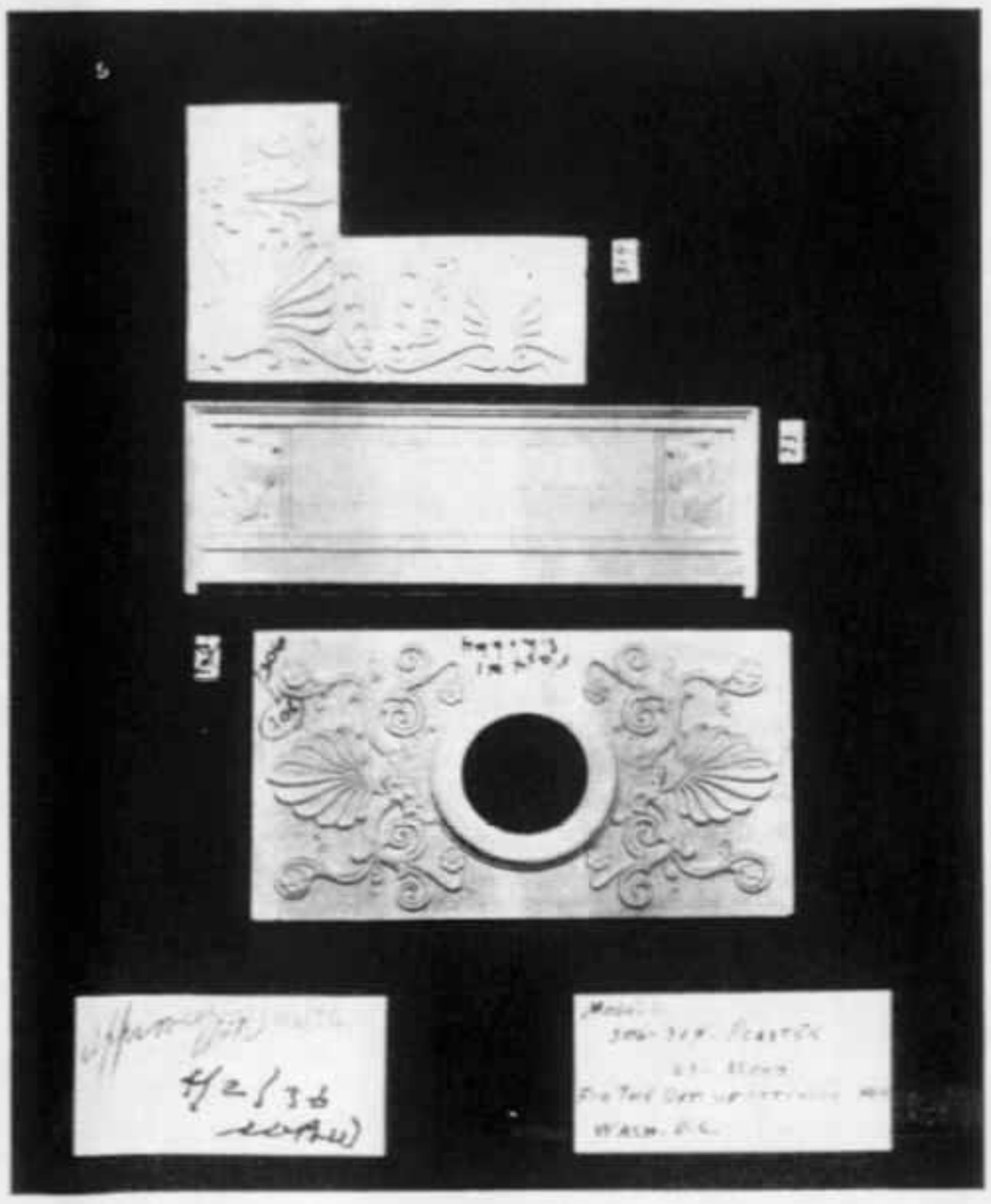


Fig. 52). The ornate anthemion band has a cyma recta border. The round opening in both models is for the light fixture Model 325 (see Fig. 282). Public Buildings Service, Photo No. 121-BS-102-11 in the National Archives, Washington, D.C.

277. MODELS 319, 23, AND 306. The ceilings of the Auditorium (Conference Hall, Figs. 146 and 275); the Secretary's Office, Room 6156 (see Fig. 109); and the Secretary's Conference Room, Room 5160 (see Fig. 128), have hard plaster borders of similar anthemion design in bas-relief. Model 319 is the anthemion band that decorates the Secretary's Conference Room (see Fig. 128). Model 23 is the carved wood panel above the entrance of the Secretary's Suite, 6000 (see Fig. 100). The center panel which has the title of the office carved in the oak is flanked by two eagles in profile facing the center panel with wings raised. The plaster model for the ceiling of the North Vestibule (Fig. 46) is Model 306. Similar to the design for the South Vestibule, Model 306 has anthemion designs flanking a center round light fixture, Model 325 (see Fig. 282). The major difference is in the materials: the ceiling of the South Vestibule is acoustic stone and the ceiling of the North Vestibule is hard plaster. Public Buildings Service, Photo No. 121-BS-102D-12 in the National Archives, Washington, D.C.

278. MODEL 21. One of the most impressive details in the Office of the Secretary, Room 6156, is the mantel. Model 21 is the plaster model of the Secretary's marble mantel, an exact copy of one of the mantels in the Old Senate Chambers in the United States Capitol. Benjamin Henry Latrobe, the third Architect of the Capitol, ordered the mantels about 1812 from Traquair Marble Company of Philadelphia. Giovanni Andrei of Labrobe's office made the drawings. When the British burned the Capitol in 1814, the mantels were boxed, ready for shipment to Washington. For over three years they remained in their crates. In the rebuilding of the Capitol, Latrobe wrote the company about the original order and learned that the mantels were available and ready to be installed in the Senate Chambers. Latrobe resigned in 1817 and the mantels were installed by Charles Bulfinch in 1819. Waddy B. Wood was a close friend of David Lynn, Architect of the Capitol from 1923 to 1954. After the New Senate Chambers were constructed in 1859, the Old Senate Chambers were used by the Supreme Court. In 1935 the Supreme Court moved to their new building. Perhaps Mr. Lynn suggested that Mr. Wood have one of the mantels copied for the new Interior Building since the Old Senate Chambers had just been vacated and these mantels had been previously copied for other locations within the Capitol. A. Bussard and Company measured and made a plaster copy of one of the mantels in 1936. The Vermont Marble Company of Proctor, Vermont, fabricated the mantel of three marbles for the Office of the Secretary (see Fig. 114). The face of the mantel is Vermont White Statuary Marble with polished finish; the mantel shelf, sides, and firebox surround are Vermont Livido Marble with polished finish; and the hearth is Virginia Royal Black Marble with both honed finish and polished finish. The facing of the mantel is delicately carved with a legendary scene, flanked by two rings of 13 five-pointed stars around radiating rays. The legendary scene depicts a bearded man sitting on the ground between a stump and a tree and holding a bundle of rods. At the corners of the mantel are clusters of wheat and at the sides are bundles of rods topped by a phrygian cap, a symbol of liberty. The bundle of rods resembles a Roman fasces, a symbol of authority, but does not have an ax blade projecting from the bundle. Public Buildings Service, Photo No. 121-BS-102D-8 in the National Archives, Washington, D.C.

277



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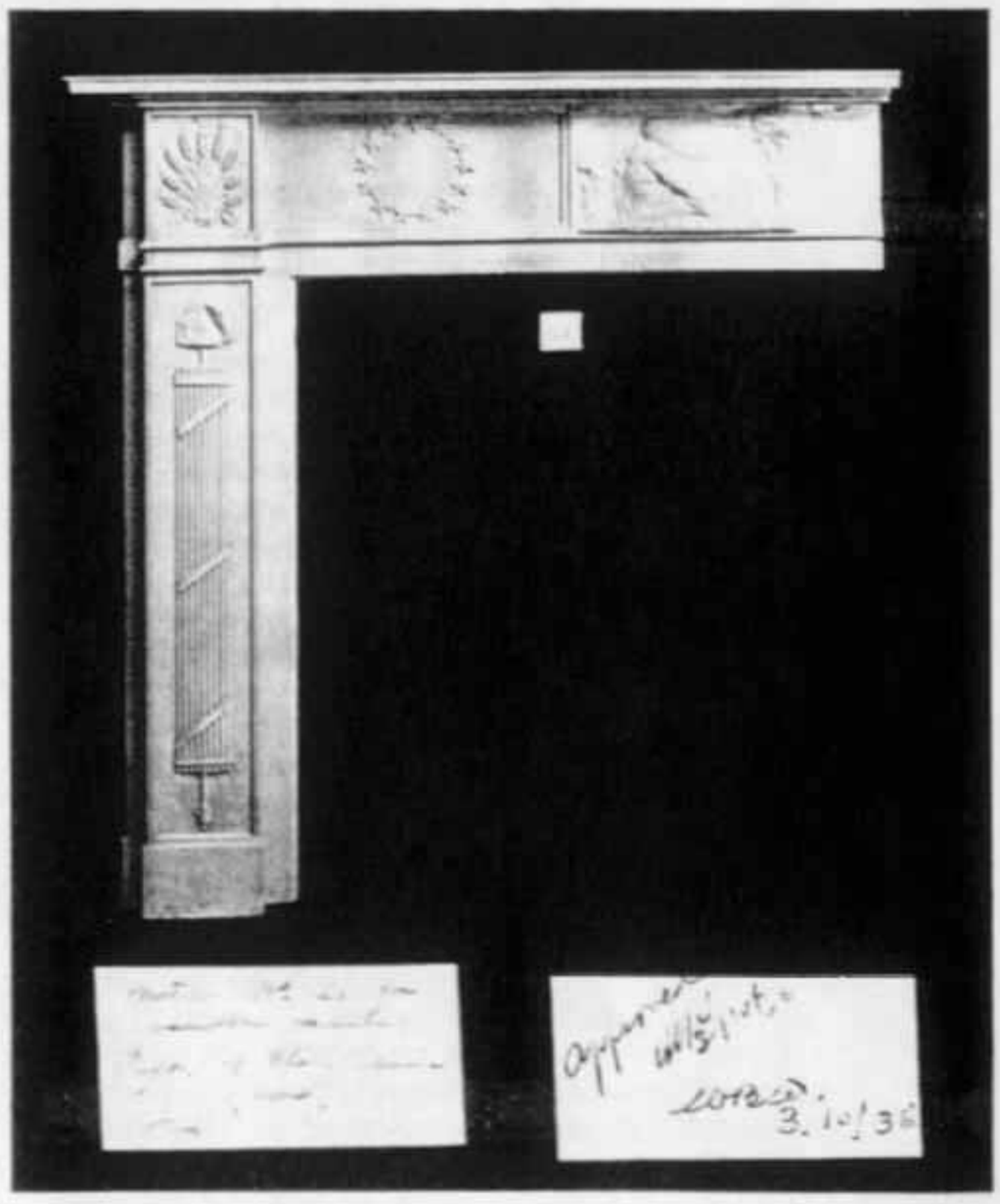


279

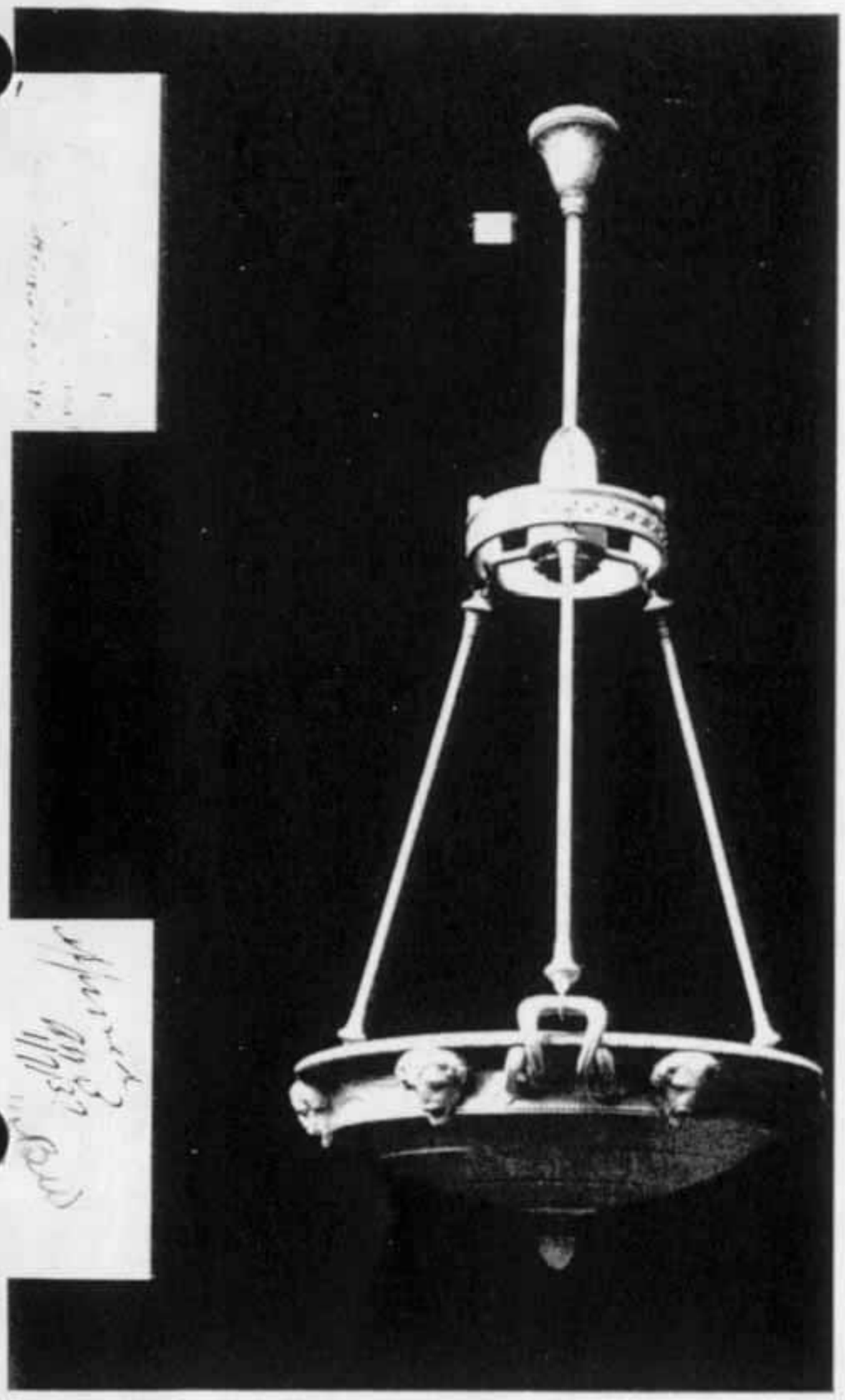
279. MODELS 321 AND 203. Model 321 is the approved plaster model of the ceiling medallion (see Fig. 115) for the Office of the Secretary, Room 6156. Since the design is symmetrical and repetitive, only a little over a quarter of the medallion was made. The medallion consists of alternating long and short acanthus leaves radiating from the center hub and a border of a serpentine ivy and berry design. The plaster medallions, as installed, are 6 feet in diameter. Model 203 (see Fig. 123) is the wood door surround for Room 6140 in the Secretary's Suite. The corner block has a large five-pointed star inscribed in a recessed circle and surrounded by a circle of 12 recessed, five-pointed stars. The door molding has a flat surface in the middle bordered on both sides by a bead, ogee, and a fillet. Public Buildings Service, Photo No. 121-BS-102D-13 in the National Archives, Washington, D.C.

280. MODEL 339, TYPE R. The two light fixtures (see Fig. 115) in the Office of the Secretary, Room 6156, were specially designed for the Interior Building and are, therefore, unique. The model for the two-tone antique bronze chandelier, Model 339, Type R, was executed by the Washington Ornamental Co., Inc. Starting from the top and working down, the design consists of three stages: (1) the ceiling cap and rod supporting (2) the crown and three rods supporting (3) the bowl. The cap at the ceiling is decorated with overlapping laurel leaves radiating from the center and bordered by a bead. The single rod which supports the crown is reeded. The crown consists of a rim studded with five-pointed stars and surmounted with three antifixae. The motif on the pointed arch-shaped antifixae is an eagle with wings spread in front of radiating rays. Unlike the reeded rod that supports the crown, the three rods that support the bowl are hexagonal in section. The ends of the rods have rings through which pass the hoop fastened to the bowl. The rim of the bowl is concave with a Doric design on the upper lip and a bead around the bottom. Between the hoops is a stylized leaf design flanked by buffalo heads. The chandelier originally had an alabaster bowl with concentric rings and a bronze pineapple ornament. The design was modified in 1964 (see Fig. 1[illegible]). The bowl was replaced by a frosted glass bowl with down light in the center. The new bowl and down light are supported by a hub with six radiating spokes (see Fig. 115). The hub has a beaded molding and the spokes are decorated with a stylized leaf design. Public Buildings Service, Photo No. 121-BS-102D-9 in the National Archives, Washington, D.C.

281. MODELS 335, TYPE N, AND 344, TYPE A. In 1967 most of the incandescent light fixtures in the offices and corridors were replaced by fluorescent lights. Very few of the original fixtures have survived *in situ*. The design of some of the lighting fixtures are known only by the photographs of the plaster models; their exact locations are unknown and can only be surmised by their size, type, and ornateness. On May 8, 1967, Mr. Harry Shooshan, Director of Resources Program Staff, requested that the original light fixtures in Rooms 7260 and 7261 be retained (see Figs. 86 and 87). Model 335, Type N, is the original model of the fixtures in these offices. The frosted glass bowl has a pineapple ornament at the center and a bronze rim with a bead-and-reel molding. The fixture is suspended from the ceiling by a reeded bronze rod and a cap with a beaded border. Examples of Model 344, Type A, have survived in the Museum on the first floor (see Fig. 165) and the two short side aisles flanking the Grand Stairs on the east side of the building in the basement. These incandescent fixtures are mounted flush against the ceiling. The frosted glass bowl has an etched border and the bronze rim has a border of overlapping laurel leaves. Public Buildings Service, Photo No. 121-BS-102D-15 in the National Archives, Washington, D.C.

282. MODELS 327, 325, 341, 342, 328, 329, 346. These light fixtures were probably the most common fixtures in the Interior Building. All of these fixtures had frosted glass bowls and a bronze rim. Some had etched patterns on the bowl. Model 327 is the light fixture over the Grand Stairs (Stairs G) on the second floor (see Fig. 63). Model 325 is the ceiling fixture in the South and North Vestibules (see Figs. 35 and 46), the South Foyer (see Fig. 42), and the North Lobby Corridor (see Fig. 52). The only surviving example of Model 342 is in Room 6150, the passageway between Offices 6144 and 6154 (see Fig. 119). The exact location of Models 341, 328, 329, and 346 are unknown. The sizes of these fixtures strongly suggest that they were installed in the main corridors in the basement and the third through the seventh floors. Public Buildings Service, Photo No. 121-BS-102D-14 in the National Archives, Washington, D.C.

283. MODELS 100, 102, 103, AND 104. Model 100, the model for the bronze exterior doors at the south and north entrances (see Figs. 15 and 23), is a Roman grate design with a five-pointed star at the intersection of the X and a disc at the intersection of the double bars. Model 102, the plaster model for the bronze grille on the transom of the door to the South Loggia (see Fig. 18), consists of a center rectangular panel with an anthemion inside a heart-shaped design in mirror image. It is flanked by two square panels composed of concentric circles and diamond, crossed by an X, and embellished by a rosette at the center and buds at the corners. Model 103, the plaster model for the bronze railing of the South Loggia (see Fig. 17), consists of a superimposed diamond and Roman grate design with radiating leaves at the crossing of the X, with a Greek fret at the top. The ends of the railing have a panel with a center disc flanked by an anthemion motif and topped by an eight-petal rosette. Model 104, the plaster model of the railing of the window wells along the north elevation (see Fig. 25), is the same as Model 103 with the addition of a round top post embellished with an eight-petal rosette. Public Buildings Service, Photo No. 121-BS-102D-1 in the National Archives, Washington, D.C.



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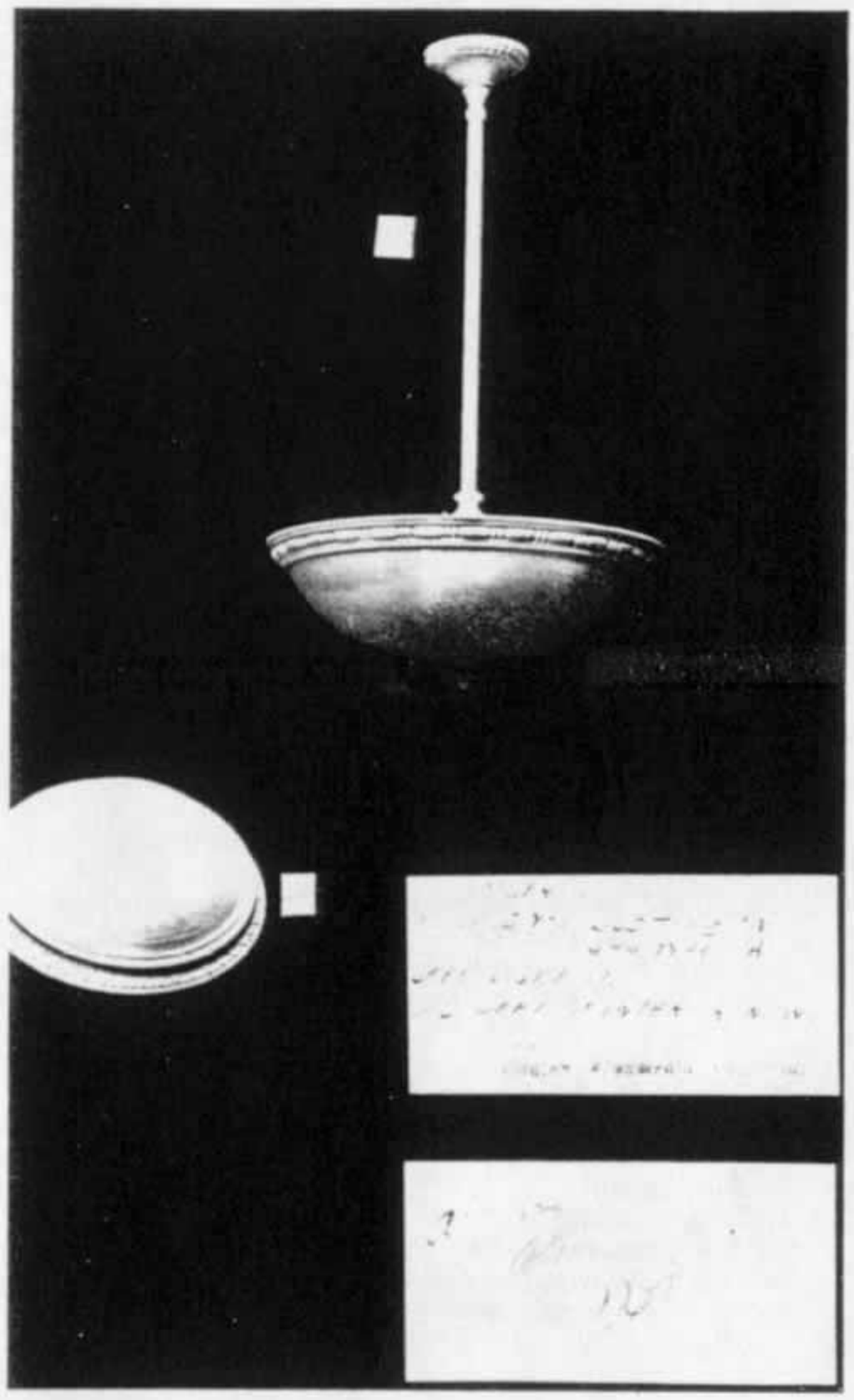

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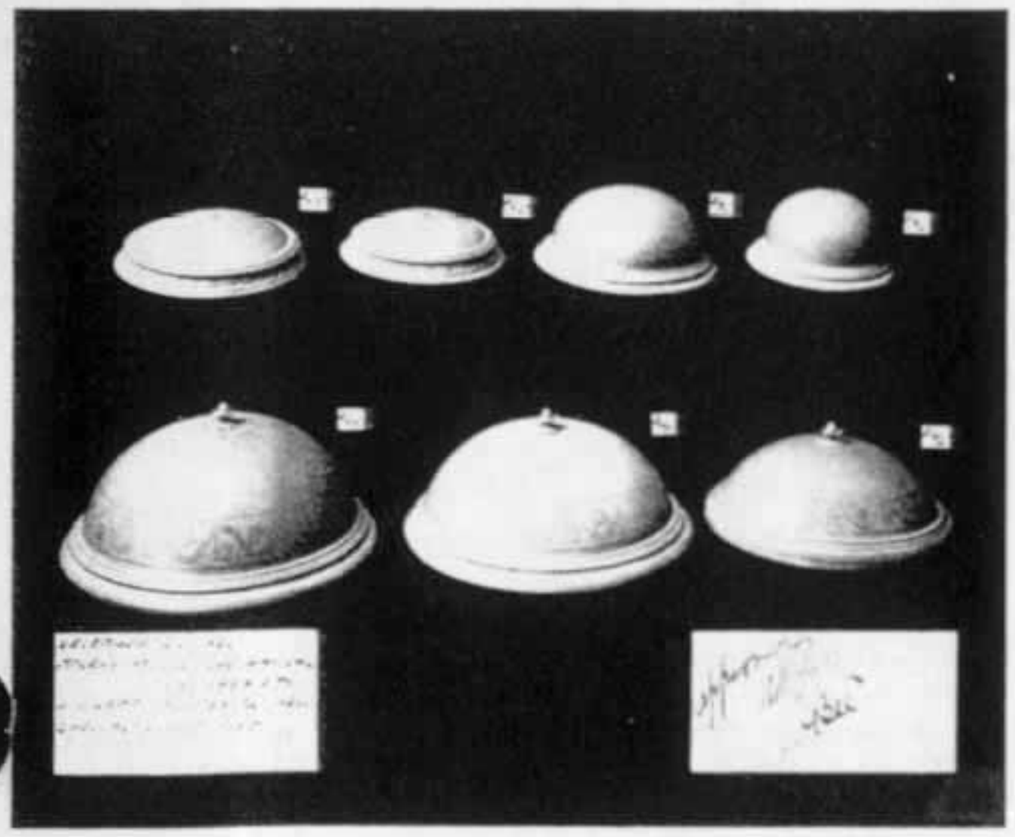

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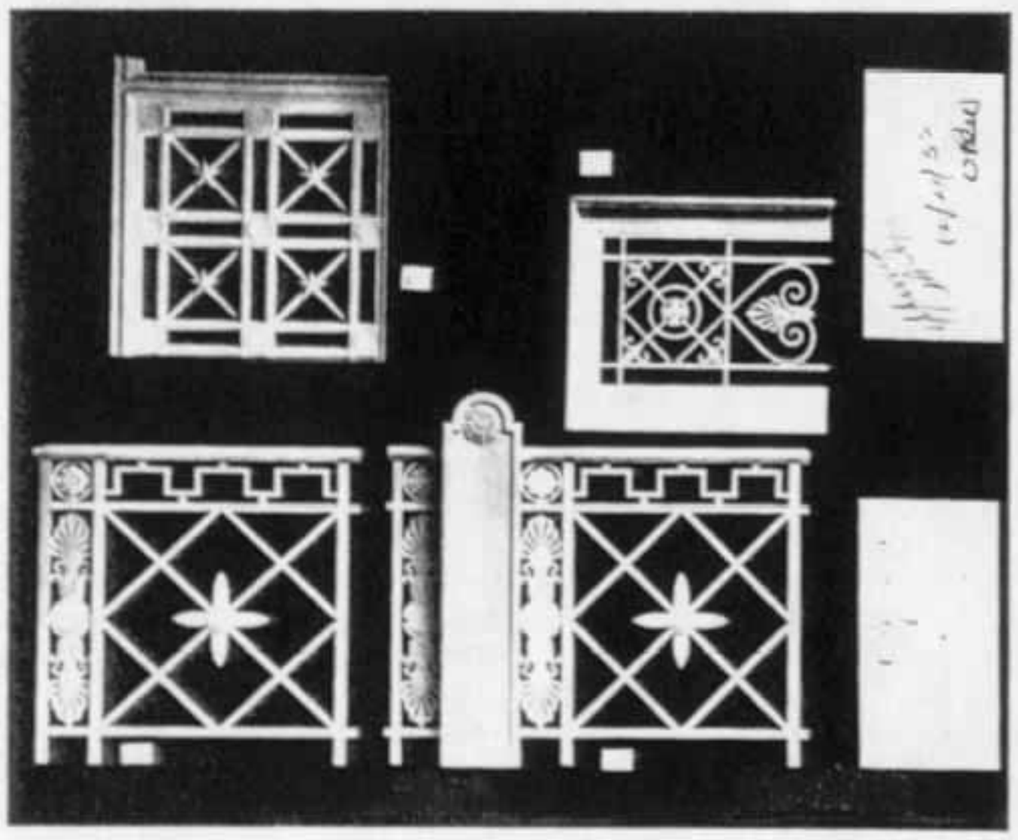
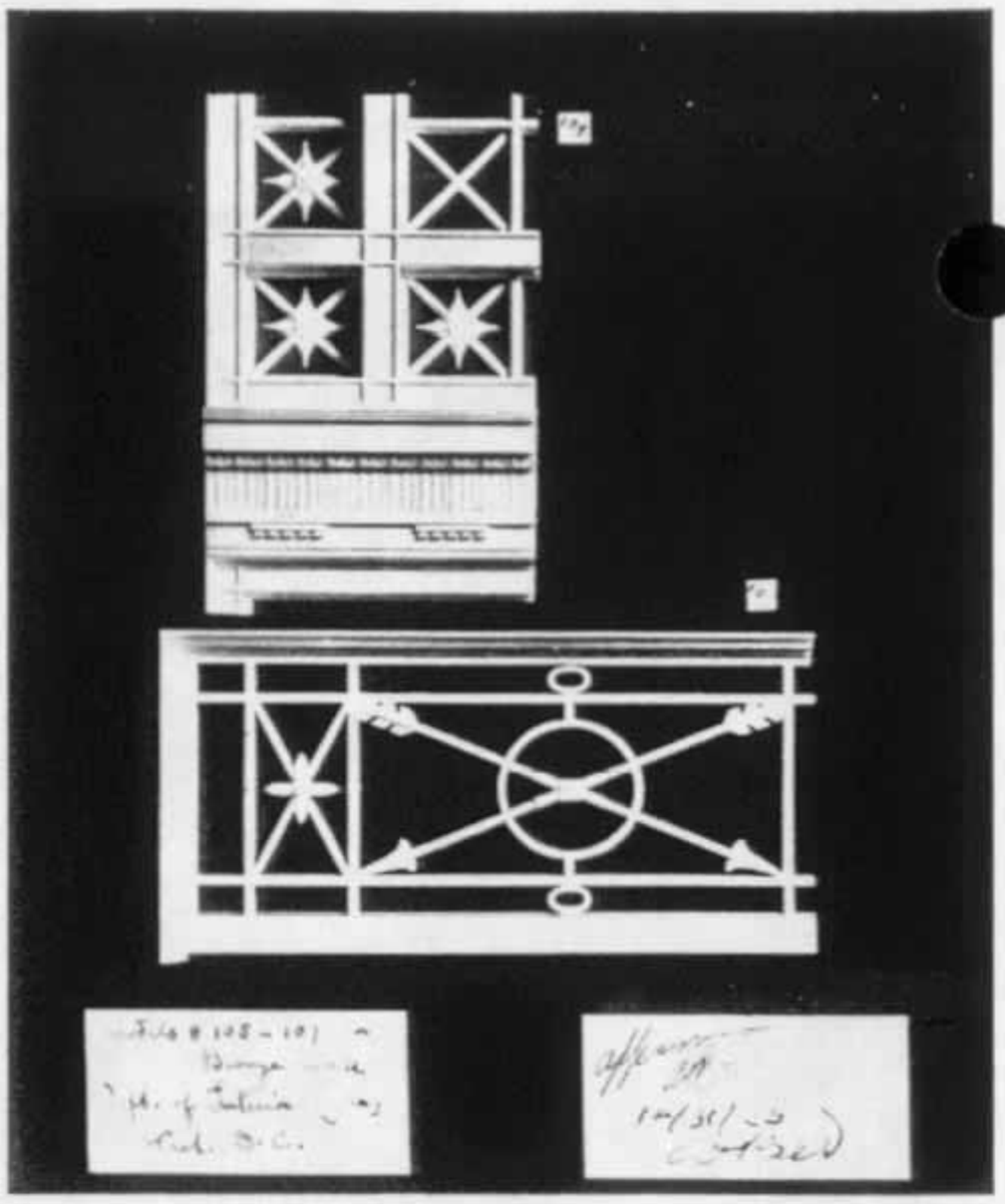


284. MODELS 105 AND 107. The transoms over the double doors at the entrances have bronze grilles (see Fig. 31). The design for the transoms over the double doors in the South Lobby is Model 105. It is a modified Roman grate design. The outside rows of designs have four-pointed stars at the crossing of the X's and are separated from the other designs by a wide double bar. Between the grille and the double doors is a Doric molding over six sets of regula and guttae. Model 107 is the transom over the bronze double doors in the South Foyer (see Fig. 42) and the North Lobby Corridor (see Fig. 50). The grille on the transom consists of a large horizontal rectangle flanked by two vertical rectangles. The side rectangles have a large X with a disc and radiating leaves at the crossing. The center rectangle is crossed by two arrows. The crossing of the arrows is bound together and inscribed in a circle. The three rectangles are suspended within the frame by short bars and by ovals (at the center). Public Buildings Service, Photo No. 121-BS-102D-2 in the National Archives, Washington, D.C.

285. MODELS 117, 116, AND 116A. The most ornate clock in the Interior Building is the one designed for the Library Reading Room (see Figs. 148 and 155). Model 117, the plaster model for the two-tone bronze clock, consists of the clock suspended between bundles of staves and surmounted by anthemion antifixae and swag drapery. The white bronze face of the clock provides a subtle contrast with the yellow-bronze rosette in the center, the ornate hands, the Roman numerals, the bud-like motifs between the numbers, and the rim of egg-and-dart molding with bead-and-reel. The circular lines and the minute divisions are inscribed on the face. The model differs from the original drawing (see Fig. 148) in the design of the antifixae. Although the Grand Stairs (Stairs G), is the most elaborate in the Interior Building, it does not have the most ornate railings. Stairs M and N are embellished with classical motifs. Model 116, the plaster model for Stairs M in the Auditorium (Conference Hall), is a closed string stair. The design consists of a bronze column newel post with an anthemion band below a bead-and-reel for a capital, a curved wood handrail, bronze railing comprised of a series of large anthemion designs, wide bronze stringer, and stone steps with black Georgian marble treads and white Georgian marble risers. (In contrast, the fire stairs throughout the building have steel risers and railings, soapstone treads, terrazzo landings, and hard plaster walls and ceilings.) The anthemion designs going up and around the corner of Stairs M and N are slanted. Model 116A is the design for the level section of the railing on the upper landing. The original drawing for this stairs (see Fig. 133) and the model have an oval ring between the anthemion design and the handrail. The design was changed after the model was made. The photograph of the model has ink lines marking out the ring. The stairs as installed (see Fig. 145) have a parallelogram between the anthemion design and the handrail. Public Buildings Service, Photo No. 121-BS-102D-4 in the National Archives, Washington, D.C.

286. MODELS 114, 109, 112, 121, AND 119. This collection consists of three bronze ventilation grilles and two stair details. The first grille is Model 114, the grille between the frieze and the portal of the end bays in the Auditorium (see Fig. 138). The grille consists of staggered rows of anthemion designs under intersecting pointed arches. Vertical rods reinforce the grille. The second is Model 109, the grille in the South and North Vestibules (see Fig. 34). This design is comprised of a bud-and-reed motif under staggered rows of intersecting round arches. The third is Model 112, the grille above the bronze doors (see Fig. 56) at the four corners of the Grand Stairs, Stairs G. Model 112 is a modified Roman grate design embellished with a rosette and four radiating rays. The grate has a border of a stylized leaf design with a disc at each corner

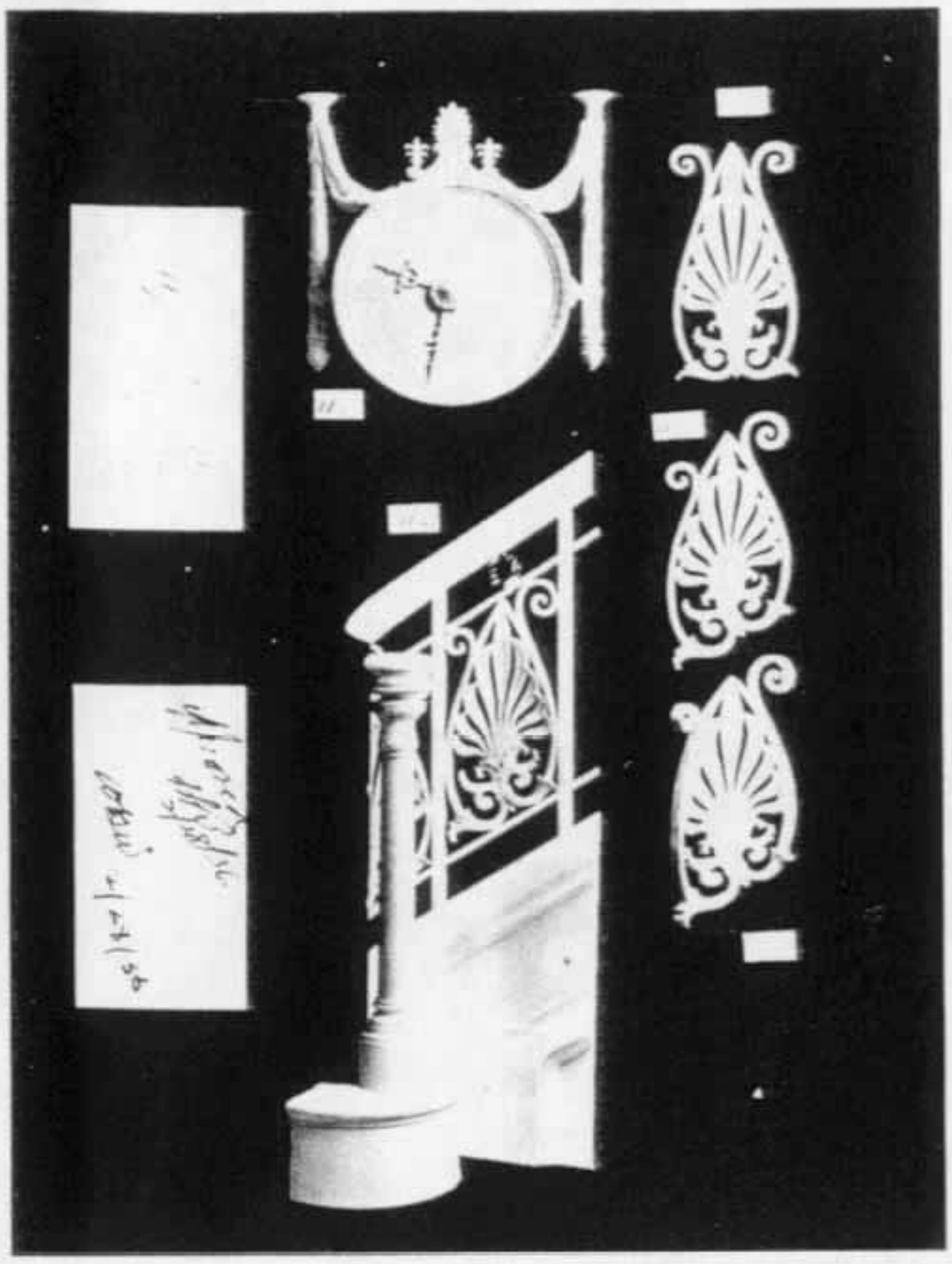


284

and at the center of each side. Model 121 is the model of the newel post for Stairs G (see Fig. 62). When compared to Models 116 and 119, Model 121 seems rather simple. Although the bronze newel post is ornate, there is no railing below the bronze handrail. The newel post is a fluted square column with a capital of an anthemion and scroll design. Model 119 is the model for Stairs N (see Fig. 156) which provides access from the Library Reading Room to the Galleries above. This open string stair design consists of a smooth bronze column newel post with stylized leaf capital, a bronze railing comprised of a series of X's pierced vertically by arrows, a walnut handrail, and Cardiff-green marble step with a honed finish. Public Buildings Service, Photo No. 121-BS-102D-3 in the National Archives, Washington, D.C.

287. BUFFALO DOORKNOB, TYPE A AND B. During the 19th century, it became a tradition to design certain elements of government buildings to reflect symbolically the Department for which the structure was built. Symbols, seals, themes, and programs have been incorporated in the design of murals, sculpture, stained-glass windows, ceiling medallions, built-in furniture, lighting fixtures, hardware, and other details. For example, the doorknobs of the U.S. Mint in San Francisco have the seal of the Treasury Department. This tradition continued into the 20th century. Russwin Hardware Company supplied most of the hardware in the Interior Building. No photographs of hardware models or model numbers have been found to date. One sheet of hardware drawings is in the National Record Center. Detail of Drawing No. 229. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 86, No. DC 0020 ZZ 205.

288. BUFFALO DOORKNOB, TYPE C. The three variations of the buffalo doorknobs are as follows: Type A (see Fig. 287) has a round cylinder for the keyhole; Type B is the same as Type A, but has a turn knob instead of a keyhole; and Type C has the buffalo head on the knob, but no escutcheon. Detail of Drawing No. 229. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 86, No. DC 0020 ZZ 205.



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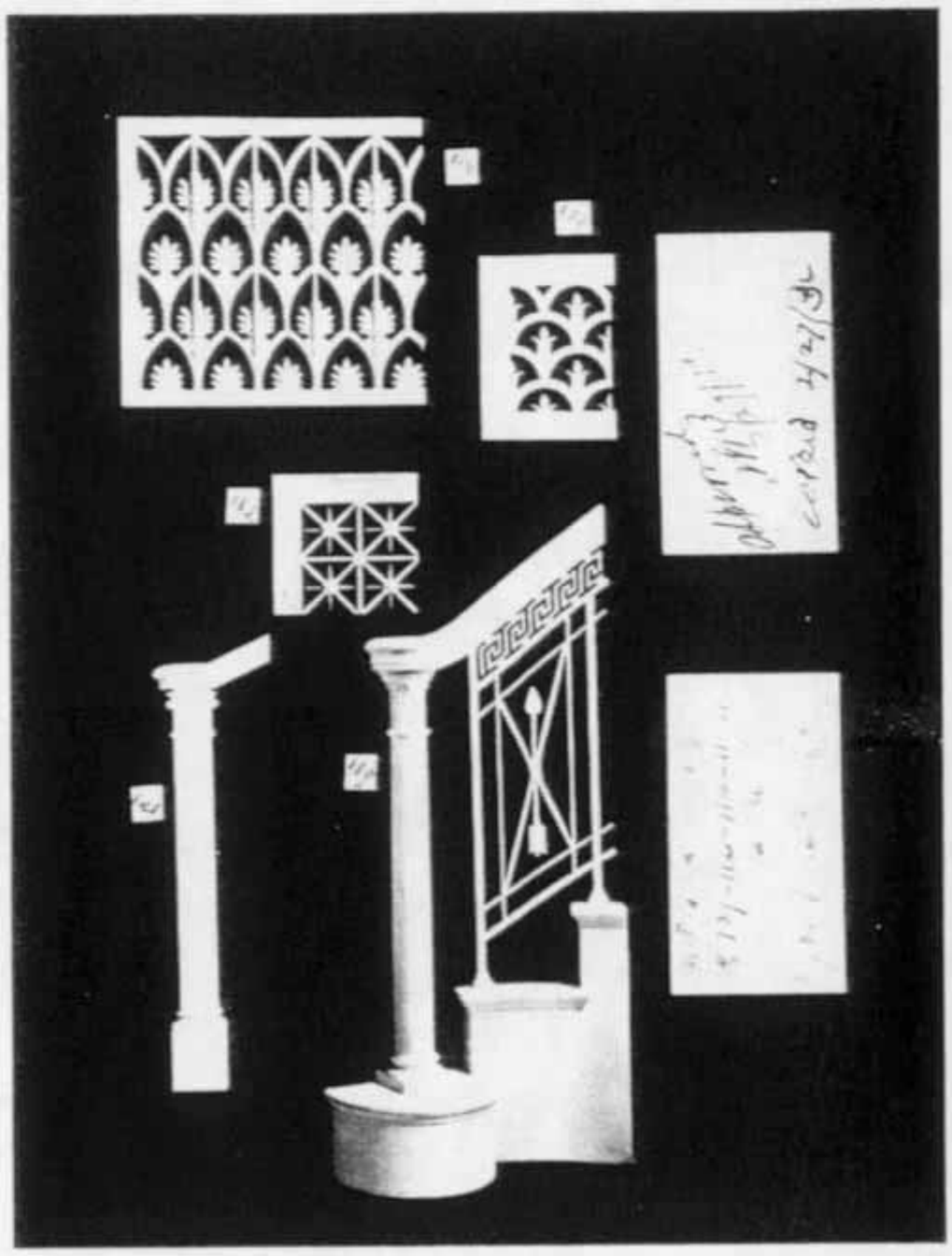

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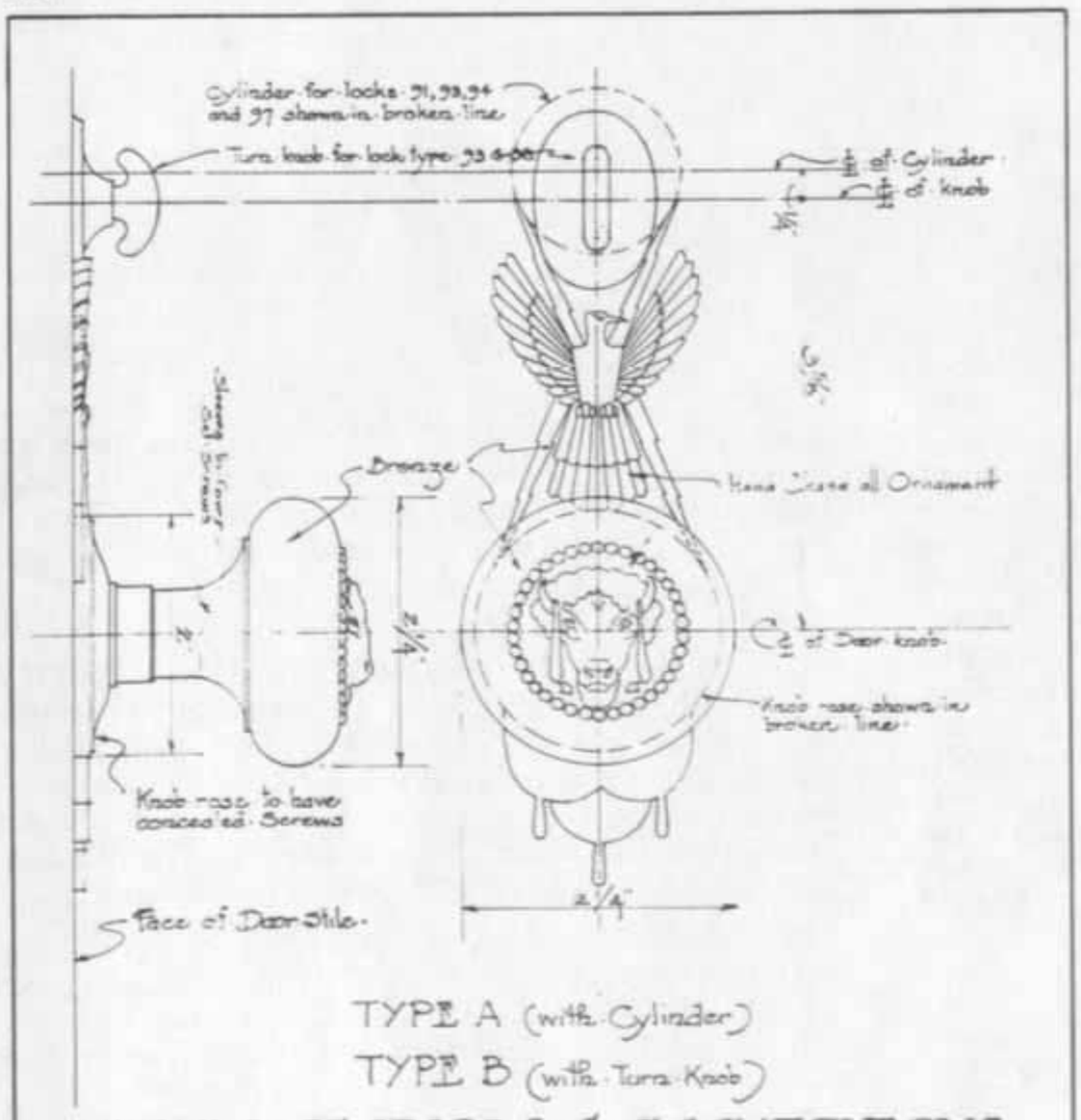
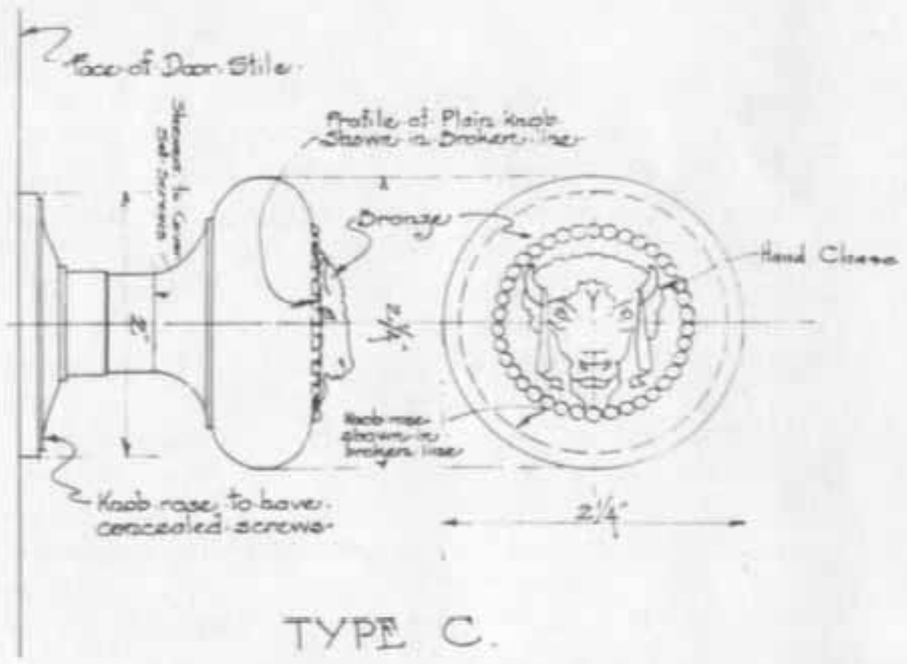


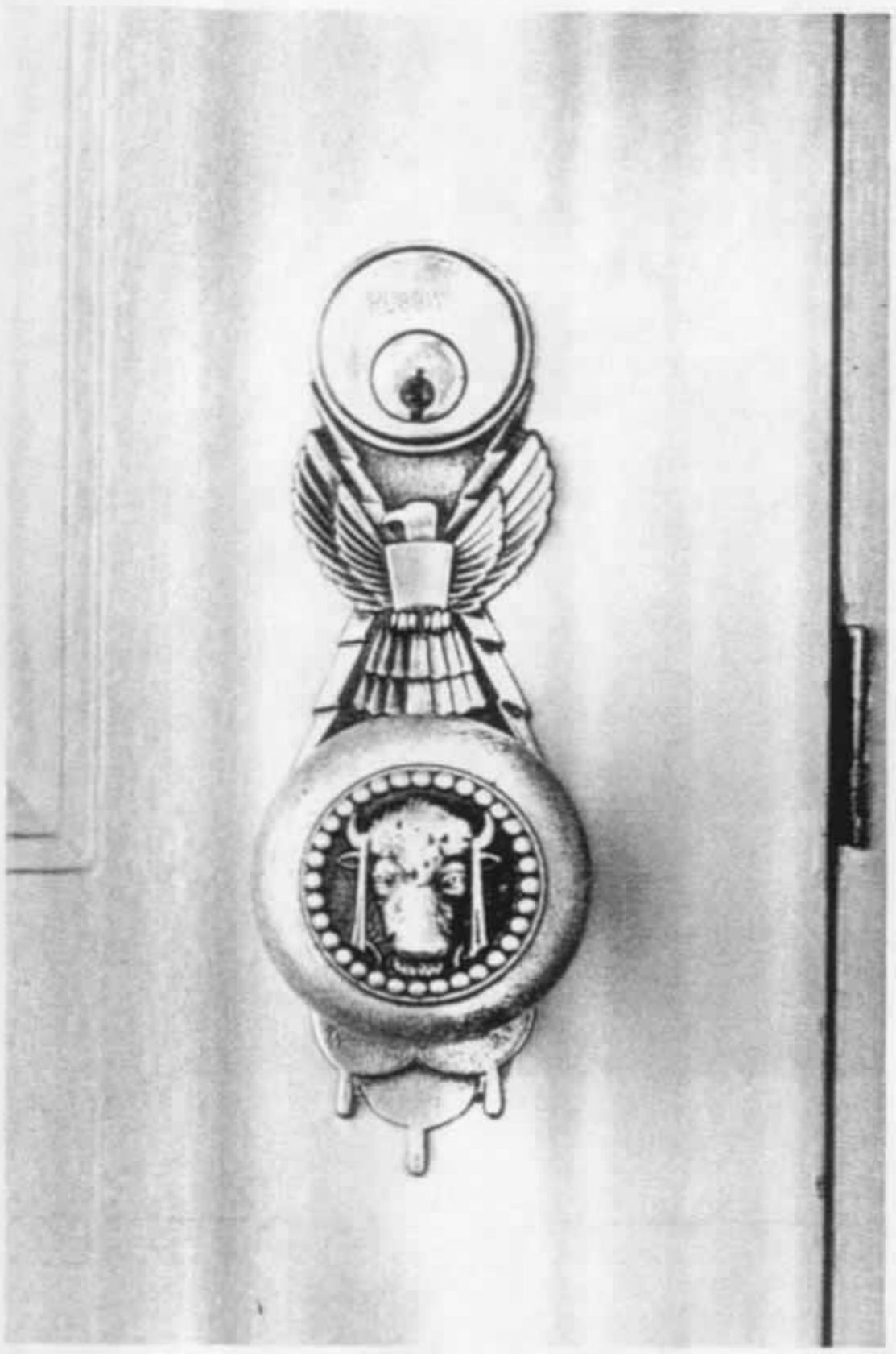
TYPE A (with Cylinder)
TYPE B (with Turn Knob)

288



TYPE C.

DETAILS OF KNOBS & ESCUTCHEONS



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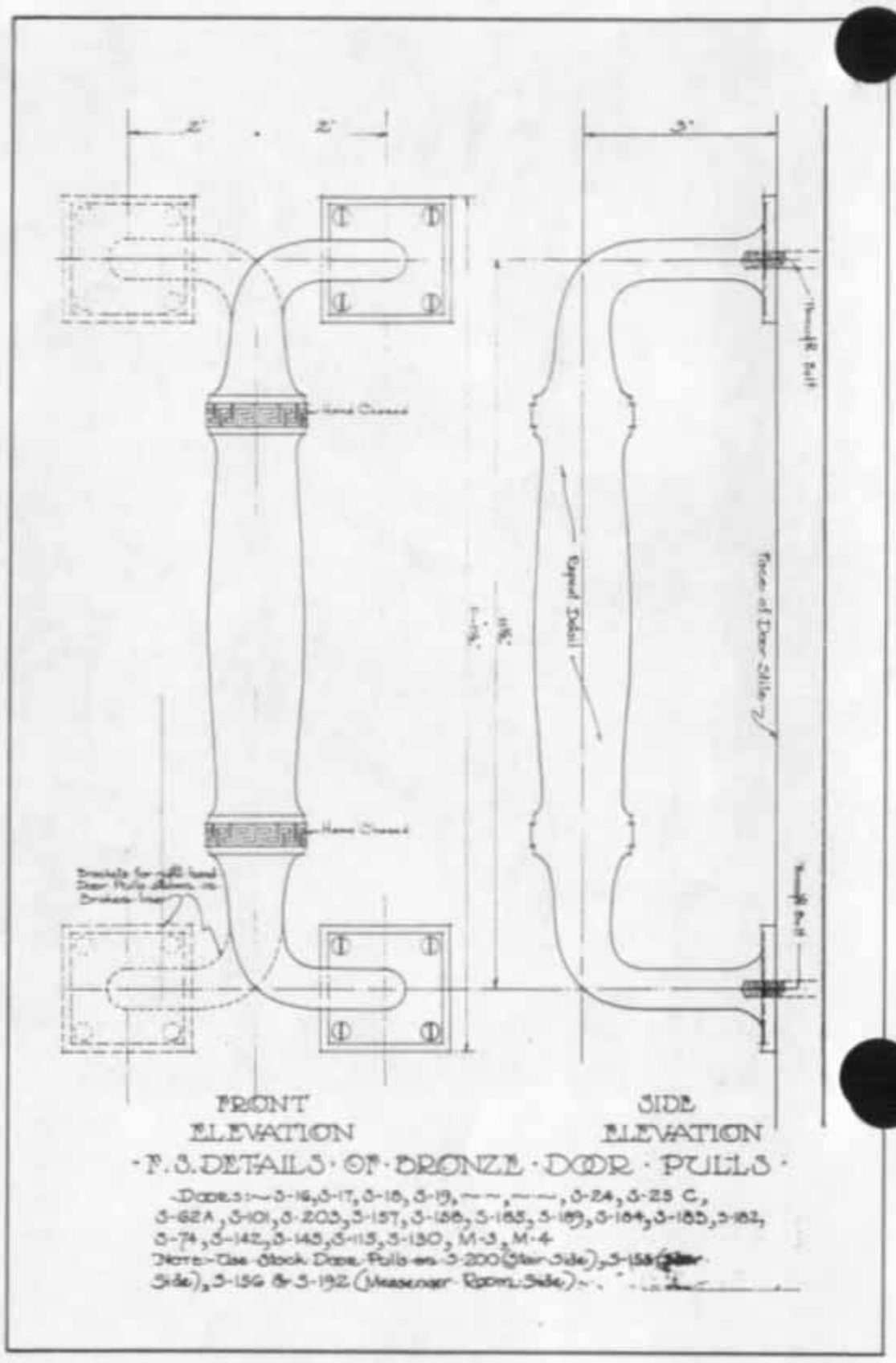

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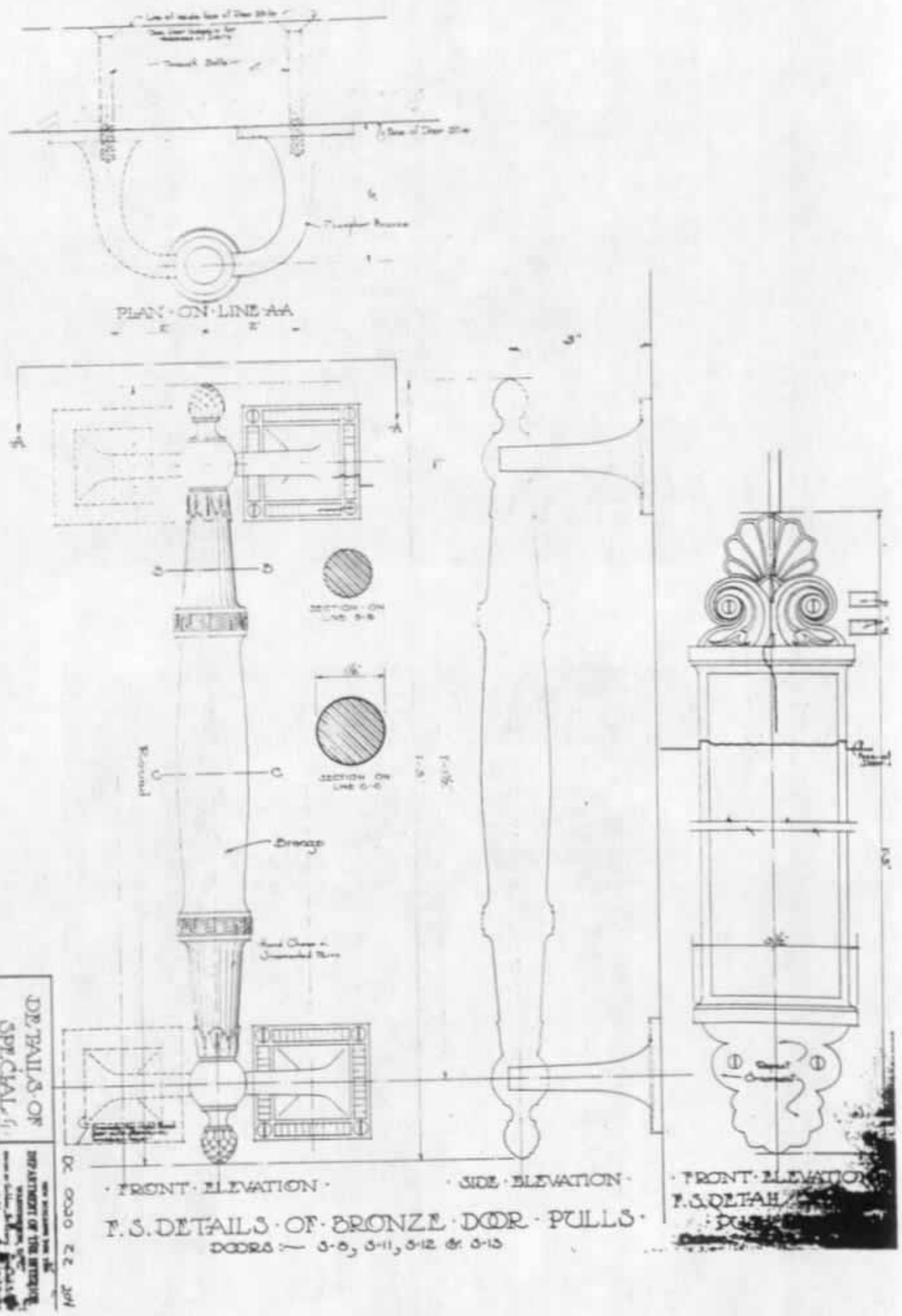
289. BUFFALO DOORKNOB. The buffalo doorknobs were designed for the Office of the Secretary (Suite 6000), the Under Secretary's Suite (5116), the First Assistant Secretary's Suite (6654), the Assistant Secretary's Suite (6616), the Secretary's Conference Room and Lobby (5160), the former Art Gallery (Wings 7100 East and West), and the Library (Wing 1100 West). The buffalo head on the doorknob, 2¼ inches in diameter, is a full frontal view of the head with Indian ornament hanging from the horns. A row of beads encircles the head. Above the doorknob the escutcheon consists of lightning bolts and a stylized eagle with spread wings and tail surmounted by a round disc and keyhole. Below the knob are stylized clouds. Total vertical dimension is 6½ inches. Brooks Photographers. Bethesda, Maryland, 1976, HABS Collection.

290. BRONZE DOOR PULLS. The double doors of Suites 5116, 6000, 6616, 6654, and of the Secretary's Conference Room (5160) have bronze door pulls on one side and push plates on the opposite side. Detail of Drawing No. 229. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 86, No. DC 0020 ZZ 205.

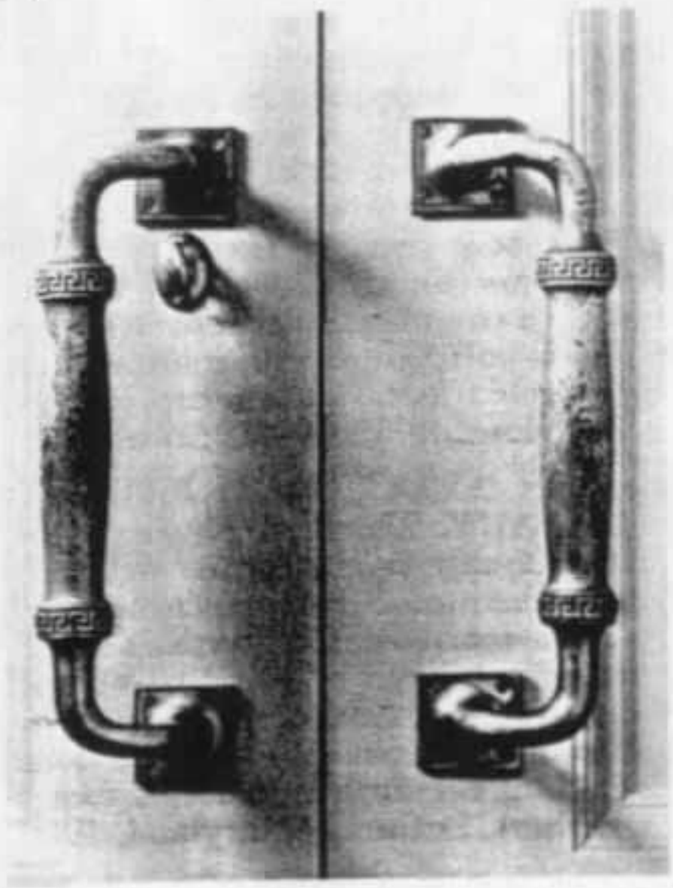
291. DOOR PULLS FOR EXECUTIVE OFFICES. The door pulls are simple, with a Greek fret band design at the top and bottom of the hand grip. The pulls have a smooth finish and the ornament is hand chased. The total vertical dimension is 1 foot 1½ inches. The push plates are also smooth with a double fillet border. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

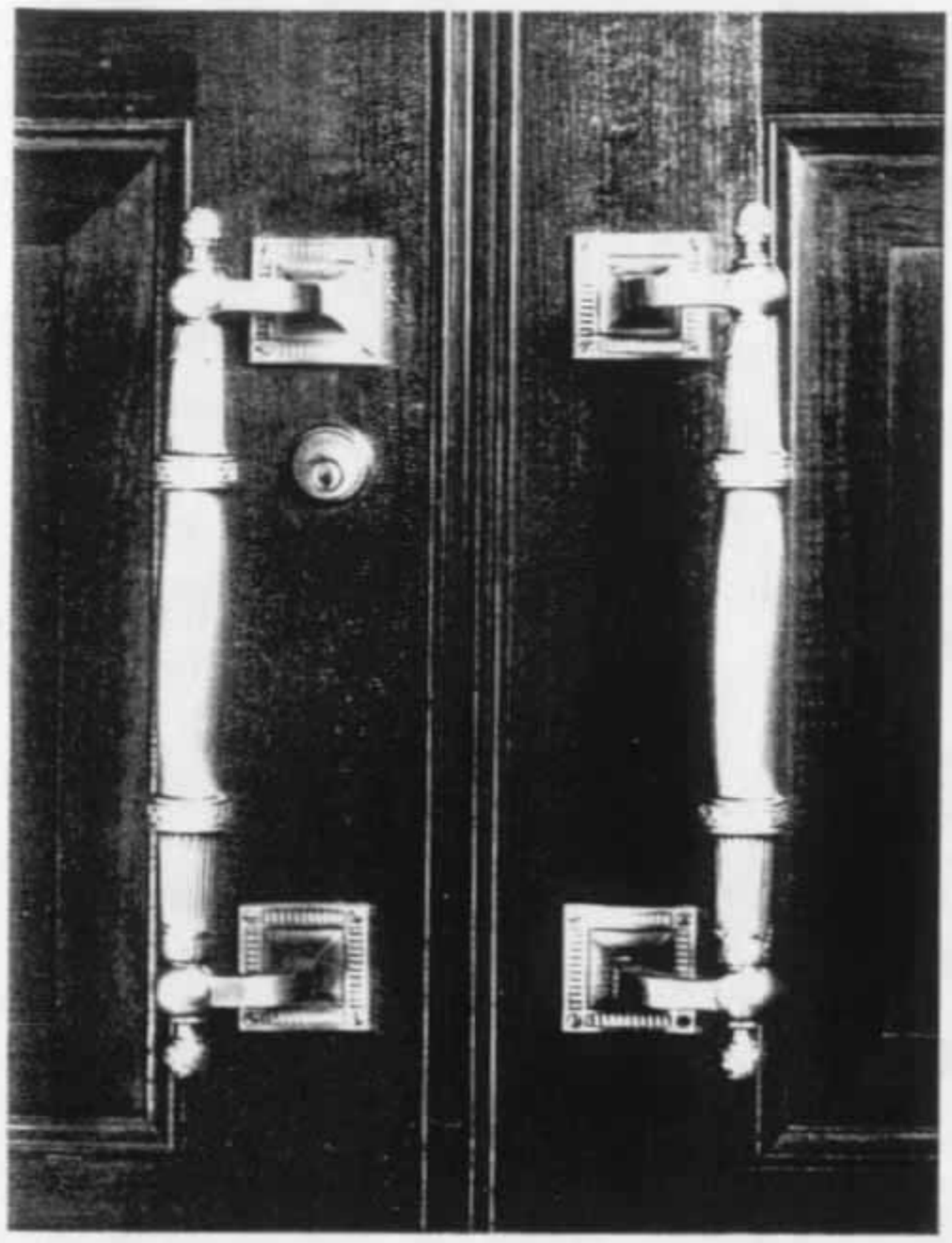
292. DOOR PULLS AND PUSH PLATES FOR THE AUDITORIUM (CONFERENCE HALL) AND LIBRARY. The door pulls and push plates for the double doors to the Auditorium and Library were designed to embellish both the doors and the South Lobby. Detail of Drawing No. 229. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 86, No. DC 0020 ZZ 205.

292

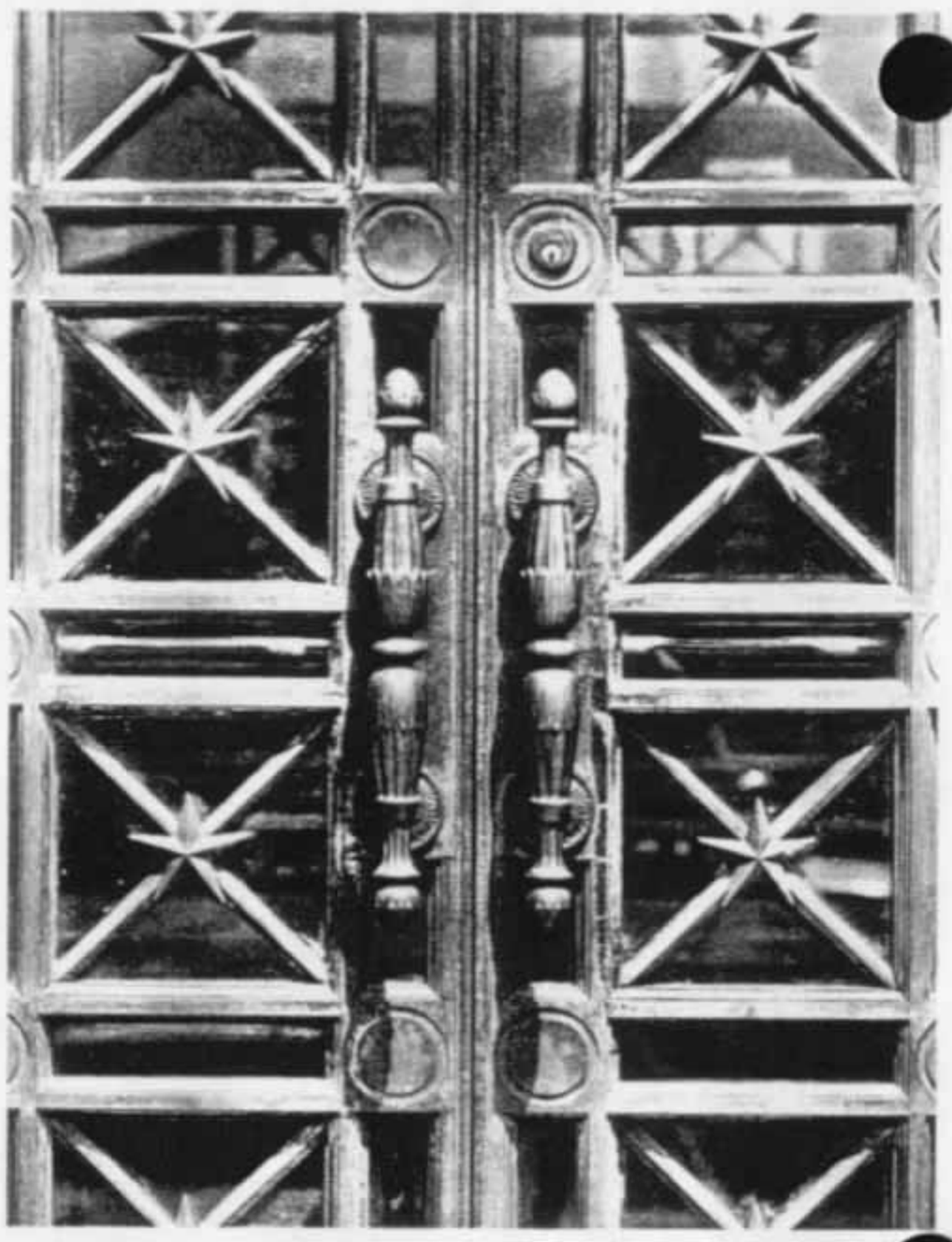

PLAN · ON · LINE · AA
SECTION · ON LINE B-B
SECTION · ON LINE C-C
Bronze
· FRONT · ELEVATION ·
· SIDE · ELEVATION ·
· FRONT · ELEVATION ·
F.S. DETAILS · OF · BRONZE · DOOR · PULLS ·
DOORS :— S-8, S-11, S-12 & S-13
DETAILS OF SPECIAL HARDWARE
DEC 2 2 1930

291

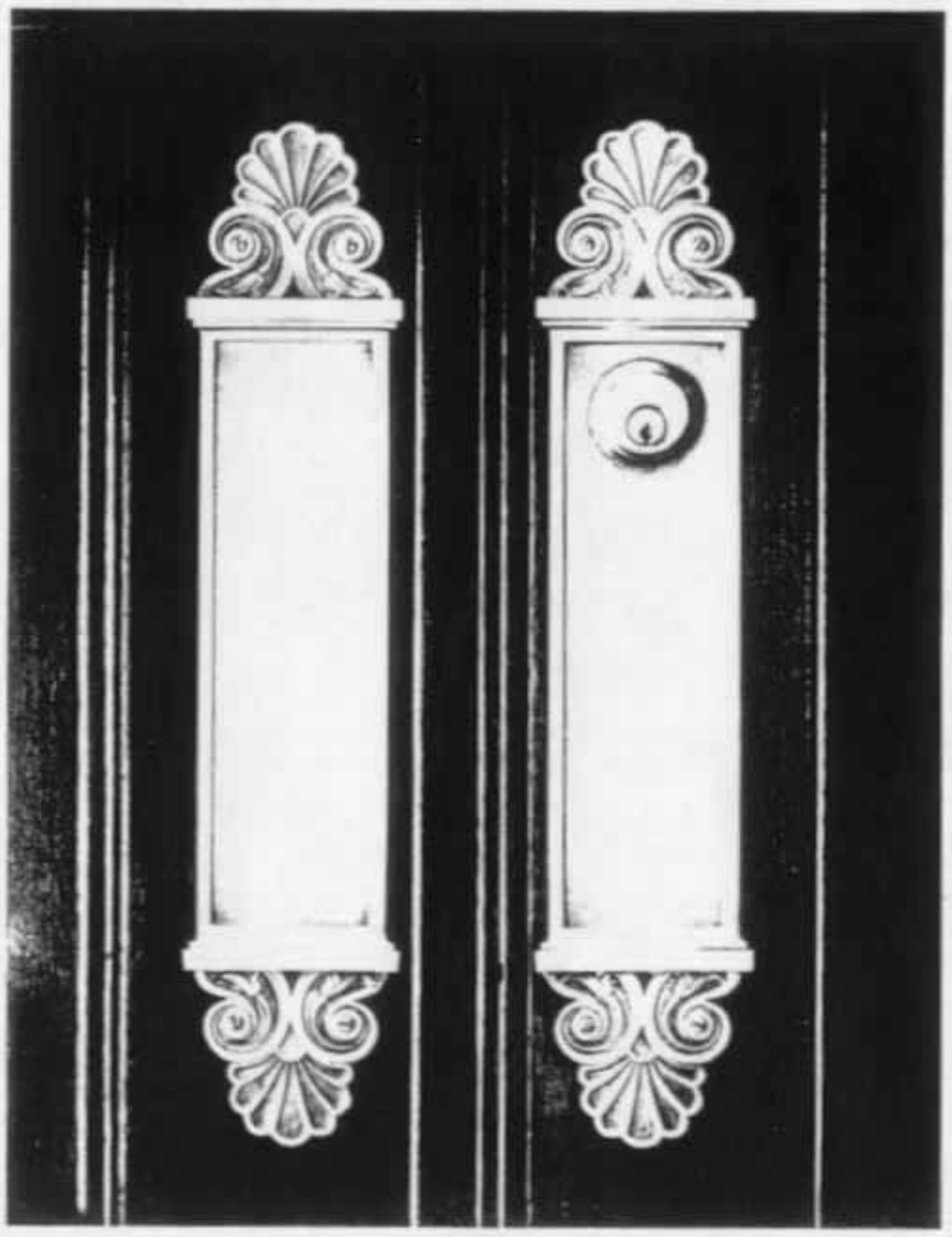




293

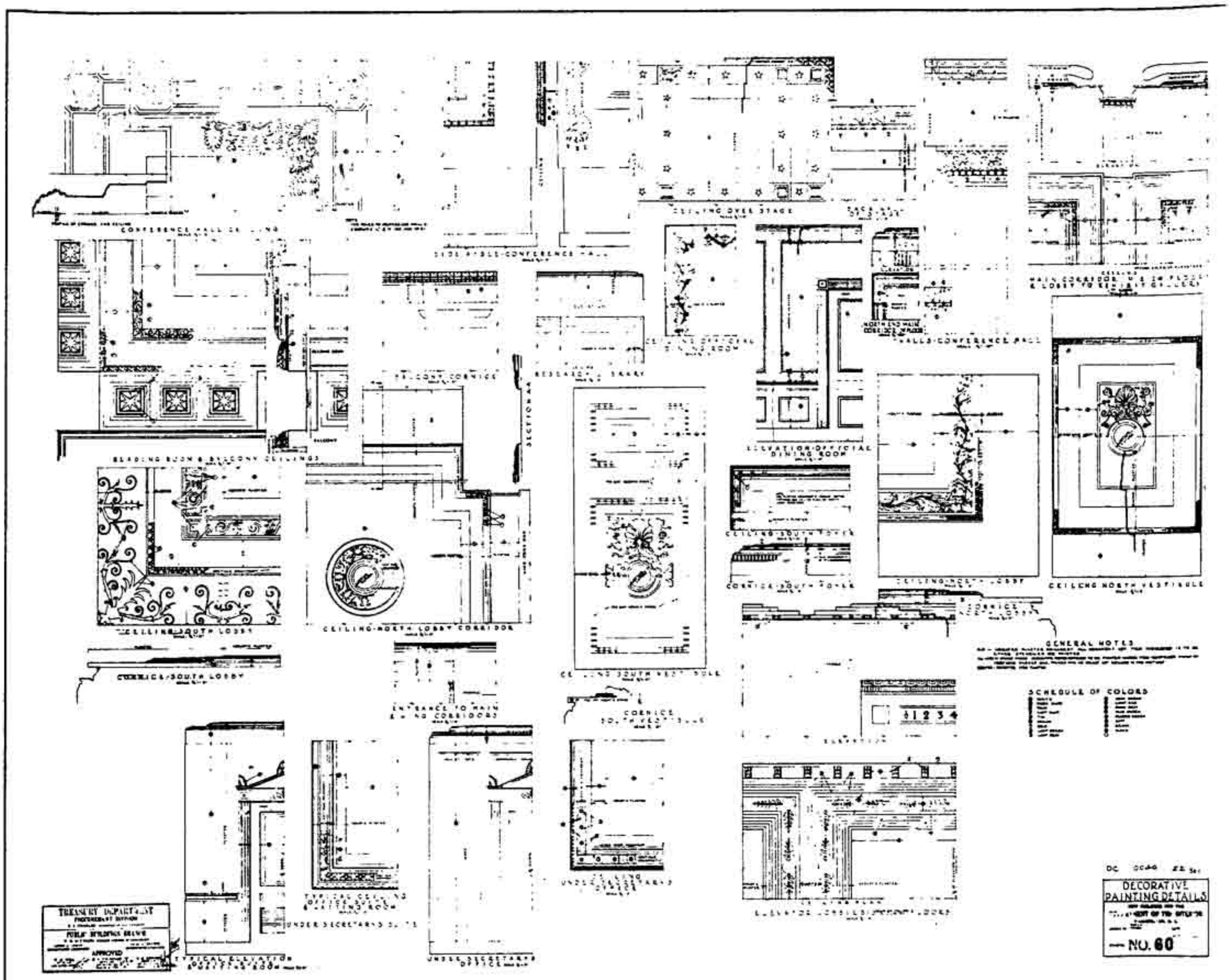


294



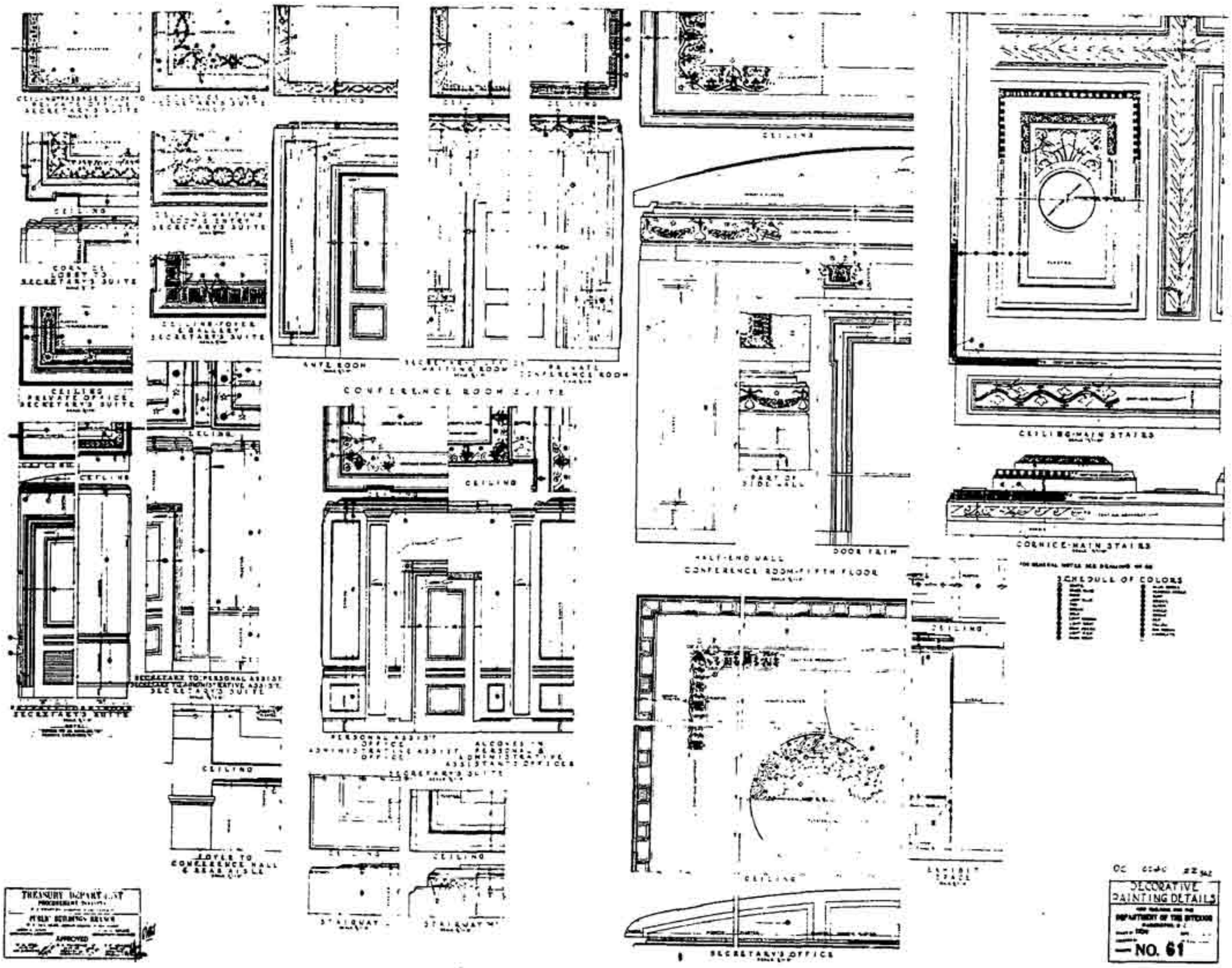
293. DOOR PULLS FOR AUDITORIUM (CONFERENCE HALL) AND LIBRARY. The door pulls and push plates for the double doors to the Auditorium and Library are very ornate. Similar to the door pulls in Fig. 291, the hand grips have a Greek fret border at both the top and bottom. Above and below these borders the handles have a tapered, reeded section capped with leaves, a ball and a pineapple ornament. The bent arm to the door has a square section and the plates on the door have reeded borders. The keyhole is on a round cylinder separate from the door pulls. The finish is polished phosphor bronze and the total vertical dimension is 1 foot 5 inches. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

294. PUSH PLATES FOR AUDITORIUM (CONFERENCE HALL) AND LIBRARY. The push plates on the Auditorium and Library double doors consist of a rectangular plate with an anthemion design at the top and bottom. The plate has a fine matted surface with a smooth fillet border. The anthemions have both a fine matted and smooth finish to highlight the design. The round key cylinder is on the right push plate near the top. The to vertical dimension including the anthemions is 1 foo inches. Brooks Photographers, Bethesda, Maryland, 197 HABS Collection.



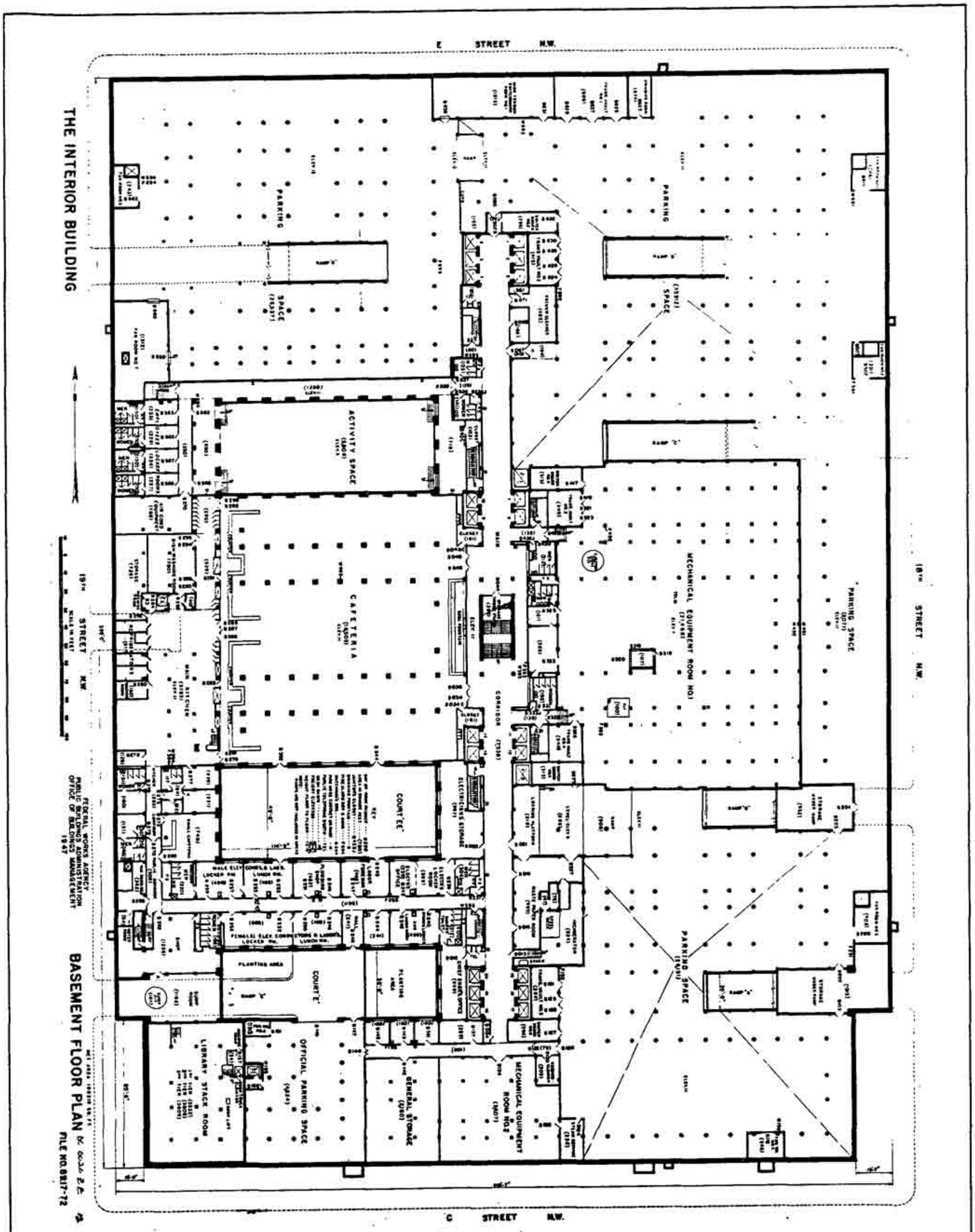
295. DOOR PULLS FOR SOUTH AND NORTH ENTRANCES. Neither a drawing nor a model of these door pulls has been discovered. The top and bottom are symmetrical about a horizontal center line. The hand grip consists of a ball flanked above and below by lotus leaves, a reeded section, and a bud finial. The shanks from the hand grip to the doors are straight and the plate on the doors are rosettes. These door pulls are well worn and the original finish is uncertain. Brooks Photographers, Bethesda, Maryland, 1976, HABS Collection.

296. DECORATIVE PAINTING DETAILS. Drawing No. 60 shows a painting scheme for the Conference Hall (Auditorium), Library, South and North Lobbies, South and North Vestibules, South Foyer, main corridor on the first and second floors, Elevator Lobbies on the third through the seventh floors, the Official Dining Room (1352-56), and the Suite of the Under Secretary (5116). Drawing No. 60, by Buell Solon, Dec. 2, 1936. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 89, No. DC 0020 ZZ 361.

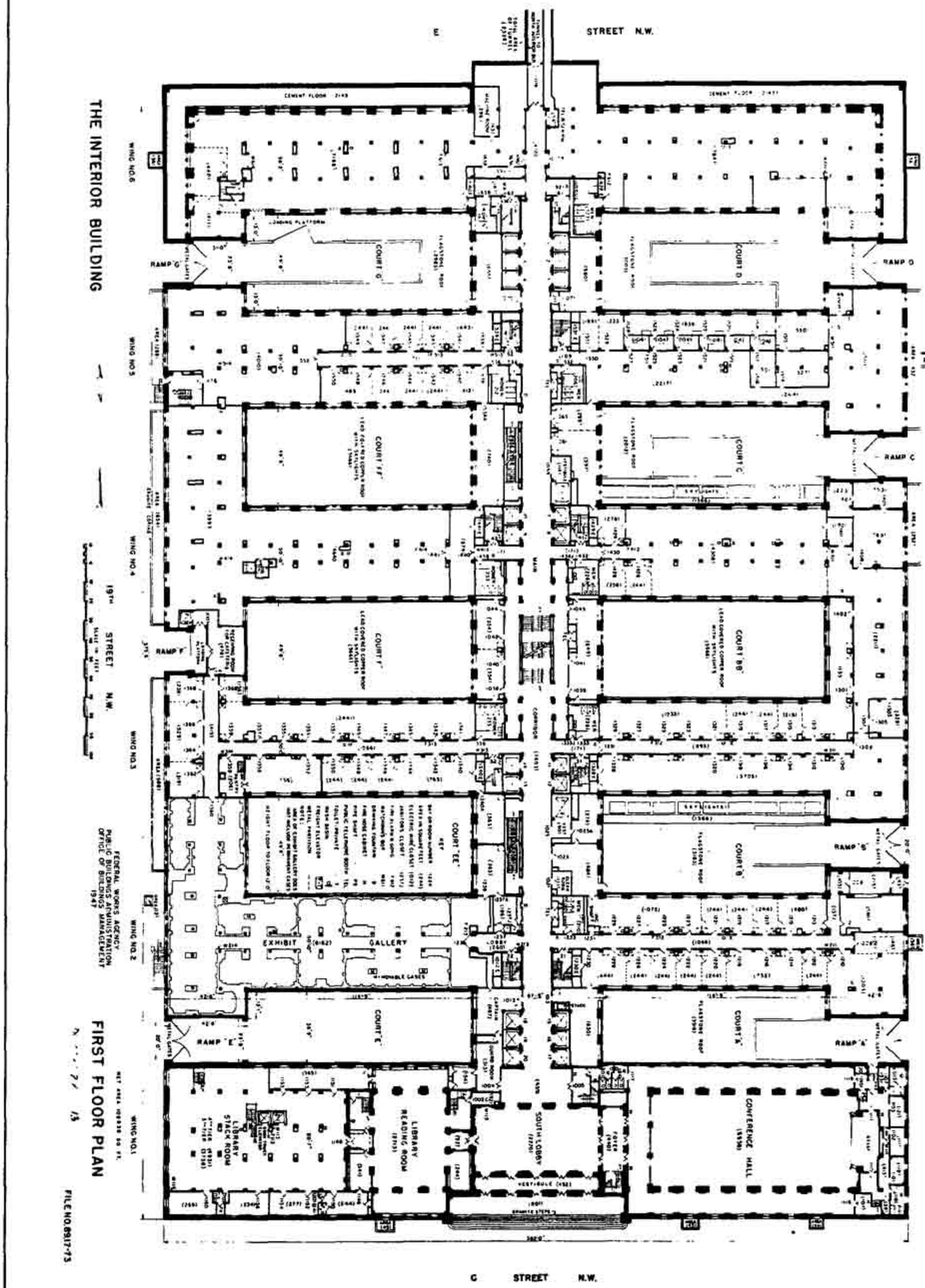


297. DECORATIVE PAINTING DETAILS. Drawing No. 61 shows a painting scheme for the Secretary's Suite (6000), the Secretary's Conference Room (5160), the Grand Stairs (Stairs G), Stairs L and M, and the Foyer to the Conference Hall (Auditorium). Drawing No. 61, by Buell Solon, Dec. 2, 1936. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 89, No. DC 0020 ZZ 362.

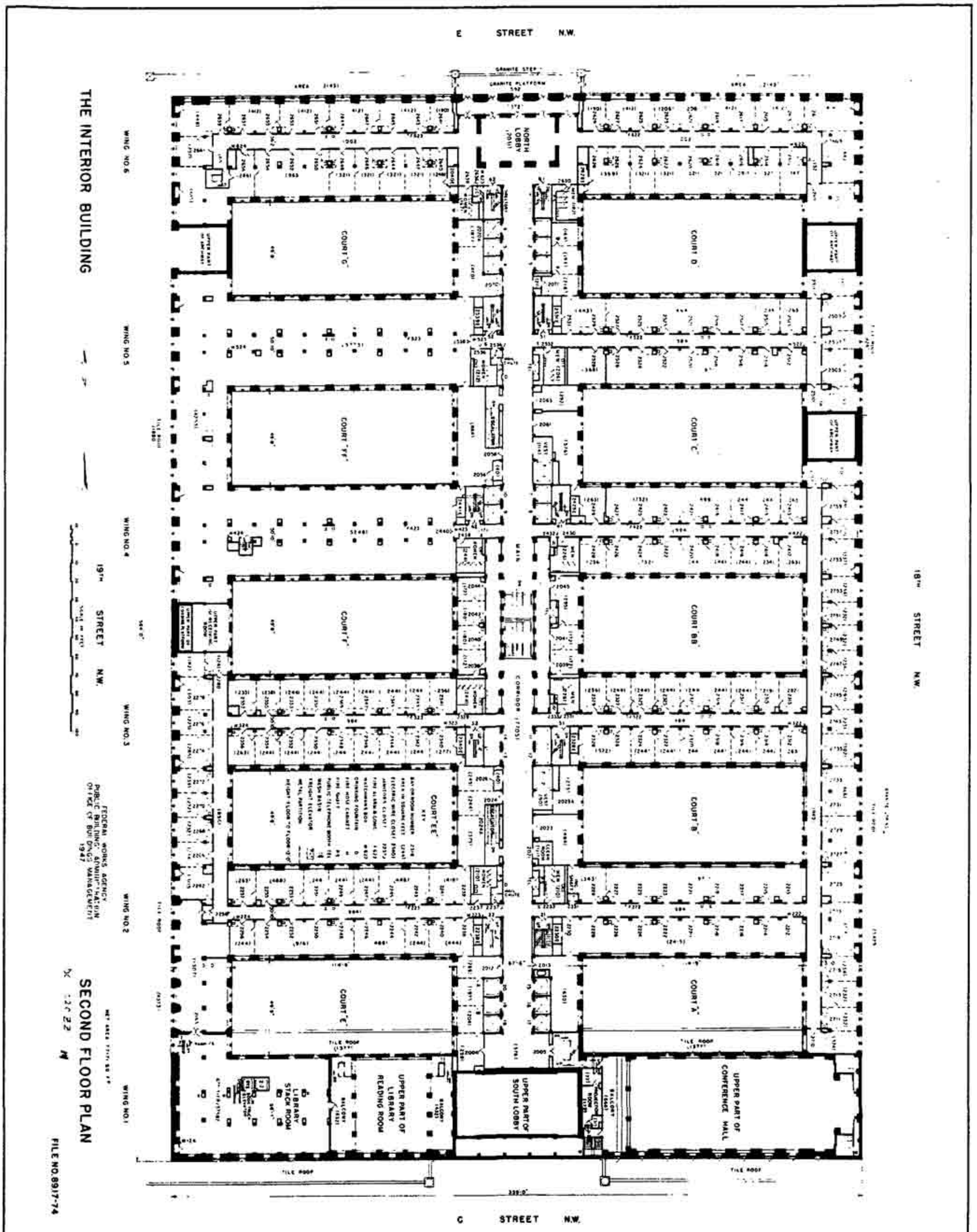
PLANS



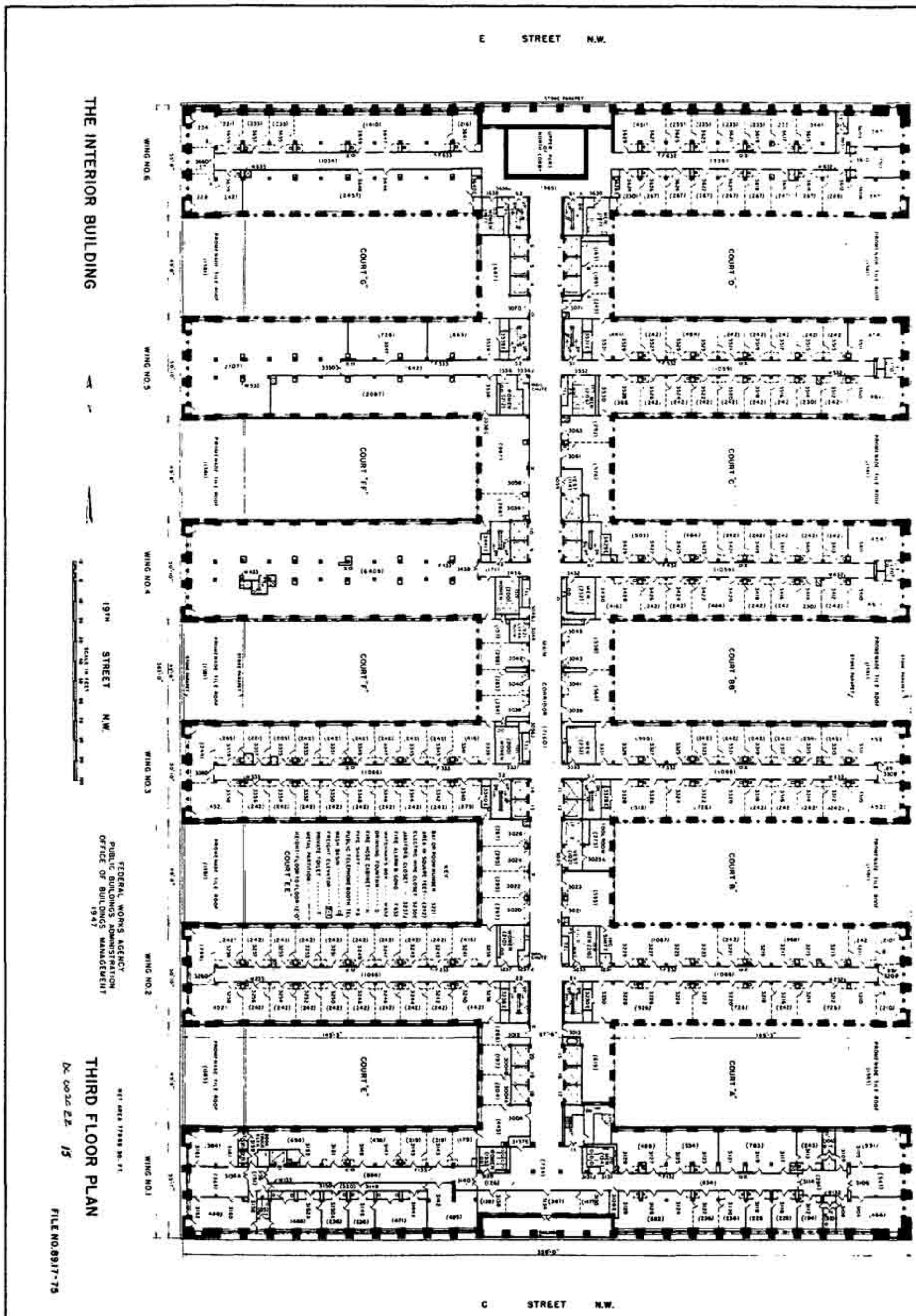
298. BASEMENT FLOOR PLAN. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 12.



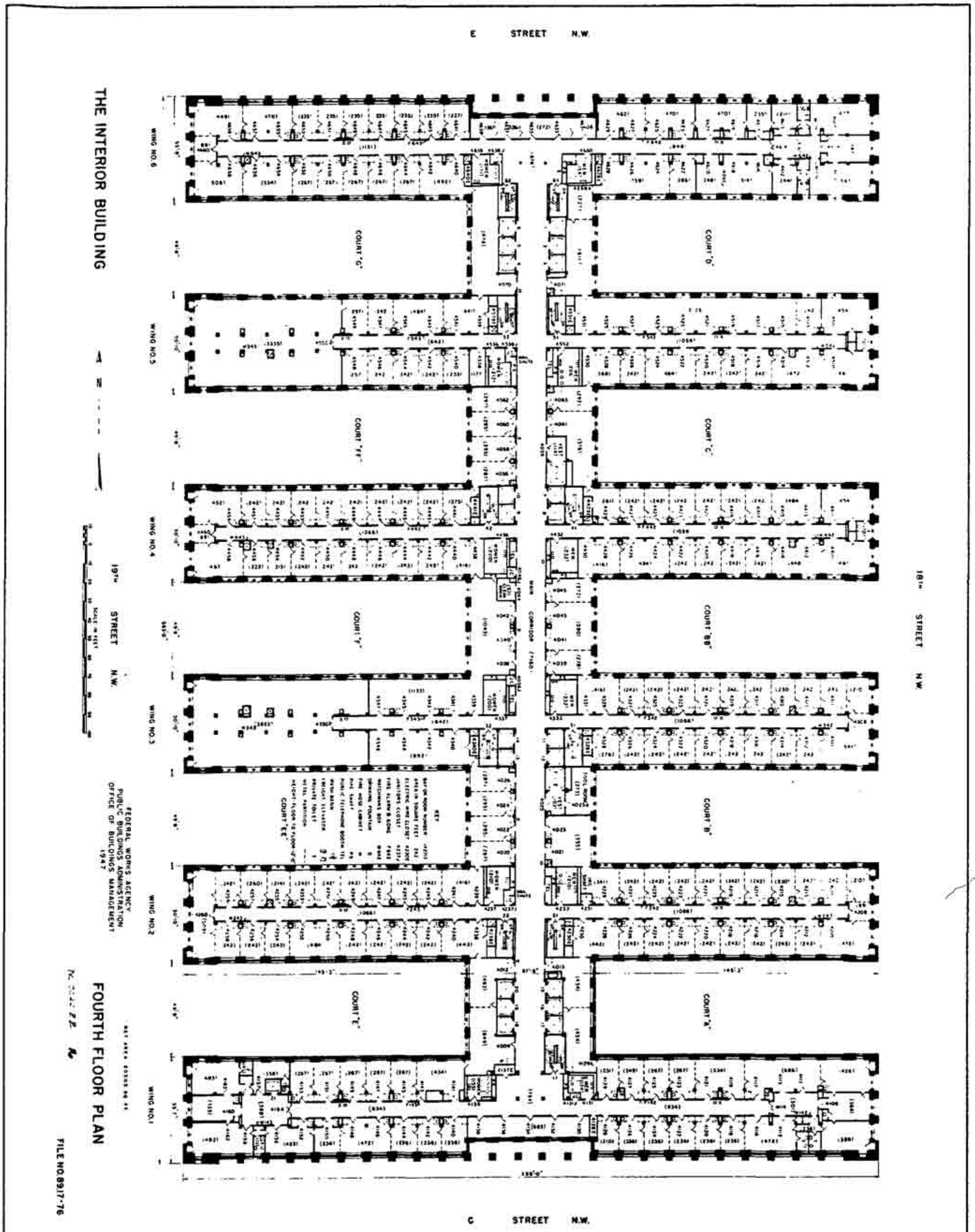
299. FIRST FLOOR PLAN. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 13.



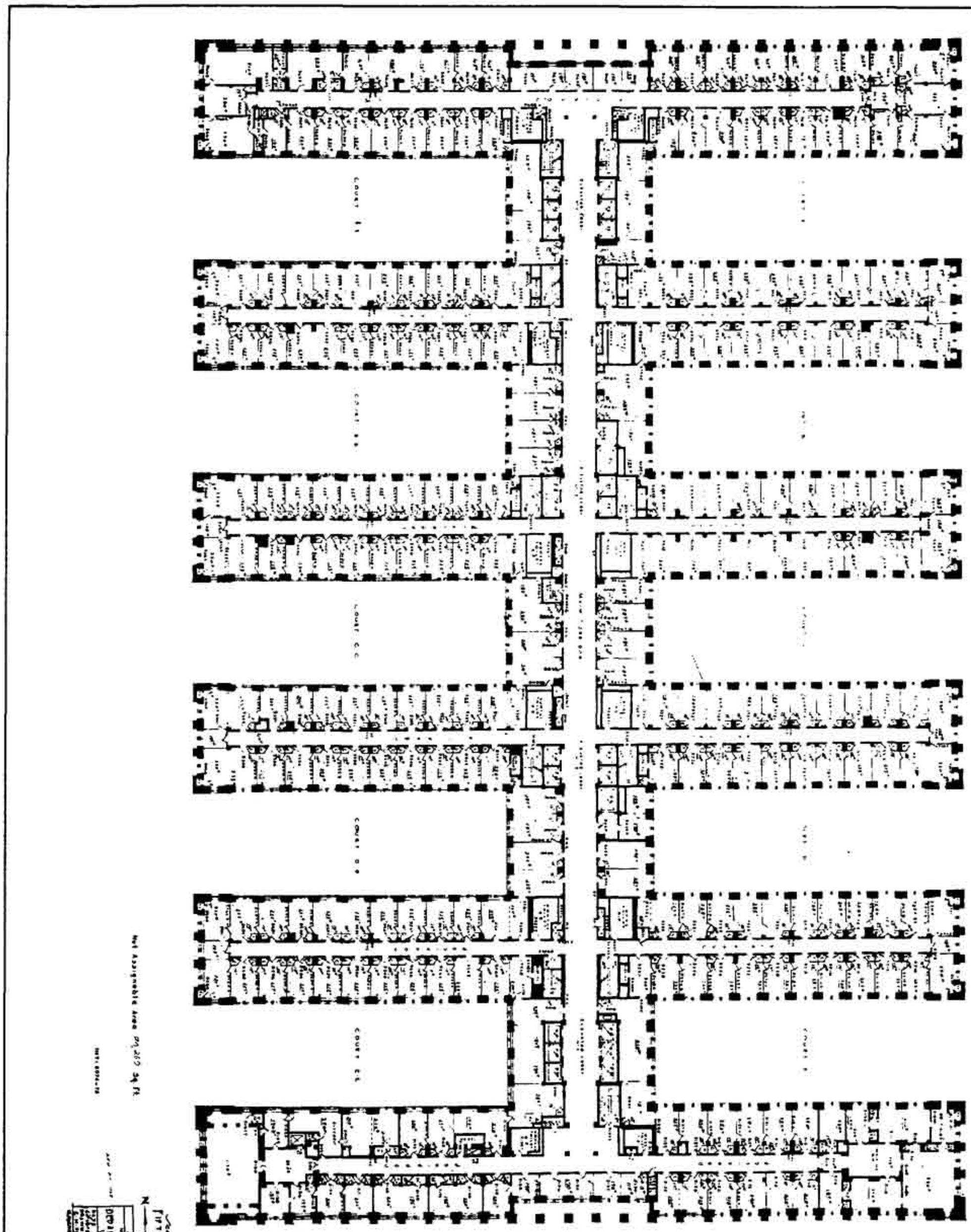
300. SECOND FLOOR PLAN. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 14.



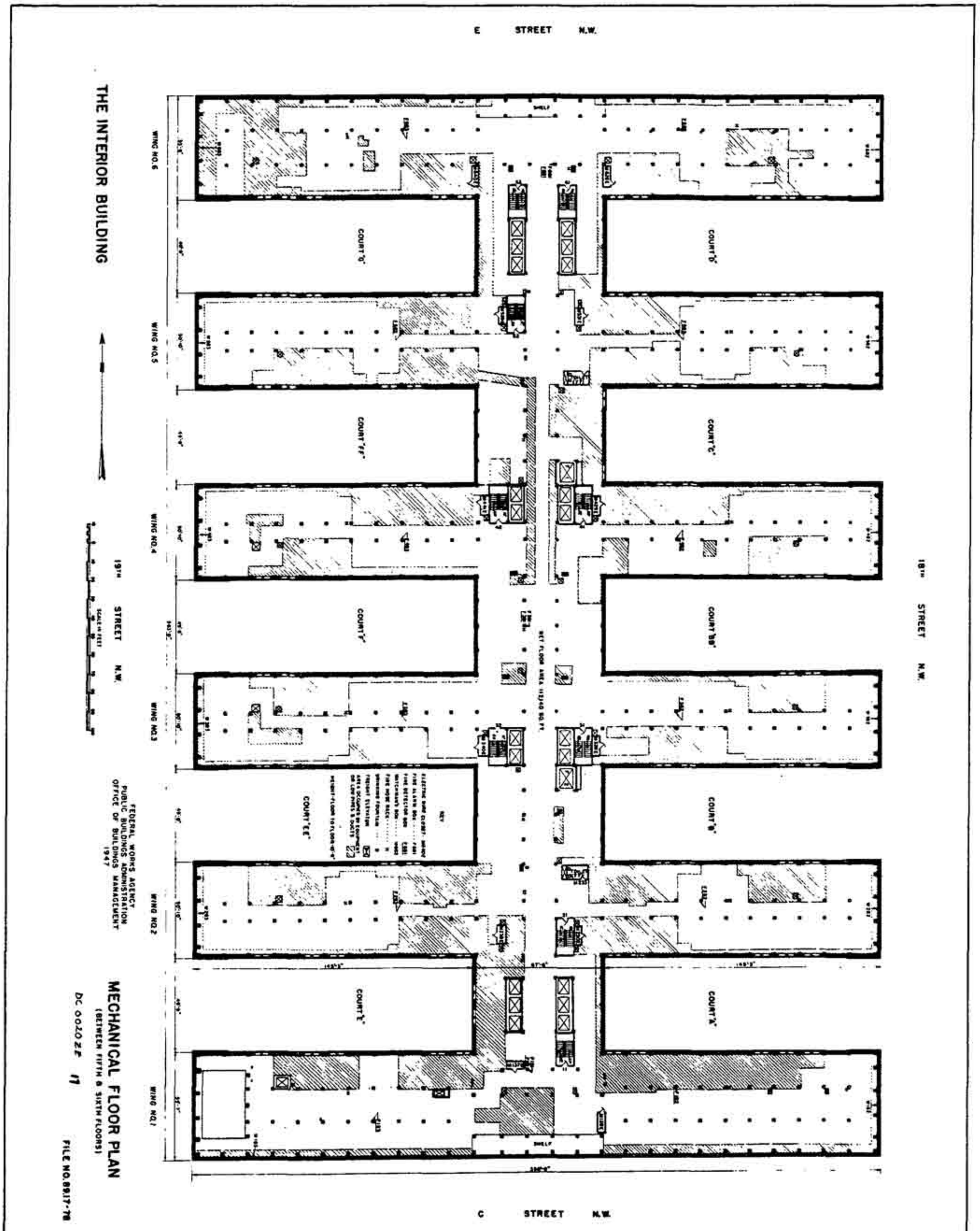
301. THIRD FLOOR PLAN. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, DC 0020 ZZ 15.



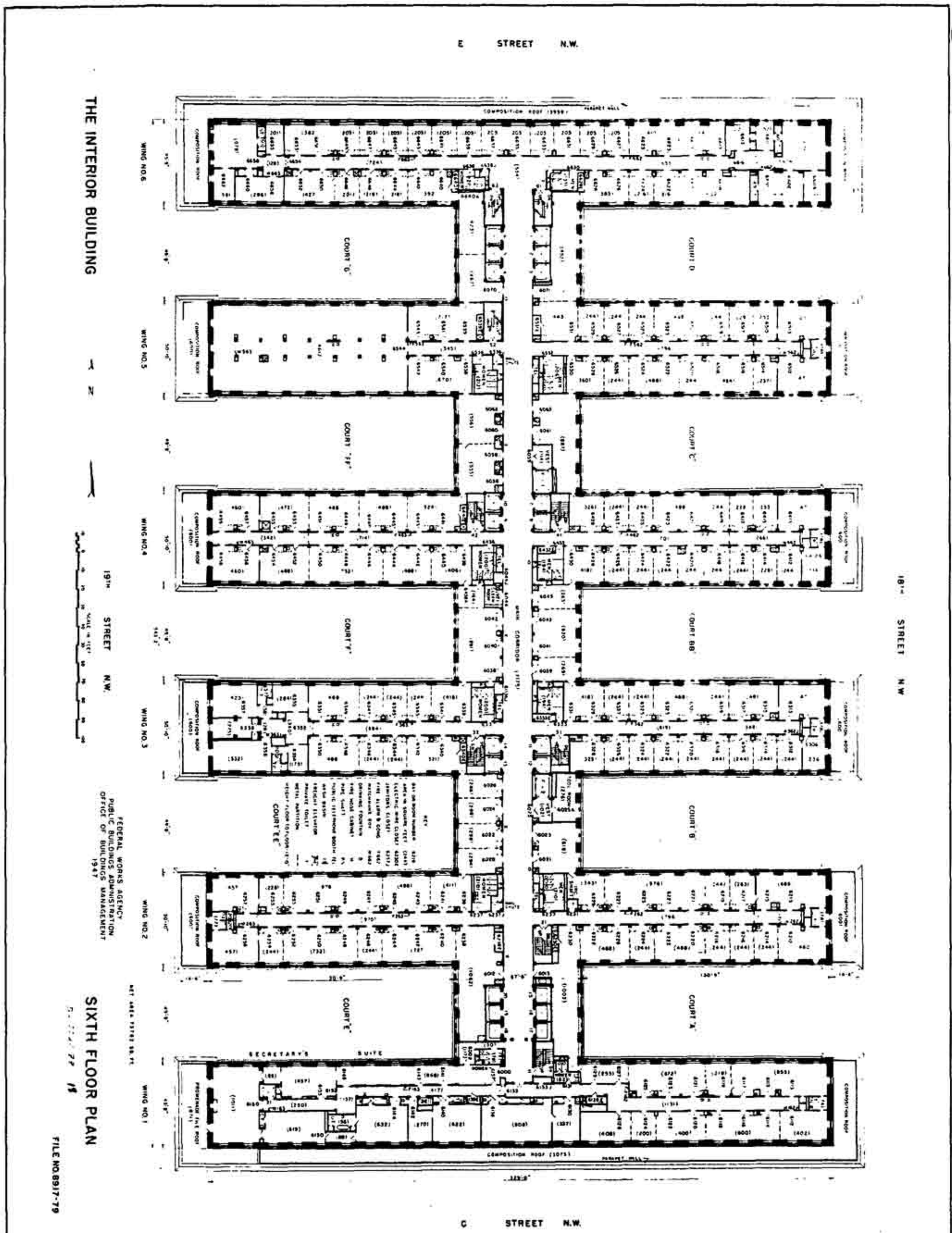
302. FOURTH FLOOR PLAN. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 16.



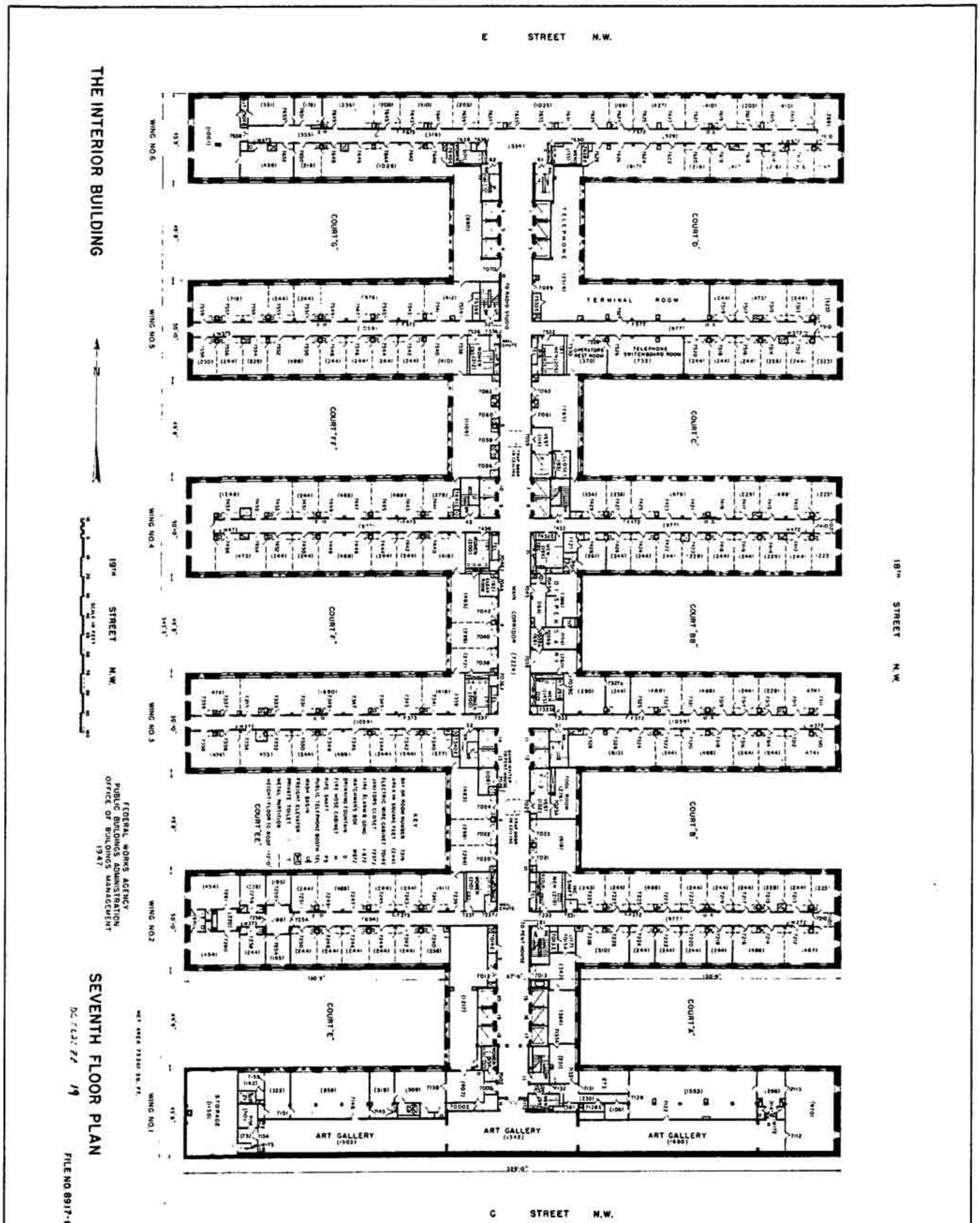
303. FIFTH FLOOR PLAN. Courtyards have the original lettering system on this plan only. Drawing No. AS-7, by C. H. Puls, Jan. 12, 1937; last revised by Keister, Sept. 23, 1948. Location of original document unknown.



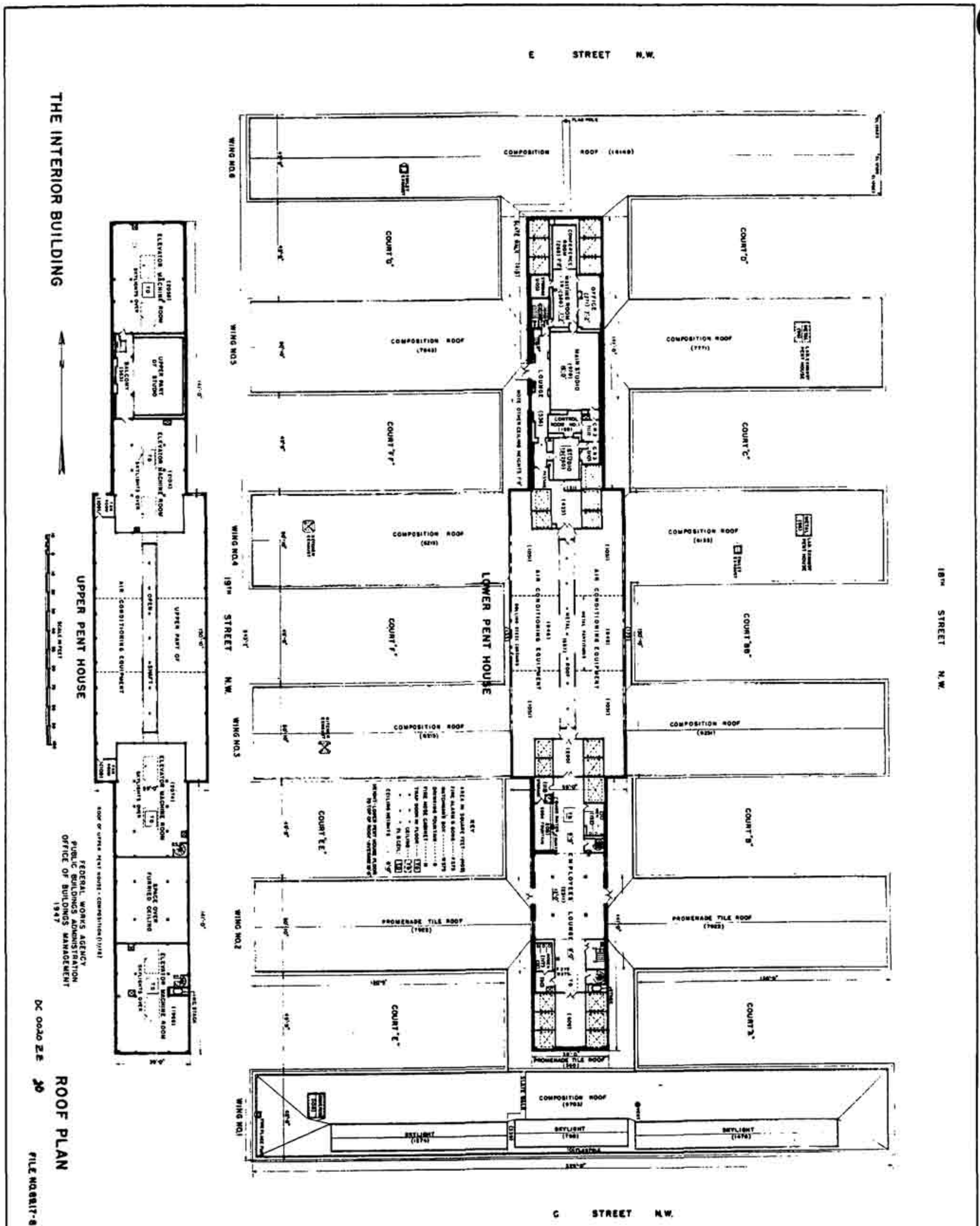
304. MECHANICAL FLOOR PLAN. Between Fifth and Sixth Floors. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 17.



305. SIXTH FLOOR PLAN. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 18.



306. SEVENTH FLOOR PLAN. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 19.



307. ROOF FLOOR PLAN. Eighth Floor Plan. Revised by Federal Works Agency, 1947. Document stored at the National Record Center, Suitland, Maryland, Record Group 121-76-301, Box 83, No. DC 0020 ZZ 20.

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