



The Metropolitan Museum of Art BULLETIN *April 1970*



Environment Is an Art

EDGAR KAUFMANN, JR.

Edgar Kaufmann, jr., is Adjunct Professor of Architecture at Columbia University, on leave to direct the exhibition discussed here. Mr. Kaufmann has directed many exhibitions, mostly for the Museum of Modern Art between 1940 and 1955, and he was American Coordinator for The Arts of Denmark held at the Metropolitan Museum in 1960. Mr. Kaufmann will conduct seminars on American architecture at the Museum during June and July this year, part of a program organized by New York University

Re-evaluation and adaptation of the world is a basic concept of environmentalism, and it applies to the works of man as well as to the elements of nature. We have inherited, along with bricks and mortar, the living ideas of earlier generations that can enhance life now. That concept governs an exhibition opening May 1 at the Metropolitan Museum, *The Rise of an American Architecture, 1815-1915*. The exhibition, which will travel to other cities, is sponsored by the Museum, the National Trust for Historic Preservation, and the New York Chapter of the American Institute of Architects.

Paralleling *19th-Century America*, a separate exhibition of painting, sculpture, and decorative arts, this show presents the achievements of some leading American architects, landscapers, and urban planners so that their validity today and their potential contribution to tomorrow can be seen at a glance. The exhibition focuses on those areas of architecture least hampered by traditions: buildings for commerce, small homes for modest families, and parks to make the cities habitable. A few key examples, presented in special color photographs, illustrate each aspect. In support of these examples, the exhibition, starting with European precedents, shows how the conditions and requirements of American life led to independent developments that provided scope for the great designers of the era. Finally, the exhibition indicates that these three aspects of American artistry united spontaneously to provide a model of good living in industrial cities—in fact, that some great problems of today might be lessened by making use of our heritage, now largely going to waste.

Some highlights from the exhibition are shown on the following pages.

A book of scholarly essays will present the main historical concepts that underlie the exhibition: *The Rise of an American Architecture*, with articles by Henry-Russell Hitchcock, Albert Fein, Winston Weisman, and Vincent Scully, edited and with an introduction by Edgar Kaufmann, jr., and with a foreword by James Biddle and Thomas P. F. Hoving. 9½ x 6¾ inches, 232 pages, 200 illustrations. Softbound, \$4.95. Praeger Publishers in association with The Metropolitan Museum of Art, New York, 1970.

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ON THE COVER

The Great Hall, after renovation
(see the picture story on page 362)

FRONTISPIECE

The Flatiron Building, New York, 1902. Daniel H. Burnham and Company, architects. Photograph: Wurts Bros.



*The Arcade, Providence, Rhode Island, 1828. Russell Warren and James C. Bucklin, architects.
Photograph: Elliott Erwitt*

The Metropolitan Museum of Art Bulletin

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The Providence arcade is the oldest surviving covered shopping street in the Western world, still serving its community well. The idea of covered galleries with shops and offices became popular in Paris after 1775, and before long London followed suit. Glass roofs added much to the amenity of such areas, and gradually they were built several stories high. The stepped-back levels, providing walkways and a great sense of air and light throughout the arcade, were apparently an American innovation, later copied in Europe and found as far afield as the vast State Department Store (GUM) in Moscow.

Despite the apparent modernity of these early examples, the convenience of a shopping center free of vehicular traffic, well stocked with wares and services, can be traced back through the so-called exchanges built in Europe in the Renaissance and, even before, to the labyrinthine *souks* of the Near East. These, in turn, are held to be derived from such ancient prototypes as the covered hall of Trajan's market, still visible in Rome, and dated about A.D. 110. Nowadays, there is much talk of shopping malls in urban centers. The pleasant tone and modest scale of the Providence arcade seem well worth emulating.

*The Auditorium Building, Chicago, Illinois, 1889.
Dankmar Adler and Louis Sullivan, architects*

A masterwork of American architecture, the Auditorium block stands facing Lake Michigan, as useful as it is famous after eighty years of life. Thanks to thousands of Chicagoans who contributed to its renovation, the great central room (built to outdo the then new Metropolitan Opera House of New York) has regained much of its sumptuous decoration and splendid acoustics. Around it had been constructed a shell of rental spaces to support the civic auditorium; these spaces were originally offices, stores, and a well appointed hotel. Today they are used by a remarkable center-city institution, Roosevelt University, a pioneer in integrated education. The Auditorium Building began and is now again maintained as a civic ornament, calculated to serve special needs without weighing heavily on the community's generosity. This blend of public service and commercial support in one building was a concept that gained currency with the spread of industrialization. Louis Sullivan's proud and masculine architecture and Dankmar Adler's feats of engineering prove that the modern world could master the complexities of modern civilization.



The tallest building in the world – then – was built by the Fuller construction company as its headquarters on a wedge of land that points north where Broadway crosses Fifth Avenue. The architect was a Chicagoan, who had become a national figure as chief designer of the World's Columbian Exposition in 1893. Burnham produced one of his finest designs for Fuller, and this was widely recognized at the beginning of our century. The unified character of the tall shaft, the subtlety of the undulating bays along its sides, and the controlled elegance of the overall ornamentation, marked this building as the product of a mature tradition. This maturity had been achieved in four short decades, from the earliest skyscrapers of New York to the more skillfully designed and more famous towers that arose in Chicago after its great fire in 1871. Nowadays skyscrapers are the most readily understood symbols of technological advance, constructed everywhere regardless of precedents or politics, of usefulness or suitability. This international success of an American idiosyncrasy in architecture has not led anyone to take advantage of the fact that the Flatiron Building, freestanding next to a large urban square, is something of a national treasure, worth spotlighting as a token of American achievement. The Flatiron Building is at least as admirable as the skyscrapers of our own times, and its rejuvenation might spark a new era for a valuable portion of New York.

Small Family Homes

OPPOSITE

William Shinn's own house, and three others in the same style, remain as evidence of a cooperative venture undertaken by a number of Pittsburgh families. On eighty-odd acres they proposed to build homes, a schoolhouse, livery stables, and the necessary adjuncts, as well as to maintain orchards, a farm, and a common carriage to link them to the railroad for daily commuting. In building their homes they turned to one of the most admired designers and writers on the subject, Andrew Jackson Downing, who died in a steamboat explosion on his native Hudson River in that very year, 1852. Downing favored vertical board and battens for homes of modest cost, both because this use of the material weathered best and because it expressed the interior frame of vertical studs. He was an advocate of new devices for ventilation and heating and, like Thomas Jefferson before him, preferred creamy yellows and warm, light grays for exterior paint, tones that did not stand out crudely against a natural background. In Pittsburgh, unfortunately, too few families joined the association, but the four private houses survive as comfortable, comely homes, embellished with plain marble fireplaces and with the quiet grace of the Downing tradition at its best. Free from the elaborate bargeboards and fancy brackets that have too often distracted attention from the sound virtues of such houses, Evergreen Hamlet is a reminder of the common sense that marked American homes of modest scale throughout the last century.



Evergreen Hamlet, Millvale, Pennsylvania, 1852. William Shinn, promoter

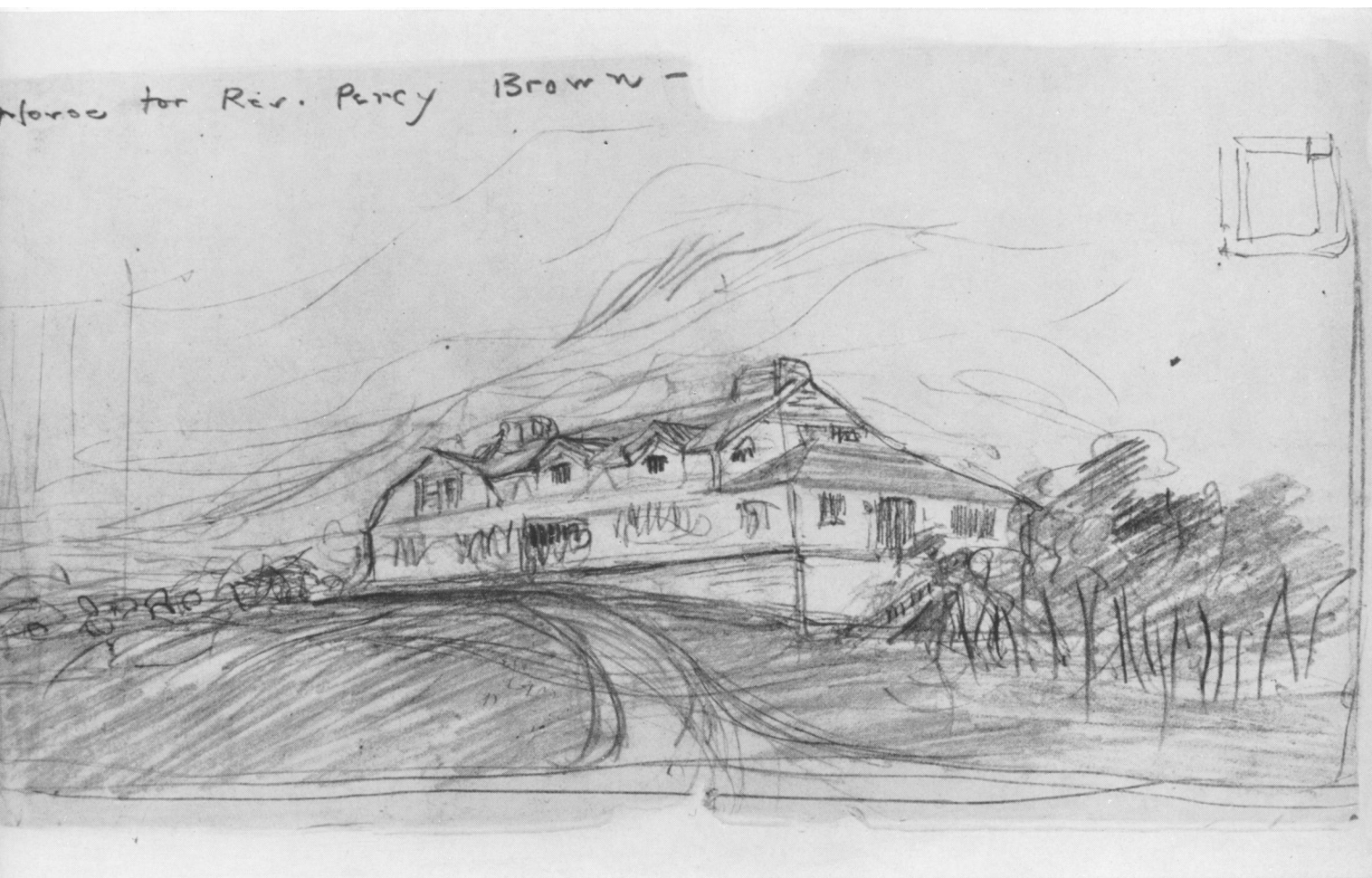


Photograph: Elliott Erwitt

*The Rev. Percy Browne's House,
Marion, Massachusetts, 1881-1882.
Henry Hobson Richardson, architect.
Photograph: Harvard College
Library*

Richardson was the first American architect to find not only respect but emulation abroad. His great public and commercial buildings in rough granite or carved brick dominated American architecture for two decades. Equally strong and perhaps even more interesting today are his shingle houses, of which a few remain in use. Shingles had been employed to cover buildings by early European settlers in this country, and advanced architects began to use them again after the revival of interest in colonial days stimulated by the Centennial Exposition at Philadelphia in 1876. It was Richardson who gave this trend coherent, original form. His second shingle house, now enlarged and changed, was described by his biographer and friend, Mrs. van Rensselaer, as follows:

Its foundations follow with delightful frankness the variations of the ground upon which it stands. . . . It explains itself at once as a gentleman's summer home, but with a simplicity which does not put the humble village neighbor out of countenance. Inside, the planning gives an unexpected amount of comfort and air of space. . . . Outside, the only touch of ornament is given by the varied shaping of the shingles. . . . It has sometimes been said that Richardson took so much interest in great problems that he had none left to give small ones. But no one could have more carefully studied a little house like this, the cost of which, exclusive of foundations, barely exceeded twenty-five hundred dollars.





Like Richardson, Frank Lloyd Wright continued to work in the tradition of small timber-framed homes that had been advocated by Downing, and like Downing he preferred to see the interior framework expressed on the outside. He followed Downing in using quiet, earthy colors and simple, effective devices for ventilation and heating, particularly necessary on the midwest prairie where Wright began to practice. One of the neatest of the early prairie houses was designed for a drafter in his office, Isabel Roberts; it featured a two-story living room despite its modest scale, and Wright had proposed this spacious advantage as early as 1901 in a design for *The Ladies' Home Journal*. In the Roberts house the side walls of the living room stopped short of the roof, leaving clearstory windows that at once illuminated the room and expressed the screenlike, nonstructural character of the walls. Inside, a balcony extended over the fireplace, creating an inglenook below and, above, an access to the upper windows for cross ventilation. The Roberts house was followed within a year by an improved design, built for Frank Baker. With interesting modifications this plan was used in Buffalo (1909) and for a summer home at Grand Beach, Michigan (1916). These two houses and the Baker house are lived in today, much as designed. Although the Roberts house was severely changed, the Buffalo house has been sympathetically reconditioned. All four variations on a theme are shown in the exhibition.

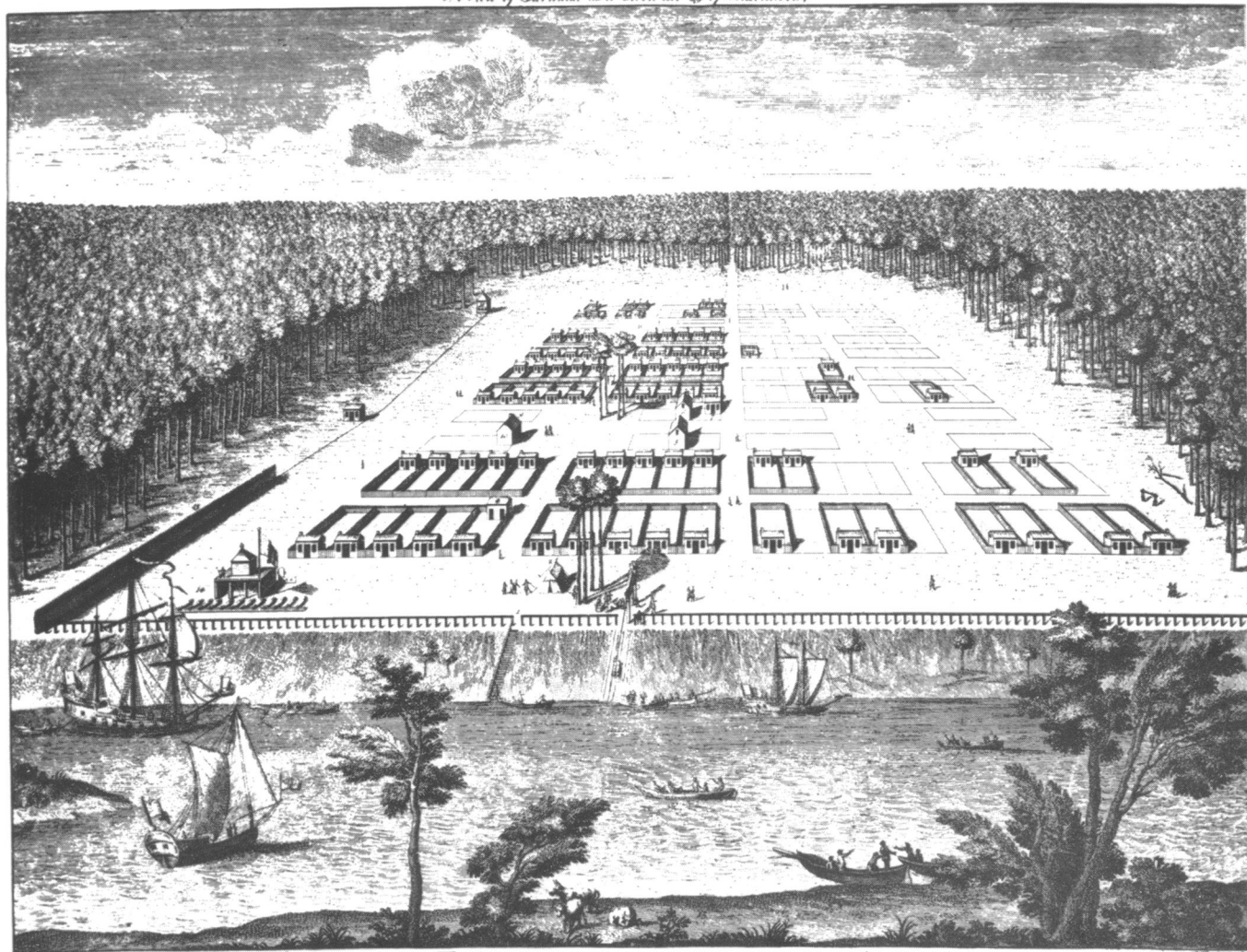
Frank J. Baker's House, Wilmette, Illinois, 1909. Frank Lloyd Wright, architect

The American Park Tradition

When General Oglethorpe planned his new colony in the 1730s, he aimed to create an ideal settlement that could be defended against raids by Frenchmen, Spaniards, and Indians. On a high bluff above a harbor he laid out an orderly gridiron of lots protected by a palisade. At certain street crossings openings were regularly left for markets and other community activities. Here, too, the farmers in outlying areas could retreat with their livestock during an attack. By the beginning of the nineteenth century Savannah was peaceful and prosperous in the cotton trade. The open spaces were planted ornamentally and surrounded by elegant homes and clubs or other community buildings. Moreover, by some happy accident the city continued the pattern of regularly spaced, reserved areas as it grew, so Savannah enjoyed a unique pattern of small green parklets scattered throughout. Oglethorpe had taken his ideas from projected rebuildings of London after the Great Fire, and these had been based, no doubt, on ideal towns proposed by Italian mannerist designers. All this was transmuted into something thoroughly nineteenth-century American, and it is much to the credit of Savannah that its citizens have made heroic and successful efforts to maintain the unparalleled charm and amenity of their city squares.

*The Park Squares, Savannah, Georgia, 1733 – about 1833.
General James E. Oglethorpe,
original designer*

A View of Savannah as it stood the 20th of March 1734

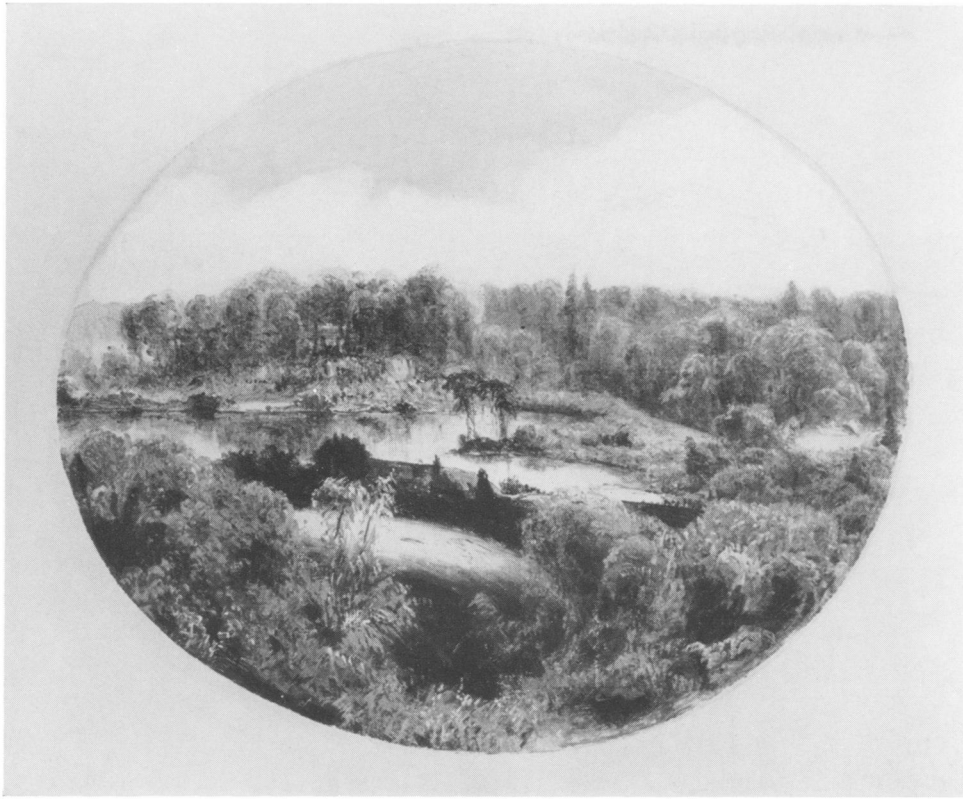


1. The church spire
2. Mr. Oglethorpe's Tomb
3. The Crown in the Fort
4. The small round Church House
5. The publick Mill
6. The House for Strangers
7. The publick Store
8. The street W. & E.

*To the Hon.^{ble} the Trustees for establishing the Colony of Georgia in America
This View of the Town of Savannah is humbly dedicated by their Honours*

*Obliged and most Obedient Servant
Peter Gordon*

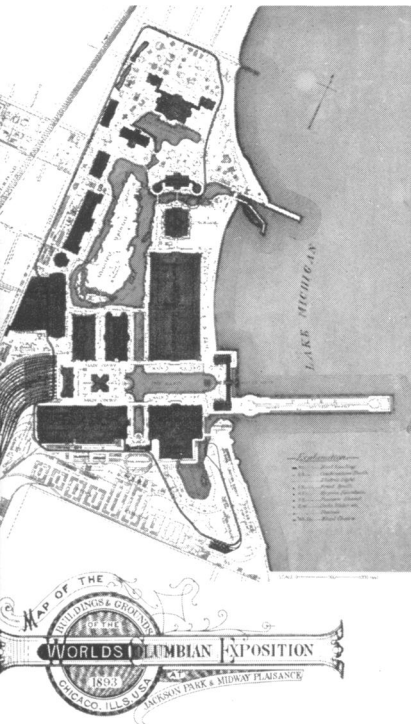
9. The Lot for the Church
10. The publick Store
11. The Fort
12. The Barracks House
13. The Palisade
14. The Guard House and Battery of Cannon
15. The numerous Islands



Writing on the Southern states for *The New York Times* just before the Civil War, Frederick Law Olmsted, Sr., had encountered the Savannah squares at the crest of their maturity. But soon after, when he and Vaux proposed their plan for a great municipal park for New York City, a grander concept prevailed. Paxton's works in England and the extraordinary public park designed in 1792 for Munich by the expatriate American Count Rumford were the inspirations for a more comprehensive environmental ideal. This was nothing less than a completion of urban living, supplying elements conspicuously lacking in the new metropolises. Air, light, contact with plants and animals, sports grounds and long rambles, lakes and fountains, statues and esplanades, cafés and covered arbors—all these were provided in settings artfully contrived. Traffic was segregated into separate systems: commercial, vehicular, and pedestrian. This Elysium was also decked with institutions of public education, museums of art and artifacts, of history and natural history, and libraries special and general, so that the urban citizen had at his disposal a serve-yourself university where he could improve skills or enlarge understanding in such ways and at such times as suited each individual. Olmsted, by dint of a remarkable talent for friendship and the willingness to fight for ideals over decades of development, succeeded in launching a movement that changed the cities of the United States. The first examples of his ideal were Central and Prospect parks, one inland and one on rolling land near open water. Today these parks and those like them around the country present the greatest opportunity for healing urban ills and enhancing urban living.

Central Park, New York, and Prospect Park, Brooklyn, 1860s. Frederick Law Olmsted, Sr., and Calvert Vaux, designers. This view shows the park as imagined, before its execution

The Lake Shore and Parks, Chicago, Illinois, 1833-1893. Frederick Law Olmsted, Sr., Daniel Burnham, and others, designers



As early as the 1860s Olmsted began to conceive of parkways – belts of greenery – connecting great areas like Central and Prospect parks. Thirty years later his grasp of urban growth and problems led him to recommend park systems planned in advance to guide and modify the spread of hard-surfaced streets and buildings. When Burnham, designing the 1893 Columbian Exposition, called in Olmsted as his chief planner, Chicago already had a series of parks of all sizes scattered among its built-up sectors. Moreover, repeated efforts to control the pollution of Lake Michigan had been largely successful, and it was clear that no new city of the Western world could boast a waterfront as grand and as enjoyable as Chicago's. Therefore Olmsted planned the World's Fair and Jackson park as elements that would unify the Chicago park system after the fair was over, a plan adapted by Burnham in succeeding years. Thus the American park changed from its jewel-like form at Savannah to become an instrument of control for urban spread. It was this unique development that, joined with the technological swank of skyscrapers and the common-sense modesty of small family homes, crowned a century of American development, 1815 to 1915. More than half a century later our problems have shifted and mushroomed, but the accomplishments of the past could serve us well not only as proud examples, but in practical fact. Now is the time to take advantage of our heritage.

Temples of the Arts

Museum Architecture in Nineteenth-Century America

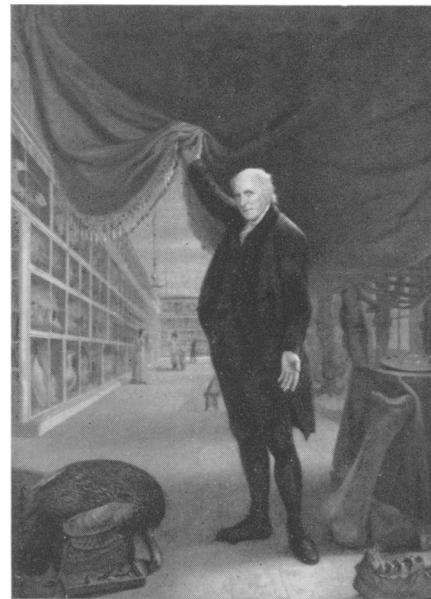
JAY CANTOR *Formerly Chester Dale Fellow*

When the Trustees of The Metropolitan Museum of Art sat down, in January 1871, to discuss what kind of building they should construct for their nine-month-old institution, they were faced with a number of difficulties. They had virtually no precedents to refer to. The only building that had been built in America as an art museum and even approached the scale of the present enterprise had not yet been opened: although the Corcoran Gallery in Washington was begun in 1859, its seizure by the government during the Civil War had delayed the commencement of William Wilson Corcoran's philanthropic endeavor.

Galleries had been constructed for art academies, private collectors, historical societies, libraries, and, in several instances, as commercial ventures, but these had all been built in the prevailing architectural styles of their day. What then would be an appropriate style for the Museum's building?

Since the Museum did not possess a collection when it was founded, the nature of its contents could be anticipated only in a general way. The museum in America had been born as something of a hybrid, fathered by the museum founded by Charles Willson Peale in 1786 and operated in rented quarters in Philadelphia. Peale's museum had established the three main areas to which American museum collections were to be devoted: the fine arts, natural history, and scientific curiosities. Behind the accumulation of these varied materials was a basic motivation to foster America's arts and sciences. For the fine arts this meant making casts and copies of the great monuments of art history available to the student. The trustees of most museums, including those of the Metropolitan, felt that America had begun too late to be able to acquire great works of the past. Most private collections in America were dominated by contemporary works, so the idea of the museum as a treasure house of historical art was, for the moment, outweighed by the concept of the museum as an educational tool for the public as well as for the artist and craftsman. The most important European prototype, and the one to which constant reference was made in contemporary accounts, was the South Kensington Museum (now the Victoria and Albert), which had opened in 1857, a direct offspring of London's Crystal Palace Exhibition of the Arts and Industries of All Nations (1851). Other European museums were, for the most part, composed of royal or distinguished private collections that had been nationalized and were displayed in palaces converted for the purpose.

The Artist in His Museum, by Charles Willson Peale (1741-1827), American. 1822. Oil on canvas, 103½ x 80 inches. The Pennsylvania Academy of the Fine Arts, Joseph and Sarah Harrison Collection



The guardians of the Metropolitan also realized that while it was necessary to have a master plan, the Museum could be constructed only wing by wing, as more space was needed and as funds became available. Clearly, a location within a city block was undesirable; not only would it lessen the possibility of expansion, but it would also expose the collections to the threat of fire spreading from an adjoining structure. In addition, the lack of light on city streets and the noise and dirt of traffic were cited as reasons to locate within an open public space. Consequently, the Metropolitan Museum petitioned jointly with The American Museum of Natural History for permission to construct a museum building within a public park. After much discussion, it was decided that the needs of the two museums in terms of the type and arrangement of exhibition spaces were sufficiently different as to require separate structures. The Metropolitan requested a site at Forty-second Street and Sixth Avenue, then called Reservoir Square (now Bryant Park), which had been the location of the New York Crystal Palace (1853-1858); instead, the Park Commissioners assigned the Metropolitan a site in the Central Park, and granted to the Museum of Natural History land immediately west of Eighth Avenue, then called Manhattan Square. On these sites, still occupied by the two institutions, the Park Commissioners undertook the construction of buildings designed by the Park architect Calvert Vaux, assisted by Jacob Wrey Mould. The museums envisioned structures enclosing four courtyards that might be roofed with glass, thus permitting light to enter galleries on lower floors. The Metropolitan hoped for a granite or marble building, but when Vaux sent his design to the trustees in 1872, it was found to be too complicated and expensive. The board preferred that money be spent on increasing the size of the structure rather than on unnecessary exterior ornament and amended the choice of materials to brick and terracotta.

Acceding to the fashion of the day and to the desire to make the building blend with its park setting, Vaux designed the Museum in the Ruskinian Gothic style. The first wing was erected under the architect's supervision between 1874 and 1880 (see page 344). The subsequent additions completing the first block of buildings were designed by architects chosen by Museum officials, who had found working with the Park Department's architect extremely difficult. A southern extension (1884-1888) was designed by Theodore Weston – a Museum trustee – and while it harmonized with the existing wing it shifted the building into a French-inspired Renaissance style. The coloristic patterning of stone and brick was continued, though much of the planned sculptural decoration was abandoned as costs rose. Further economies were taken with the construction of a third wing (1890-1894), added to the north of Vaux's unit by Arthur Lyman Tuckerman.

Meanwhile, a proliferating number of museums – formed, like the Metropolitan, under the influence of the South Kensington Museum and by the subsequent spectacle of the Centennial International Exhibition, held in Philadelphia in 1876 – dotted the larger cities of the nation. American architects turned from their preoccupation with domestic architecture to concentrate on creating an appropriate style for the increasing number of public buildings. The desire for an official American style of architecture influenced the continuing shift from one style to the next until another World's Fair,

the Columbian Exposition in Chicago (1893), established the pre-eminence of an academic, neoclassical vocabulary based on French Beaux-Arts teachings. The White City, as the fair was called, became America's urban dream. The inventiveness of much public architecture was lost beneath the newly acquired classical mantle and an official style was born. Under the influence of the fair, many cities adopted grandiose urban designs. Museums, which had, since the advent of public parks, generally been placed within these picturesque landscape grounds, now became central features of formal schemes. We have become accustomed to these marble monoliths, which for more than thirty years dominated museum design, so it is interesting to look back at the humbler creations of nineteenth-century design and to explore the youthful exuberance of the art museum in America.

The first wing of The American Museum of Natural History, seen from the roof of the Dakota apartments at Seventy-second Street, about 1879-1881





The Pennsylvania Academy of the Fine Arts, Philadelphia, 1805-1806. John Dorsey, architect. Watercolor by Pavel Petrovitch Svinin, 5 $\frac{3}{8}$ x 7 $\frac{3}{4}$ inches. Rogers Fund, 42.99.25

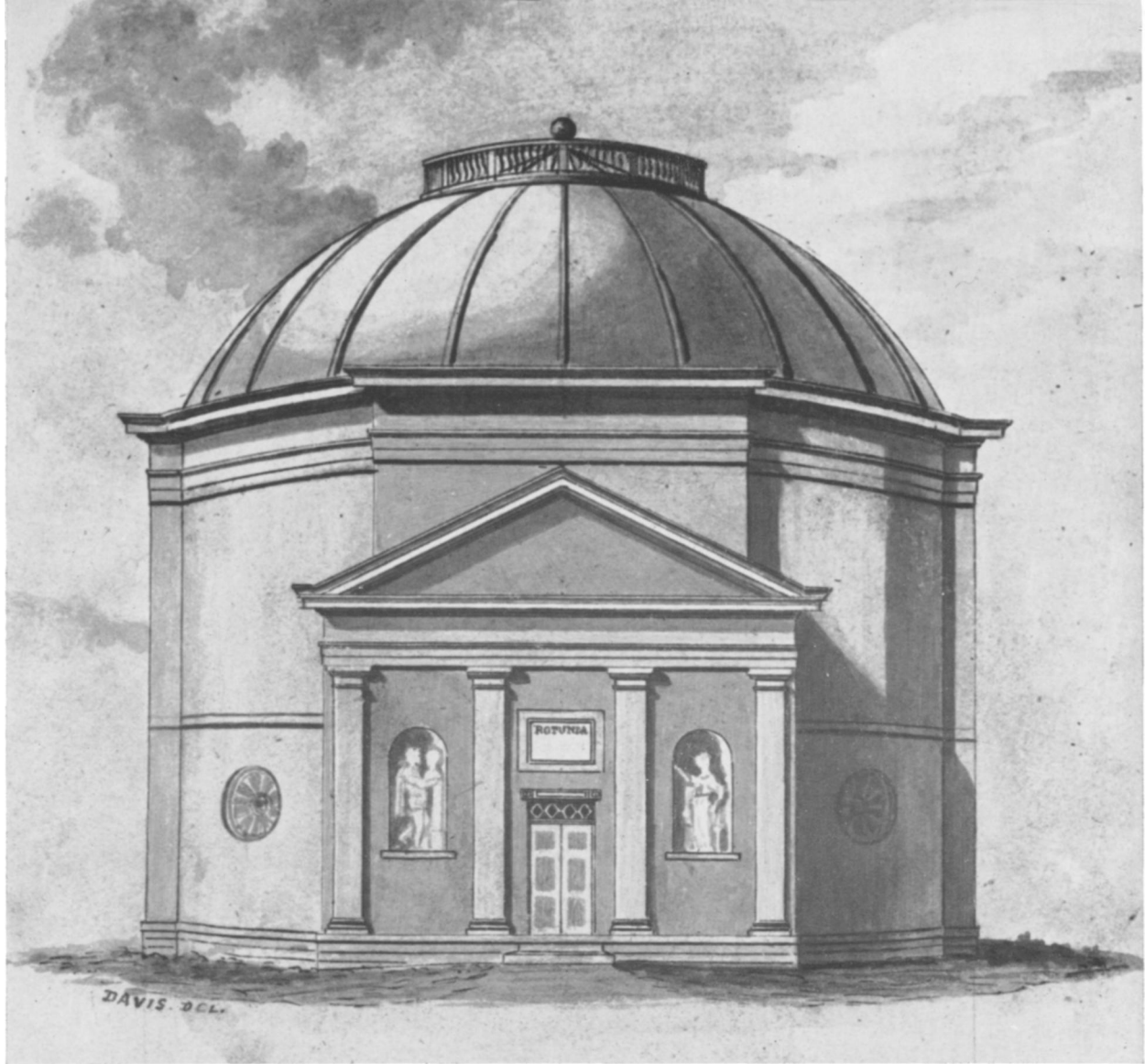
Philadelphia, the largest city in America at the close of the eighteenth century and her artistic capital, nurtured the country's first major art institution, the Pennsylvania Academy of the Fine Arts. Founded by a group of artists and laymen for the purpose of exhibiting "correct and elegant copies from the works of the first masters in Sculpture and Painting," the Academy soon took on the functions of both art school and sponsor of annual exhibitions. This drawing shows its first home, designed as a domed, Roman-inspired pavilion with a rotunda for the display of casts as its central feature. The building was typical of late federal architecture with its plain walls and round-arched window openings. The bold eagle clutching palette and brushes above the door was probably carved by William Rush, the first native American sculptor. Heraldic but docile sphinxes flanked the staircase, harbingers of the Egyptian vogue that was soon to captivate the American architectural fancy.

The Peale Museum, Baltimore, 1814. Robert Carey Long, Sr., architect. Engraved vignette on Poppleton's map of Baltimore, 1822. Photograph: The Peale Museum, Baltimore

In 1814 Rembrandt Peale, the painter son of Charles Willson Peale, decided to found a museum similar to his father's successful venture in Philadelphia. Settling in Baltimore, he commissioned Robert Carey Long, Sr., to design a building. The resulting three-story brick structure, related to Baltimore's fine domestic architecture, served as the museum until financial pressure forced Peale to close it in 1830. The museum featured a cabinet of curiosities, including bones of the famous mastodon that the elder Peale had excavated. Paintings were housed in the two-story gallery wing in the rear and included original compositions by Peale and copies after his father's paintings. The museum also had a lecture room and a third-floor studio that Peale had hoped would facilitate the founding of an art school. When Peale closed the museum, many of the curiosities and natural history specimens were purchased by the arch promoter Phineas T. Barnum. The building was used as the Baltimore City Hall until 1875. In 1931, the remodeled structure was reopened as the municipal museum of Baltimore.

A ★ Museum





The Rotunda, like Peale's Museum, was built by an artist as a commercial venture, but in this instance John Vanderlyn sincerely hoped that his small museum would be the beginning of a national gallery of art. The display of panoramic paintings had become fashionable in Europe, and Vanderlyn wished to capitalize on this form of entertainment to elevate popular taste and his own reputation. The Rotunda was built in City Hall Park on ground leased from the city at a rent of one peppercorn a year. To open the museum in July 1819, Vanderlyn unveiled his panorama of The Palace and Gardens of Versailles, a 165-foot-long painting that had occupied the artist for four years. He later exhibited the work of other American artists, which included views of

Paris, Athens, Mexico, and Geneva. In 1829, financial difficulties and the refusal of the city to renew the lease forced Vanderlyn to close the Rotunda. The design of the building was simple. The only ornamental details that relieved its plain walls were the applied pilasters and niches containing statuary that formed the temple front of this diminutive pantheon. In 1845 the New York Gallery of Fine Arts was established there. This gallery consisted principally of the collection of Luman Reed, a wholesale grocer who was probably the first great patron of American artists. After Reed's death in 1836 a group of friends had purchased his collection, and they operated the gallery until the paintings were transferred to The New-York Historical Society in 1858.

The Rotunda, New York City, 1817. Attributed to John McComb, Jr. Watercolor by Alexander J. Davis, 1828. Photograph: The New-York Historical Society

*Trumbull Gallery, Yale University, New Haven,
Connecticut, 1832. John Trumbull, architect.
Photograph: Yale University Library*



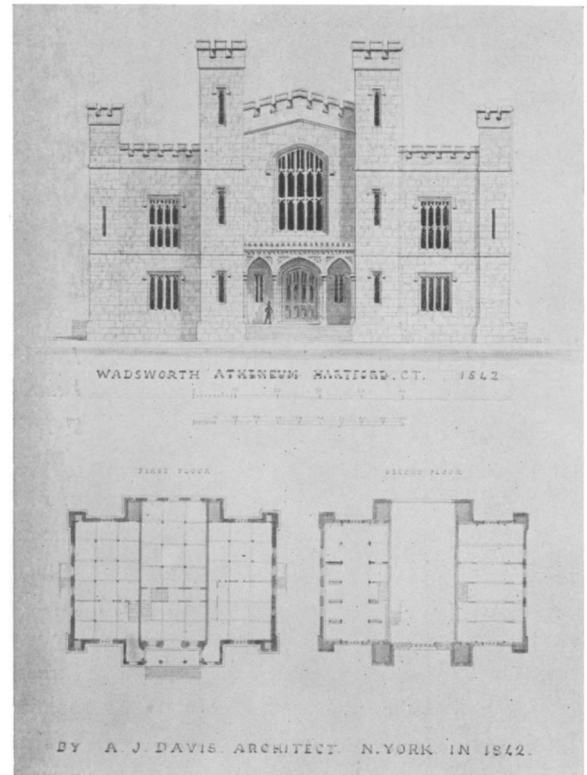
As private collections grew, the donation of works of art to universities and colleges also increased. The first building erected for a university art collection was the Trumbull Gallery at Yale. Designed by the painter John Trumbull to house the collection of his own work that he had assigned to Yale in exchange for a lifetime annuity, this small Greek Revival temple was a significant feature in the cultural life of New Haven. With its rusticated basement and plain upper story, the gallery was a paperweight made of sandstone conglomerate cemented and scored to look like stone. Greek detailing included the pilasters of the second story and the two freestanding Doric columns that framed the entrance. The building was something of a personal monument to the portraitist of the American Revolution, as both Trumbull and his wife were buried in a crypt beneath the gallery.

*Interior view of the Boston Athenaeum galleries.
Painting by Enrico Meneghelli, 1876. Photo-
graph: George M. Cushing*

Founded in 1807 as a “Reading-Room, a Library, a Museum and a Laboratory,” the Boston Athenaeum occupied a middle ground between the art academy and the truly independent museum of art. After many years of accumulating pictures, statuary, and plaster casts within its restricted premises, the Athenaeum had, in 1826, erected a wing with rooms designed specifically for the display of its collections. Gallery space was expanded when the Athenaeum moved to its larger permanent home on Beacon Street in 1849. Beginning in 1827, the Athenaeum sponsored a series of exhibitions with a display of 317 works ranging from old masters to modern Americans, whose works were for sale. Thus the gallery served both to foster the study of art and to develop interest in private collections. The galleries were occupied by the Museum of Fine Arts from its founding in 1870 until the opening of its first building in 1876.



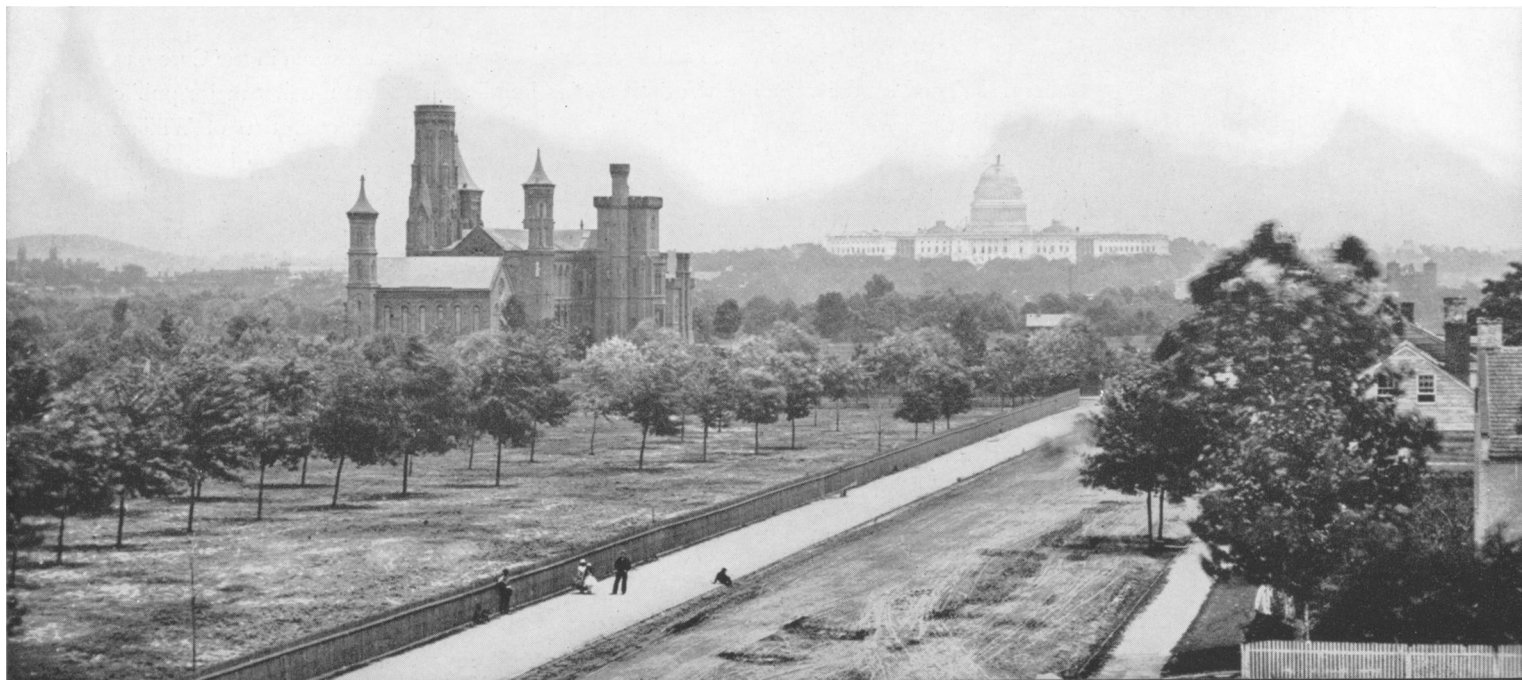
Wadsworth Atheneum, Hartford, Connecticut, 1842-1844. Ithiel Town and Alexander J. Davis, architects. Watercolor by Alexander J. Davis, 14½ x 10 inches. Harris Brisbane Dick Fund, 24.66.866



The vogue for classical revivals and particularly for the Greek style was nearing its end when Daniel Wadsworth and a group of Hartford associates determined to build a structure to house the Connecticut Historical Society, the Young Mens' Institute (now the Hartford Public Library), and a gallery of fine arts. Although they appropriated the Greek term *Atheneum*, they commissioned a building in the newly stylish and highly romantic Gothic Revival style from one of its ablest practitioners, Alexander J. Davis. The ingenious design, with its unified massing and picturesque details, concealed three entirely separate units. The spaces devoted to each of the three institutions were separated by foot-thick fire walls. Access to each of the units was gained through individual entrances off the main porch. This stone castle with its great central window providing light for the gallery was a perfect home for pictures by America's emerging school of romantic landscape artists.

Smithsonian Institution, Washington, D.C., 1846-1851. James Renwick, Jr., architect. Sketch by Joacim Ferdinand Richardt, dated 1858, and photograph by Mathew Brady, about 1865. Photographs: Smithsonian Institution; National Archives, U.S. Signal Corps (Brady Collection)

The first government building in a medieval style was the Smithsonian Institution. This asymmetrical brownstone pile was located on the mall in Washington, thus setting a precedent for the placement of public museums within parks. The institution was established as a research-oriented facility, but its organizers, in order to emphasize its popular educational value and to justify the involvement of the federal government in what seemed to many to be more properly the domain of private enterprise, planned a building that would contain a natural history museum, art gallery, library, lecture rooms, and scientific laboratories. The medieval style allowed for an extraordinary number of windows, and the towers were appropriated for use as staircases and ventilating shafts, thus leaving the interior spaces unencumbered.

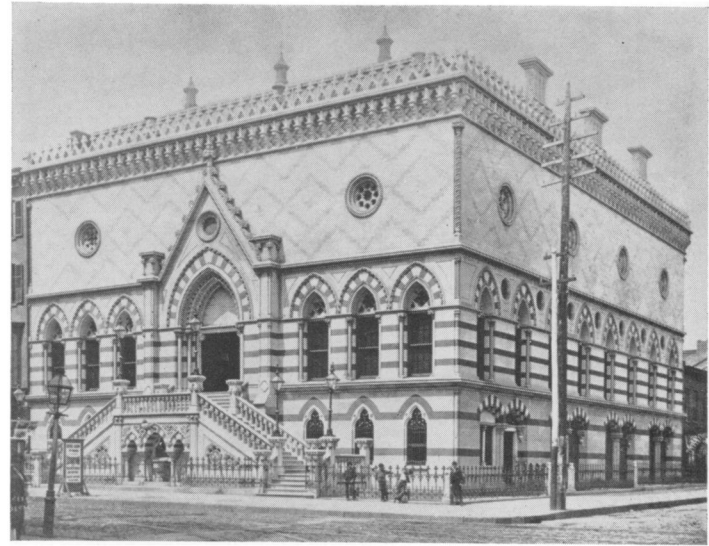




The Corcoran Gallery of Art, Washington, D.C., 1859-1861. James Renwick, Jr., architect. Photograph (about 1869): private collection

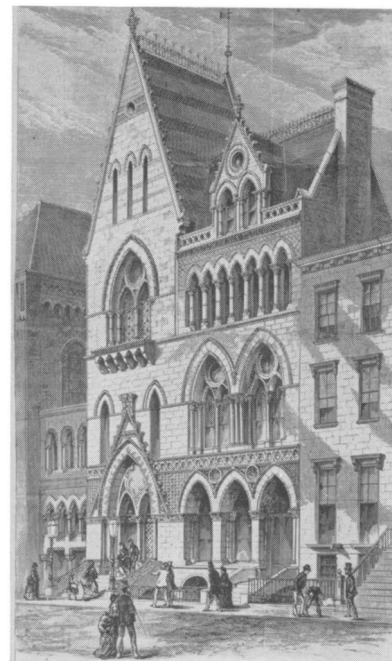
Something of the facility with which architects could adopt new styles is seen in the Corcoran Gallery, designed by the author of the Smithsonian building. This was the first major public building in the French Second Empire style, built for the existing collection of William Wilson Corcoran but intended as a public art gallery. Considered an American Louvre, the building was unique in the extent of its ornamental decorations, some of which remained to be added when this photograph was taken. The paired columns and pilasters featured unusual capitals: their design was the American motif of the corncob. The niches, whose only occupants in this view are Phidias and Raphael, were soon to house other members of the artistic fraternity: Michaelangelo and Dürer on the front, and, on the side, Titian, Da Vinci, Rubens, Rembrandt, Murillo, Canova, and – representing American art – Thomas Crawford, renowned for his sculptured decorations of the Capitol. Moses Ezekiel, creator of these Carrara marble confections, also designed a portrait medallion of Corcoran that eventually adorned the central pediment. Though begun in 1859, the building was seized by the government during the Civil War and wasn't opened as a gallery until 1874.

The Civil War years, which saw the conversion of the Corcoran building into a quartermaster's depot, also witnessed the construction of the National Academy of Design. The first edifice constructed specifically for the use of the Academy (founded in 1826) was the product of the young architect Peter B. Wight, who had won the design competition for the structure. Wight provided a plan that combined an interest in picturesque and effusive detailing with the formal necessities of a building located within a city block. This elaborate concoction of multicolored marble was not only an homage to the Venetian Gothic fancies of John Ruskin but also an encyclopedia of pictorial effect, based on ornament derived from American flora and fauna. The Academy's school was relegated to the basement. The grand marble staircase not only sheltered a streetside water fountain, but also gave entry to the principal reception rooms and library on the main floor. The upper story contained a suite of skylighted galleries to display the Academy's abundant collections.



*National Academy of Design, New York City, 1862-1865.
Peter B. Wight, architect. Photograph (early 1880s): Museum of
the City of New York*

Less frenzied in its coloration and carving than the National Academy, J. Cleveland Cady and H. M. Congdon's design for the Brooklyn Academy of Design on Montague Street demonstrated a deep understanding of the possible contrasts of patterns, surface textures, and rhythmic window shapes and spacing. The architects introduced variety by the steep gable and the adjoining roof with its own gabled dormer, creating a highly pictorial and three-dimensional structure even though the building was sandwiched between two existing ones: an anonymous brownstone on the right and the Brooklyn Academy of Music on the left, a building nearly four times the size of this one. While falling within the Ruskinian Gothic style, the Academy of Design also suggested a debt to French sources. The building opened on March 11, 1872, with a loan exhibition devoted to the history of American art from colonial times to the contemporary.



*Brooklyn Academy of
Design, Brooklyn, 1871-
1872. J. Cleveland Cady
and Henry M. Congdon,
architects. Illustration from
Harper's Weekly (March
23, 1872)*

First wing of The American Museum of Natural History, looking southwest, 1872-1877. Calvert Vaux and J. Wrey Mould, architects. Photograph (about 1877): Museum of the City of New York

The American Museum of Natural History originally occupied cramped temporary quarters in the Arsenal at Sixty-fourth Street in Central Park, but it soon became clear that a much larger structure was required. The museum's permanent home in Manhattan Square was begun in 1872 under the aegis of the Department of Parks, and the first wing was occupied in 1877. The design called for a building occupying the entire square; this wing would have become an interior unit separating two of the four intended courtyards, and the fact that it would eventually be obscured by outer structures probably explains the lack of pretentious or elaborate ornament. The necessity for extensive windows to light the interiors with their many specimen cases has here been turned to good effect by the architects, who managed an intricate interweaving of vertical and horizontal members.

*Design for The American Museum of Natural History, New York City.
Design by Cady, Berg & See. Illustration from Harper's Weekly
(April 3, 1897)*







Contrasting with the Museum of Natural History was the Vaux building for the Metropolitan Museum. Also intended as the first section of a much larger structure, this building demonstrated the Museum's need for huge, unobstructed interior spaces. Great emphasis was thus placed on the upper floor with its iron-vaulted roof, created to accommodate extensive skylights. The galleries were located on only two floors, while other museum functions occupied the basement. Since the façade

First wing of The Metropolitan Museum of Art, New York City, looking southeast, 1874-1880. Calvert Vaux and J. Wrey Mould, architects

The Metropolitan Museum of Art, about 1895, looking northwest. The east end of the Vaux building is the section between the two towers on the right; the Theodore Weston wing (1884-1888) is at the left of the Vaux structure; only the corner of Arthur Lyman Tuckerman's extension (1890-1894) is visible at the far right

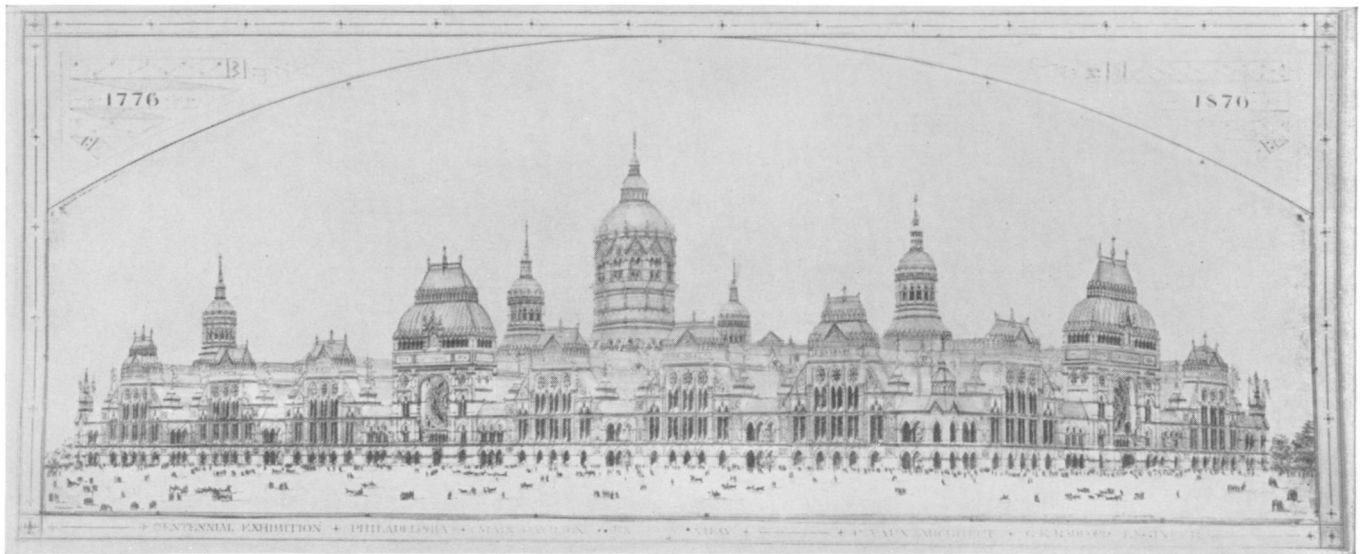


and courtyard wall were to remain visible, Vaux indulged his interest in ornamental coloristic effects in the window arches and surrounds and the geometrically patterned roof tiles. The modesty of the ornament divulges the building's origin as a public work carried out under the watchful eyes of the Museum's trustees.

In their subsequent additions both Weston and Tuckerman retained Vaux's courtyard concept, but were able to provide more func-

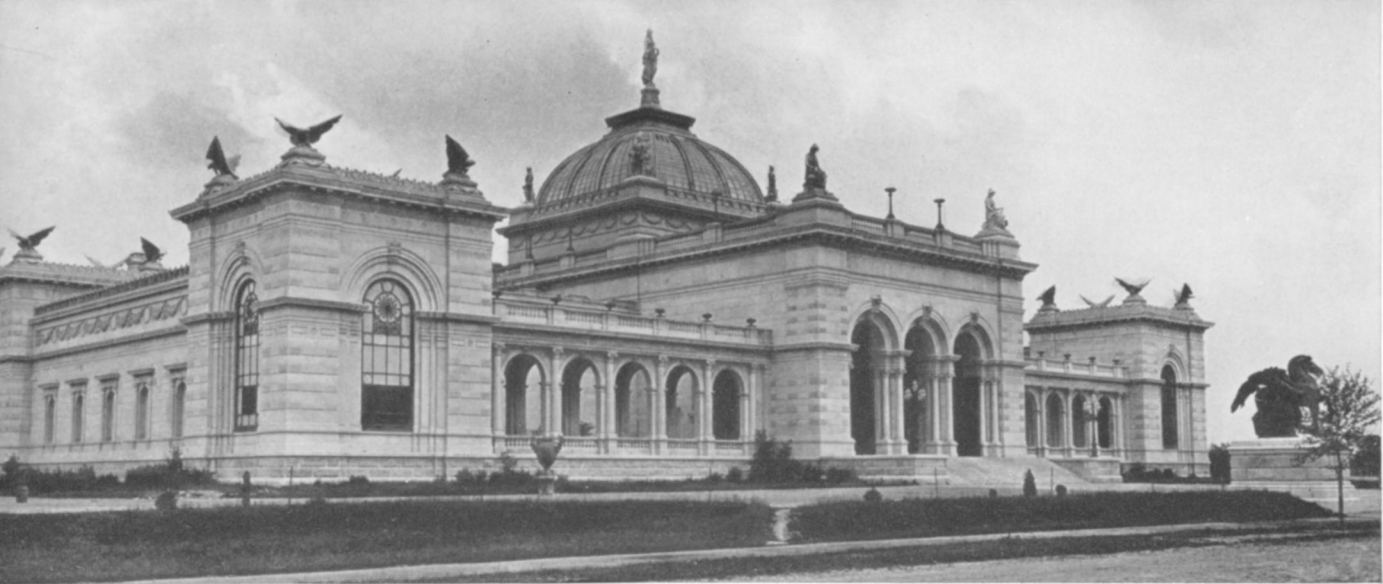
tional interior space than their predecessor had done, since the specific needs of the Museum had become clearer.

The emphasis was shifted to the façade through a clever arrangement of details. The awkward angle of the roof was altered and a new and more imposing entrance was provided. The older Gothic arches gave way to monumental Roman ones, and the Museum moved a step closer toward the creation of her imperial façade.



Centennial competition design, Philadelphia, 1873. Calvert Vaux and G. K. Radford, architects. Plate XXXIII from The New-York Sketch-Book of Architecture (September 1874)

Though both the Museum of Natural History and the Metropolitan Museum were in the Ruskinian Gothic style, which was highly dependent on ornamental effects, the buildings were modest essays by what appears to have been a flamboyant personality. When Vaux entered the competition in 1873 for the design of the main pavilion for the Centennial Exposition in Philadelphia, he showed himself to be a strident romantic whose near-opiate fantasy, a Xanadu of bewildering scale, now seems a peculiarly appropriate expression of American confidence in the halcyon days of her Gilded Age. This project, never realized, indicates what Vaux might have produced for the New York museums that he was in the process of designing.



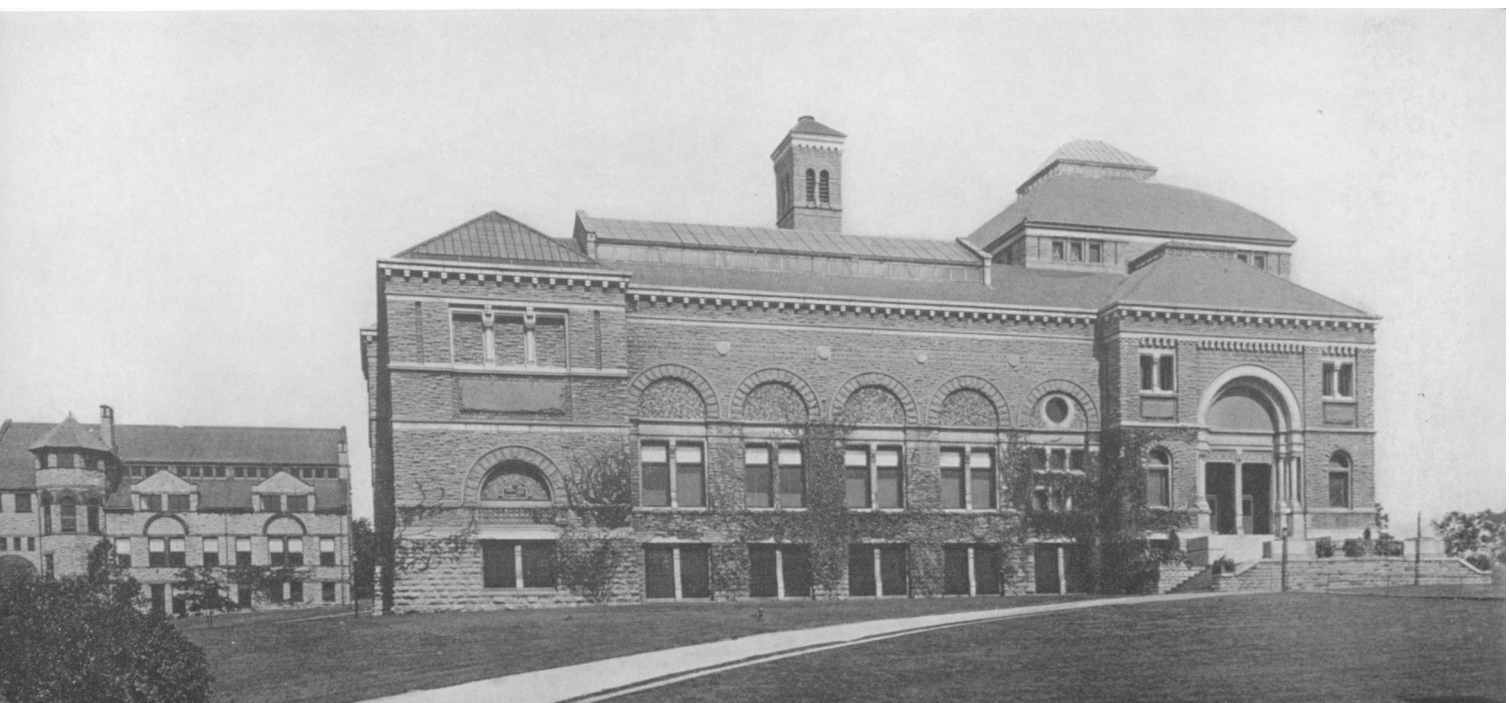
Memorial Hall, Centennial International Exhibition, Philadelphia, 1873-1876. Henry J. Schwarzmann, architect. Photograph: Avery Architectural Library, Columbia University

The Centennial did produce a single lasting structure, Memorial Hall, used as the exhibition's art gallery and intended to be maintained as a permanent museum. The building served until 1928 as the home of the Pennsylvania Museum and School of Industrial Art, which became the Philadelphia Museum of Art. Victorian Renaissance in inspiration with its open arcades and deep entrance porch, Memorial Hall was well within the picturesque tradition. Coloristic patterns are here replaced by a variety of surface details and textures, punctuated by the lacy garlands and punched-star motif of the cornices. The staccato rhythm induced by the lofty eagles and allegorical figures perched on every corner produced a light and airy effect, compounded by the simultaneously transparent and reflective surface of the great glass dome. Though possessing all the frivolity associated with a world's fair pavilion, Memorial Hall maintained a dignity appropriate to a temple of the arts.

Pennsylvania Academy of the Fine Arts, Philadelphia, 1872-1876. Frank Furness, architect. Photograph (about 1876): Pennsylvania Academy of the Fine Arts

In contrast to the provincial elegance of Memorial Hall, a bold plasticity and heady exuberance dominate this monument to Victorian eclecticism. The Academy is a powerhouse of compacted energy in which every element, though charged with an ornamental role, contributes to the overall effect. The masses contract and expand, suggesting the presence of some clanking and demonic engine within the bowels of this resplendent edifice. A combination of French Second Empire and English Gothic Revival forms, the building is redeemed from a total chaos of brownstone, brick, and terracotta by the intuitive control of ornament. The clear articulation of precisely balanced details becomes a series of events in the building up of larger, dominating masses that are, in turn, capped by gemlike faceted roofs. The logic is totally unreasonable and highly successful.





*Museum of Fine Arts, Boston, 1872-1879. John H. Sturgis and Charles Brigham, architects.
Photograph: Museum of Fine Arts, Boston*

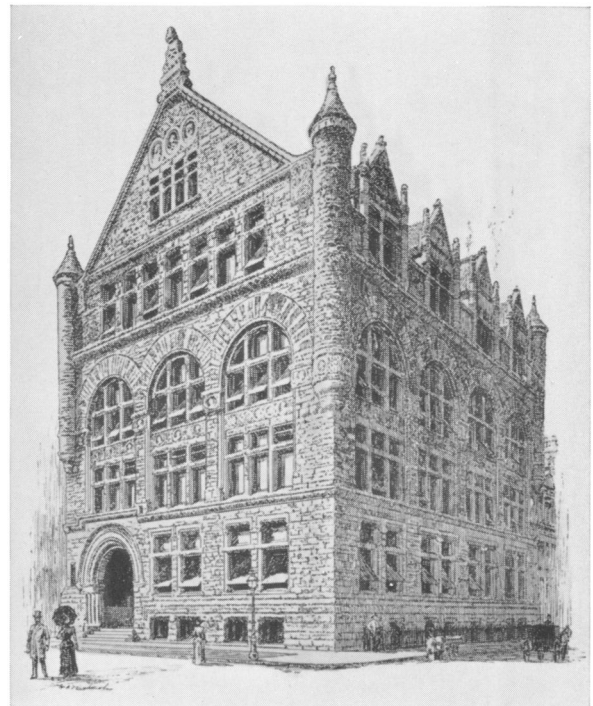
The Museum of Fine Arts in Boston was inaugurated on July 4, 1876, the third art museum opened to the American public that year. Although it lacked the raw energy of the Pennsylvania Academy, this properly Bostonian structure also betrayed an allegiance to Ruskinian Gothic forms. The finely detailed ornament included terracotta imported from England, and the building's elegance made it one of the gems of Copley Square in the newly developed Back Bay. The lower story was completely girdled by a range of arched windows with elaborately worked colonettes that contrasted with the planar panels of the upper story. The interplay of roofs and gables was further animated by corner turrets.

Cincinnati Art Museum, 1882-1886; art school, 1886-1887. J. W. McLaughlin, architect

Founded in 1881, and, like so many of its contemporaries, based on the idea of the South Kensington Museum, the Cincinnati Art Museum moved into the first wing of its building in 1886. Described in contemporary writings as Florentine Romanesque, it belongs to the American Romanesque Revival – a massive, round-arched style that was something of a reaction to the frivolous ornamentality of Victorian Gothic. Ornament is here relegated to stonework details within the fabric of the walls. Contrasts of texture and manipulation of surfaces and architectural details are subordinated to an overall control of masses, pulled together under broadly dominating roofs. Color contrasts include the red roof tiles, blue limestone walls, red granite trim, pebble conglomerate filling the arch heads, and stained glass in the left-hand arch. Located on the crest of a hill, high above the Ohio River in the city's Eden Park, this museum was soon joined by the school structure that flanks it. When completed in 1887, the school had twelve professors and instructors and 410 students.

The Art Institute of Chicago, 1886-1887. Daniel H. Burnham and John Wellborn Root, architects. Engraving from American Architecture Studies (New York, 1892) by Montgomery Schuyler

Continuing in the Romanesque tradition was The Art Institute of Chicago. Incorporated in 1879, the museum had outgrown its two previous homes by 1886 and had constructed one of the finest essays in the Romanesque style. A small building, it achieved a monumentality well beyond its size by the judicious handling of details. The deep-arched doorway, placed off-center on the shorter side, provided an inviting entry into what might otherwise have seemed a self-contained and uninviting fortress. The division of the interior into three stories is clearly expressed on the exterior, while corner turrets reinforce the building's three-dimensional quality and counteract any tendency to read the structure as a series of independent façades.





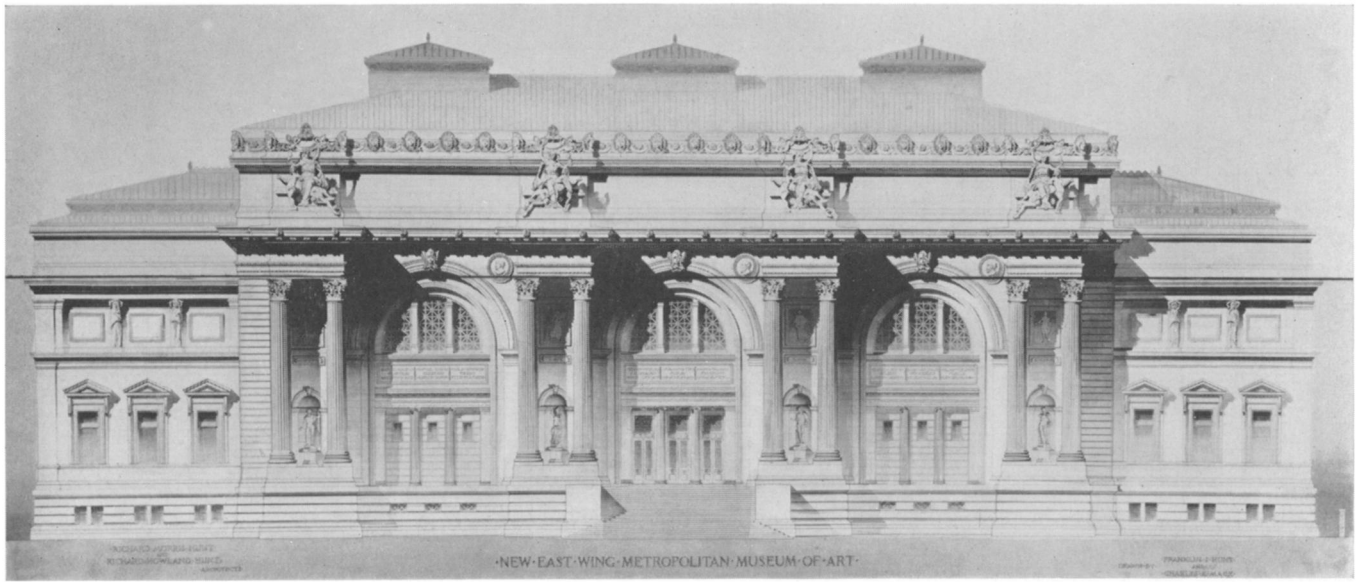
*The Art Institute of Chicago, Michigan Avenue,
1892-1893. Shepley, Rutan & Coolidge, architects*

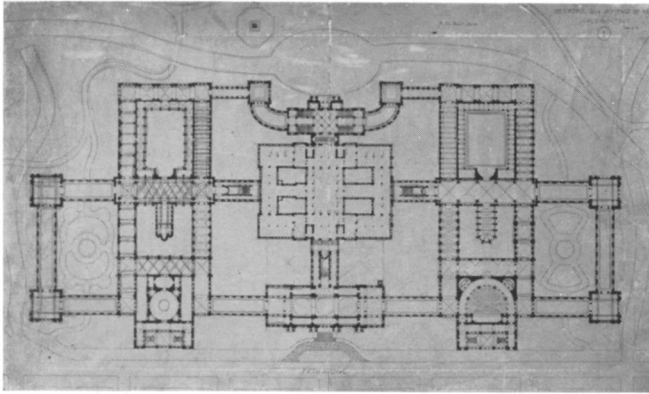
Perhaps it was as much the modest simplicity as the small size of the Art Institute that soon prompted the trustees to adopt more flamboyant plans for a new museum. As work advanced on the World's Columbian Exposition, the Art Institute decided to collaborate with the fair commissioners on a building for its new permanent home. The resulting structure was perhaps the first museum in America to be built in the style that was to become the official canon for most public institutions. An Italian Renaissance palazzo in limestone, its chaste façade provided a stern warning to all about to enter that, inside, culture was taking place. With the rise of a new classical vogue, American romantic outpourings were buried in the frequently infertile soil of elegance, breeding, and good taste.

Administration Building, World's Columbian Exposition, Chicago, 1893. Richard Morris Hunt, architect. Photograph: Avery Architectural Library, Columbia University

Most responsible for the spread of neoclassicism throughout America was the World's Fair of 1893. An elaborate collection of monumental pavilions, almost all in full Beaux-Arts regalia, was grouped around a variety of formal landscape and water features. Dominating the Court of Honor and closing its vista at the end of a lagoon was the Administration Building, designed by the aging master Richard Morris Hunt. Critics and public alike were astounded by the flamboyant application of academic principles. One observer compared the dome to Brunelleschi's design for the Florence cathedral and described Hunt's work as " 'a noble, festal, glittering, shapely bulk in white and gold,' worthy of its predominance as the central feature of the most imposing architectural display that has ever been seen on this side of the ocean. . . ." Indeed, against the ruddy tones of the preceding Gothic and Romanesque, the brilliant white plaster palaces of the Columbian Exposition must have glowed with the incandescence of the emerging electrical age. America and her arts seemed suddenly to have matured and their place within the history of civilization realized.





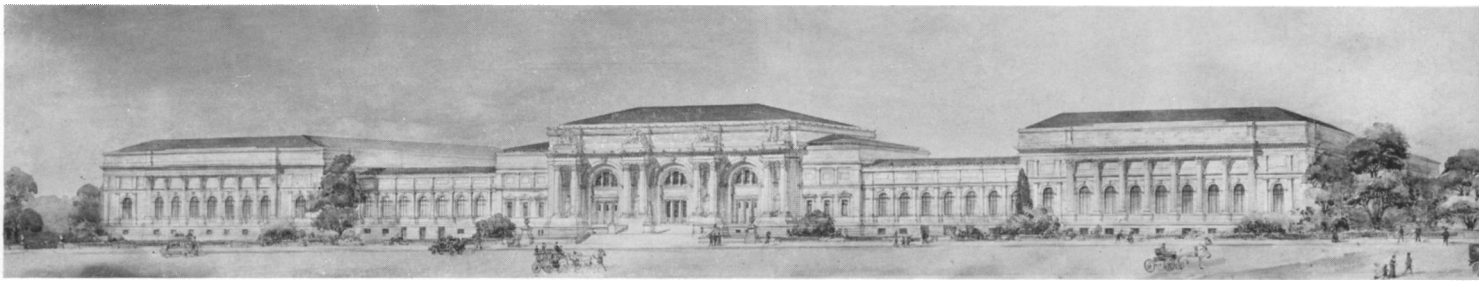


FAR LEFT

Design for the central section of the Fifth Avenue façade of The Metropolitan Museum of Art, 1895. Richard Morris Hunt and Richard Howland Hunt, architects. Completed building, 1895-1902, constructed under the supervision of Richard Howland Hunt and George B. Post, with sculptural decoration by Karl Bitter

LEFT

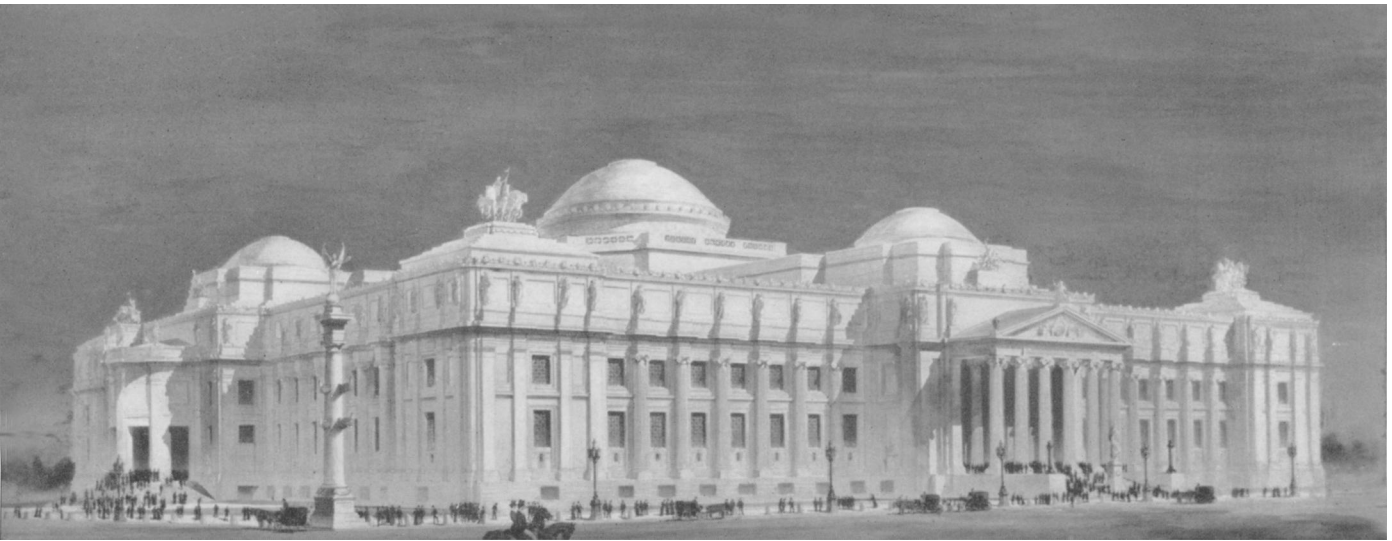
Master plan by Richard Morris Hunt for The Metropolitan Museum of Art, about 1895



Rendering of the proposed Fifth Avenue façade of The Metropolitan Museum of Art, completed 1926. McKim, Mead & White, architects

Fresh from his triumphs in Chicago, Hunt was asked to prepare a design for the Metropolitan's Fifth Avenue addition and to redraw the master plan for the entire building. Hunt's plan, which he considered something of a personal monument, would have completely surrounded the older buildings with an imposing Beaux-Arts fabric. Spaces were designed with specific collections in mind, and galleries were to be decorated according to the nature of the objects they contained. Unfortunately, he died of gout the year he designed the building, and the only part that was completed according to his plan was the central portion of the Fifth Avenue façade. Though firmly within the classical mode, the building still has something of a Victorian air, a picturesque quality that distinguishes it from the more academically assured wings that McKim, Mead & White designed to carry the Museum to its northern and southern extremities. These architects had hoped to wrest the commission for the entire building from Hunt's firm after his death, but Hunt's son was allowed to carry out the central unit.

Master design for the Museum of the Brooklyn Institute of Arts and Sciences, 1893. McKim, Mead & White, architects; rendering by A. L. V. Hoppin. Photograph: Brooklyn Museum



While Hunt was preparing the plan for the Metropolitan, McKim, Mead & White were preparing a similarly monumental design for the Brooklyn Museum. This elephantine colossus would have measured 550 feet on a side and would have contained four interior courtyards connected by a central domed rotunda. Space was allotted to exhibition areas not only for the fine arts, architecture, photography, and prints, but also for fields as various as music, ethnology, zoology, and other scientific pursuits. A school of painting, sculpture, architecture, and photography, as well as a dining room in the form of a medieval refectory, would all have been housed under the copious roofs of the museum. Only a fraction of the design has been realized, and, as the *Handbook* of the museum states: “Of the million and a half square feet originally designed, a million and a quarter remain to be constructed.”

Architects and Museums

ARTHUR ROSENBLATT

Administrator for Architecture and Planning

At the time it was opened in 1878, the Metropolitan's first wing was described by critics as not much more than a car barn. The disparity of architectural styles in the subsequent additions indicates clearly the uncertainties of this new type of building. The problems of designing a museum persist today – if anything, they have grown more complex. In the past, museums concentrated on their collections: on acquisition, preservation, and exhibition. But the charter of the Metropolitan in 1870 included an additional aim: the application of these collections to “manufacture and practical life.” And so the Metropolitan's architecture has been influenced not only by its physical requirements but also by the social role it was to assume: during the past century, the Museum auditoriums have become important concert halls, a vast loan program has been initiated, and the role of the Junior Museum has been enlarged. In recent years this idea has developed still further to include the application of a museum's holdings to its environment. In addition to accomplishing more, museums nowadays are often more specialized: the shape, the style, the form of an art museum must necessarily differ from that of a maritime museum or a natural history museum or a space museum.

With all of this has gone an enormous increase in the public's use of these institutions. In 1903, when the Great Hall was completed, the Metropolitan welcomed sixty thousand visitors per year. Today it is not unusual for the Museum to receive the same number in a single Sunday afternoon.

In order to help this expanding audience understand the collections, museums are becoming increasingly involved in education. Museum buildings now need multimedia spaces: spaces suitable not only for exhibition but also for the amazing variety of sophisticated educational devices available today, such as films, recorded tours, or audio-visual orientation programs. In addition, the building should be arranged so the visitor is guided through the exhibits in a logical manner – their organization giving him additional understanding of the diversified material.

Thus the architect-designer of a modern museum must be aware of what it is that a particular museum needs to communicate through its exhibits, and to see that his design offers a flexibility of use never anticipated by architects in former times. The idea of the building as a monument with an existence independent of the collections within is a fallacy. The museum building, as architecture, is an instrument to be used by the curators, exhibition designers, educators.

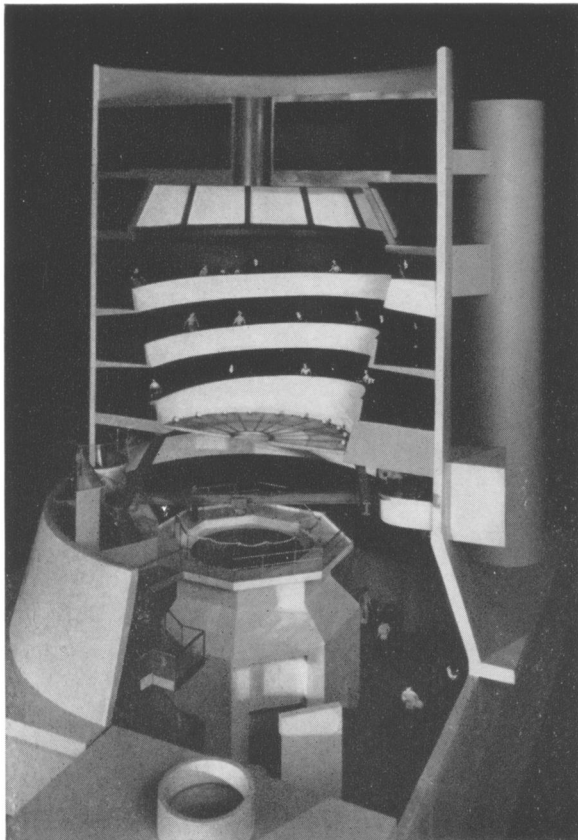
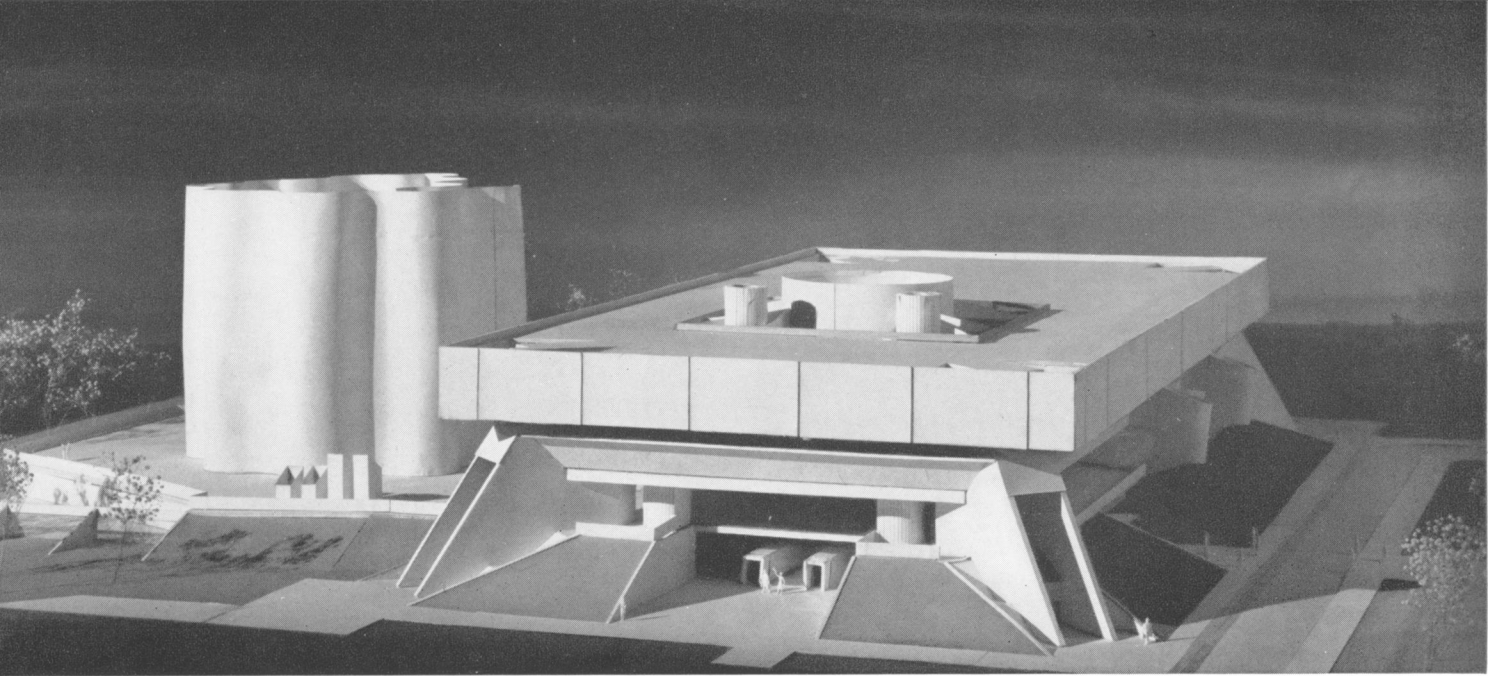
The success of museum administrators and architects in directing the evolution of museum design, in fulfilling their expanding roles in education and the public's pursuit of pleasure, is under far greater scrutiny than ever before. The community expects more from museums today. And the building – the instrument – must be far more responsive to these expectations.



The National Museum of Anthropology and History
Mexico City
Pedro Ramirez Vazquez, architect

The first modern museum built in Mexico. Inherent in the program for this structure was the architect's interest in creating a building that would not only function as a museum but also reflect a strong national heritage in a contemporary form.



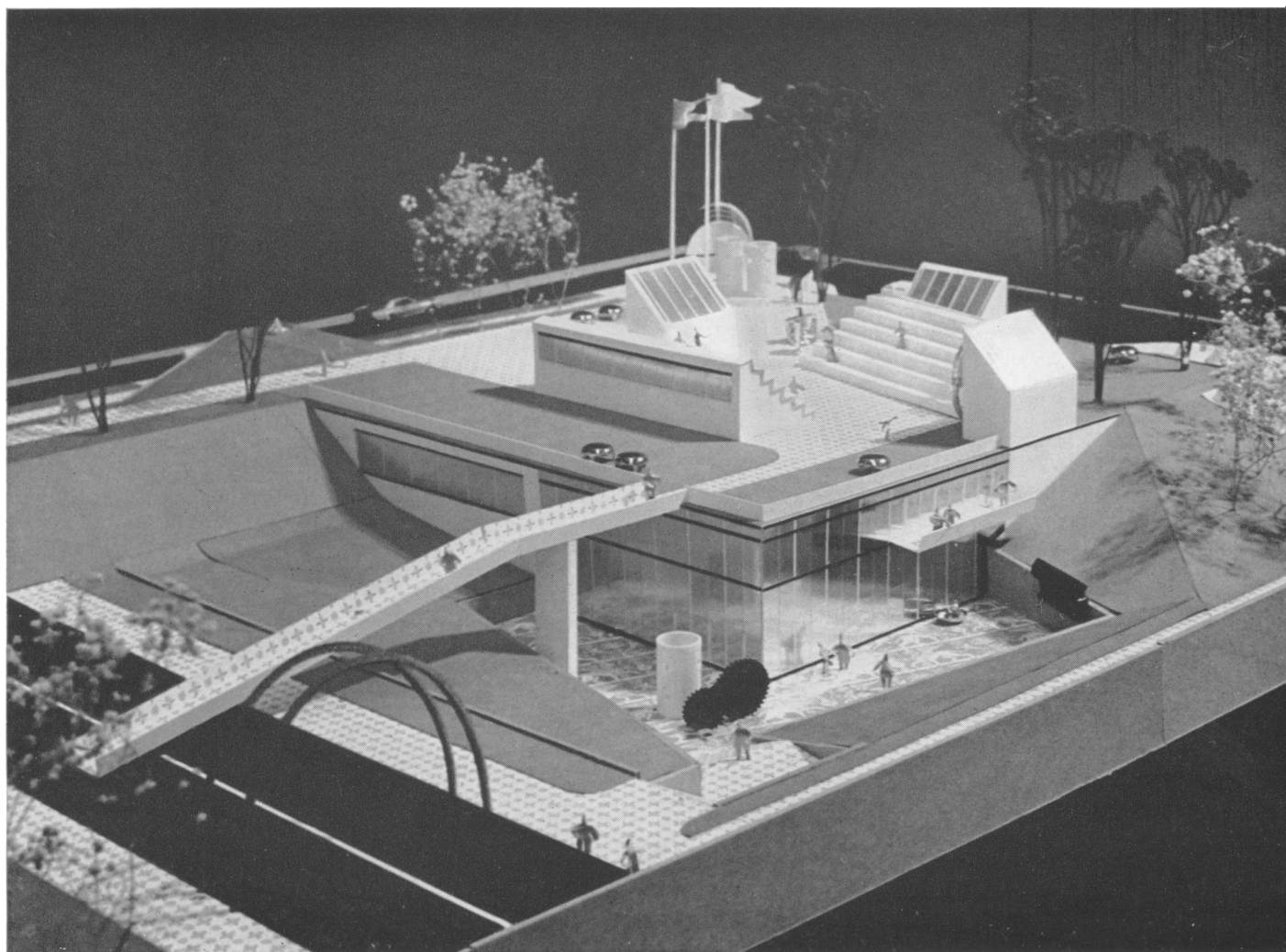


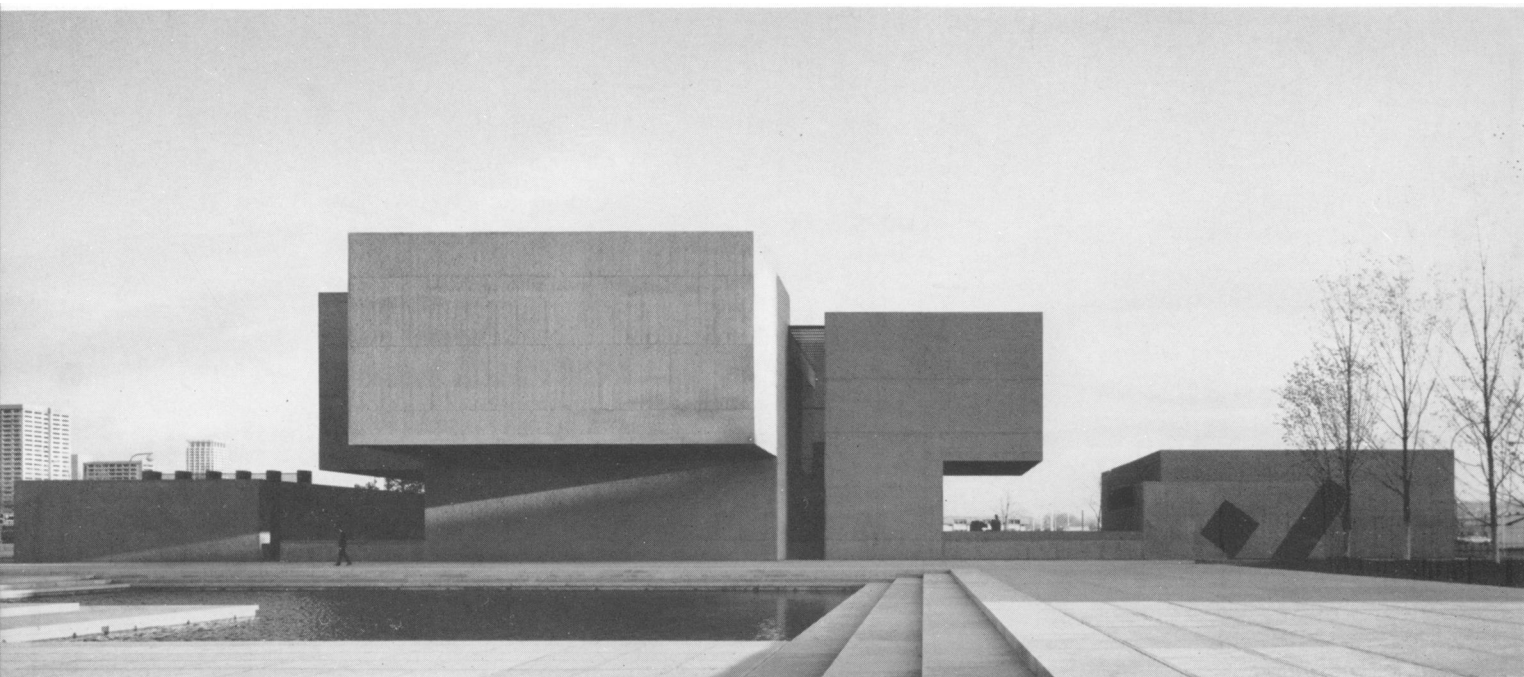
*Hall of Science
Queens, New York
Max O. Urbahn, architects*

This building illustrates a rare opportunity to design a museum “from scratch.” Queens, one of New York City’s five boroughs, with a population exceeding two million persons, does not have a major cultural resource. This new science museum, with a strong emphasis on educational programs, will play an important role in filling this gap.

The Brooklyn Children's Museum
Brooklyn, New York
Hardy Holzman Pfeiffer Associates, architects

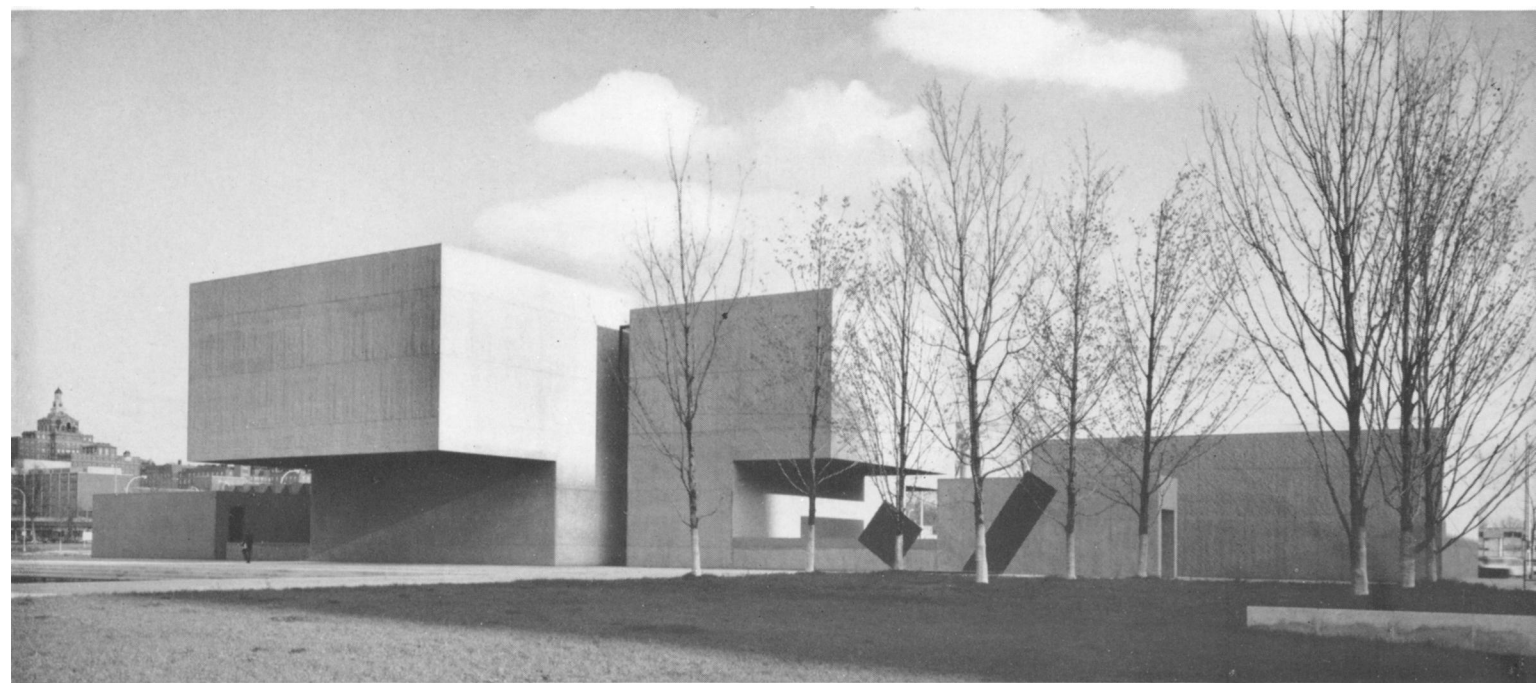
Replacing an outmoded building in a park in the heart of a ghetto neighborhood, the Brooklyn Children's Museum represents one of the few institutions in metropolitan centers that can truly be termed "community oriented." The planning and design of this structure provide for a great degree of interplay between seeing and doing, and will even provide take-home collections for young visitors.





Everson Museum
Syracuse, New York
I. M. Pei, architect

Highly acclaimed, the Everson Museum is a rare example of a relatively small institution having a major impact on museum architecture. It is unusual in offering a wide variety of exhibition space – large galleries alternating with smaller, more intimate areas – with enormous installation flexibility. A visitor to this museum is not overwhelmed by the building: spaces are interrelated in such a way that he can always figure out where he is, rather than feeling lost in one anonymous gallery after another.







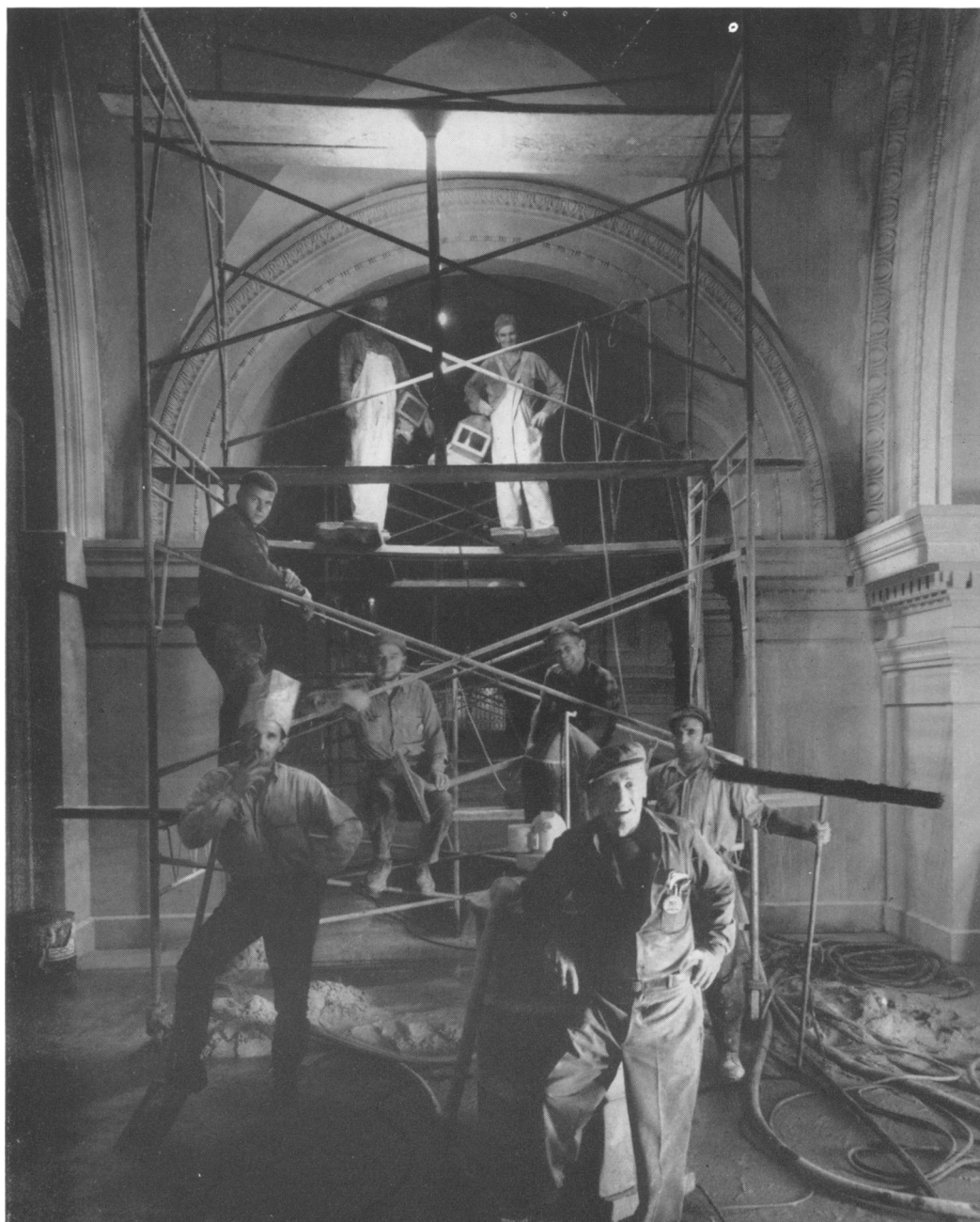
The Renovation of the Great Hall

Photographs by Maude Dorr

In a scene suggesting Piranesi's wildest fantasies, the Great Hall was filled with scaffolding last winter while the stonework was cleaned. This renovation of one of New York's noblest interior spaces was made possible by a gift from Lila Acheson Wallace.



*The men whose skills are responsible
for the Great Hall's reconstruction*



Craftsmanship, Past and Present

When the Centennial exhibition *19th-Century America* comes alive in twenty-five galleries of the Museum this month, it will represent the finest craftsmanship of another age, the best work of America's cabinetmakers, decorators, builders, silversmiths, and glass and ceramic makers of the 1800s. During the past two years, when most of the objects were acquired, examined, and restored, a variety of problems arose and had to be met with imagination and skill. In the solving of these problems certain truths emerged about the nineteenth century.

One of the most important of these truths is that nineteenth-century furniture does not age well. A chair of the 1770s may look splendid—and to the collector, most desirable—in the faded tones of its original covering, the wood mellowed to a beautiful patina by years of polishing and exposure to light. An unrestored chair of a hundred years later succeeds in reminding us only of a dusty relic from grandmother's attic, for the effect of the chair now, as at the time it was made, rests heavily upon the pristine color and condition of its finish, decoration, and upholstery.

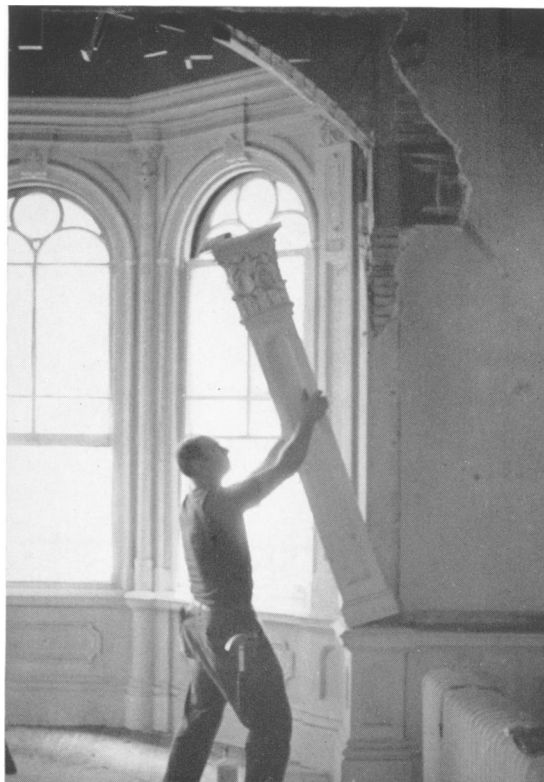
Giving this furniture the look of its own day not only required the initial research and documentation, but also called for the careful treatment of many different materials: wood, brass, iron, fabrics, ceramics, glass, and mother-of-pearl, and the skilled work of a number of specialists who could carve in wood missing decoration, be it a rose for the Belter sofa or a finial for the Egyptian revival table, or who could cast in brass a duplicate of a missing rosette or drawer pull. Finishes have been reactivated, and metal ornaments cleaned and lacquered to approximate their original tone. Thus “dragon's blood” was added to the lacquer when the popular nineteenth-century Roman finish—a way of making brass look like gold—was to be simulated. As soon as one set of problems was solved, a new series arose. Where, for example, can one find an artisan to hand saw with precision the delicate patterns of brass inlay missing from an extraordinary Empire bed? The answer in this case was an elderly

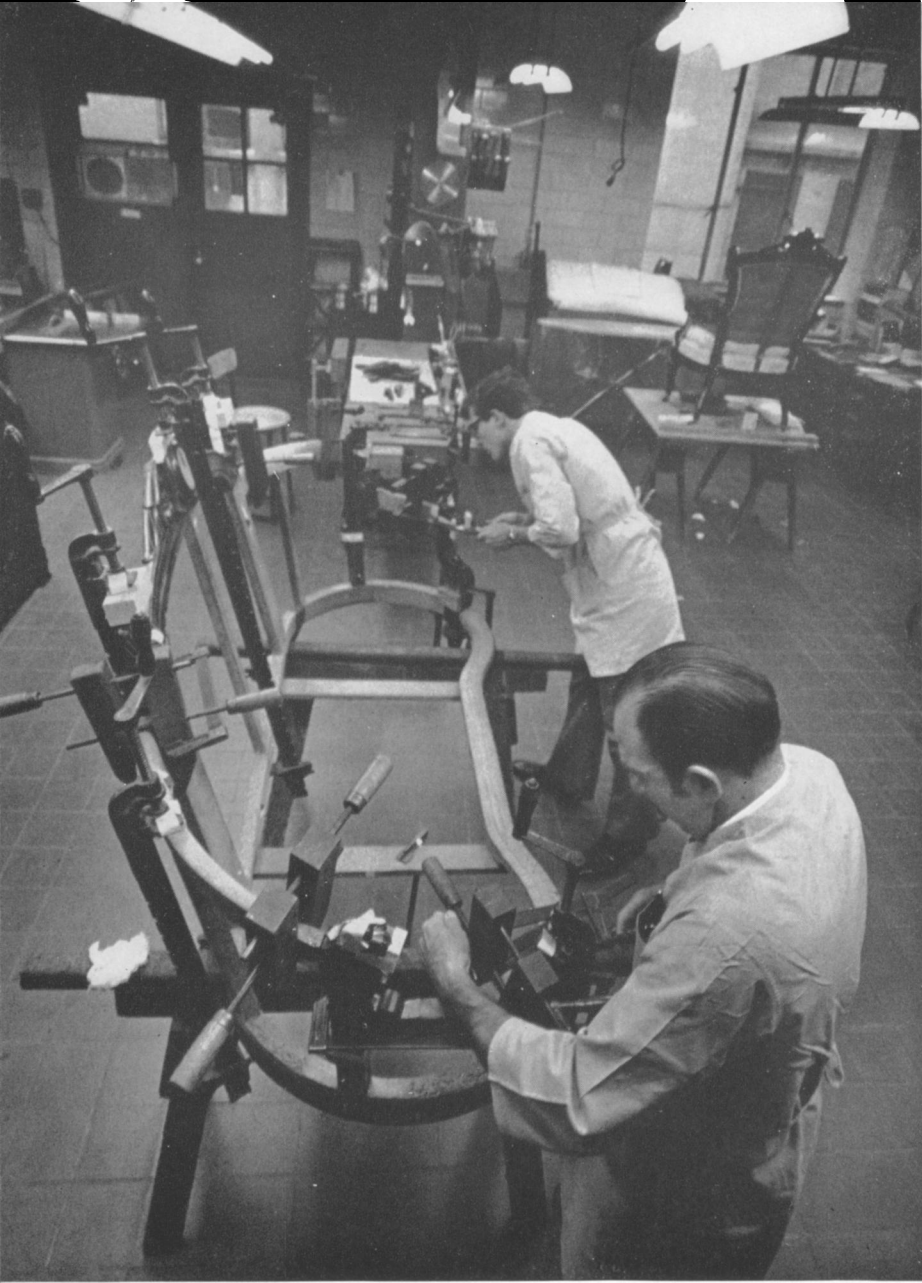
craftsman in Cold Spring, New York, but most of the painstaking steps of restoration were carried on within the Museum's walls.

On this and the next three pages are illustrated some of those steps for just one of the six period settings of *19th-Century America*, in a gallery covering only one decade of the century the exhibit spans. Appropriately enough, the room—part of a mansion now scheduled for demolition—was completed and furnished in 1870, the year the Metropolitan Museum was born.

MARILYNN JOHNSON

Long before the exhibition began to take shape, the American Wing had started to acquire the furniture and architectural interiors that would create its galleries and period rooms. Here a 1968 photograph shows a workman removing a pilaster from the sitting room of the Meriden, Connecticut, mansion built in 1870 for Jedediah Wilcox, a hoopskirt and carpetbag manufacturer. In addition to the sitting room, the Museum removed the parlor and central stairhall of this “Franco-Italian” villa. Before being crated and restored, each baluster and spandrel, each pilaster and arch, each piece of wainscoting was numbered and recorded to await the day when the giant jigsaw puzzle would be pieced together again.





From the Wilcox house the Museum also acquired one of two matched sets of parlor furniture. A November 1870 Meriden newspaper article describes this suite as in the "Marie Antoinette" style; today, with their ebonized frames loosely based upon Louis XVI forms and decoration of incised gilding and mother-of-pearl medallions, the sofa and chairs would usually be designated under the broadly eclectic category "Renaissance revival." In this photograph, the sofa has been stripped to the bare frame, and Museum cabinetmaker John Canonico and finisher Rudolph Colban have just reglued and clamped the joints. Once the frame is again sturdy, the finish can be reactivated and the missing gilt painted in.

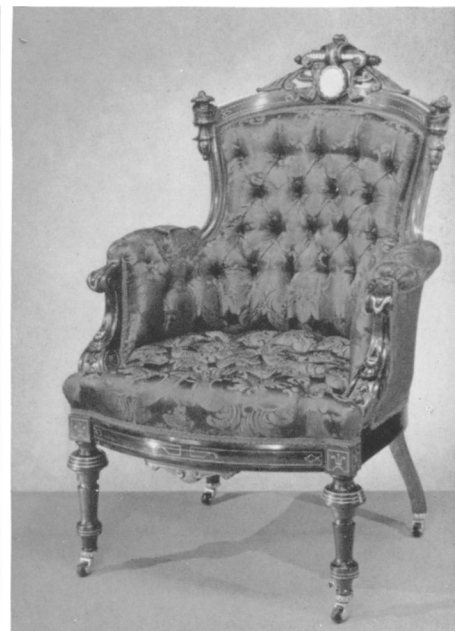




In this age of both Aquarius and the space explorer, this plan may resemble the chart of either astrologist or astronaut. In actuality, it is an essential step in the upholsterer's art – at least when he is working with furniture of a hundred years ago. Here Museum upholsterer Charles Anello plots the tufting pattern of the Meriden suite. Proportions are of the essence: too shallow or too deep upholstery can be misleading, not only for the proportions of the piece but for proper dating of the style as well.

Several steps have taken place between the charting and the actual tufting process shown here. First the bare frame was fitted with webbing and springs, tied to proper proportion. Over the springs went a canvas covering, on which Charles Anello is placing the tufting twines to lace the hair padding. At the front of the chair Douglas Gallik works on the next layer, muslin over the hair and cotton. The final steps will be covering it with damask and attaching the dozens of buttons that appear to create the tufting.

Structurally sound, softly padded and tufted to show its damasked pattern, a Meriden chair stands completed. With its ebonized frame gleaming and incised, gilded lines once more bright, it is testimony to the work of today's craftsmen as well as yesterday's.



Workroom photographs: Michael Fredericks, Jr.



The Meriden woodwork being installed in the 19th-Century America exhibition space marked off to sitting-room dimensions. Complete to the marble fireplace and the semicircular statuary niches, the room will appear as it might have looked in late spring: the winter Wilton carpet replaced with grass matting and the heavy silk draperies with lace curtains. The parlor suite, not yet swathed in its warm-weather covers, will still be resplendent in purple silk, as befits the furnishings of one of the finest houses of the era.

Photographs: Jay Cantor



THE METROPOLITAN MUSEUM OF ART

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THE MAIN BUILDING: Open weekdays, except Tuesdays, 10-5; Tuesdays 10-10; Sundays and holidays 1-5. Telephone information: 736-2211. The Restaurant is open weekdays 11:30-2:30; Tuesday evenings 5-9; Saturdays 11:30-3:45; Sundays 12:00-3:45; closed holidays.

THE CLOISTERS: Open weekdays, except Mondays, 10-5; Sundays and holidays 1-5 (May-September, Sundays 1-6). Telephone: Wadsworth 3-3700.

MEMBERSHIP: Information will be mailed on request.