

## Guide to

# Washington's World's Fair Weekend

October 1-3, 2010

# Trans-Lux

## About Washington's World's Fair Weekend

Washington's World's Fair Weekend was developed by the Art Deco Society of Washington (ADSW), a 501(c)(3) nonprofit organization, in coordination with the National Building Museum, the Greenbelt Museum, the Smithsonian Institution, and Bells for Peace, Inc.

Participation in some of the weekend activities—primarily those with limited capacity—is restricted to ADSW members and members of other Art Deco Societies. Other activities, such as the benefit concert, are open to the general public. It is, however, easy for anyone to participate in the full range of activities—ADSW memberships are available from \$35 at the time of registration. Capacity is still limited, however, so join ADSW and register quickly.

An important objective of Washington's World Fair Weekend is to raise funds to help Virginia Union University complete the carillon and restore the Belgian Friendship Pavilion from the 1939-40 New York World's Fair, one of only two buildings from that fair that survive.

If you are unable to actively participate in Washington's World's Fair Weekend, I hope that you will send a generous donation to Bells for Peace on behalf of yourself or your organization using the form located on page 31 of this guide.

Help spread the word about the weekend and fundraiser to your friends and associates—simply download the digital (.pdf) version of this guide from our website ([www.adsw.org](http://www.adsw.org)) and attach it to your emails.

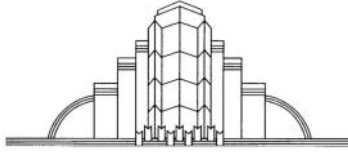
Thanks in advance for your help in spreading the word. I hope to see you in October.

Jim Linz  
President,  
Art Deco Society of Washington  
703.568.3745 ■ [jlinz@adsw.org](mailto:jlinz@adsw.org)

### On the Cover:

General Exhibits Group, Century of Progress Exposition, Chicago, 1933  
Courtesy Special Collections Research Center, The University of Chicago Library.

Director of Exterior Color Joseph Urban specified distinct and striking color combinations for each building at the Century of Progress Exposition, including the General Exhibits Group shown here.



ART DECO SOCIETY OF WASHINGTON  
PO Box 42722 · Washington, DC 20015

## Schedule At a Glance

### **Friday, October 1, 2010**

	<u>Page</u>
3:00 PM Behind the Scenes at the Smithsonian	4
6:30 PM <i>Dawn of a New Day</i> benefit concert	19
8:45 PM Cocktails at the St. Regis	19

### **Saturday, October 2, 2010**

10:00 AM Curator-guided tour of the <i>Designing Tomorrow</i> Exhibition	25
11:00 AM Building A Century of Progress film and discussion	26
7:00 PM Reception at the residence of an ADSW member	27

### **Sunday, October 3, 2010**

9:00 AM Art Deco Bus Tour to Greenbelt, Maryland	30
--	----

## Other Contents

A Peal for the Belgian Friendship Pavilion?	5
Music at the World's Fairs	14
Designing Tomorrow: America's World's Fairs of the 1930s	21
Greenbelt, Maryland: City of the Future?	28
Donate to Bells for Peace	31
Other Exhibits Worth a Visit	32
Mail-in Registration Form	33

# Behind the Scenes at the Smithsonian: The World's Fair Collections

**When:** Friday, October 1, 2010  
3:00 PM to 4:30 PM

**Where:** Dibner Library of the History of Science and Technology  
National Museum of American History  
14th St & Constitution Ave. NW

**Metro:** Federal Triangle or Smithsonian

**Cost:** Free

**Space is Limited. Advance Reservations Required**

**Reservations limited to ADSW members and members of other Art Deco societies**

**Reservations:** Online registration not available. Contact Linda Lyons at 301-654-3924 or [llyons@adsw.org](mailto:llyons@adsw.org), or print and mail the registration form on page 33.

**Join ADSW now to take advantage of this special opportunity.**

Staff from the Smithsonian Institution Libraries, the Archives Center at the Smithsonian Museum of American History, and the Smithsonian Museum of American History will show and discuss rarely seen world's fair documents and artifacts from their collections.

# A PEAL FOR THE BELGIAN FRIENDSHIP PAVILION

(Note: This article first appeared in the Summer 2006 issue of *Trans-Lux*. Updates are included at the end of the article.)

One of only two major buildings (The other is the New York City Building now a part of the Queens Museum) that remain from the 1939-40 New York World's Fair, the continued existence of the Belgian Friendship Pavilion has gone virtually unnoticed since the building was given to a small, predominantly African American, university in Richmond, Virginia. Now, thanks to the efforts of Bells for Peace, an organization formed by Virginia Union alumnus E. Dianne Watkins, plans are underway to restore the building and place a carillon in the long empty bell tower.



## ABOUT THE ARCHITECT

The Belgian Friendship Pavilion was designed by famed architect Henry Van de Velde, working with Victor Bourgeois and Leon Stijnen. It is the only example of Van de Velde's work in the United States and his last major commission.

Van de Velde, born April 3, 1863 in Antwerp, Belgium, was one of the origina-

*(Continued on page 6)*

(Continued from page 5)

tors, along with Victor Horta, of the Art Nouveau style. The style, characterized by long sinuous lines that emulate nature, was popular in the late 19th and early 20th centuries.



Henry Van de Velde

In his early career, Van de Velde worked primarily as a painter and illustrator. In 1889 he was employed by the periodical *L'Art Moderne*. Three years later he gave up painting to focus on creating a linkage between the aesthetic and the practical and utilitarian. In other words, he wanted to apply beauty to the design of everyday objects much as Charles Rennie Macintosh was attempting to do in Scotland.

In 1895, Siegfried Bing opened an art gallery and exhibition hall in Paris entitled *La Maison L'Art Nouveau*. Among the exhibits were glass by Louis Comfort Tiffany and ceramics and jewelry by Henry Van de Velde. The Virginia Museum of Fine Arts in Richmond, Virginia recently added a silver belt buckle designed by Van de Velde to its collection.

By 1900, Van de Velde was designing furniture and had received several commissions to design complete interiors. Recently, Van de Velde's family authorized the reproduction of a number of his furniture designs including those shown below. To learn more about the availability of the furniture designs go to <http://www.henry-van-de-velde.com/>.



Left: Diplomat Chair Graf Kessler

Right: Piano Bench

(Continued on page 7)

*(Continued from page 6)*

When Van de Velde exhibited the same furniture and furnishings included in the 1895 Paris exhibition in Dresden, Germany in 1897, they drew an appreciative audience. Van de Velde moved to Berlin in 1901.

In 1902, Van de Velde founded the crafts seminar in Weimar. The crafts seminar led to the School of Arts and Crafts, and ultimately to the Bauhaus. Van de Velde built the School of Arts and Crafts and served as its head from 1906-1915. Based on Van de Velde's recommendation, Walter Gropius was named to succeed him as head of the School of Arts and Crafts. Four years later, the school became known as the Bauhaus.

While in Germany, Van de Velde designed a number of buildings, including what is now the Karl Ernst Osthaus Museum in Hagen.



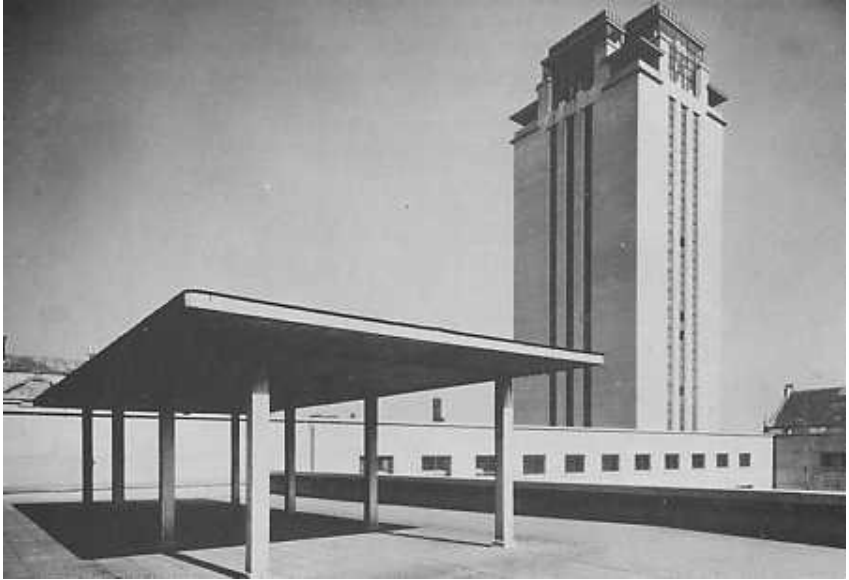
Kröller-Müller Museum in Otterlo

Following the outbreak of World War I, Van de Velde moved his family to Switzerland and then to the Netherlands. Perhaps his most important commission in the Netherlands was the Kröller-Müller Museum in Otterlo. The initial design was created in 1933. Van de Velde continued to work with the museum until 1953.

Returning to his native Belgium in 1926, Van de Velde served as a professor at Ghent University from 1926-1936. In 1933, at age 70, he was commissioned to design the university's new library. Despite opposition from the librarians, who favored a longitudinal design, Van de Velde's design of the 20-story Book Tower prevailed. Van de Velde drew all the details of the building down to the black iron window profiles, door handles, furniture, and radiator covers.

*(Continued on page 8)*

*(Continued from page 7)*



Book Tower, Ghent University

Van de Velde's last major commission appears to have been the design of the Belgian Friendship Pavilion for the 1939-40 "World of Tomorrow" World's Fair in New York.



Belgian Friendship Pavilion, 1939 New York World's Fair

*(Continued on page 9)*

The Belgian Pavilion was located on the edge of the Lagoon of Nations. The steel-framed building was clad with brick, tiles, slate, and glass. In its original configuration, the building was erected in a U-shape, its most prominent feature being a 150-foot tower of gray slate containing a 36-bell carillon.

The building was prefabricated in Belgium and shipped to the New York to be erected in four sections, one of which contained an exhibit on the Belgian Congo. Other sections of the building contained a cafeteria, atrium, arts and crafts gallery, hall of honor, colonial pavilion, and a cinema. An exterior staircase led to a terrace outside the second floor restaurant.

## **ABOUT THE BAS RELIEFS**

An important decorative element of the Belgian Friendship Pavilion were the three bas reliefs fitted into the exterior walls. The ceramic sandstone bas relief on the side of the Belgian Friendship Pavilion was sculpted by Oscar Jaspers (1887-1970) and Henry Puvrez (1893-1971), two of Belgium's premier Expressionist sculptors. The sculpture, which shows Belgians at work was the largest bas relief sculpture executed in ceramic since around 500 B.C.



## **ABOUT THE GIFT**

The prefabricated Belgian Friendship Pavilion was intended to be disassembled and returned to Belgium at the conclusion of the New York World's Fair, where it would be donated to a school. But, by the time the World's Fair closed in 1940, Belgium was an occupied country.

*(Continued from page 9)*

The Belgian government in exile decided to donate the Pavilion and carillon to an American educational institution. After a competitive process in which between 23 and 27 schools competed, Virginia Union University was selected to receive the pavilion and bell tower.

According to Leon Ploegaerts, co-author of *L'Oeuvre Architecturale de Henry Van de Velde*, "there was opposition to the Belgium Building going to Virginia Union University because it was a colored school." The efforts of Dr. William John Clark, President of Virginia Union, and, following his death, Dr. John Ellison, who succeeded him as President, were ultimately successful in acquiring the landmark gift. They were supported in their efforts by an executive from the American Baptist Home Mission Society whose son was a student at a nearby white institution and made the original suggestion that Virginia Union seek the building for use as a gymnasium.

The 35-bell carillon was donated to former President Herbert Hoover for installation in the Hoover Tower at Stanford University. Herbert Hoover established the Hoover Institute at his alma mater in 1919. The Hoover Tower, to contain the library, was built in 1941 and Hoover sought the carillon from the Belgian Friendship Pavilion for the bell tower. In recognition of Hoover's relief efforts in Belgium during and after World War I, his request was granted.

## **ABOUT VIRGINIA UNION**

Virginia Union University was established in the 1890s through the merger of Richmond Theological Seminary and the Wayland Seminary of Washington, D.C., both of which had been formed shortly after the end of the Civil War.

The Wayland Seminary was established in Washington, D.C. in 1865 through a grant from the Freedman's Bureau. Classes were held at various locations including Judiciary Square, I Street, Louisiana Avenue, and Meridian Hill. Among the prominent graduates of the Weyland Seminary were Dr. Adam Clayton Powell, Sr. and Dr. Booker T. Washington.

The Richmond Theological Seminary also traces its roots to 1865 when Dr. J. G. Binney established a night school to teach freedmen. His school enrolled about 25 students. Faced with opposition from the white community, Dr. Binney gave up after 9 months and moved to Burma.

Less than a year later, Dr. Nathaniel Colver arrived in Richmond to resume efforts to educate freedmen. He managed to rent a parcel of land containing a slave jail.

Following the merger of the two schools, a parcel of 65 acres was purchased on Lombardy Street in what was then known as "Sheep Hill." With financial backing from northern philanthropists intent on providing an education to freed

*(Continued on page 11)*

*(Continued from page 10)*

Blacks, Virginia Union University created an impressive collection of late Victorian buildings on the new campus. Many of these buildings can be viewed on the University website—[www.vuu.edu](http://www.vuu.edu).

## **ABOUT THE RECONSTRUCTION**

In order to receive the gift, Virginia Union had to agree to pay the costs associated with dismantling the Belgian Friendship Pavilion, moving it to Richmond, and reconstructing it on the Virginia Union Campus. The approximately \$500,000 required to complete the project was raised primarily through the efforts of Dr. John M. Ellison (1889-1979), Virginia Union's first African-American president. A single donation of \$250,000 from John D. Rockefeller, Jr. paid for dismantling and moving to pavilion to Richmond.

The Belgian Pavilion was reconfigured to meet the needs of Virginia Union. The three buildings were laid out in a "U" shape. The industrial gallery from the Belgian Pavilion was transformed into a library with the tower housing 94,000 volumes. It is interesting to note that this use of the tower is consistent with Van de Velde's design for the library at Ghent University.

The former colonial pavilion from the World's Fair building was situated perpendicular to the library and connected to the library by the tower. The colonial pavilion was transformed into a science center. The third major building, the former Hall of Honor, was connected to the science center by a covered passageway. The Hall of Honor was converted into a gymnasium/arena. The building was named Barco-Stevens Hall in 1962.

The National Collegiate Athletic Association recently named Barco-Stevens Hall one of the 13 most unique facilities in intercollegiate athletics.

The reconstruction of the Belgian Friendship Pavilion on the campus of Virginia Union University was supervised by Belgian architect Hugo van Kuyck. Henry Van d Velde is reported to have served as an advisor on the rebuilding from 1940-45.



The rebuilding began in 1941 and was completed in 1942. There have been no major exterior modifications since that time.

*(Continued on page 12)*



## ABOUT THE CURRENT CONDITION

After 70 years, the exteriors are in need of restoration. Although Virginia Union has been a good steward for the historic building, repairing much of the damage as it occurs, there are numerous missing or cracked bricks as well as a few missing or damaged pieces of slate from the foundation. The bricks need to be re-pointed to match the original mortar color. The roof of the tower leaks and needs to be repaired before bells can be installed. In addition to the ravages of time, the building suffered damage from Hurricane Isabel in Fall 2003.



## ABOUT BELLS FOR PEACE

Bells for Peace, Inc. is a non-profit, tax exempt, organization established under section 501(c)(3) of the Internal Revenue Code to enrich and preserve the history of Virginia Union University. Specific goals are to

- Purchase a set of bells to replace the original carillon donated to Stanford University by the Belgian government. Bells for Peace set a goal of \$800,000 to fund the purchase, transport, and installation of a carillon in

*(Continued from page 12)*

the long empty bell tower. (Phase 1)

- Fund the restoration of the Belgian Friendship Building. The building's exterior is currently in disrepair and decay. (Phase 2).
- Provide funds for endowed chairs and other expenses for Virginia Union University.

Bells for Peace held its first fundraising program—"The Bells and Beyond...to Honor the Past and Assure the Future"—April 23, 2006 with expressions of support from numerous political, educational, and civic organizations.

## **WHAT HAS HAPPENED SINCE 2006?**

Although Bells for Peace received many expressions of support and monetary contributions during the past 4 years, much remains to be done.

Sufficient funds were donated to allow Bells for Peace to purchase four bells and undertake a comprehensive assessment of the Belgian Friendship Pavilion. The steel framework was found to be structurally sound. Among the critical renovations needed before the first bells are installed are a new roof for the tower to prevent further decay and design and installation of a new support system for the bells.

The National Park Service awarded a \$150,000 grant, matched by Virginia Union, to make necessary repairs and modifications to the bell tower so that it can again house a carillon. The Belgian government pledged funds to support casting of four additional bells once the tower is restored.

Commonwealth Architects of Richmond is leading efforts to restore exterior elements of the former Belgian pavilion but the speed with which essential restoration is undertaken depends on the level of financial support. Current economic conditions hamper fundraising efforts and therefore delay essential restoration efforts. Commonwealth Principal Robert Ford Jr. said that every effort is being made to restore the exterior of the building to its 1941 appearance while meeting the needs of a contemporary teaching facility.

Among the innovative fundraising efforts undertaken by Dianne Wilkins was outreach to soldiers inducted into service in the building during World War II. This effort generated an anonymous \$50,000 gift.

Articles supporting Bells for Peace's efforts have appeared in many publications and on many websites. In addition to the Belgian Government, those expressing support include the National Trust for Historic Preservation, the American Institute of Architects, and Stanford University.

Plans are underway for an exhibition and publication on Van de Velde's pavilion to be presented at Virginia Union. Organized by experts from Ghent University and other Belgian universities and preservation organizations, the exhibition is also expected to travel throughout the United States. An international symposium is planned to coincide with the exhibition's opening at Virginia Union.

# Music at the World's Fairs

Although world's fairs attract visitors from around the country and around the world interested in seeing the exhibits and learning about the latest developments in transportation, architecture, electronics, and interior design, their success depends largely on how effective they are in attracting repeat visitors—largely composed of local residents. That's why they typically offered a wide range of entertainment options such as amusement rides, swing dances, and music. The following Youtube® video shows efforts to lure local residents to the New York fair with entertainment. <http://www.youtube.com/watch?v=s4xggfNWxdc>

Each of America's 1930s World's Fair's had at least one special venue for music, although most of the attraction in Texas was 30 miles away at Fort Worth's Frontier Centennial Exposition.

- Chicago's Century of Progress had entertainment venues spread throughout the exhibition grounds including Ben Bernie and All the Lads at the Pabst Blue Ribbon Casino, Frankie Masters at the glass-enclosed Canadian Club on the lower level of the Hiram Walker exhibit, Al Trace at the Dutch Village, and Charles "Buddy" Rogers at the Pabst Blue Ribbon Casino (when Ben Bernie was appearing downtown).

Lesser known bands played at the Irish Village, Old Heidelberg, Spanish Village, Hollywood at the Fair, Black Forest Village, Italian Village, Manhattan Gardens, Colonial Village, and Mexican Village.

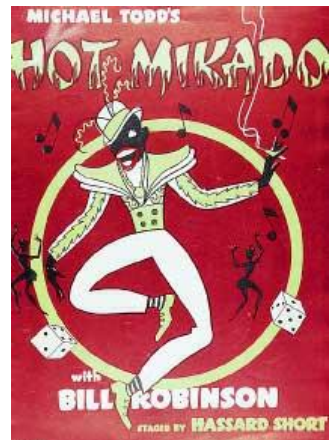
The musical excitement generated by the Chicago Fair spilled over into downtown venues previously suffering from the depression. Among the big name bands headlining at Chicago hotels during the fair were Earl Burtnett (Drake), Harry Sosnick (Edgewater Beach), Ted Weems (Palmer House), and Don Carlos (Morrison). Ben Bernie and Buddy Rogers rotated between the College Inn at the Hotel Sherman and the Pabst Blue Ribbon Casino at the fair.

On July 15, 1933, the Chicago Daily News reported that: "The Congress Hotel...opened a new room for the world's fair...with Vincent Lopez and his orchestra in the Joseph Urban room."

- San Diego's California Pacific International Exposition had musical performances at the Palace of Entertainment in the Hollywood Hall of Fame. Performances included an all-day tribute to hometown composer Charles Wakefield Cadman who wrote "At Dawning" and "From the Land of Sky Blue Waters."

*(Continued on page 15)*

- Fort Worth's Frontier Centennial Exposition had Casa Mañana, a musical extravaganza put together by Broadway producer Billy Rose.
- Cleveland's Great Lakes Exposition featured performances by bandleaders Wayne King, Xavier Cugat, Ted Weems, and Bob Crosby during its first season and brought in Billy Rose to create the music, dance, and swimming extravaganza *Aquacade* for its second season. *Aquacade* moved to New York in 1939 and San Francisco in 1940.
- San Francisco's Golden Gate Exposition held outdoor performances at Treasure Island Plaza and indoor performances at California Coliseum.
- New York's World of Tomorrow had a 10,000 seat amphitheatre where an orchestra accompanied swimmers in the New York version of *Aquacade*. In 1940, fairgoers could see "American Jubilee," a musical program with music by Arthur Schwartz and Oscar Hammerstein. The Fair also featured nightly swing dances to music from some of America's favorite dance bands.



One of the most popular entertainment programs at the New York Fair was Mike Todd's swing version of Gilbert & Sullivan's operetta "The Mikado." In 1939, Bill Bojangles Robinson performed in Mike Todd's production of "The Hot Mikado." <http://www.youtube.com/watch?v=LQ-CcPIU2MY> Although the show opened on Broadway in April 1939, it moved to the World's Fair 2 months later.

In its review of the show, *Time Magazine* notes that : "The Hot Mikado kisses the Old Boys [Gilbert & Sullivan] good-by at about the eighth bar of the first song, turns Titipu into a dance hall before latecomers are in their seats, makes Yum-Yum, Pitti-Sing and Peep-Bo carry on like three little maids from reform school, and finishes Act I in an uproar when Katisha busts in, no hatchet-faced term

gant, but an eye-rolling, hip-shaking, torch-singing Red Hot Mama.”

Harlem’s famous Savoy Ballroom also participated in the New York fair, presenting “The Evolution of Negro Dance.” <http://www.youtube.com/watch?v=T9zb7KGWXvc>

Although most of the music written for world’s fairs before the 1930s were marches, polkas, and waltzes, that changed in the 1930s as American’s taste in music changed. Just as the exhibits displayed the latest developments in transportation, architecture, interior design, etc., so too were visitors treated to the latest trends in music. Both famous and not-so-famous composers contributed new works written especially for the fairs.

Although George and Ira Gershwin are credited with composing “Dawn of a New Day” the theme song for the 1939 New York World of Tomorrow World’s Fair, George died 2 years before the fair opened—and before the song was finished. George’s longtime companion Kay Swift worked with Ira to complete “Dawn of A New Day” and many other songs the brothers were working on at the time of George’s death.

Many bands recorded “Dawn of a New Day” including Horace Heidt, Eddy Duchin, and Paul Whiteman. Listen to Horace Heidt’s version here: <http://www.youtube.com/watch?v=A5q4Nu6dtJA>

George and Ira Gershwin were not the only famous composers to create new works for America’s world’s fairs of the 1930s. John Philip Sousa wrote *A Century of Progress March* for the 1933-34 Chicago Fair, but died in 1932 before the Fair opened. Washington’s own Duke Ellington wrote *Exposition Swing* and premiered the piece at the Great Lakes Exposition during a September 1937 visit to Cleveland.

Perhaps no one composed more prolifically for 1930s world’s fairs than Dana Suesse, often referred to as “the female Gershwin.” She spent a year in Ft. Worth, Texas creating the score for *Casa Mañana* the entertainment extravaganza Ft. Worth put together for its Frontier Centennial Exposition to compete with Dallas’ Texas Centennial Exposition.

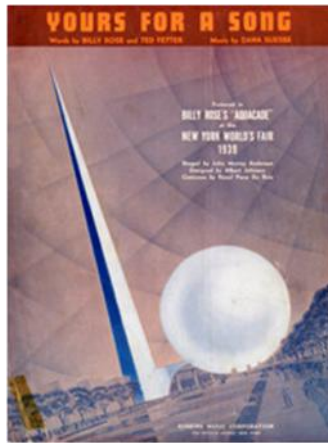
The State of Texas conducted a competition to host the State’s centennial exposition. Although the primary competitors were Houston, San Antonio, and Dallas, with Dallas prevailing, commemorative events were held throughout the state. None, however, was more prominent or controversial than the Ft. Worth Frontier Centennial Exposition, held a scant 30 miles from Dallas.

Ft. Worth hired Broadway producer Billy Rose to organize the entertainment venue. Although he initially said that the Ft. Worth exposition would not include nudity, fan and bubble dancer Sally Rand was soon hired. Thousands of billboards advertising Sally Rand’s Nude Ranch and carrying slogans such as “Go to Dallas for Education; Come to Fort Worth for Entertainment” lured travelers to Fort Worth.

(Continued from page 16)

In one notable battle between the rivals, Fort Worth erected a massive billboard on an office building across from an entrance to the Dallas' Fair Park only to see it quickly disappear as Dallas city officials declared the building unsafe and had it torn down.

Among the memorable tunes Suesse created for Casa Mañana were "The Night is Young and You're So Beautiful" and "Gone With the Dawn." She went on to compose songs for Billy Rose's Aquacades at the Cleveland, New York, and San Francisco fairs, most notably "Yours for a Song."



The Texas Centennial Exposition was featured in two musical comedies. *The Big Show* (1936) starring Gene Autry is set at the Exposition with Autry playing both himself and his stunt double. Musical numbers include *Travelin' Along*, *Mad About You*, and *Lady Known as Lulu*. In addition to Autry, musical performances are provided by the The Light Crust Doughboys, Sons of Pioneers (Roy Rogers), The Beverly Hillbillies, and The Jones Boys.

The second musical comedy, *Hats Off* (1937) tells the story of two "fictional" Texas cities competing to be the first to open an exposition. Sound familiar? Starring John Payne and Mae Clarke, numerous scenes show the Texas Centennial under construction. Musical numbers include *Twinkle, Twinkle Little Star*, *Little Odd Rhythm*, and *Let's Have Another*.

Music also played an important part in closing ceremonies for both the New York and San Francisco world's fairs.

The American Society of Composers, Authors, and Publishers (ASCAP), a non-profit organization, was established in 1914 to collect royalties for public per-

performances of works by its members. To mark its 25th anniversary in 1939, ASCAP organized a series of special concerts at Carnegie Hall featuring performances by many of its members.

With attendance lagging at the New York fair, New York Mayor La Guardia convinced ASCAP President Gene Buck to organize a concert in which ASCAP composers, singers, and instrumentalists would perform during the closing of the New York World's Fair. Buck organized a similar concert for the San Francisco fair. Although live radio broadcast of the concerts was originally planned, an ongoing contract dispute between ASCAP and the National Association of Broadcasters kept the concerts off the air.

The show at the Golden Gate Exposition was held September 24, 1940. An afternoon concert of classical music held outdoors at the Federal Plaza before an estimated 25,000 fairgoers. The concert included performances by composers Charles Wakefield Cadman and William Grant Hill.

The evening concert of popular music was held before 15,000 fairgoers packed into the 12,000-seat California Coliseum. Another 10,000 listened to the concert through loudspeakers placed outside the Coliseum.

Among the composers performing their own compositions were Harry Armstrong (*Sweet Adeline*), Joe E. Howard (*I Wonder Who's Kissing Her Now*), George M. Cohan (*Give My Regards to Broadway, You're a Grand Old Flag, and Over There*), Jean Schwartz (*Chinatown, My Chinatown*), Albert von Tilzer (*Take Me Out to the Ballgame*), Jerome Kern (*Smoke Gets in Your Eyes*), Sigmund Romberg (*Lover Come Back to Me*), lyricist Arthur Freed (*Singin' in the Rain*), and W.C. Handy (*St. Louis Blues*).

Among other composers participating in the program were Shelton Brooks, Harold Arlen, Hoagy Carmichael, Bert Kalmar and Harry Ruby, Leo Robin, Ralph Rainger, Billy Hill, Johnny Mercer, John Charles Thomas, Walter Donaldson, and Irving Berlin.

As war raged in Europe and the United States drew ever closer to entering the conflict, patriotic songs were greeted with loud applause. Carrie Jacobs Bond, best known for her 1901 composition *I Love You, Truly*, introduced her new composition *The Flying Flag*. But it was the final act, Irving Berlin, that brought the crowd to its feet. Time Magazine reported in its October 7, 1940, issue that "as Irving Berlin began singing, the audience rose, joined in the music by the hundreds, then the thousands, until 15,000 voices were swelling *God Bless America*, an ASCAP song.

Many of the composers and performers traveled across the country for the closing day concert at the New York World's Fair a month later.

Although the concerts were not broadcast, a recording of the San Francisco concerts was recently discovered. It was reissued as a 4-CD set "Carousel of American Music: The Fabled 24 September 1940 San Francisco Concerts." Recordings of the New York concert, if they exist, have not been found.

# Bells for Peace Benefit Concert

## Dawn of A New Day: World's Fair Songs of the 1930s

### Featuring the Retropolitans

**When:** October 1, 2010

**Time:** Reception, 6:30 PM  
Performance, 7:30 PM

**Location:** Charles Sumner School  
1201 17th St NW

**Metro:** Farragut North

**Cost:** General Admission—\$50 (A portion of the ticket price is tax deductible)  
(Make an additional donation of \$25 or more and receive priority seating.)

**Reservations:** **Advance reservations required.** Register on-line at [www.adsw.org](http://www.adsw.org) (preferred), contact Jim Linz at 703.568.3745 or [jlinz@adsw.org](mailto:jlinz@adsw.org), or print and mail the registration form on page 33.

Written for the 1939-40 New York “World of Tomorrow” World’s Fair, the optimistic, better days lie ahead, tone of “Dawn of a New Day” could easily be applied to any of America’s worlds fairs of the 1930s. Each of the fairs focused on the bright future ahead for the United States.

Now, 70 years later, the “World of Tomorrow” looks bleak for the Belgian Friendship Pavilion from that New York fair. Relocated to the campus of Virginia Union University in Richmond, Virginia, in 1941, it's exterior is decaying and in dire need of restoration. In addition, it is missing the 35-bell carillon that greeted visitors to the world’s fair. Bells for Peace, Inc., a nonprofit organization raising funds for the restoration and purchase of replacement bells, looks toward the future and the “Dawn of a New Day” when bells will again peal from the pavilion’s long empty bell tower.

Through this concert and fundraising campaign, the Art Deco Society of Washington hopes to ensure that there is, indeed, a bright future ahead for one of only two remaining buildings from the 1939 New York World’s Fair.

If you are unable to attend the concert, please fill out the form on page 31 and mail your donation to the Art Deco Society so that it can be presented to Bells for Peace at the concert.

**After the concert:** Join us for cocktails at the historic St. Regis Hotel (16th & K Sts. NW). No reservations required.

## About the Retropolitans

Established in 2009, the Retropolitans combine the talents of three well established performers—Doug Bowles and Cindy Hutchins, vocals and Alex Hassan, piano. Their first collaborative effort, *Shakin' the Blues Away*, a 1920s and 30s cabaret has been performed before appreciative audiences at numerous venues throughout the mid-Atlantic. Watch their performance at the Kennedy Center's Millennium Stage at <http://www.kennedy-center.org/explorer/videos/?id=M3866>.

**Doug Bowles** is the founder and director of SingCo Music, an entertainment company dedicated to keeping alive American Popular Music from 1900 to 1950. He wrote, directed, and performed in two scripted "radio show" broadcast theatrical events "Studio '37" and "G.I. Jive." Bowles is also the director and "front man" of Doug Bowles and His SingCo Rhythm Orchestra, an 11-16 piece 1930s and 40s style hot dance and swing band. His vocal performances include roles in operas and musical theatre such as Opera Roanoke, the Annapolis Opera, Opera Theatre of Northern Virginia, and the Signature Theatre. He has performed in concert with the Grand Bahamian National Chorale, the Paul Hill Chorale, and in numerous music festivals. Doug has also performed in numerous cabarets at such venues as The Lyceum, Signature Theatre, Source Theatre, and Maggie's Cabaret. He has also provided musical direction for nearly 100 productions.

**Cindy Hutchins**, a Washington, D.C. native, has performed in musical theatre productions throughout the metro area. She has been a member of the Smithsonian's American Song Company for many years, both as a performer and producer. A fellow at the Eugene O'Neill Theatre Center's Cabaret Symposium, Hutchins has produced and performed in cabarets at the Signature Theatre, the Kennedy Center's Millennium Stage, the Shenandoah Valley Music Festival, Round House Theatre, Atlas Performing Arts Center, and the Prince Theatre. Cindy also created the cabaret series "Wednesdays at Eight" for the Shoreham Hotel's Marquee Lounge and "Torch Songs" for Planet Fred. Hutchins traveled throughout the United States and Europe with the big band revue *In the Mood*. She has also appeared as a featured soloists with many band and orchestra's including the Fairfax Symphony, the Arlington Symphony, the Fairfax Concert & Big Bands, and Doug Bowles' Singco Rhythm Orchestra.

**Alex Hassan** is a Northern Virginia performing/recording pianist thoroughly immersed in the popular musical styles and arrangements of the 1920s and 1930s. Highlights of his musical career include performances at the Smithsonian, a party for the Gershwin family at Manhattan's Player's Club, Toronto's McMichael Art Gallery, England's Aldeburgh Festival, Longwood Gardens, the Kennedy Center's Terrace Theatre and Millennium Stage, Germany's Piano Rarities festival, and numerous ragtime festivals throughout the United States. Since the mid-1990s, Alex has recorded more than a dozen CDs for the "Stomp Off" (England) and "Operetta Archives" (Los Angeles) labels. He has also made both piano roll and piano diskette (Pianomation) recordings for the QRS Piano Roll Company in Buffalo.

The National Building Museum  
presents  
*Designing Tomorrow:*  
America's World's Fairs of the 1930s

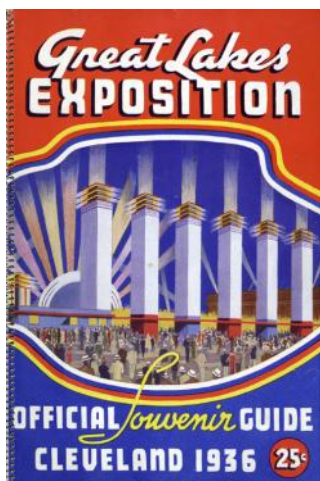
Opening October 2, 2010

During the 1930s, tens of millions visited world's fairs in New York, Chicago, Dallas, San Diego, San Francisco, and Cleveland. Now, over 70 years later, two of those fairs—Chicago's 1933-34 Century of Progress Exposition and New York's 1939-40 World of Tomorrow—have an almost cult like following while some of the others, like the Great Lakes Exposition and California Pacific International Exposition, are largely forgotten.



California Pacific International Exposition Guidebook  
San Diego, 1935  
Collection of the National Building Museum

Great Lakes Exposition Guidebook  
Cleveland, 1936,  
Collection of the National Building Museum



A new exhibition *Designing Tomorrow: America's World's Fairs of the 1930s* opening October 2, 2010 at Washington, D.C.'s National Building Museum, seeks to revive interest in all of America's world's fairs of the 1930s. Even die hard fans of the Chicago and New York fans will doubtless find something "new" among the more than 200 never-before-assembled artifacts from the six fairs.

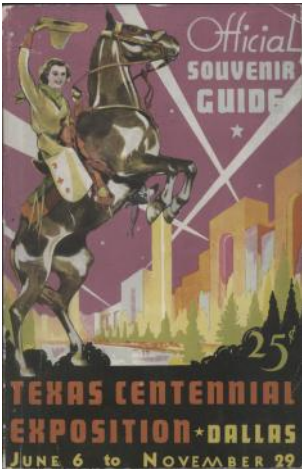
The world's fairs included in the exhibit, in chronological order, were:

- A Century of Progress Exposition, Chicago (1933-34)
- California-Pacific International Exposition, San Diego (1935-36)
- Texas Centennial Exposition, Dallas (1936)
- Great Lakes Exposition, Cleveland (1936-37)
- A World of Tomorrow World's Fair, New York (1939-40)
- Golden Gate International Exposition, San Francisco (1939-40)

*Designing Tomorrow* will be organized into seven galleries:

**Welcome to the Fairs.** This gallery will contain background information on world's fairs, explore efforts to promote the fairs, and introduce some of the industrial designers who helped shape the fairs.

**A Fair-going Nation.** An oversized map of the United States will show the location of the fairs. Artifacts such as guide books, posters, and postcards from each fair will be displayed. [ADSW member Frank Morra's Jitterbuzz website has extensive content on the New York fair, including the entire guidebook—<http://www.jitterbuzz.com/indpla.html#worl>]



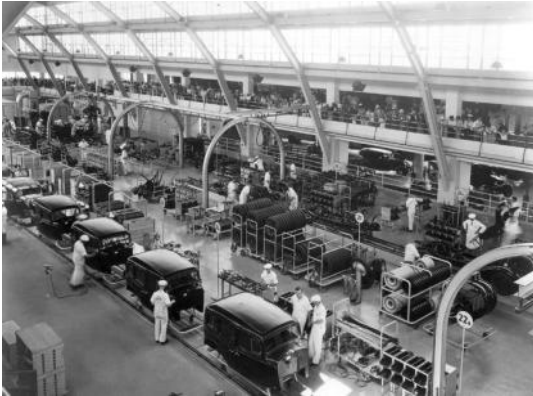
Texas Centennial Exposition Guidebook,  
Dallas, 1936  
Collection of the National Building Museum

A model of the Trylon and Perisphere, the iconic architectural symbols of the New York fair, is also exhibited in a stand alone display case.

**Building a Better Tomorrow.** This gallery will focus on the architecture and modern design of the fairs which included streamlined buildings, innovative display techniques, modernist murals, colored neon, and more.

Interpretive panels and graphics explore innovations in engineering and construction along with experimental use of building materials. A model of an Alexander Calder mobile from the New York fair and a bas relief from the Chicago fair will be displayed. Visitors will also be introduced to some of the artists who created murals for the Dallas and San Francisco fairs.

**Better Ways to Move.** Travel and transportation pavilions and exhibits displayed the newest streamlined methods of transportation including locomotives, automobiles, buses, and air travel. A highlight of *Designing Tomorrow* will be footage from the New York fair's Futurama display designed by Norman Bel Geddes for General Motors. The film took fairgoers on a narrated trip across a 35,000 square-foot model of an imagined metropolis, and its surrounding countryside, of 1960.



Assembly Line in GM Exhibit  
Century of Progress Exposition, Chicago, 1933  
Courtesy Albert Kahn Family of Companies

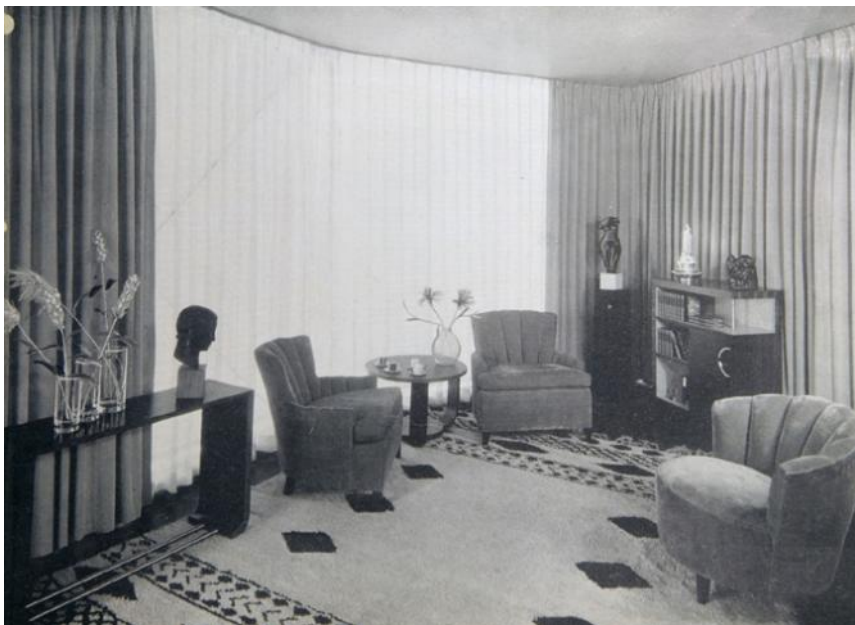
General Motors showcased Chevrolet cars in their assembly line exhibit at the Century of Progress Exposition in Chicago, Illinois.



General Motors Building,  
New York World's Fair, 1940  
Courtesy Albert Kahn Family of Companies.

Among the artifacts included in *Designing Tomorrow* are cars used in the Bel Geddes model.

**Better Ways to Live.** In the 1930s, fairgoers walked through model homes with innovative floor plans and modern furnishings. *Designing Tomorrow* mimics fairgoers experience with a gallery displaying innovative domestic architecture and furnishings from four model homes.



House of Tomorrow Living Room,  
Century of Progress Exposition, Chicago 1934  
Photograph by Kauffman & Fabry, Co.

**Better Times.** This gallery shows how world's fair exhibits translated scientific advances in electronics and chemistry into a promise of a better, more modern living to the public. From the introduction of all electric kitchens to television, the gallery explores the way scientific advances promised Americans a brighter future.

One of the highlights of the exhibition is bound to be Electro, the 7-foot tall talking robot Westinghouse exhibited at the New York fair.

**Legacies.** This gallery will explore how America's world's fairs of the 1930s foretold much of what would become modern post-war America from the development of the interstate highway system to glass-walled skyscrapers and the spread of suburbia. The gallery will also show what happened to the fair sites and how the fairs are remembered.

- - - - -

*Designing Tomorrow* continues until July 10, 2011.

The National Building Museum, located at 401 F Street NW, is directly across from the F Street entrance to the Judiciary Square Metro station. It is open Monday through Saturday from 10 AM to 5 PM and Sundays from 11 AM to 5 PM.

# Curator-Guided Tour

## Designing Tomorrow: America's World's Fairs of the 1930s

**When:** Saturday, October 2, 2010  
10:00 AM — 11:00 AM

**Where:** National Building Museum  
401 F Street NW

**Metro:** Judiciary Square (F Street exit)

**Cost:** Free

**Registration limited to members of the Art Deco Society of Washington and other Art Deco societies.** If you are not already a member of an Art Deco society, you can join ADSW at the time you register.

**Reservations:** **Advance Registration Required.** Online registration not available. Contact Linda Lyons at 301-654-3924 or [llyons@adsw.org](mailto:llyons@adsw.org), or print and mail the registration form on page 33.

A first-of-its-kind exhibition, *Designing Tomorrow* will feature nearly 200 never-before-assembled artifacts including building models, architectural remnants, drawings, paintings, prints, furniture, an original RCA TRK-12 television, Elektro the Moto-Man robot, and period film footage.

The artifacts are drawn from the featured expositions: Chicago, IL—Century of Progress (1933–34); San Diego, CA—California-Pacific International Exposition (1935-1936); Dallas, TX—Texas Centennial Exposition (1936); Cleveland, OH—Great Lakes International Exposition (1936-1937); San Francisco, CA—Golden Gate International Exposition (1939-1940); and New York, NY—New York World's Fair (1939-1940).

Get the “inside dope” on *Designing Tomorrow* from the curators who helped develop the exhibition as they take Art Deco society members on a private tour. Public tours of the exhibition will not begin until late October.

**Space is limited for this special tour, so early booking is a must.**

# Building A Century of Progress

## A National Building Museum Public Program Sponsored by ADSW

**When:** Saturday, October 2, 2010  
11:00 AM — 12:30 PM

**Where:** National Building Museum  
401 F Street NW

**Metro:** Judiciary Square (F Street exit)

**Cost:** Free for Members of the Art Deco Society of Washington  
and other Art Deco Societies  
\$20 for non-members (purchase at the door)

**Reservations:** Advance registration required to secure Art Deco Society price. Price at the door is \$20.

Online registration not available. Contact Linda Lyons at 301-654-3924 or [llyons@adsw.org](mailto:llyons@adsw.org), or print and mail the registration form on page 33.

The architecture of Chicago's 1933-34 Century of Progress Exposition was captured in a 30-minute color film commissioned by Century of Progress planner and architect Edward Bennett to document the exposition buildings. Because there was a change in color scheme for the second year, additional footage was shot in 1934. Text and narration were added a few years ago by the Chicago Art Institute.

See the film, then hear Lisa Schrenk, author and Norwich University professor, discuss the architectural innovations that introduced a new approach in design.

# Reception at “The Presidential”

**When:** October 2, 2010  
7:00 PM—???

**Where:** The Presidential  
1026 16th Street NW

**Metro:** McPherson Square  
Farragut North  
Farragut West  
(all within 3 blocks)



**Cost:** \$30 for ADSW members and members of other Art Deco societies  
\$40 for nonmembers

**Reservations:** **Advance Registrations Required.** Register online at [www.adsw.org](http://www.adsw.org) (preferred), contact Linda Lyons at 301-654-3924 or [llyons@adsw.org](mailto:llyons@adsw.org), or print and mail the registration form on page 33.

Don your vintage attire and join ADSW member Ana Escobar for an elegant reception in her apartment in The Presidential. Relax and recount the day's events with fellow Decophiles while enjoying hors d'oeuvres and a glass of wine.

Located just 3 blocks north of the White House, The Presidential was completed in 1923 at a cost of \$350,000. The building was designed by architect Appleton P. Clark whose other notable designs include the Riggs National Bank building on Pennsylvania Avenue opposite the Treasury Department.

The building was named The Presidential because original owner Clara Dennis thought the building's spacious apartments would provide ideal homes for President Warren G. Harding's cabinet members. The 8-story building originally housed only 46 apartments ranging from 1-room "bachelor" apartments with no kitchen to spacious 2-bedroom units. In 1929, The Presidential was one of the most expensive apartment buildings in Washington, D.C.

**Vintage attire is encouraged but not required.**

# Greenbelt, Maryland—City of the Future?

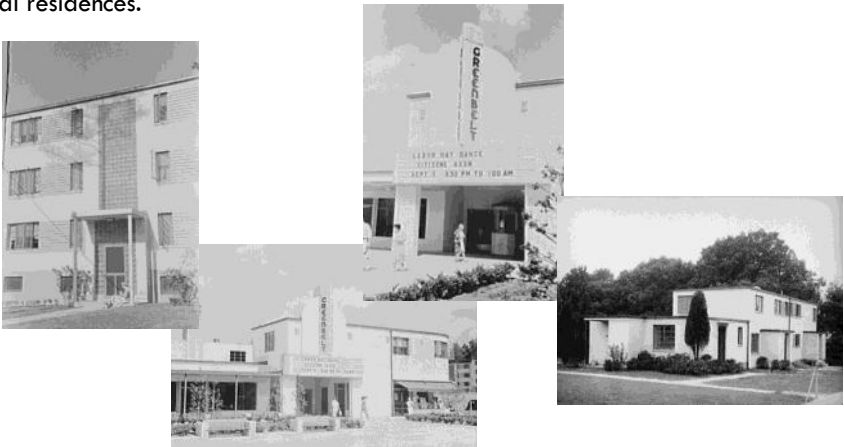
In some respects, Greenbelt, Maryland was America's 7th world's fair of the 1930s for it, like the others, treated visitors to a glimpse of the future. Unlike the world's fairs, however, the "future" was also the present at Greenbelt. As the first community in the United States built as a federal venture in housing, Greenbelt was designed as a complete city, with businesses, schools, roads, and facilities for recreation and town government all integrated into urban planning.

Much as Napier, New Zealand emerged as a new Art Deco city following a devastating 1934 earthquake, Greenbelt was developed as an Art Deco city. And, like Napier, the city's core remains largely intact.



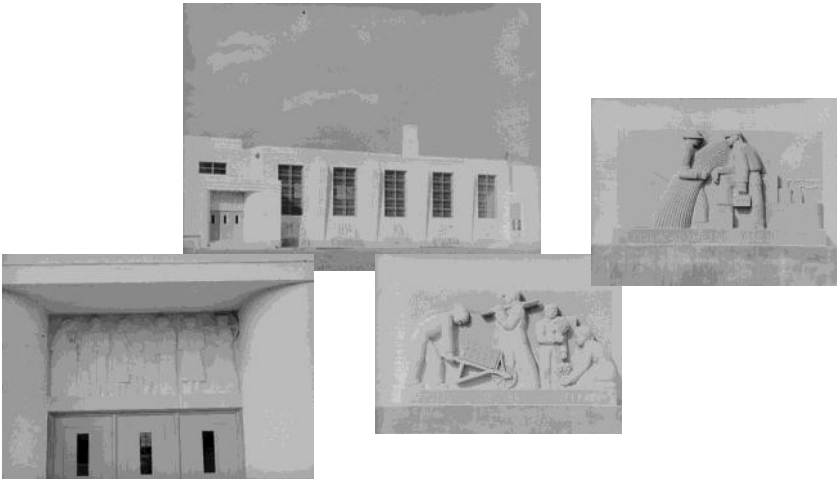
Now a National Historic Landmark, Greenbelt's initial 1935 design included a system of walkways and underpasses to increase pedestrian safety. A mall at the center of town put businesses within easy walking distance from homes. Similarly, residents could walk to the school, community center and swimming pool without crossing a single street.

Common elements of Art Deco and Art Moderne architecture abound in Greenbelt's original buildings—curving lines in the shopping center, extensive use of glass block both as inserts in the facades of apartment buildings and in individual residences.



Greenbelt was also unique for its cooperative organizations. Boston philanthropist Edward Filene provided funds to establish Greenbelt Consumer Services, Inc. which initially operated a grocery store, gas station, drug store, barber shop, movie theatre, valet shop, beauty parlor, variety store, and tobacco shop. In 1941, Greenbelt Consumer Services was purchased by the residents.

The finest example of Art Deco architecture in Greenbelt is the Greenbelt School. Faced with possible demolition in the 1980s, the Art Deco Society of Washington worked with community leaders to save the building and convert it to a new role as the Greenbelt Community Center.



The buttresses along the front wall of the school frame a series of bas-reliefs by WPA sculptor Lenore Thomas who also created the mother and child sculpture in the town center.

A number of prefabricated metal homes and barns were also constructed as part of the initial development.



Greenbelt was also an experiment in social engineering. It included low-income housing within its overall development plan and applicants were carefully screened based on income. Almost 6,000 applicants applied for the first 885 residences. Although applicants were not screened based on religion, they were screened based on race and marital status. Successful applicants were required to be both white and married.

In 1941, another 1,000 homes were added to provide housing for families coming to Washington during World War II.

The photographs used in this article are from the Library of Congress, Prints & Photographs Division, FSA-OWI.

**Bus Tour:**  
**Highlights of Washington's Art Deco Architecture**  
with a visit to  
**Greenbelt, Maryland**  
A New Deal Town with World's Fair Connections

**When:** Sunday, October 3, 2010  
9:00 AM — 2:00 PM

**Where:** Tour begins and ends at the National Building Museum,  
401 F Street NW

**Cost:** \$30 for ADSW members and members of other Art Deco  
societies  
\$40 for nonmembers

**Reservations:** **Advance Registrations Required.** Register online at  
[www.adsw.org](http://www.adsw.org) (preferred), contact Linda Lyons at 301-654-3924  
or [llyons@adsw.org](mailto:llyons@adsw.org), or print and mail the registration form on  
page 33.

A light snack and beverage will be provided on the bus.

We will end our Washington World's Fair Weekend with a short bus tour to view highlights of Washington's Art Deco architecture, including the U.S. Department of Justice, the Federal Trade Commission, 1100 New York Avenue NW (former Greyhound Terminal), the Adams Building of the Library of Congress, the Folger Shakespeare Library, and the former Hecht Company Warehouse.

We will then proceed to Greenbelt, where we will have an introductory presentation with excerpts from the 1939 World's Fair film, *The City*, a walking tour, and a visit to the Greenbelt Museum's historic house (which will have souvenirs displayed as if the family had just returned from the 1939 fair).

The bus will return to Washington, with a stop at Union Station for connections to Amtrak or transfer to local airports. [Note: Other train or plane connections can be arranged. Please contact Linda Lyons at [llyons@adsw.org](mailto:llyons@adsw.org) for more information.]

# Donate to Bells for Peace

## A Peal for the Belgian Friendship Pavilion

If you are unable to attend the October 1st concert, but would like to help fund the purchase of additional bells for and restoration of the bell tower and other portions of the former Belgian Friendship Pavilion at Virginia Union University, please fill out the form below and mail it to

Bells for Peace Fundraiser  
c/o Art Deco Society of Washington  
PO Box 42722  
Washington, DC 20015 USA

Make Checks Payable to **Bells for Peace, Inc.**

The checks will be presented to Bells for Peace Founder and President E. Dianne Watkins at the October 1, 2010 concert.

Name(s): \_\_\_\_\_  
Please print name clearly as you wish it to appear in publications

Address: \_\_\_\_\_

\_\_\_\_\_

City	State	Zip	Country
------	-------	-----	---------

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Amount of Donation (in U.S. Dollars): \$ \_\_\_\_\_

- |  |  |
|--|--|
| <input type="checkbox"/> \$2,500 or more (Platinum Circle) | <input type="checkbox"/> \$250-\$499 (Bronze Circle) |
| <input type="checkbox"/> \$1,000—\$2,499 (Gold Circle)     | <input type="checkbox"/> \$100-\$249 (Chrome Circle) |
| <input type="checkbox"/> \$500—\$999 (Silver Circle)       | <input type="checkbox"/> \$1-\$99 (Brass Circle)     |

**THANK YOU FOR YOUR TAX-DEDUCTIBLE DONATION**

## Other Exhibits Worth a Visit

### **Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg**

*Telling Stories* is the first major exhibition to explore in-depth the connections between Norman Rockwell's iconic images of American life and the movies. The exhibition showcases fifty-seven major Rockwell paintings and drawings from the private collections of George Lucas and Steven Spielberg. The museum is the only venue for the exhibition.

Smithsonian American Art Museum  
8th and F Streets, N.W.  
11:30 a.m. - 7:00 p.m. daily  
Metro: Gallery Place

### **Side by Side: Oberlin's Masterworks at the Phillips**

Twenty-five significant works from the rich collection of the Allen Memorial Art Museum at Oberlin will be presented with selections from the Phillips's permanent collection, creating new artistic conversations and provocative juxtapositions. Many of these works have not left the Allen in half a century and include paintings by artists in the modernist tradition—such as Paul Cézanne, Ernst Ludwig Kirchner, Claude Monet, and Mark Rothko—as well as significant works by Hendrick ter Brugghen, Peter Paul Rubens, and Joseph Mallord William Turner, among others. Organized by The Phillips Collection and the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio.

The Phillips Collection  
1600 21st Street, NW, Washington, D.C.)  
Tuesday to Saturday from 10 am to 5 pm; Sundays from 11 am to 6 pm  
Metro: Dupont Circle (Q Street Exit)

### **American Modernism: The Shein Collection**

This exhibition explores the advent of modernism a century ago through twenty important paintings, sculptures, and drawings by the first-generation American avant-garde. Among the artists represented are Patrick Henry Bruce, Stuart Davis, Charles Demuth, Arthur Dove, Marcel Duchamp, Marsden Hartley, Stanton Macdonald-Wright, John Marin, Georgia O'Keeffe, Man Ray, Morton Schamberg, Charles Sheeler, Joseph Stella, John Storrs, and Max Weber.

National Gallery of Art  
4th & Constitution Ave NW  
Monday—Saturday 10:00 AM—5:00 PM; Sunday 11:00 AM—6:00PM  
Metro: Judiciary Square or Archives

# Washington's World's Fair Weekend Registration Form

Name (s): \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_  
City State Zip

Telephone: \_\_\_\_\_ (Home) \_\_\_\_\_ (Cell)

Email: \_\_\_\_\_

I am a current member of the Art Deco Society of Washington

I am a member of \_\_\_\_\_ (name of Art Deco Society)

I would like to join ADSW

Individual @ \$35       Couple @ \$50

Please reserve the following:

Number:

\_\_\_\_\_ Behind the Scenes Tour of Smithsonian Collections (Restricted to members of Art Deco Societies) FREE

\_\_\_\_\_ Dawn of a New Day Benefit Concert @ \$50

I would like to make an additional tax-deductible donation of \_\_\_\_\_

(Those making an additional donation of \$25 or more will receive priority seating and special recognition in the program)

\_\_\_\_\_ Curator-Guided Tour of *Designing Tomorrow* (Restricted to Members of Art Deco Societies) FREE

\_\_\_\_\_ Building A Century of Progress—Member of an Art Deco Society FREE

Building A Century of Progress—Nonmember (Advance reservations not available. Pay at the door)

\_\_\_\_\_ Reception at The Presidential—Art Deco Society Member @ \$30

\_\_\_\_\_ Reception at The Presidential—Non-member @ \$40

\_\_\_\_\_ Bus Tour to Greenbelt—Member of an Art Deco Society @ \$30

\_\_\_\_\_ Bus Tour to Greenbelt—Non-member @ \$40

Total Enclosed \_\_\_\_\_ **Make checks payable to ADSW**

**Mail this form with your payment to ADSW, PO Box 42722,  
Washington DC 20015.**