

RE-DISCOVERING JULES BOUY'S MODERNIST INTERIOR FOR
THE COSMOPOLITAN CLUB OF PHILADELPHIA

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Dedication

To my Mother: In appreciation of everything—
especially your encouragement.

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INTRODUCTION: *BEHIND CLOSED DOORS: A PEEK INSIDE THE UNCONVENTIONAL INTERIOR OF LATIMER STREET'S COSMOPOLITAN CLUB*



Figure 1: Photograph by the author, *North facade of 1616 Latimer Street*, 2011.

The three-story row house of Philadelphia's Cosmopolitan Club, located at 1616 Latimer Street, appears today to fit seamlessly into its traditional Rittenhouse Square neighborhood. In addition to sharing a narrow tree-lined block with the Philadelphia branch of the National Society of The Colonial Dames of America, the Cosmopolitan Club's exterior, designed 1929-1930 by the Philadelphia architect, Edmund Gilchrist (1885-1953), maintains visual continuity with the archetypal Philadelphia low-rise, brick-clad buildings which share its street. Behind

closed doors, however, the 1930 Cosmopolitan clubhouse reveals an interior ideologically and aesthetically removed from that of its more conventional neighbors. Beneath Gilchrist's demure brick exterior, a design of modernist leanings, by celebrated designer Jules Bouy, (1871-1937) stands today as a testament to the progressive vision espoused by the Club's 1928 founders.

The Cosmopolitan Club's founders— the "Foreign Devils," as they first characterized themselves— developed a forum for which like-minded professional women, artists, housewives, and college graduates could gather to share their interest in the arts and humanities over intellectual discussions, performances, and readings. While the neighboring Locust and Acorn Clubs had a decidedly social focus and were exclusionary—the Locust Club for Jewish women and the Acorn Club for native Philadelphia bluebloods—the Cosmopolitan Club rejected this insularity for an inclusive approach to their roster by enlisting forward-looking, non-native Philadelphia women eager to challenge tradition. Shunning suggestions for a more conventional design, club founders looked to New York City, and preeminent modern decorator Jules Bouy, to provide a clubhouse interior that embodied their modern ideals.

Known prior to World War I as a European distributor of historicist-revival furnishings, Jules Bouy gained increasing recognition in America after the war as a contributing designer for the firms L. Alavoine and Company and Ferrobrandt in New York. While he continued to work in traditional styles for L. Alavoine and Company, Bouy's time with Ferrobrandt and his own metalworking firm, Bouy Inc., allowed him to experiment with the various forms of modern design emerging in America and the Continent during the mid-1920s. By end of the decade, Bouy's work had evolved from the French-inspired Art Deco designs of the 1925 Paris *Exposition* to the more simplified American modernist forms embraced by other European émigré designers such as Paul T. Frankl and Winold Reiss.

From the late 1920s until his death in 1937, Jules Bouy garnered extensive recognition for his modernist work. He exhibited individual pieces at prestigious venues including the Metropolitan Museum of Art, and generated “total interiors” for commercial spaces and residences of the east coast’s elite. His projects were featured in a number of widely circulated publications including *House and Garden*, *Arts and Decoration*, *The Studio International*, and the *New York Times*.

Among the projects featured in print was Philadelphia’s Cosmopolitan Club. Unveiled to Club members in the fall of 1930, Jules Bouy’s interior for the Cosmopolitan Club eschewed the traditional conventions of what a women’s society clubhouse could be. At Philadelphia’s Cosmopolitan Club, Bouy employed new and modern forms, bold colors, and a decidedly American take on modern design, all expressed through his distinct visual language. Walls and architectural details were sheathed in vivid hues of blue, yellow, and green, and custom textiles and furnishings were crafted to “eminently [suit] the time and style of living.”¹ Bouy’s trademark details of curves, scallops, and triptych color blocks consistently appeared. Society magazine, *The Spur*, published the design in the March, 1932, issue, captioning it as a “Modern Decoration of Merit.” Regrettably, the four photos and captions presented in *The Spur* remain as the only published material documenting the Club’s early interior.

Though beloved by many of its founding members, Bouy’s progressive design for the Club proved too radical for some of its subsequent stewards. Alterations to the clubhouse began in 1939, with “renovations” to the Club Lobby at the hand of the Philadelphia architect, George Edwin Brumbaugh (1890-1983). The same year, interior designer Oscar Ernest Mertz Sr. (1883-1967) carried out modifications to the furnishings of the Lounge. In 1955, a later generation of Club members employed the architectural firm of Wright, Andrade and Amenta to

¹ “Modern Decoration of Merit in Philadelphia’s Cosmopolitan Club,” *The Spur* 49, no. 6 (1932): 24-25.

update the dining and kitchen spaces, further divorcing the interior from its original 1930 appearance. Though architectural changes were mostly limited to the aforementioned campaigns, modifications to individual furnishings and surfaces continued throughout the decades that followed.

Today, the shell of Jules Bouy's design remains largely intact, but the vibrant color and bold design which reflected the early members' daring spirit has been replaced by a more neutral, subdued palette (see Appendix A for current images of the Club). A number of original furnishings remain in the club, but most have been masked by new paint and upholstery, while some have been relegated to basement storage and many have been discarded.

Fortunately, recent club members have become interested in Jules Bouy's clubhouse design. This enthusiasm stems in part from the nostalgia engendered during the Club's 50th anniversary celebrations in 1978, and has likely been amplified by the continued recognition the Club's original interior designer, Jules Bouy, posthumously receives. In addition to the period literature which featured his work, current museums, galleries, and auction houses increasingly identify Jules Bouy as an integral figure in early twentieth-century American design, although little has been known about the specifics of his career.

Thesis Statement

This thesis explores the virtuosity of Jules Bouy in the context of Philadelphia's Cosmopolitan Club— a rare, nearly intact example of his complete and mature interior design work. Concurrently, it re-introduces Jules Bouy into the discourse of modernist decorative arts through one of his seminal works, and outlines key aspects of his career. Finally, it creates a cogent argument for the restoration and preservation of the Club's remarkable 1930 interior.

Chapter Previews

Chapter one introduces readers to the women of the Cosmopolitan Club—its forward-looking founders who, in the face of tradition, enlisted one of the era’s most avant-garde artists to capture the era’s spirit in their Latimer Street building. Chapter two follows with the career of Jules Bouy. Structured as a literature review and chronological account of the designer’s life, this chapter illustrates the evolution of Bouy’s aesthetic through his most pertinent projects, and reflects on the diverse circumstances that influenced it. Chapter three illustrates Bouy’s original design for the Cosmopolitan Club interior with a room-by-room analysis of its original contents and an explanation of the methodology that guided these determinations. Chapter four continues with a history of the Club’s major redecorating campaigns and their effect on Bouy’s original design. The concluding chapter discusses the Club’s recent interest in its early appearance, and encourages its members to embrace their role as guardians of Jules Bouy’s design for their clubhouse.

CHAPTER ONE: CLUB FOUNDING AND CLUBHOUSE CONSTRUCTION

There used to be a time when people didn't really believe in Philadelphia, especially in the 'twenties and 'thirties and in New York.... It was neither exciting like Manhattan, quaint like Boston, nor picturesque and glamorous like the South and West. It was not even conspicuously awful like the Midwest. It was, in fact, like some forbidden Oriental city...surrounded by its own impenetrable wall... Foreign Devils have been making a killing ever since.²

Mrs. White and the Foreign Devils

It was a New York City stroll, "about 1926," Dorothy Shipley White recalled, which sparked the idea of a "Cosmopolitan Club" in Philadelphia. A New York institution by the same name had just secured new headquarters in uptown Manhattan and Mrs. White, while on her walk, wondered why such an organization did not yet exist in her city of residence?³

Philadelphia's Acorn Club "had no committees for work that might change the city... nothing but some food and lodging,"⁴ and the city's Colonial Dames chapter only accepted members whose familial connections satisfied prerequisites of distinguished legacy.⁵ "There were no small art exhibition rooms in Philadelphia then, and there seemed to be no set place where women who were interested in the world at large [could meet] to enjoy each other's society, to discuss interesting events and ideas, to see new exhibitions, to hear good music and to take part in civic activities."⁶ On the whole, it was noted, Philadelphia lacked a women's club whose affairs met the more cerebral inclinations of the modern woman.

² Nathaniel Burt, *The Perennial Philadelphians: The Anatomy of an American Aristocracy* (London: J. M. Dent, 1963): 3-4. The book described itself as a "portrait... of Philadelphia's upper class, the 'Old Philadelphians;' what they are, how they got that way" ix.

³ [Note handwritten by Mrs. Thomas Raeburn White], no date, Cosmopolitan Club Archives, Philadelphia, PA.

⁴ Ibid.

⁵ "By and large, the Philadelphia's upper class was primarily a familistic class for some two hundred years after the colony's founding in 1682." Jean Barth Toll and Mildred S. Gillam, *Invisible Philadelphia: Community Through Voluntary Organizations* (Philadelphia: Atwater Kent Museum, 1995): 1158.

⁶ No author, "Club history," no date, 1, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

The First World War had begun to blur the lines of traditional gender roles, with occupational boundaries for women expanding beyond that of homemaker,⁷ many defining themselves more broadly as scholars, artists, musicians, and educators.⁸ Those who remained at home on the outskirts of the city enjoyed freedom through frequent rail line and trolley ventures into Center City for household goods not otherwise locally available.⁹ In Philadelphia, "It soon became evident that while men had clubs where they could go for lunch or play squash, the only acceptable places for women were Wanamaker's restaurant or Whitman's Tea Room on Chestnut Street."¹⁰ Of the women's clubs which did exist, none were likely to welcome the type of metropolitan newcomers which Philadelphia's Cosmopolitan Club proposed to attract.

Mrs. White, though herself of Philadelphia origin,¹¹ joined forces with several non-native area women who had already begun to congregate as the facetiously titled "Foreign Devils." She

⁷ Mary Virginia Harris, "The Founding of the Cosmopolitan Club of Philadelphia" (1991), in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives. The information from this source was gathered "In preparation for the 50th anniversary of the club... An archivist was elected and together with the anniversary committee[,] some papers long stored in various closets and cupboards... were gathered and collected." The information on "the club's founding [was synthesized] using the original board minutes as well as... interviews with early members..."

⁸ "The first application form states that the club membership includes musicians, artists, sculptors, decorators, writers, poets, educators." No author, "1928-1978: Then and Now—a salute to our founders_ original script not used," no date, Cosmopolitan Club Archives. "The shortage of manpower which resulted from the war gave many women opportunities for more active and useful lives. The pursuit of a career in business or even in sport became possible to women. The new feeling was for freedom and simplicity combined with a somewhat hectic gaiety symbolized by the prevailing rhythms of jazz and this new feeling found in expression in the angularities of Modernism." Martin Battersby, *The Decorative Thirties, Revised & Edited by Philippe Garner*. (London: John Calmann and King, Ltd, 1988) 25.

⁹ Several early club members lived in the outer areas of Philadelphia, as well as its adjacent suburbs. "Mary Virginia Harris, " The Founding of the Cosmopolitan Club of Philadelphia " (1991), in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

¹⁰ Ibid. "As the upper-class family weakened, especially in the 1920s, [such] clubs became surrogate families and increasingly placed new men and their families in the class structure." Jean Barth Toll and Mildred S. Gillam, *Invisible Philadelphia: Community Through Voluntary Organizations* (Philadelphia: Atwater Kent Museum, 1995) 1158.

¹¹ "...both [she] and her husband had "deep roots in Philadelphia." Mary Virginia Harris, "Early History of the Founding of the Cosmopolitan Club of Philadelphia" (1991), in "Research Materials on the History

attended their second meeting in the fall of 1927.¹² After inviting several “Devils” to her home on 1807 Delancey Street for their next meeting,¹³ White voiced an interest in pursuing the establishment of a “Cosmopolitan Club,” both by name and by nature.¹⁴ These “few brave and adventurous spirits,” as White later referred to them, broke from their parent “Devils” group and met again in the winter of 1928 at the home of Mrs. Arthur Hutchinson on City Line Avenue.¹⁵ There, they drew plans for inviting charter members to join “a new club with a real club house.”¹⁶ An application for incorporation of this club was submitted on May 23, 1928, with Edith E. Braun, Helen White Lincoln, Constance G.C. Ludington, Virginia Arter Whelen, and Dorothy Shipley White signed on as witnesses. Official incorporation was granted to “The

and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

¹² Ibid.

¹³ Ibid.

¹⁴ Whether it is correct to grant Mrs. White full credit for the establishment of the Cosmopolitan Club remains unclear. A report to the club dated March 28, 1933 (no title) from the Cosmopolitan Club of Philadelphia’s Archives provides another slightly different, but charming glimpse into the founding of the club, and centers on not Mrs. White, but Mrs. Edith Braun: “Once upon a time there was a big, big city, a very old city and a cultured one. The men of this city did not always marry from within the walls, and it came to pass that a number of the wives of leading citizens, who had been taken into the fold from afar, banded together into a group that excluded such wives as were born within the gates. This group met together at stated intervals to break the midday bread and to share with the other the intellectual delights of discussion, and so they came to be known variously as the Alien Club, The Luncheon Discussion Club[,] and the Foreign Devils. At length from the essence of this feast of reason and this flow of soul there emerged one who said, ‘Let us become a larger and somewhat different sort of group of awakened and enlightened women. Let us collect together women engaged in the liberal arts or professions, or ones who advance these interests, or who have rendered public service, even though they have by chance been born within the City of Brotherly Love.’ Now certain foreseeing women gave ear and listened attentively to this wise leader, though some there... wished not for change. And so it came to pass that Edith Braun gathered about her several brave and hardy (or foolhardy) souls, namely Magdeline Hutchinson, Helen Lincoln, Beatrice Griffith, Dorothy Alan [sic], Dorothy White.” Subsequent to this account being typed, Dorothy White’s name was crossed out. Mrs. White’s position as first President of the Club as well as her frequent mention in club archive materials have led the author to discuss Mrs. White as the primary “figurehead” founder.

¹⁵ Mary Virginia Harris, “Early History of the Founding of the Cosmopolitan Club of Philadelphia” (1991), in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

¹⁶ No author, “Club history,” no date, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

Cosmopolitan Club of Philadelphia” on July 3rd of that year.¹⁷ Their vision for the club was captured in a draft of the 1928 President’s letter:

One of the concerns of the Club has been so to define and limit its membership as not to duplicate larger existing Women’s Clubs, nor to infringe in any way on their fields. As the name of the Club implies, our aim and ideal has been to organize into a homogenous group a number of congenial women who will represent a cross section of the women of Philadelphia doing creative or professional work in interesting fields, together with those who by their consistent devotion to broad, unlocalized interests, or by definite study have evinced more than a casual interest in the cosmopolitan world of art, of ideas or activities.¹⁸

Early membership grew quickly, with great enthusiasm amongst those summoned to partake.

“Very few of those invited to join failed to do so.”¹⁹

Numbers were robust: by February of 1929, the club boasted 95 Charter members.

General membership totaled 168, with 32 women classified as “Artists,” 9 as “Dramatists,” 16 as “Educators,” 21 as “Literatures,” 17 as “Musicians,” 31 as “Patrons of Art,” 27 “Interested in Civics and Welfare,” and an additional 15 “Unclassified.”²⁰ The first President, Dorothy Shipley

¹⁷ Signed Anna M. Dornan, Notary Public, Joseph McCullen, Judge, and James M. Hazlett, Recorder of Deeds, [Untitled document describing the incorporation of The Cosmopolitan Club of Philadelphia] in “History 1927-29” folder, Cosmopolitan Club Archives.

¹⁸ No author, [hand written note stating] “Tentative suggestion of a paragraph for possible insertion in the President’s letter to the members passed by the Board at the last meeting,” 19 November 1928, Cosmopolitan Club Archives.

¹⁹ “There were so many who were active in medicine, education, sciences and the arts that the membership had to be curtailed almost immediately.” Mary Virginia Harris, “Early History of the Founding of the Cosmopolitan Club of Philadelphia” (1991) 3, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

²⁰ Those invited to become charter members “had to do something, not just be an appendage of [their] husband[s].” Ibid. In one document entitled “Report of Librarian—1933,” the author, herself a club member, recalls an encounter which affirms Cosmopolitan Club members as being ladies of intellectual substance: “I suppose no little group of individuals banded together in Philadelphia ever created more curiosity on the part of those on the ‘Outside’ than our beloved Cosmopolitan Club. I find, as I am sure you do, that even though our husbands are intelligent enough to realize we are quite normal and can still talk glibly about baked beans and onion soup, there are some who think of us as at least peculiar, some as high-brow and superior, while many I am convinced, by some process of nebulous thinking regard us as the very last wor[d] in the ‘New Thing,’ whatever that may be. The other night while talking to a man, himself the librarian of a Club, and who quite obviously assumed that we were a group of ‘Preciouses’ guardedly asked me what magazine I had had requests for. I promptly replied ‘The New Yorker.’ A smile of

[Mrs. Thomas Raeburn] White later reminisced, “We were going to change Philadelphia- we were sure of that!”²¹

Selection of the Clubhouse Site

As early as the fall of 1927,²² founding members had begun the search for a suitable clubhouse. One real estate broker, from the firm of Edgar G. Cross, wrote to Mrs. Hutchinson with several properties offered for rent or sale, all in the Rittenhouse Square neighborhood. Despite assertions that the recommended properties were all “a splendid location for a Club” and “most attractively decorated,”²³ it was determined by the members of the Cosmopolitan Club that no building in Philadelphia existed “new enough and exciting enough” for their purposes.²⁴ They chose instead to construct one that exhibited their distinct tastes and personae.

While the Club operated out of temporary quarters,²⁵ a building committee was appointed and two plots of land were vetted for the clubhouse site: one at the intersection of 21st and Sansom Streets, the other at the address of 1616 Latimer Street. Both sites “had

positive relief spread over his face, which although quite irritating to me, was so infectious, I was forced to smile in return, and when he played fair and admitted that among his erudite group one of the most popular periodicals was ‘La Parisienne.’ We both decided that nothing proved anything and ‘called quits.’”

²¹ [Note handwritten by Mrs. Thomas Raeburn White], no date, Cosmopolitan Club Archives.

²² The search for premises predated the official chartering of the Club.

²³ F. W. Sullivan of Edgar G. Cross Real Estate Broker, to Mrs. Arthur E. Hutchinson, 31 December 1927, Cosmopolitan Club Archives.

²⁴ “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

²⁵ A five month lease at the Warwick Apartment was signed at the cost of \$300 per month beginning December 15, 1928. No author, [Notes from an executive committee meeting] 7 December 1928, Cosmopolitan Club Archives.

determined supporters,” with “Mrs. White [leading] the Latimer Street contingent.”²⁶ The neighborhood was already home to other women’s organizations, including the National Society of the Colonial Dames of America on Latimer Street, and the Acorn and Locust Clubs on the 1600 block of Locust Street.²⁷

Though fraught with issues of land acquisition and alleyway access,²⁸ final selection of the Latimer Street property was confirmed during a meeting of sixty-five members held in early October, 1928. Compared to the more established women’s groups in the Rittenhouse Square neighborhood, the Cosmopolitan Club owned a modest lot, twenty-three and one-half feet wide and eighty-five feet deep.²⁹

²⁶ Mary Virginia Harris, “The Founding of the Cosmopolitan Club of Philadelphia,” (1991) 5, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

²⁷ The 1942 appraisal for the property commented on the location: “The 1600 block of Latimer Street is exclusive—the south side being occupied by club houses, such as, The Print Club, Colonial Dames of America, Cosmopolitan Club, etc. and on the north side is the Latimer Club. It overlooks the rear yards of desirable residences in the 1600 block on Locust Street, can be classified as a high type professional neighborhood.” Frank H. Massey, Maurice R. Massey, Real Estate Appraisers, “Appraisal Report 1616 Latimer Street, Philadelphia, Pa.,” 26 March 1942, page 2, Cosmopolitan Club Archives.

²⁸ “It took us 3 months to sign the deed for the property; in order to lift the restriction, agreements or treaties had to be made with the holders of the restriction, notably with Miss Seipel who holds certain properties on 16th Street and who exacted a toll... large in size which [was] fortunately presented to us by one of our members. Then we signed an agreement with the Print Club whereby we can build three stories, with opaque windows on their side so as not to destroy their privacy in their garden, and whereby we agreed to put a section of wall on the eastern side of their garden so as to correspond with the other side where we must tear down the wooden wall now in existence. Other signatures had also to be procured. Just as we took title to the property on the last day of the year the question of the right to use the alley beside it came up. The use of the alley was vital to the plans as we had hoped to have them, and the matter had to be thoroughly investigated before the question could be decided. It was found that the alley was not a public alley as we had supposed—it was owned by the property owners on the west side of it and on Spruce Street. They didn’t know they owned it, - we had to tell them that and ask the right to use it. Fifteen signatures had to be procured to this agreement—and remember that those signatures include persuading wives, lawyers, and clubs as well as the signers.... In other words, we set out to use one of the most difficult properties in the center of the city, and it has taken us a year to acquire the right to use it in any way that could be called satisfactory.” Signed Dorothy S. White Chairman of the Board of Governors, “Annual Meeting... Report of the Chairman of the board of Governors Cosmopolitan Club” (1929), Cosmopolitan Club Archives.

²⁹ Decades after its founding, the Cosmopolitan Club was still considered to be one of the most distinguished social clubs in Philadelphia. According to Nathaniel Burt, “... at least two [women’s clubs]... are just as important socially as any of the men’s clubs. The Acorn club... is preeminent socially; the more

A Board of Governors was assigned the task of raising the required funds to purchase the land, along with the associated costs of erecting the clubhouse and outfitting it with all the necessary requirements. Land payment was assembled by the unconventional means of drawing on the insurance on five founding members, who were “all relatively young...[so] death was not a worry.”³⁰ A first mortgage was assigned by the Girard Trust Company for the sum of \$37,500, with “no less than twenty” subscribers petitioned for donations of \$200 each.³¹ “The members were all of some affluence and able to take on a major investment.... They hoped not to rely on their husbands but handle it themselves...accept[ing] [only] advice and counsel..”³²

The Architect, Edmund Gilchrist

Prize-winning society architect³³ and neighbor,³⁴ Edmund Beaman Gilchrist, was soon commissioned as the Club’s architect, completing a “Preliminary study for a club house” by

modest Cosmopolitan Club is more intellectual....The Cosmopolitan Club goes in more for lectures.” Burt, 269.

³⁰ Mary Virginia Harris, “The Founding of the Cosmopolitan Club of Philadelphia,” (1991) 5, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

³¹ It had previously been stipulated that no mortgage or loan was to exceed “the sum of \$100,000.” Constance E. C. Ludington, “Mortgage Redemption Plan,” [no date], in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

³² Mary Virginia Harris, “The Founding of the Cosmopolitan Club of Philadelphia,” (1991) 5, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

³³ G. Thomas described Gilchrist as “one of the principal early 20th century architects of the upper crust.” G. Thomas, “Pennsylvania Historic Resource Survey Form: Cosmopolitan Club of Phila,” (Clio Group Inc: 29 December 1980), in Philadelphia Historical Commission 1616 Latimer Street file.

³⁴ Gilchrist’s office was at the time located next door, at 1618 Latimer Street. Philadelphia, P.A., Architectural Archives at the University of Pennsylvania, Edmund. B. Gilchrist Collection.

August, 1928, with the proposed cost for work being \$50,000.³⁵ Club member Margaretta Hinchman remarked: he “has the right idea...and will create us something dignified and fine.”³⁶

A 1924 recipient of the AIA Philadelphia annual medal “for the most meritorious work,”³⁷ Gilchrist’s designs were suited to more traditional tastes. He was recognized for his Georgian Revival designs, and his practice was largely “based on...clients whom he [met through]...society connections.”³⁸ Described as a “conservative or traditional architect,”³⁹ club members presumably sought Gilchrist initially in order to signify their fluency in high taste; also to comply with the more conventional streetscape shared by other women’s organizations.⁴⁰

³⁵ Signed Edmund B. Gilchrist, [Confirmation of receipt of payment for “Preliminary study for a club house” for the Cosmopolitan Club of Philadelphia] 13 August 1928, Cosmopolitan Club Archives.

³⁶ As recorded by Miss Margaretta Hinchman, “Building Committee Report,” 24 April 1929, Cosmopolitan Club Archives. Edmund Gilchrist was born in Germantown, PA and educated at both Drexel University and the University of Pennsylvania. He trained under Horace Trumbauer (one year) and Wilson Eyre (five years), and started his own firm in 1911. Gilchrist became a member of the AIA in 1916. Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects: 1700-1930* (Boston: G. K. Hall and Co., 1985) 304-305.

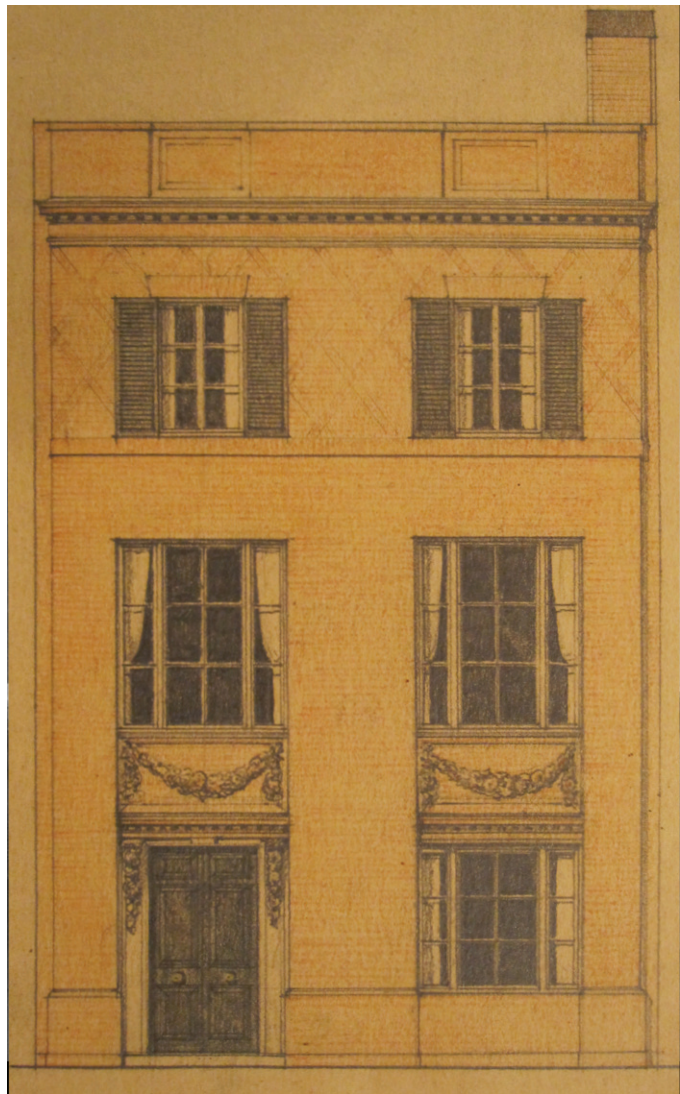
³⁷ Tatman and Moss, 304-305.

³⁸ Ibid.

³⁹ Mary Virginia Harris, “The Founding of the Cosmopolitan Club of Philadelphia,” (1991) in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁴⁰ Contrarily, Mary Virginia Harris remarked in one of her Club histories that “Our founders, alert to the times, when seeking an architect settled on one specializing in the new modern art style.” However, most evidence points to Gilchrist as a traditional architect. The author suspects that Harris may have been alluding to Bouy’s more modern aesthetic rather than Gilchrist’s, and was unclear in her use of the word “architect” in this sentence.

“Then all of a sudden something struck some of us,” White remembered. “The early thirties was the time of modern art and we did not think we could stand having a place that was entirely conservative....”⁴¹ Though the Club’s exterior was eventually rendered in a conventional Flemish bond brick, Gilchrist’s final design included subtle hints of a more modern look. Ornament was on the exterior minimized,⁴² and rationalized vertical planes defined the northern façade. Largely in keeping with the visual



harmony of the street, however, classical proportions and symmetrical organization were favored in lieu of a

Figure 2: Edmund B. Gilchrist, *North Elevation [Proposal]* Work no. 277 Sheet B, 4 April 1929, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

⁴¹ Mary Virginia Harris, [Transcription of] “An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist,” (1980) 2, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁴² Original proposals for details including a “scaloped roofline with four terracotta globe like elements on... the front facade ... [and] the western side” as well as “decorative ironwork on the window” confirm the abandonment of a more classical aesthetic. Margo Burnette, Julia Haddad, Joyce Reber, “Collections Management Policy,” May 2005, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

more overtly abstract design.⁴³ Demanding no such compliance, the interior would instead assume the more radical modern identity desired by Club founders.

Interior Debate

The decoration of the Club's interior was an issue hotly debated. An April, 1929, Building Committee Report states: "[The Building Committee] has had many meetings... and discussed at length—a time consuming, nerve-racking process—all the pros and cons of the situation." The first motion, taking place in the early fall of 1928, yielded a decision for a "modern" decoration. Anticipating a degree of resistance from some club members,⁴⁴ the Building Committee took care to define the term in their report.

You have no doubt heard that a so-called modern scheme of decoration has been decided upon. To many of you I know the word 'modern' is anathema. No sincere artist likes to use the term, but there seems to be no help for it. Every period at its time is modern, and the most fortunate and successful persons are those identified with their times....in short in rhythm which is the very essence of Art....It will, of course, be impossible to suit all the tastes of all the members, but the effort is being made to use fine, distinguished lines and proportions, nothing crazy or jumbled, together with bright and interesting color.⁴⁵

Though well-aligned with the Cosmopolitan Club's progressive ways, the decoration was nevertheless a strong departure from typical Philadelphia interiors— especially those of

⁴³ The Pennsylvania Historic Resource Survey Form noted the structure as "early attempt to meet modernism halfway by an important upper-class stylist." G. Thomas, "Pennsylvania Historic Resource Survey Form: Cosmopolitan Club of Phila," (Clio Group Inc: 29 December 1980), in Philadelphia Historical Commission 1616 Latimer Street file.

⁴⁴ "By 1928 the new design had gained sufficient ground to become a matter for controversy and articles putting forward arguments either in favor or expressing disapproval were appearing in various periodicals devoted to the arts, one such, entitled "Where to Modernism?," appearing in *The American Magazine of Art*. The new trends were particularly welcomed by those who had deplored the conservatism of artworkers in the United States." Martin Battersby, *The Decorative Twenties*, Revised & Edited by Philippe Garner (London: John Calmann and King Ltd, 1969, rev. 1988) 168.

⁴⁵ As recorded by Margaretta Hinchman, "Building Committee Report," 24 April 1929, Cosmopolitan Club Archives.

neighboring clubs. Seeking inspiration and perhaps courage for such strident differentiation,⁴⁶ Committee members traveled to New York City for a glimpse of some of the avant-garde interiors there.

One such trip was in January of 1929. Members attended a luncheon at the Cosmopolitan Club of New York, “after whom[sic] the Philadelphia club was patterning itself to a considerable degree.”⁴⁷ The visit was hosted by a Miss Hawley to see, and “to hear her tell how she decorated that Club.”⁴⁸ “Visits were also made to the Isle de France, American Designers Galley, [and] Junior League... all decorated in the modern manner.”⁴⁹ Additionally, “a list of Modernistic Buildings and Decorations in New York City was mailed to each member of the Building Committee for them to visit at their convenience.”⁵⁰

During another trip to New York, the Club members also engaged in a “somewhat lurid trip through the modern decor of the architects’ exhibit of that spring,” with “Memories of electric blue rooms...follow[ing] those who took part in that expedition.”⁵¹ This exhibit noted was presumably *The Architect and the Industrial Arts Exhibition of Contemporary American Design*, held at the Metropolitan Museum of Art February 12 through September 2, 1929, which

⁴⁶ Period author and designer Paul Frankl noted in his 1930 work *Form and re-form; a practical handbook of modern interiors*, that “Modernism means liberty of choice if it means anything. It is a liberation of appreciation from the strait-jacket[sic] of convention imposed by the dictatorship of ‘good taste’—which as a matter of fact has been in effect so inimical to the well-being of the victim, and so seldom even remotely related to taste.” Paul T. Frankl, *Form and Re-form; A Practical Handbook of Modern Interiors*, (New York: Harper & Brothers, 1930) 129.

⁴⁷ No author, “Club history,” no date, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁴⁸ Signed Margaretta S. Hinchman “Chairman of the Building Committee,” “Report of Building Committee Cosmopolitan Club of Philadelphia June 1928-- June 1929,” 5 July 1929, Cosmopolitan Club Archives.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ No author, “Club history,” no date, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

featured the work of such innovative designers as Ely Jacques Kahn, Eugene Schoen, Eliel Sarrinen, and Joseph Urban.⁵²

Early Proposals and the Hiring of Bouy

On the basis of Gilchrist's designs, the Building Committee began to formulate decorative schemes for the interior, collecting and presenting "tentative" suggestions for textiles and wall coverings. Building Committee Chairman Margaretta Hinchman spearheaded this process, proposing schemes "together with a scaled and colored plan."⁵³ "[A]lthough not wildly modernistic," the schemes were considered by Miss Hinchman to be "sufficiently new to be refreshing though founded on tradition as all good art is."⁵⁴ Others did not share Hinchman's vision, bemoaning her suggestions as "conservative."⁵⁵

However scrupulous the Building Committee may have endeavored to be that Spring of 1929, with "Meetings [taking] place monthly," or sometimes more often "as the developments

⁵² "[Catalog for] The Architect and the Industrial Arts: An Exhibition of Contemporary American Design," The Metropolitan Museum of Art, 1929. Bouy is not credited with personally displaying his work in this exhibition, but many of the designers who did show have been considered his contemporaries. The Cheney Brothers, for whom Bouy designed a headquarters in New York (through Ferrobrandt), did, however, exhibit here, so it is possible that some of Bouy's designs for Cheney Silk may have been included. This conjecture, however, is speculation and cannot be confirmed.

⁵³ Signed Margaretta S. Hinchman "Chairman of the Building Committee," "Report of Building Committee Cosmopolitan Club of Philadelphia June 1928-- June 1929," 5 July 1929, Cosmopolitan Club Archives.

⁵⁴ As recorded by Miss Margaretta Hinchman, "Building Committee Report," 24 April 1929, Cosmopolitan Club Archives. The building committee consisted of Mrs. Rosengarten, Chairman of Furniture, Mrs. Thomas, Chairman of textiles, Mrs. Cook and Mrs. Bain, Chairmen of Lamps and China ware [sic], with Mrs. Hinchman presiding over all as Chairman of the Committee. All provided samples and suggestions for their respective catagories.

⁵⁵ Mary Virginia Harris, [Transcription of] "An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist," (1980) 4, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

of the property situation seemed to warrant,"⁵⁶ the result of their first attempt at decoration resulted in much "more...discussion than definite action."⁵⁷ According to minutes of the meetings, "In order to allay the feelings of the members of the Club who have expressed the wish to cooperate in the furnishing and decorating of the Club House," and perhaps accelerate the process, the Executive Committee, "following a motion... by Mrs. Braun and seconded by Mrs. Allen," moved to open a competition "to the Club at large," requesting that "competitors...submit, at the same time as their projects for decorating and furnishing, an estimate of cost not to exceed ten or eleven thousand dollars."⁵⁸

Hinchman, who apparently pictured herself at the helm of the Club's decoration proceedings, was being quietly deposed. The Executive Committee suggested she take a "much needed vacation,"⁵⁹ and while they encouraged her to "remain as Chairman of the Building Committee,"⁶⁰ they had already been begun to set their sights on a more prestigious individual to craft their clubhouse interior.⁶¹

⁵⁶ Signed Margaretta S. Hinchman "Chairman of the Building Committee," "Report of Building Committee Cosmopolitan Club of Philadelphia June 1928-- June 1929," 5 July 1929, Cosmopolitan Club Archives.

⁵⁷ Ibid.

⁵⁸ Signed Magdeleine Hutchinsion, Chairman & Secretary Pro-term, [Notes from meeting held on May 2, 1929 at the Warwick Hotel], 2 May 1929, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives. In her Report of Building Committee for the year of June 1928 through June 1929, Committee chairman Hinchman followed suit by requesting "A circular letter" be mailed "to all members of the club requesting schemes for interior decoration not to exceed \$10,000." Signed Margaretta S. Hinchman "Chairman of the Building Committee," "Report of Building Committee Cosmopolitan Club of Philadelphia June 1928-- June 1929," 5 July 1929, Cosmopolitan Club Archives.

⁵⁹ Signed Constance G. C. Ludington Secretary, [Meeting notes from "An informal meeting of the Executive Committee... held at Mrs. Lincoln's house to meet with Miss Hinchman"], no date, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁶⁰ Signed Constance G. C. Ludington Secretary, [Notes from meeting], 29 June 1929, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁶¹ Hinchman was wise to these efforts and soon resigned from her post. Mary Virginia Harris, "The Founding of the Cosmopolitan Club of Philadelphia," (1991) 3, in "Research Materials on the History and

On June 6, 1929, a meeting at the home of Mrs. Constance Ludington carried the motion to “engage” a Monsieur Bouy “to decorate the Club.” Jules Bouy, a society decorator from New York, was purported to have been recommended to the Club by Mrs. Dorothy Allen, who “saw an apartment he had done.”⁶² “[T]he architect and the Decoration Committee [were to] work in conjunction” with Monsieur Bouy.⁶³ Gilchrist, of course, was less than pleased. “[T]he battles between them!,” White remembered.⁶⁴

Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁶² Mary Virginia Harris, [Transcription of] “An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist,” (1980), in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives. Mrs. Fox, “more conversant with N[ew] Y[ork] than the rest of us...” had been the impetus behind the numerous New York excursions earlier that spring. [Note handwritten by Mrs. Thomas Raeburn White], no date, Cosmopolitan Club Archives. It was also said, by Robert Aibel [in his notes for lecture dated 1992], that another charter member knew of Bouy “from her contacts in New York,” and had previously commissioned the designer to fabricate a staircase railing for her Chestnut Hill Master Bedroom. However, the author has not yet found any archival documents supporting this connection.

⁶³ “As a result of the circular letter sent out by the Building Committee the suggestions has come forth from a group of members that we avail ourselves of the services of Mr. Jules Bouy, that he be engaged to decorate the interior of the Club, working in conjunction with Mr. Gilchrist, the architect, and with the Decoration Committee.” The proposed Decoration Committee was to “consist of three members, to be appointed either from the Building Committee or from the general membership.” The Executive Committee also called for a “regular monthly report of [the Building Committee’s] progress, containing the votes taken by the Building Committee on the decisions [made]. Signed Constance G. C. Ludington Secretary, [Meeting notes from “An informal meeting of the Executive Committee... held at Mrs. Lincoln’s house to meet with Miss Hinchman],” no date, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives. In a more formalized version of this report, Executive Committee Secretary noted: “After a discussion with Miss Hinchman about her plans for the Building Committee... and after Miss Hinchman left, the Committee felt that Miss Hinchman could certainly continue as chairman of the Building Committee, to work with Mr. Gilchrist and M. Bouy, who must necessarily work together; that the engaging of M. Bouy is in no way a suggestion of inadequacy on Miss Hinchman’s part, but rather the outgrowth of a very definite feeling of the various members as to the requirements for the clubhouse, and the feeling that no one member could take the responsibility of the enterprise; that, with this in mind, and at the present stage of the Club, it seems wiser to go outside the Club to procure the desired results.” Cosmopolitan Club Archives.

⁶⁴ Mary Virginia Harris, [Transcription of] “An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist,” (1980), in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives. Though Bouy overrode all matters pertaining to the design of the Club’s interior, Edmund Gilchrist’s original specifications for the exterior shell of the building appear to have been followed.

Bouy's proposed scope of work included "supervision of the work as it proceeds... [with] estimated furnish[ings]... according to the specifications of the designs which you make... includ[ing] interior finish floors[,] walls[,] trim[,] and furniture."⁶⁵ Payment terms of "10% commission on [the] total cost of work done plus expenses" was confirmed with the stipulation that the Club reserved "the right to terminate the agreement at any point after paying... [the] portion of the work already completed," as it was understood that "the client is in this case a group of persons and not a single individual...[and] many tastes must be suited." Bouy was charged with working within a budget of \$20,000, a large jump from the \$10,000 or \$11,000 budget which had previously been set.⁶⁶ Design work was to be completed by December first of that year, "so that the work may be put through immediately after the completion of the construction of the Building...."⁶⁷

Detailed information as to the materials used can be gleaned from "Specifications for a Building for the Cosmopolitan Club of Philadelphia at 1616 Latimer Street Philadelphia, PA," dated July 30, 1929, prepared by the office of Edmund B. Gilchrist and currently held in the archives of the Cosmopolitan Club.

⁶⁵ [Note handwritten to M. Bouy], no date, Cosmopolitan Club Archives. "When the original contract with Gilchrist was drawn up, it covered the exterior work, and left the interior roughly finished, and ready for Mr. Bouy. In doing so it left... the following to be contracted for my Mr. Bouy: Flooring / Plastering / Mill work / Stair work / Painting / Kitchen equipment...." "Cosmopolitan Club Budget," (no date): 2, "Founding 1928-1933" binder, Cosmopolitan Club Archives.

⁶⁶ It was said, by Robert Aibel [in his notes for lecture dated 1992], that Mrs. Edward Bok donated \$10,000 towards the decoration costs. However, the author has not yet found any archival documentation supporting this connection. At present value, the sum of \$20,000 in 1929 would have equaled approximately \$266,272.51—A sizeable sum for outfitting all four stories of the structure, but by no means exorbitant. United States Department of Labor Bureau of Labor Statistics *CPI Inflation Calculator*, <http://data.bls.gov/cgi-bin/cpicalc.pl?cost1=10000&year1=1928&year2=2012> (accessed 9 April 2012). Even prior to the 1929 stock market crash, Bouy and his contemporaries were aware of the interest in modern design as a means of maintaining fiscal as well as spatial efficiency. "...how are we going to impart this sense of clear openness, of up and outwardness, as M. Bouy says, of sure swift accuracy made beautiful by a tender edge, to our little apartment or five-room house? If our arguments are correct, we should accomplish this without great expense, for to have it prove costly would be unfit to our problem, and fitness must be observed." Park, 196-197.

⁶⁷ [Note handwritten to M. Bouy], no date, Cosmopolitan Club Archives.

A letter followed the June 6th meeting,⁶⁸ introducing Monsieur Bouy to the Club at large. It boldly declared: "M. Bouy is recognized by the Metropolitan Museum as the foremost authority on the designing of interiors especially adapted to American life."⁶⁹

Following Bouy's consent to design the Club's interior, a sense of urgency developed regarding the project. Gilchrist's outer shell was swiftly taking shape through drawing details and specifications, and Club executives understood that Bouy's changes to the plans would need to be implemented quickly. Correspondence between Dorothy Allen and Mrs. White during the summer of 1929 illustrated this belief. In a Western Union telegram dated July 31, 1929 from Mrs. Allen to Mrs. White, Allen declared: "Have not changed former opinion regarding Bony[sic] seeing place feel delay now fatal nor whatever changes he made will simply relate to interior and will be merely inches not feet he explained all to us last week will write further."⁷⁰

The women corresponded over the next few days, lamenting the inept synchronization of architect and interior designer. Discrepancies of preference appeared, with interior architectural features, including the window frames, disputed by both parties. Much to Gilchrist's chagrin, the women deferred to Bouy for most interior matters.

All these things are very inexpensive if put into the specifications but hideously expensive...[if] put on later. Of course if Mr. G[ilchrist] would be a sport and meet B[ouy] he would feel quite differently but sulking the way he does he over emphasizes everything and won't do things in the most progressive way... "Mr G[ilchrist,] according to my idea of the situation[,] should put up the shell- the plumbing[,] furnace[,] etc.[.] B[ouy] should be consulted as to the feasibility of the plans as G[ilchrist] draws them in connection with B[ouy]'s interiors. Otherwise it would be like giving B[ouy] a house already built and make what he could of it and not give him full opportunity to make a perfect example of modern design and cleverness... [W]e have engaged Bouy [and] we should make

⁶⁸ The letter was presumably distributed to the entire club.

⁶⁹ It remains unclear as to whether this sentiment was actually voiced by the Metropolitan Museum of Art, or if it was merely the opinion of the Club's Committee. Further interpretation as to Bouy's position in and influence on American decorative arts will be discussed in subsequent chapters.

⁷⁰ Dorothy Allen to Mrs. Tho[ma]s R[.] [W]hite [Western Union Telegram], 31 July 1929, Cosmopolitan Club Archives.

use of any help he can give us and not have to makeshift afterwards and temporize with any mistakes that would occur by being hasty now. He was so insistent that he see [the specifications]... that I think it would be madness not to do as he asks... [G]et his Portland address⁷¹ and send him a copy of the specifications[,] then give the [specifications] to the contractors for bids. By that time we will be in better working order and as soon as we start the outside walls will be up in no time. That will be something tangible to satisfy the membership....⁷²

“As the building neared completion, the battle of the architects[sic] became fiercer; the style of the outside of the building did not match the style of the inside.”⁷³ “Eventually the battles were fought out[, and] Mr. Bouy remained triumphant.... Mr. Gilchrist...was just relegated to the outside.”⁷⁴

The tumultuous inception of clubhouse design did not, however, deter the women from continuing their cosmopolitan engagements. While more permanent arrangements were taking shape at 1616 Latimer, the club took up residence at 216 South 15th Street, with rooms rented at the cost of \$250.00 per month. “Agnes Repplier and other lights of the literary and artistic world spoke there.”⁷⁵

⁷¹ At the time, Bouy is reported to have been staying at the home of Carlos Salzedo for which he was also designing an interior. Specific dates must be confirmed to determine whether Salzedo’s residence would have been considered Bouy’s “Portland Address” or if he was staying elsewhere.

⁷² Dorothy F. A[llen] to Mrs. Thomas Raeburn White c/o Mrs. Fisher Booth, 2 Aug 1929, Cosmopolitan Club Archives. Club members were aware of the haste: “Due to the fact that there are architectural features which must immediately be incorporated into the plans, prompt action is necessary. Those contemplating submitting designs should telephone Miss Hinchman at once, as it is desired to have as many suggestions as possible, before making a final decision.” Signed Constance Ludington Secretary, [letter], no date, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁷³ No author, “Club history,” no date, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁷⁴ Mary Virginia Harris, [Transcription of] “An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist,” (1980): 5, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁷⁵ Signed by Constance Ludington Secretary, [Meeting notes from “A meeting of the Executive Committee... held at Mrs. Hutchinson’s house”], 19 September 1929, Cosmopolitan Club Archives. Mrs.

Club Opening

As anticipation over the opening of the new clubhouse built, construction deadlines receded. The "Annual Report of the Building Committee" dated April 30, 1930, optimistically declared the clubhouse was "nearing completion."⁷⁶ The structure was expected to be complete in June, with the furnishings put in place over the summer. The Club opening was set for September⁷⁷ but it was not until October that the official opening was promised, and then with only a partial installation of the furniture.

The Building Committee reports a completion of The Club Building within the budget and in time to open October 1, 1930. Ther[e] are, of course, the usual adjustments to be made that arise when a new building is occupied. These are being well taken care of by the architect and decorator and under the Club management everything seems to be running smoothly and satisfactory.

In regard to the budget, both the building and its decoration fell within the allotted amount, and all the essentials of a well[-]organized club building are provided. Like any house, it is not yet complete- nor ever will be probably! There are a few things which economy forbids us to indulge in.⁷⁸ We hope gradually to add these to the present equipment, when their need is felt.⁷⁹

Enthusiastic members chipped in to advance the opening date. According to one account, "The day of the opening approached in the fall of 1930. Our needles and thimbles rushed furiously in and out of the last table linen. We engaged a manager. We set up a staff. We sent out our

White reported on the proposed temporary headquarters at 216 South 15th Street. "[M]eals and service" were furnished by the Green Dragon tea-room next door. Mrs. Griffith was charged with "conditioning" the temporary headquarters, including its interior decoration.

⁷⁶ No author, "Annual Report of the Building Committee," 30 April 1930, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁷⁷ Ibid.

⁷⁸ This is one of only a few references to the 1929 stock market crash. Another recalled events held at the Club's former temporary quarters: "Gowns were gay and hearts were high. The Black Friday of 1929 terminated some of the gaiety but modified occasions were still held and the memories of Fifteenth street were sweet..." No author, "Club history," no date: 4-5, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁷⁹ [Note handwritten by [L?]ucia N. Valentine on "Swarthmore, Pennsylvania" stationery], no date, Cosmopolitan Club Archives.

invitations and the great day came.”⁸⁰ Friday, November 7, 1930, marked the first official meeting within the new clubhouse walls. Jules Bouy was guest of honor, and spoke to members about “his ideas of Modern Decoration.”⁸¹

By April 1st of 1931, the interior was complete.⁸² New York’s Cosmopolitan Club paid a reciprocal visit, which “...hurr[ied] up [the] final and unfinished building details in the most remarkable way.... Spring was in the air!”⁸³

⁸⁰ No author, “Club history,” no date, 6, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁸¹ As submitted by Beatrice Fox Griffith, “Annual Report 1931-1932 Founding 1928-1933,” no date, Cosmopolitan Club Archives.

⁸² At the April 24 meeting, 1931, “Mrs. MacCoy, for the Finance Committee, reported that all of the furniture now in the Building has been paid for and such fact has been recorded in a letter to Bouy, Inc.... ...the only exceptions are one lamp and one waste basket.” [Meeting notes from] “A meeting of the Executive Committee, together with the House and Finance Committees...” 24 April 1931, Cosmopolitan Club Archives.

⁸³ Ibid.

CHAPTER TWO: *FROM MERCHANT OF TRADITION TO MODERNIST INTERIOR DECORATOR: THE LIFE AND CAREER OF JULES BOUY*

Introduction

Brightly rendered in large fields of color, molded in soft geometric shapes, furnished with the most modern of fittings, Jules Bouy's 1930 interior for the Cosmopolitan Club smartly reflected the founding members' propensity to push the boundaries of tradition. Today the Clubhouse is as a pale reflection of its original design, with years of change in finish and upholstery numbing its formerly striking appearance. Nevertheless, critical vestiges of the Club's once-progressive interior have managed to endure eighty years of use and renovation, and remain evocative of the final and most inventive phase of its interior designer's career.

Contextual understanding of the space's importance as an extant example of Jules Bouy's interior design work in the modernist style may encourage the restoration and preservation of the clubhouse interiors. To achieve the necessary support for this argument, a critical literature review is included here with specific focus given to Jules Bouy and his relationship to American interior design in the nineteen teens through nineteen thirties. Utilizing new research to re-evaluate previous studies, a corrected chronological profile of the designer's life and career is also presented. This chapter provides not only insight into Jules Bouy's life and possible influences, but also a basis for comparing the designer to his contemporaries, and evaluating his importance in early twentieth-century American design.

Examining Recent Publications

Many recent auction catalogs, design history books, and early twentieth-century retrospectives have attempted to summarize the career of Jules Bouy and acknowledge his

relevance to American design, specifically the French-influenced Art Deco⁸⁴ movement of the nineteen twenties. Collectively, these fragmentary sources, written between the mid nineteen seventies⁸⁵ and present day, provide only a limited profile of the designer's career. Most follow the same pattern, tersely addressing Bouy's European origin, his move to America around the time of the First World War, his professional relationship to both Alavoine and Ferrobrandt in the nineteen twenties, and his later modern work for "fashionable"⁸⁶ New York clientele. Rather than focus on his work as an independent interior designer, many authors instead emphasize Bouy's tie to his more widely-known one-time employer, Edgar Brandt. While this connection is important, it is only one facet of Bouy's career, and does little to support the significance of his later trademark aesthetic. Many of the brief biographies provided in auction catalogs and exhibit brochures also bring into question the extent of research conducted about Bouy. Incorrect details about his life, including dates, appear as mistakes commonly shared among these sources.⁸⁷

⁸⁴ The term "Art Deco" was not used to describe the style until roughly four decades following its decline. Patricia Bayer argued "the term came into popular usage in the early 1970's." Patricia Bayer, *Art Deco Interiors: Decoration and Design Classics of the 1920s and 1930s* (London: Thames And Hudson, 1990) 195.

⁸⁵ "By the late 1960's, a number of museum curators as well as art dealers were beginning to appreciate the Art Deco designers. The Musee des Arts Decoratifs exhibition, Les Annes 1925, set the stage in Paris in 1966. Then there were the books, foremost among them Bevis Hillier's *Art Deco of the 20s and 30s* (1968), which extolled the variety, virtues and vagaries of the style... by the middle of the decade [1970's] a full-fledged revival of Art Deco was in process." Bayer, 195.

⁸⁶ Bouy's clients were described as "fashionable" by both Byars and Davies. Mel Byars, *The Design Encyclopedia*, (London: L. King Publishers, 2004) 75. Karen Davies, *At Home in Manhattan: Modern Decorative Arts, 1925 to the Depression* (New Haven, Conn.: Yale University Art Gallery, 1983) 21, 74.

⁸⁷ Discrepancies include the year in which Bouy was born (1872 rather than 1871), the time period in which he moved to America (typically described in reference to the First World War—before the war in 1913 would have been correct), as well as the date in which his firm was established (most note 1928 though evidence points to a much earlier date). There is also confusion regarding his relationship with Edgar Brandt. *Paul T. Frankl and American Modern Design* notes that Bouy completed an apprenticeship with Edgar Brandt, though it is not clear if this information was taken from any primary source. Alan Moss also noted, seemingly incorrectly, that Bouy "...was sent here by Edgar Brandt to do his ironwork in New York, for example the Silk Building on Madison Avenue and 34th Street, and went on to do interiors of his own design." Long repeats this detail, though historic documents seem to indicate that Bouy had returned to the US before working with Brandt on the Madison-Belmont building which Moss referred to.

Select publications mention Bouy's involvement with proponents of American modernism—both individuals and institutions—yet few attempt, and none achieve, a cogent argument for the significance of his independent interior design work in the “modern” style. The few retrospectives which do examine Bouy's achievements in this realm do so only in relation to isolated objects of decorative art which, divorced from their original context, provide limited insight into Bouy's ingenuity as a total designer.⁸⁸

Likewise, no sources have attempted a complete chronology of Jules Bouy's body of work. Given his dramatic evolution from merchant of conservative decorative goods to designer of avant-garde interiors, this presents a striking gap in the literature discussing his work.

Dispelling the Myth of Jules Bouy: Sources from the 1910s-1930s

Alastair Duncan, who has written extensively on Art Deco and recently published a volume entitled *Modernism*, wrote in 1986 that Jules Bouy is “one of the most elusive furniture designers of the period.”⁸⁹ Bouy contemporaries, on the other hand, seem to have held a richer understanding of his contribution to the then nascent American modern aesthetic. Perhaps the earliest example of this can be found in Edwin Avery Park's *New Backgrounds for a New Age*. This 1927 work, which discussed “the most advanced tendencies of applied art and architecture,”⁹⁰ credited Bouy (then of Ferrobrandt) as a member of the “high fellowship, the ‘aficionados’ of the Art of To-day.”⁹¹

⁸⁸ One example is Duncan's presentation of a maple, ebonized and green stained wood music cabinet which was probably designed in conjunction with an entire interior. Alastair Duncan, *Modernism: Modernist Design 1880-1940: The Norwest Collection, Norwest Corporation, Minneapolis* (Woodbridge, Suffolk, England: Antique Collectors' Club, 1998) 205.

⁸⁹ Alastair Duncan, *American Art Deco* (New York: Abrams, 1986) 54. Duncan has included Bouy's work in at least four of his volumes.

⁹⁰ Edwin Avery Park, *New Backgrounds for a New Age* (Harcourt, Brace And Co., 1927) 4.

⁹¹ Park, [Acknowledgement page]. The impressive cohort presented by Park also included Ely Jacques Kahn, Raymond Hood, Paul Frankl, and Winold Reiss.

In addition to being invited to participate in landmark exhibitions at Macy's and the Metropolitan Museum of Art, Jules Bouy's later work—then described as modern, modernistic, or art moderne—⁹² was also featured in prominent decorating and society magazines including *The Spur*, a magazine issued “fortnightly, for horsey socialites,”⁹³ *House and Garden*, *The Studio International*, and *Arts and Decoration*.⁹⁴ Like Park's *New Backgrounds for a New Age*, Frankl's 1930 *Form and Re-form: A Practical Handbook of Modern Interiors* singled out Bouy as the “master metalworker” amongst the group of modern design “protagonists.”⁹⁵ Bouy's office also actively promoted the designer's work, with his secretary, Juliette Brossard, writing several articles on the subject.⁹⁶

These written accounts of Jules Bouy's interior design work, published in the decade following the 1925 *L'Exposition Internationale des Arts Decoratifs et Industriels Modernes* in Paris, help to define Bouy's place among the cadre of designers who shaped the modern

⁹² “In 1928, the terms modern, modernistic, and art moderne, which today conjure up images of different styles, encompassed all of the attempts made to reflect the twentieth century in design. The terms were used interchangeably, one critic or manufacturer favoring one term, another favoring a different one.” Marilyn F. Friedman, *Selling Good Design: Promoting the Early Modern Interior* (New York: Rizzoli, 2003) 8.

⁹³ “The Press: Out Steps Tichenor,” *Time*, 11 July 1932.

⁹⁴ “Not only were there comparatively few books published on the arts but their subject matter was limited to the arts of the past and contemporary, especially avant-garde, work generally ignored. Only *The Architectural Review* and *The Studio* (both in its monthly editions and the annual *Year Books of Decorative Art*) recognized the existence of any new work or ideas on the Continent...” Martin Battersby, *The Decorative Twenties*, Revised & Edited by Philippe Garner (London: John Calmann and King Ltd, 1969, rev. 1988) 77. In his 1930 work, *Form and Re-form*, Bouy contemporary and vocal modernist Paul Frankl cited Le Corbusier's *Toward a New Architecture*, Edwin Avery Park's *New Backgrounds for a New Age*, his own work *New Dimensions*, Lewis Mumford's *Sticks and Stones*, and Dorothy Todd and Raymond Mortimer's *The New Interior Decoration* as “Among the new volumes published in America interpreting various phases of the new movement...” Frankl, *Form and re-form*, 1930. As will be addressed throughout the course of this chapter, Jules Bouy was discussed at length in Park's *New Backgrounds for a New Age*.

⁹⁵ Frankl misspelled his name “Jules Boui.” Paul T. Frankl, *Form and re-form; a practical handbook of modern interiors*, (New York: Harper & Brothers, 1930) 15. Several mentioned by Park were included in this group of “protagonists,” including Eugene Schoen, Donald Deskey, Ilonka Karasz, Kem Weber, and others.

⁹⁶ Examples include: Juliette Brossard, “A Few Notes on a Well Known Pioneer of American Decorative Art,” *Talk of the Town*, April 1928, 13., and Juliette Brossard, “Art Moderne,” *Talk of the Town*, March 1929, 30.

American design identity and provide invaluable visual information regarding signature elements of the designer's style during this last phase of his career. Combined with passenger liner records, phone directories, and newspaper advertisements predating *L'Exposition*, early publications dispel much of the myth surrounding what recent scholars like Duncan consider Bouy's important, but enigmatic career.⁹⁷

European Roots

Born in Montpellier France,⁹⁸ on January 26, 1871,⁹⁹ Jules Bouy spent the majority of his childhood in Brussels after returning there with his family who had relocated to France to escape the Franco-Prussian War.¹⁰⁰ He "received his classical education"¹⁰¹ in Belgium, gaining a "thorough knowledge of antiques," an interest which would later become useful in his early business reproducing French and English period furniture.¹⁰²

⁹⁷ In a March 2012 research appointment with the Metropolitan Museum of Art's Department of Modern and Contemporary Art, assistant curator Jared Goss expressed interest in understanding more about the earlier years of Bouy's career, as well as Bouy's level of involvement with designing for Ferrobrandt.

⁹⁸ Ancestry.com. Border Crossings: From Canada to U.S., 1895-1956 [database on-line]. National Archives and Records Administration (NARA); Washington, D.C.; Manifests of Passengers Arriving at St. Albans, VT, District through Canadian Pacific and Atlantic Ports, 1895-1954; Record Group: 85, Records of the Immigration and Naturalization Service; Microfilm Serial: M1464; Microfilm Roll: 156; Line: 17. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

⁹⁹ In his lecture notes, Robert Aibel cited this birthdate as published in *American Art Annual* 1930, page 511. Unfortunately, a copy of the source could not be located for this thesis, but ship records consistently confirmed Bouy's birth year as 1871. Christie's, Sotheby's, and the Metropolitan Museum of Art have all cited Bouy's birthdate as sometime in the year 1872, probably based on Juliette Brossard's 1928 article for *Talk of the Town* which noted the designer was "born in France fifty-six years ago." Juliette Brossard, "A Few Notes on a Well Known Pioneer of American Decorative Art," *Talk of the Town*, April 1928, 13.

¹⁰⁰ Maison Gerard, *Jules Bouy [brochure for exhibit held May 11-June 12, 2006]*, Metropolitan Museum of Art [Modern Department files], New York, NY.

¹⁰¹ Juliette Brossard, "A Few Notes on a Well Known Pioneer of American Decorative Art," 13.

¹⁰² "Display Ad 20—No Title," *New York Times*, 28 January 1915, 14.

A Roman Catholic,¹⁰³ Bouy married Alice Tamine¹⁰⁴ with whom he had one child, a son, Jacques, born in 1902.¹⁰⁵ Travel records reveal that Bouy first journeyed to the United States at the age of 40 in 1911, debarking in St. Albans, VT, from Brussels as a “Class B” passenger by way of Canada, en route to England. At the time described as a “merchant,”¹⁰⁶ Bouy continued to travel regularly from Europe to North America, possibly to establish connections for his burgeoning business.¹⁰⁷

By January of 1913, Bouy had visited Canada at least one other time,¹⁰⁸ and had moved his primary residence from Brussels to Berlin.¹⁰⁹ Passenger records for the January 1913 voyage from Berlin note Bouy’s occupation as a “manufacturer.”¹¹⁰ On this trip, before heading to Quebec, Bouy made one stop at 89 Fifth Avenue, New York, the location of Marshall Field’s New

¹⁰³ Ancestry.com. New York Passenger Lists, 1820-1957 [database on-line]. Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 8892 rolls); Records of the Immigration and Naturalization Service; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁰⁴ Ancestry.com. *Cuyahoga County, Ohio, Marriage Records and Indexes, 1810-1973* [database on-line]. Cuyahoga County Archive; Cleveland, Ohio; *Cuyahoga County, Ohio, Marriage Records, 1810-1973*; Volume: Vol 157-158; Page: 287; Year Range: 1929 Jun - 1929 Nov. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁰⁵ Ancestry.com and Ohio Department of Health, [Marriage] Certificate: 09287, Vol. 16796, *Ohio Deaths, 1908-1932, 1938-1944, and 1958-2007* [database on-line], Provo, UT, USA: Ancestry.com Operations Inc, 2010.

¹⁰⁶ Ancestry.com. Border Crossings: From Canada to U.S., 1895-1956 [database on-line]. National Archives and Records Administration (NARA); Washington, D.C.; Manifests of Passengers Arriving at St. Albans, VT, District through Canadian Pacific and Atlantic Ports, 1895-1954; Record Group: 85, Records of the Immigration and Naturalization Service; Microfilm Serial: M1464; Microfilm Roll: 156; Line: 17. Provo, UT, USA: Ancestry.com Operations, Inc., 2010. To the question, “Been in US Before?” Bouy replied “No.”

¹⁰⁷ Many sources including the *New York Times* obituary for the designer cite that Bouy began his decorating firm in 1913. However, Bouy may have had a business in Berlin as early as 1910. In 1916, Jules Bouy & Cie was listed in one Berlin directory, “(Möbel-Import u Export) 1910” indicating the business may have been in operation since at least 1910. Ancestry.com. *Handels-Register des Königlichen Amtsgerichts Berlin-Mitte, 1916*. Berlin: Verlag für Börsen- und Finanzliteratur AG, 1916. 52. Jahrgang. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁰⁸ Ancestry.com. New York Passenger Lists, 1820-1957 [database on-line]. Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 8892 rolls); Records of the Immigration and Naturalization Service; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

York branch.¹¹¹ This could perhaps be viewed as an early attempt by Bouy to persuade the fashionable Chicago based department store to carry his merchandise.¹¹²

Relocation to the United States

Questions remain over exactly when Jules Bouy relocated permanently from Europe to New York; perhaps in part because no consensus appears in early articles. Juliette Brossard wrote that in 1914 “he came to America... and became interested in the decoration of homes and apartments,”¹¹³ while the *New York Times* obituary noted his move occurred “after the World War.”¹¹⁴ In actuality, June 1913 is more likely the time in which Bouy first endeavored to make America home, citing his intent to stay as a “permanent” resident in the travel log for the June 21-30 crossing of the S.S. *Rochambeau*.¹¹⁵ Noting his profession as industrial merchant,¹¹⁶ Bouy listed his marital status as married.¹¹⁷ Passenger records on this journey and subsequent

¹¹¹ Marjorie Pearson, ed., *Ladies Mile Historic District Designation Report*, Landmarks Preservation Commission, (2 May 1988).

¹¹² Bouy listed his final destination for this voyage as Quebec, though it is not clear why Bouy may have wished to travel there. Ibid.

¹¹³ Juliette Brossard, “A Few Notes on a Well Known Pioneer of American Decorative Art,” *Talk of the Town*, April 1928, 13. Brossard noted that these residences were “carried out in a classical style.” Whether Bouy actually designed apartments in these earliest years or simply sold furniture for them, is unclear.

¹¹⁴ “JULES BOUY: Interior Decorator Was Pioneer in Use of Modern Art Here,” *New York Times*, 29 June 1937, 22.

¹¹⁵ Though he lived in America for at least two years, financial troubles may have caused Bouy to retreat to Europe until after the War. It was not until 1920 that he again returned to New York with the intent of staying permanently.

¹¹⁶ Under occupation, the word “industrial” is crossed out and replaced with “merchant.” Ancestry.com. New York Passenger Lists, 1820-1957 [database on-line]. Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Year: 1913; ; Microfilm Serial: 7715; Microfilm Roll: 7715_2118; Line: 11; ; Page Number: 47. National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹¹⁷ Ibid.

ones, however, list Bouy's closest relative as a family member other than his wife,¹¹⁸ indicating a separation of their union that may have coincided with his move to the United States.¹¹⁹

Bouy et Cie / Bouy & Co.

Though Jules Bouy no longer resided in Paris, the Parisian distributors of "Bouy et Cie" continued operations, exporting furnishings to America by September of 1914. A Kansas City Fashion Week display window by Duff & Repp Furniture Co. featured "direct importations... from the house of Jules Bouy et Cie, Paris...received just prior to the declaration of war... [in] Europe." These pieces were described as "true reproductions of historical museum pieces, with every detail in replica and with all the fidelity the French artist-artisan is capable of expressing."¹²⁰

Figure 3: Display Ad [for Bouy's furniture at John A. Colby & Sons], 11 February 1915, [published in] Chicago Daily Tribune.

JOHN A. COLBY & SONS
have on sale at about one-half regular value the stock of
Jules Bouy & Cie, Brussels, Berlin, Paris, New York,
bankrupt by the war in Europe.

Three world-famous makers of foreign furniture—Selz & Sclower, of Paris; Restall, Brown & Clement, of London; Bouy Pere & Fils, of Brussels—were the principal creditors and makers of most of the furniture in this sale.

JOHN A. COLBY & SONS purchased from the trustee, Otto M. Goldsmith, what they believe to be the best of this stock at a remarkable reduction in price.

French Furniture

\$100.00 Louis XVI. Settee.....	\$55.00
135.00 Louis XV. Settee.....	67.50
45.00 Louis XVI. Side Chair.....	22.50
265.00 Louis XV. Arm Chair.....	135.00
85.00 Louis XIV. High-Back Chair in tapestry.....	50.00
125.00 Louis XVI. Walnut and Gold Arm Chair.....	65.00
200.00 Louis XVI. Bergere in gold.....	100.00
175.00 Large Walnut Arm Chair.....	95.00
125.00 Louis XIII. Walnut Arm Chair in blue tapestry.....	65.00
135.00 Louis XVI. Bergere in antique enamel.....	75.00
190.00 Louis XIV. Two-Back Settee in antique blue freize.....	89.00
150.00 Louis XIV. Walnut Table.....	75.00

English Pieces

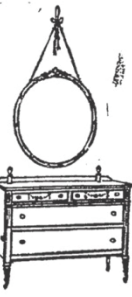
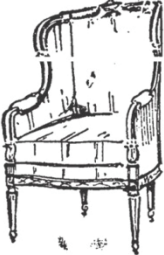
135.00 3-Panel Screen in decorated leather.....	69.00
275.00 Adam Console in red lacquer.....	115.00
150.00 Queen Anne Mirror in red lacquer.....	89.00
195.00 Wing Chair in mauve cover.....	100.00
57.00 Elizabethan Arm Chair.....	33.50
160.00 Chippendale Sofa, three back.....	97.50
325.00 Chippendale Curio Cabinet.....	165.00
350.00 Chippendale Tea Table.....	175.00
240.00 Hepplewhite Sofa.....	150.00
200.00 Lacquer Chairs.....	115.00

Bedroom Pieces, French Designs

1,570 Imported Louis XVI. 8-piece Set in enamel marble tops.....	975.00
100.00 Ivory Enamel Bureau and Glass.....	71.50
90.00 Ivory Enamel Toilet Table.....	56.00
110.00 Ivory Enamel Dresser.....	69.00
100.00 Ivory Enamel Toilet Table.....	60.00
87.50 Ivory Enamel Beds.....	55.00

Included in this sale are a number of fine pieces of Colby-Make and direct importations

John A. Colby & Sons
Furniture Makers :: Upholsterers :: Interior Decorators
29 South Wabash Ave., Near Monroe



¹¹⁸ The title of the family member of reference is in this case illegible, and either says "brother" or "mother," living in Belgium [town illegible]. On the two previous voyages, Bouy lists his wife Alice as the "closest relative in country whence alien came."

¹¹⁹ Bouy was never listed as a widower. On passenger records he maintained his status as "married."

¹²⁰ Frank Markward, "Mating Furniture with Fashions," *The Grand Rapids Furniture Record*, no. 29 (July-December 1914): 290-293.

By 1915, Jules Bouy & Co., “receivers” of fine, foreign furniture,¹²¹ established at 11 East 36th Street, New York,¹²² and had fallen “bankrupt by the war in Europe.”¹²³ The company’s stock described as “reproductions of the best French and English periods,” and “Art Furniture, Tapestry, and Works of Art”¹²⁴ were auctioned in a trustee’s sale. On January 28, 1915, the *New York Times* advertised this “magnificent stock and fixtures...consisting of Sets of Furniture, Tables, Chairs, Cabinets, Settees, Screens, Tapestries, Furniture, Coverings, Scarfs, Lace Curtains, Hangings, etc...of rare design....”¹²⁵

Bouy’s financial troubles were not limited to New York. That same year, a series of advertisements in the *Chicago Tribune* and Chicago’s *Reform Advocate* publicized the liquidation of his stock at the local firm of John A. Colby & Sons. The pieces described and illustrated a plethora of revival styles including Queen Anne, Chippendale, Heppelwhite, Elizabethan, and Louis XIV-XVI. These ads also confirmed the existence Bouy’s multi-city enterprise in Western Europe, citing branches in Brussels, Berlin, and Paris.

Colby marketed furniture from “world-famous manufacturers” including Selz & Sclower of Paris, and Restall, Brown & Clement of London via the Bouy et Cie distributorship. In addition, they imported furniture directly from Bouy Pere & Fils of Brussels,¹²⁶ a family branch of Bouy’s business presumably established by either Jules Bouy himself or his father.¹²⁷ The United States

¹²¹ “[Ad for John A. Colby & Sons],” *The Reform Advocate* 49, no. 1 (1915): 211.

¹²² Ancestry.com. New York City Directories [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005. <http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=33052&db=NYnehgs&indiv=try>.

¹²³ “[Ad for John A. Colby & Sons],” *The Reform Advocate* 49, no. 1 (1915): 211.

¹²⁴ “Display Ad 20—No Title,” *New York Times*, 28 January 1915, 14.

¹²⁵ “Display Ad 20—No Title,” *New York Times*, 28 January 1915, 14.

¹²⁶ “[Ad for John A. Colby & Sons],” *The Reform Advocate* 49, no. 1 (1915): 211.

¹²⁷ Pere & Fils translates to father and son in English. Jacques Bouy, Jules Bouy’s son, would have only been 13 at the time of this ad— too young to contribute to the business—but it is possible that Jules Bouy may have set the business up with this title so his son could take over when he was of age. It is also possible the venture may have first been started by Jules Bouy’s father.

District Court, Southern District of New York, adjudicated Bouy's bankruptcy filing¹²⁸ both "individually, and as a member of firm Jules Bouy & Cie," on February 25, 1915,¹²⁹ with liabilities of \$147,131 and assets nominal."¹³⁰ The ruling occurred ten days after his arrival from Le Havre, France had appeared in the "Social Notes" of the *New York Times*.¹³¹ Possibly to escape the embarrassment of a failed enterprise in the States, Bouy, who had been living at 142 East 27th Street,¹³² gave up his Manhattan residence and business and soon returned for another visit to France.¹³³ There, Jules Bouy and his atelier remained in business despite troubles in America. In Germany, "Bouy u[nd] Cie,... mobel-Import u[nd] Export" remained open in conjunction with Gustav Epstein [and] Berthold Epstein.¹³⁴ The associated address, "W 57 Bulowstr[asse], 21 Nollendorf, 11 33 Berlin," appeared in at least five of the city's subsequent phone directories: 1916, 1920, 1921, 1923, and 1924.¹³⁵ A Parisian branch of his firm also appears to have operated

¹²⁸ This was first petitioned on October 27, 1915. "Business Troubles," *The New York Times*, 26 February 1915, 17.

¹²⁹ "Bankruptcy Notices (2)," *The New York Times*, 1 March 1915, 15.

¹³⁰ "Business Troubles," *The New York Times* 26 February 1915, 17. The article also stated: "The Corporation of Juels Bouy & Co., Inc., files a petition in bankruptcy on Oct 27 last on account of the war. He was the President of that company. Previous to the incorporation of the company he was a partner in the firm Juels Bouy et Cie., in which the other partners were Charles S. Allen and George Buttrick. Most of his liabilities are an account of the firm. Among his creditors [were] the New Netherland Bank, \$17,804 secured; Charles F. Heurland, Paris, \$25,000 on a lease; Selz & Sclower, Paris, \$34435; Bouy, Perl[sic] et Fils, Brussels, \$6,061; Charles S. Allen, \$25,387, and George Buttrick, \$15,642." Buttrick was the Vice President of Jules Bouy & Co. AncestryLibrary.com, *New York City Directories* [database on-line] 1915. Provo, UT, USA: The Generations Network, Inc., 2005 [Reproduced courtesy of the New England Historic Genealogical Society.

¹³¹ "Social Notes," *The New York Times*, 26 February 1915, 9.

¹³² Bouy was described as a "salesman and furniture dealer." "Business Troubles," *The New York Times* 16 February 1915, 17.

¹³³ Upon returning to New York in August of 1915 Bouy noted his destination as the Hotel Hearst Park Avenue. Year: 1915; Arrival; Microfilm Serial: T715; Microfilm Roll: T715_2425; Line: 11; Page Number: 49. Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2010. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C.

¹³⁴ Ancestry.com. *German Phone Directories, 1915-1981* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2009.

¹³⁵ Ibid.

at least through 1920.¹³⁶ No mention of the international nature of Bouy et Cie appears in any recent publications about the designer.¹³⁷

Jansen, Inc.

Also excluded from recent discussions of his career is Bouy's involvement with the "antiques" business, Jansen, Inc.¹³⁸ In 1916, Bouy was listed in New York city directories as president of this company, with Clement Rueff¹³⁹ as Vice President. The address of the firm, 25 West 54th Street,¹⁴⁰ was one which Bouy used on travel records until early 1920¹⁴¹ and was the address Bouy labeled "home" in 1920. This four-year long venture with Jansen may have proved

¹³⁶ Joan Kahr counted Bouy & Co. as one of twenty establishments in Paris "At the time Brandt set up his new headquarters" in 1920. Joan Kahr, *Edgar Brandt: Master of Art Deco Ironwork* (New York: Abrams, 1999) 70.

¹³⁷ This omission could possibly be explained by the fact that it does not easily fit into surveys of "modern" design. If information as to Bouy's background is mentioned, it typically refers to his training in metalworking.

¹³⁸ Ancestry.com. *New York City Directories* [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005. <http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=29878&db=NYnehgs&indiv=try>.

¹³⁹ Ibid. Bouy also listed Rueff as his personal contact on a 1920 voyage from France. Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1920; Microfilm Serial: T715; Microfilm Roll: T715_2727; Line: 25; ; Page Number: 16. Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 8892 rolls); Records of the Immigration and Naturalization Service; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁴⁰ The building originally in this location has since been demolished. Interestingly, the new building of the same address stands across the street from present-day Museum of Modern Art, which opened in 1929, and was founded in part by Lizzie Bliss, future client of Bouy.

¹⁴¹ Bouy made at least two trips between Europe and the states in 1920, in his July trip listing himself as an engineer. Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1920; ; Microfilm Serial: T715; Microfilm Roll: T715_2727; Line: 25; ; Page Number: 16. Provo, UT, USA: Ancestry.com Operations, Inc., 2010. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. and Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1920; ; Microfilm Serial: T715; Microfilm Roll: T715_2798; Line: 29; ; Page Number: 32. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

useful in boosting Bouy's career, as 1920 was the first year in which he began traveling by sea in first class.¹⁴²

Return to Paris

From late winter of 1918 to the summer of 1920, Jules Bouy made Paris his permanent residence.¹⁴³ Overseas business had recovered from the war, and Bouy's Parisian ironworking shop, which sold decorative goods to "the growing upper class,"¹⁴⁴ had begun to rival that of Edgar Brandt, famed metalworker, and Bouy's future employer.

Finding Modern in America

In 1922, after a trip to Bermuda, Jules Bouy indicated his desire to return to the United States indefinitely.¹⁴⁵ On two of the three return trips from the island that year, Bouy gave his

¹⁴² Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1920; ; Microfilm Serial: T715; Microfilm Roll: T715_2727; Line: 25; ; Page Number: 16. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁴³ It is possible Bouy may have returned to Paris even earlier than the winter of 1918, but this is the earliest date found in records. In the summer of 1920, Bouy would join his son Jacques in New York who was living at 1 East 56th Street. The following year, he would list this address as his "Home." In 1921, Bouy lists himself as only intending to stay for one year, rather than intending to become a US citizen as he had noted on his two previous trips in 1920. Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1921; ; Microfilm Serial: T715; Microfilm Roll: T715_2975; Line: 5; ; Page Number: 12. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁴⁴ "When Brandt opened his new atelier in 1920, it included a beautiful exhibition salon for his wares... The lamp *Les Algues* sold for \$80 in 1925, and most table lamps of this type ranged from \$80 to \$140 which was considered expensive at the time... At the time that Brandt set up his new headquarters, there were at least twenty seven established competitors in Paris. They included... Bouy & Co (Hotel Diane de Poitiers).... Within three years, seventy-eight decorative iron companies would be working in Paris. Postwar reconstruction and the growing upper class provided enough work for ironsmiths in every category." Kahr, 70.

¹⁴⁵ Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1922; ; Microfilm Serial: T715; Microfilm Roll: T715_3140; Line: 7; ; Page Number: 4. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of

destination as 58 West 53rd Street, the same address as a “friend” by the name of “Mrs. Bliss.” “Mrs. Bliss” may have actually been Ms. Lizzie P. Bliss, a founder¹⁴⁶ of the Museum of Modern Art, and one of Bouy’s most important clients.¹⁴⁷

Lizzie Bliss, who was known for “encouraging what she felt to be genuine talent” in the arts,¹⁴⁸ had an extensive collection of early modern artwork including Degas, Renoir, Cezanne, Pissarro, and Seurat¹⁴⁹ and may have in part been responsible for fostering Bouy’s early forays into modern interior design. It was during these 1922 journeys in which he was associated with “Mrs. Bliss” that Bouy first referred to himself as an “Interior Decorator.”¹⁵⁰ His secretary, Juliette Brossard, later recalled that Bouy’s first “interpretation of modern American life... [was] carried out in a room in 1923.”¹⁵¹ Given the timing, this “room” may well have been Bliss’s personal art gallery, for which he was later noted in the *New York Times*.¹⁵²

the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁴⁶ Bliss’s name was probably improperly transcribed in the passenger records. A. Philip McMahon, “A New Museum of Modern Art,” *Parnassus* Vol. 1, No. 6 (October 1929) 31.

¹⁴⁷ “JULES BOUY: Interior Decorator Was Pioneer in Use of Modern Art Here,” *New York Times*, 29 June 1937, 22. Documentation for the date when Bouy designed Bliss’ personal art gallery has not been found. Interestingly, the address of Miss Lizzie P. Bliss was never found to have been listed as 58 West 53rd Street, rather she appeared to live with her parents at 29 [East?] 37th Street in the twenties and then move to 1001 Park Avenue by 1930.

¹⁴⁸ George Peixotto, “A Tribute to Miss Lizzie P. Bliss,” *The New York Times*, 17 May 1931, 118.

¹⁴⁹ The Museum of Modern Art, “Excerpt from the introduction by Alfred H. Barr, Jr., to the catalog of the Memorial Exhibition for Miss Lizzie P. Bliss held in May 1931 at the Museum of Modern Art” [Press Release]. MOMA_1933-34_0044.pdf

¹⁵⁰ Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1922; ; Microfilm Serial: T715; Microfilm Roll: T715_3140; Line: 7; ; Page Number: 4. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁵¹ Juliette Brossard, “A Few Notes on a Well Known Pioneer of American Decorative Art,” 13.

¹⁵² “JULES BOUY: Interior Decorator Was Pioneer in Use of Modern Art Here,” *New York Times*, 29 June 1937, 22.

Continuing the Traditionalist Aesthetic: L. Alavoine and Company

While the self-described “decorator” may have wished to embrace a newer and more modern aesthetic, practical measures, an appetite for work, or the wavering acceptance of early modern design in America¹⁵³ probably necessitated him to continue with the more traditional work for which he had become known. As early as 1922, he joined L. Alavoine and Company, French interior decorating firm, “celebrated for its Louis-revival interiors and dramatic flair.” The firm “prided itself on being able to produce any of the historicist styles popular at the time, including Tudor, Pompeian, Georgian, and Turkish,”¹⁵⁴ and Bouy was well-seasoned for the job. Established just after the World’s Columbian Exhibition in 1893, the firm held offices both in Paris and at 712 Fifth Avenue, specializing in period interiors for their New York society clientele.¹⁵⁵

Likely drawing from the designer’s *New York Times*’ obituary, many recent sources have cited Bouy’s involvement with the firm as occurring between the years of 1924-1927. Passenger records, however, challenge this detail. On the second 1922 voyage from Bermuda, Bouy listed

¹⁵³ “For these immigrant artist-designers joining ranks with the handful of aspiring local modernists, progress was uneven, not only because, in many instances, they were new disciples to modernism’s cause and had not yet developed a consistent style or body of work with which to promote themselves, but also because of the country’s deep-rooted conservatism and corresponding resistance to change.” Duncan, *Modernism*, 214. More traditional decorators even spoke out against the notion of modern design. Helen Churchill Candee, one such interior designer and journalist decried: “Modern developments... are distrusted with reason. They are founded on the restlessness of taste, on the corrupting desire for novelty.... [They] need only to pass out of fashion for the eye to discover their inherent ugliness.” Christopher Long, *Paul T. Frankl and modern American Design* (New Haven: Yale University Press, 2007) 29. “Prior to [the 1925 Paris Exhibition] the focus had been fixed almost entirely upon antique furniture or on reproductions of such period styles as American Colonial, Italian and Spanish Renaissance, Tudor or the eighteenth-century periods of England and France.” Battersby, *The Decorative Twenties*, 167.

¹⁵⁴ Byars, 17.

¹⁵⁵ *Ibid.* It has been questioned if Bouy participated in the design of the Worgelt apartment study on Park Avenue, currently installed in the Brooklyn Museum of Art. One discussion of the interior does not mention Bouy specifically: “Made in Paris and assembled in New York, the furniture and the marquetry wall panel, which were designed by Henri Redard and executed by Jean Dunand, reflect French Art Deco design at its height,” according to William C. Ketchum, *Furniture 2: Neoclassic to the Present* (New York: Cooper-Hewitt Museum, 1981) 7. The years in which the project was produced, 1928-1930 also appear to postdate Bouy’s involvement with the firm.

712 Fifth Avenue, the address of L. Alavoine and Company, as his intended destination.¹⁵⁶ The length of his tenure with the firm remains unconfirmed.

Ferrobrandt

Concurrent with his work for Alavoine, Bouy also collaborated with famed ironworker Edgar Brandt. While retaining his own office at 247 Park Avenue, Bouy designed¹⁵⁷ much of the ironwork for the American branch of Brandt's firm, Ferrobrandt. With the assistance of Bouy, Brandt first made its "East Coast debut"¹⁵⁸ at the bustling intersection of Madison Avenue and 34th Street. By the fall of 1924, Cheney Brothers Silk had contracted Brandt to design all the iron fittings for its four-story headquarters, including the "entrance doors, window framing, exterior grilles, interior gates, mirrors, and display mounts...in patinated wrought iron and gilded bronze."¹⁵⁹ Bouy oversaw this project, which was Brandt's "most prestigious" in America,¹⁶⁰ and purportedly contributed key details, including the iron trees on which Cheney's silks were displayed.¹⁶¹

¹⁵⁶ Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1922; ; Microfilm Serial: T715; Microfilm Roll: T715_3159; Line: 17; ; Page Number: 38. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁵⁷ Park, *New Backgrounds for a New Age*, 165-166. Park credits Bouy as "the head of 'Ferrobrandt,' Edgar Brandt's organization in this country, and does all the designing, chiefly iron work, which comes from his workshop."

¹⁵⁸ Kahr, 168.

¹⁵⁹ Kahr, 169. "All of the ironwork was made in France at the Boulevard Murat atelier and shipped to New York."

¹⁶⁰ Kahr, 168.

¹⁶¹ Kahr noted "The imaginative idea of displaying the Cheney's silk on Brandt's iron trees may have been conceived by Creange or Bouy." Kahr, 173.

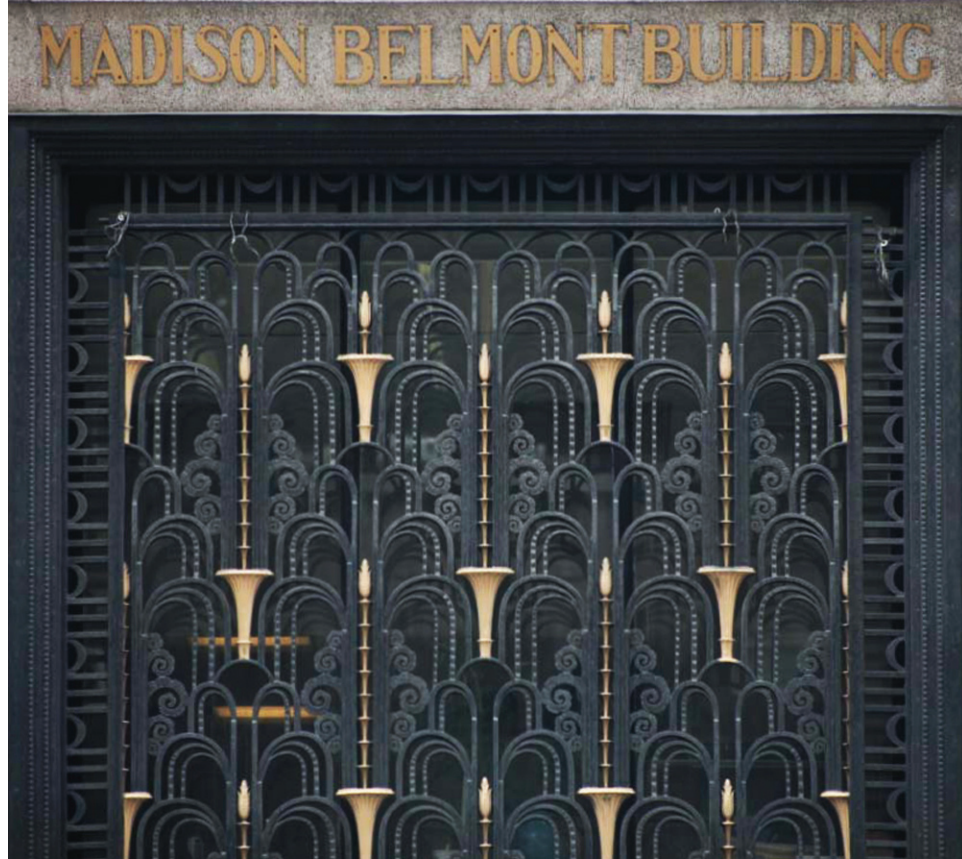


Figure 4: Christopher D. Brazee, *Madison Belmont Building Ironwork Details*, 2010, Landmarks Preservation Commission [New York].

While the Cheney project can only be speculatively attributed to Bouy, subtle consistencies in detailing can be seen between this work and some of Bouy's later independent projects. One example is the scalloped detailing which Bouy often employed in his modernist furniture designs—this motif first appeared at the Cheney showroom on the “Egyptian fan and pea pod” and “palm tree” displays.¹⁶²

¹⁶² Common motifs will be discussed later in this chapter.

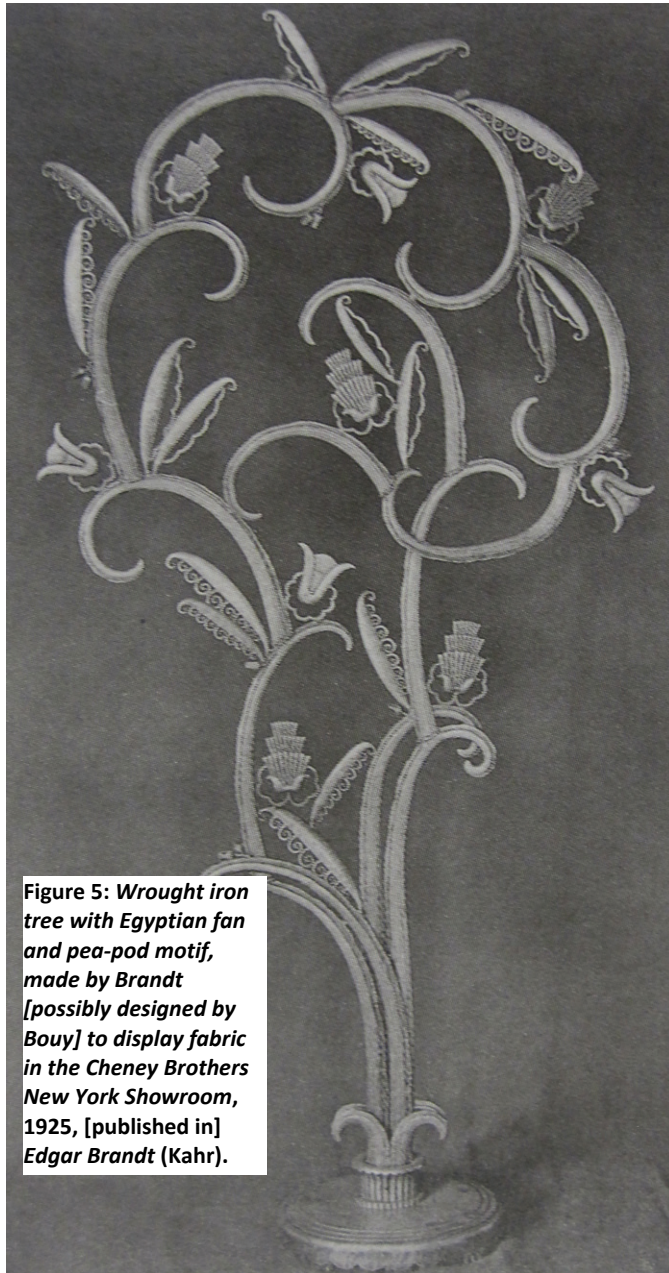


Figure 5: Wrought iron tree with Egyptian fan and pea-pod motif, made by Brandt [possibly designed by Bouy] to display fabric in the Cheney Brothers New York Showroom, 1925, [published in] Edgar Brandt (Kahr).

Brossard's 1928 account for *Talk of the Town* lends support to this speculation. When discussing the portfolio of designs Bouy had accumulated by 1928, Brossard included façade and drapery fixtures in the mix of projects:

Upon the request of architects, builders, merchants and decorators, Mr. Bouy designed new facades of buildings; small articles to be used in homes, such as book-racks, tables, lamps, lighting and drapery fixtures; rugs and furniture all typifying the spirit of our time....¹⁶³

Edwin Avery Park described the Cheney building as "a museum of beautiful iron work, outside and in, from the exquisitely wrought doors to the curious and exotic standards for the draping of silks."¹⁶⁴

¹⁶³ Juliette Brossard, "A Few Notes on a Well Known Pioneer of American Decorative Art," *Talk of the Town*, April 1928, 13.

¹⁶⁴ Park, 166.

The 1925 *L'Exposition Internationale des Arts Decoratifs et Industriels Modernes* in Paris soon catapulted Brandt's metalwork into high demand. Following the exhibit,¹⁶⁵ Brandt gained a wealth of new commissions. To manage those in the United States,¹⁶⁶ he employed Jules Bouy to head the New York offices of Ferrobrandt, which "opened sometime in 1925 and closed between the summer and fall of 1927."¹⁶⁷

For Ferrobrandt, Bouy executed designs ranging from single table lamps¹⁶⁸ to entire custom interiors. In 1926 Bouy worked with Brandt to design the dining room of Agnes Miles Carpenter,¹⁶⁹ who, after many trips to Paris, had become "so enamored of *fer forge* that she ordered an entire dining room" to be fitted with it.¹⁷⁰ Her 950 Fifth Avenue dining room was furnished with wrought iron "chairs, consoles, buffets, and lamps...[with] a floral grid of scrolls and flowers."¹⁷¹ Though Brandt had originally "received the commission," for this design, "Bouy seems to have completed the project."¹⁷²

The Catts offices at the Park Lexington building was another fine example of the Bouy-Brandt collaboration. In *New Backgrounds for a New Age*, Edwin Avery Park wrote:

In the Catts offices a rich simplicity is carried out in the curiously flat tendency of walls, furniture and color. Chaste, though not austere, the efficient silence of

¹⁶⁵ It is unknown if Bouy participated in the 1925 *L'Exposition Internationale des Arts Decoratifs et Industriels Modernes* in Paris, though given the timing, it is possible he worked with Brandt on this exhibit in some capacity.

¹⁶⁶ Park noted that Ferrobrandt iron work "enjoyed a lively sale in the West," including cities like Detroit. Park, 167

¹⁶⁷ Kahr, 230.

¹⁶⁸ Two examples of these lamps are provided on page 165 of Park's *New Backgrounds for a New Age*.

¹⁶⁹ Carpenter later bequeathed many items to the Metropolitan Museum of Art, predominantly her collection of garments.

¹⁷⁰ Kahr, 180.

¹⁷¹ Ibid.

¹⁷² Gail S. Davidson, "Selling Good Design: Promoting the Early Modern Interior," *Studies in the Decorative Arts* 14, no. 2, Spring-Summer 2007, Endnote 6. Drawings for this project are in the collection of the Smithsonian Cooper-Hewitt National Design Museum in New York. However, ongoing renovations meant the drawings were not accessible at the time this thesis was written.

modern business is perfectly expressed in beautiful unbroken panels from floor to ceiling.¹⁷³



Figure 6: Brown Brothers, *Bedroom in Apartment by Ferrobrandt, Inc.*, 1927, [published in] Park, *New Backgrounds for a New Age*.

Park illustrated three Ferrobrandt fixtures and the Catts interior in his book, and stated that “Ferrobrandt seems the outstanding factor in [the] field [of metalwork]....” He also noted there were “few native designers to compete with this organization.”¹⁷⁴ Park enthusiastically credited Bouy for ingeniously adapting French designs to the American audience, devoting an entire section of his 1927 work to this argument.

¹⁷³ Park, 166.

¹⁷⁴ Park, 192.

M. Bouy is a figure of great importance in our field.... [He] is Frenchman but he has espoused the cause of America in his present capacity. Trained in France and basing his design upon the tradition of Edgar Brandt, still he feels the urge to design in an American spirit and this he is proceeding to do. He is an accomplished artist and a thinker as well. He senses our awakening spirit as one seeking to soar and expand, to mount higher and higher with swiftness as we put story after story on our great buildings. He loves clean spacious colors in flat bands and very little relief to such moldings are used. There must be life, verve, sinuosity, the curves which one finds in living things, plants and animals. This is the keynote of his ironwork, which, 'strong, delicate and alive,' may be the material for almost anything. He pays the greatest attention to refinement of detail without which nothing may be called 'exquisite.' A visit to the Ferrobrandt show rooms in the Park Lexington building at Forty-seventh Street and Park Avenue, New York City, will repay the student of the new art.... M Bouy, sympathetic to our needs, full of ideas, deeply, logically intelligent, divines the future of art in this country, to the development of which his contribution is already rich.¹⁷⁵

Under the auspices of Ferrobrandt, Jules Bouy exerted a distinct influence on modern American design. Brandt biographer Joan Kahr contends that the Bouy-directed Ferrobrandt "helped to promulgate the work of the artist-blacksmith and expose the sophistication of French design. The result led to American decorators and manufacturers to consider the wonderful effects of wrought iron...."¹⁷⁶

Along with Paul Frankl, "exponent of *art moderne* and one of its very active promoters in America," Jules Bouy exhibited at the Fifth Annual Arts in Trades Club exhibition in September and October of 1926. *Good Furniture Magazine*¹⁷⁷ counted Bouy among six designers who utilized "*art moderne*" as "the basis of their decorative plans."

That so many should choose this form is of greatest importance, for the Art-in-Trades Club's exhibitions are, above all else, authoritative and indicate just what the foremost decorators are doing.¹⁷⁸

¹⁷⁵ Park, 165-167.

¹⁷⁶ Kahr, 105.

¹⁷⁷ Its heading read: "Published monthly to Promote Higher Standards in Making & Selling Modern House Furnishings." "Current Topics of Trade Interest," *Good Furniture Magazine*, September 1926, 109-110.

¹⁷⁸ Ibid.

While Frankl created an “ambitious scheme” for a studio apartment showcasing his fluency in the “most modern of modern art,” Bouy continued to demonstrate his allegiance to metalworking by displaying several pieces of Brandt-manufactured designs.¹⁷⁹

Bouy, Inc. Metalworking

Following the dissolution of Ferrobrandt, Jules Bouy continued to develop modern “ornamental iron work designs” through his “studio and workshop”¹⁸⁰ on Park Avenue.¹⁸¹ Bouy’s skill in metalworking was cited multiple times in *The Metal Arts* “journal for architects, decorators and craftsmen in metal.” In a 1929 article entitled “Collaboration,” the “advance” in metalworking “of a return to the older practice of carving the design into wood” was discussed, illustrated with an example by Bouy, Inc..¹⁸²

¹⁷⁹ Ibid.

¹⁸⁰ *Iron trade Review* Vol. 81, 1927, 365. This address was listed as early as 1924 on travel records. Ancestry.com. *New York Passenger Lists, 1820-1957* [database on-line]. Year: 1924; ; Microfilm Serial: T715; Microfilm Roll: T715_3586; Line: 12; ; Page Number: 4. Passenger Lists of Vessels Arriving at New York, New York, 1820-1897; (National Archives Microfilm Publication M237, 675 rolls); Records of the U.S. Customs Service, Record Group 36; National Archives, Washington, D.C. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

¹⁸¹ Bouy, Inc. appears to have moved many times following this location. The *House and Garden’s Book of Color Schemes* included Bouy’s address in 1929 as 480 Lexington, Avenue. Wright Richardson and Margaret McElroy, ed., *House and Garden’s Book of Color Schemes* (New York: The Conde Nast Publications, Inc., 1929) 227. When the Cosmopolitan Club was designed, Bouy’s address on the drawings was 125 East 48th Street.

¹⁸² “It will be seen that this carving is free form under cutting, which would prevent it from being withdrawn from the sand mould and that the bottom end of the carving shows the reverse of the contour of the top, so that these ornamental motives may be made to join in a continuous vertical band.” “Collaboration,” *The Metal Arts* 2, no. 1 (January 1929): 19.



Figure 7: Wrought Iron Screen by Bouy, Inc., 1928, [published in] *The Metal Arts*.

Bouy was also commissioned to commemorate the International Exposition of Arts and Industries of 1926 for Kaufmann's department store of Pittsburgh.¹⁸³ For this task, he designed a steel tablet incorporating pictorial elements of fire, air, water, and earth, symbolizing the accomplishments of modern art "from nature," through "human toil and intelligence." Juliette Brossard wrote the design was "an inspiring and inspired production of modern American art..."

¹⁸³ The tablet was not dedicated until 1928. Kaufmann was a client of Frank Lloyd Wright, who produced Falling Water for him.

expressed in symbolic form.”¹⁸⁴ The rippled and scrolled pieces flanking the plaque, the base frame of “a series of superimposed metallic coves in close formation,” and the linear texture of the water element, were early examples of forms which the designer would employ in his later work.



Figure 8: *[Commemorative Tablet for Kaufmanns]*, 1928, *[Program for] Dedication Exercises Commemorative Tablet by Jules Bouy presented to Kaufmann's by its Fellow-Workers.*

¹⁸⁴ Juliette Brossard, "Jules Bouy's Commemorative Tablet" in *[Program for] Dedication Exercises Commemorative Tablet by Jules Bouy presented to Kaufmann's by its Fellow-Workers*, 26 May 1928, Jules Bouy file, Metropolitan Museum of Art, New York, NY.

Department Store Displays

The designs of Bouy, Inc. were also displayed as vignettes in department stores. In a 1927 *New York Times* advertisement the luxury store Stern Brothers announced the following:

MODERN LAMPS an Exhibit of Unusual Interest Now Shown on our Fourth Floor. The art of the ironsmith finds no better expression than in the ultra-modern designs of Jules Bouy, who has achieved in iron the graceful lines and curves of modern art. He has twisted and turned, forged and welded, with a skill 17th century ferrenniers might envy. Lamps small but impressive, torchers tall and stately, lamps varied amazingly. Distinctive designs that make instant appeal to decorators.¹⁸⁵

This display would be one of many exhibits in which the designer would participate over the following decade. Inspired by the new French-based aesthetic displayed at the exhibition in Paris in 1925, department stores began to promote the new look of modern by organizing designer exhibits in an effort to stimulate sales.¹⁸⁶

Also in 1927 was the inaugural *Exposition of Art in Trade* at Macy's, with the support of the Metropolitan Museum of Art.¹⁸⁷ In an attempt to make modern designs more appealing to the general public,¹⁸⁸ Macy's requested interiors on "the more conservative end"¹⁸⁹ of the modernist spectrum. Bouy took a cautious approach to the task, exhibiting bedroom furnishings similar to those shown at the Paris *Exposition*¹⁹⁰ and in Ferrobrandt's Catts Offices. Lighting

¹⁸⁵ Ibid.

¹⁸⁶ Susan Day, *Art Deco and Modernist Carpets* (San Francisco: Chronicle Books, 2002) 89.

¹⁸⁷ "The museum wanted to demonstrate, to a broader public than it was able to attract, the importance and feasibility of good design. Macy's wished to increase sales... good design was increasingly being associated with modernism, and modernism would sell, if it was perceived as being in vogue, because most New Yorkers did not have it in their homes." Friedman, 21.

¹⁸⁸ "The potential buyer comes to understand that the modern note is not something ultra or bizarre... but something which has grown out of modern living conditions in exactly the same way in which modern dress has been evolved." *The Brooklyn Daily Eagle* as quoted in Friedman, 29.

¹⁸⁹ Friedman, 22.

¹⁹⁰ The style of furnishings displayed showed traits of Sue et Mare's designs.

examples like those in the Stern Brothers exhibit were also displayed,¹⁹¹ along with a console similar to one in the Agnes Miles Carpenter dining room.¹⁹²

At Macy's, other designers appeared to be more forward-thinking. Lee Simonson, who designed the exposition setting, chose a mix of natural and synthetic materials to execute his simple and colorful design, believing that "the surface and color interest of the synthetic materials would replace the handmade ornamentation that had become increasingly expensive."¹⁹³ Like Simonson's backgrounds, Paul Frankl's "modernistic" library¹⁹⁴ and "skyscraper" furniture¹⁹⁵ for the Macy's *Exposition* demonstrated a pared-down interpretation of modern design in stark contrast to the more overtly French-inspired look Bouy brought to the exhibit.¹⁹⁶

Bouy's participation in exhibits alongside modernist progressives like Paul T. Frankl and Lee Simonson undeniably influenced the designs produced in his final decade. He would soon draw heavily from the stout geometry, bold color, and mix of new and traditional materials used by these contemporaries. While Simonson had blended rubber, Craftex, and cork substitute with natural woods at Macy's, Bouy blended permatex, monel metal, and linoleum, with olive wood and mahogany, at the Cosmopolitan Club. He even later developed a series of "Bridge" furniture¹⁹⁷ for clients and individual sale, which appeared to be directly inspired by Frankl's

¹⁹¹ This information was taken from a photograph. "Exposition of Art in Trade, May 2-7 at R.H. Macy & Co. Setting by Lee Simonson," (1927) Jules Bouy Files, Metropolitan Museum of Art, New York, NY.

¹⁹² Davidson, 172.

¹⁹³ Friedman, 22.

¹⁹⁴ Frankl was said to have "garnered most of the attention of the show." Friedman, 26.

¹⁹⁵ Park described the skyscraper bookcases as "strange slender chests of drawers with a most delicious metallic finish, odd chairs and tables sometimes of metal, all kept very flat and treated in rich all-over colors." Park, 168.

¹⁹⁶ The Cheney Brothers, for whom Bouy and Brandt had designed the Madison Avenue showroom, and Stehli Silks Corporation, for whom Bouy would later design a studio, were also among the exhibitors.

¹⁹⁷ These designs were completed between 1932-1934. Mark McDonald of the Gansvoort Gallery provided the Metropolitan Museum of Art with several photographs of Bouy's colored pencil drawings for

“skyscraper” work. Though traces of Edgar Brandt and the 1925 *L’Exposition* influence would never completely leave his work, Bouy’s final interior designs would most heavily reflect the influence of his modernist counterparts.

Possible Early Influences

In 1930, Walter Rendell Storey noted that “the general movement [of modern interiors] is only a little more than four years old.”¹⁹⁸ Following the 1927 Macy’s Exposition, Jules Bouy shifted from French-inspired metalworker to comprehensive interior designer in the true American modernist vein.¹⁹⁹

his “Bridge Furniture” series and described the pieces as “a system of furniture design and construction based on a number of modules which could be placed in various combinations.” “A number of the designs... reveal Bouy’s interest in vivid, often unusual color combinations. Many of them bear Bouy’s stamp and initials, the date of their execution, as well as the designer’s notes regarding the materials and dimensions intended for the pieces.... It is not known if any of these designs were ever realized, although according to notations on several of the drawings, some of the pieces were intended for specific clients.” Mark McDonald to J. Stewart Johnson, 15 March 1997 “Jules Bouy Drawings Gansvoort Gallery” envelope, Jules Bouy files, Metropolitan Museum of Art, New York.

¹⁹⁸ W.R. Storey, “American furniture design to-day,” *The Studio International* 99, 1930, 251.

¹⁹⁹ “Considerable misunderstanding has arisen as to the exact use of the terms ‘Art Deco’ and ‘Modernist’ and the two names are often incorrectly applied. At its best the effect of Art Deco was one of elegant luxury, of a delight in ornament for its own sake, while rather restricted range of decorative motifs gave an overall unity of style, which made it applicable to anything from the façade of a building to the decoration of a vanity case, and an immediately recognizable character. In the 1925 Exhibition Art Deco was seen at its most luxuriant. This exhibition was however at once the apogee and the finale of Art Deco.” Martin Battersby, *The Decorative Thirties, Revised & Edited by Philippe Garner*. (London: John Calmann and King, Ltd, 1988) 25. “Stylistically, Art Deco is classical, traditional, representational, even when geometric. Art Moderne is machine-inspired, more abstract, and more consistently rectilinear, or at least more geometrically formal. The two styles are distinguished physically, as they are verbally, by ornament and decoration versus machine-inspired abstraction. Art Moderne rejected the classicism of Art Deco and adopted, instead, the imagery of Futurism and of the machine. It proffered rectilinear forms, parallel lines, and the modern materials, such as glass, mirror, and metals.... French Modernism, except for the work of Le Corbusier, was less rigid than the purgative, ascetic approach of the Bauhaus.” C. Ray Smith, *Interior design in 20th-century America: A History* (New York: Harper & Row) 1987, 87. By 1928, modern design was more widely accepted. Friedman, 129.

Evidence of modern European trends, however, must have come to Bouy's attention at least a decade earlier. Winold Reiss who, like Bouy settled in New York in 1913,²⁰⁰ designed New York's Busy Lady Bakery in 1915 and the Crillon Restaurant in 1920—described as the first modern interiors in the city.²⁰¹ These projects demonstrated distinct European influences including those of the Wiener Werkstätte, with the Crillon marking a shift towards an American interpretation of this non-traditional aesthetic. Businesses including Rena Rosenthal's²⁰² shop at 520 Madison Avenue, and the Frankl Galleries on West 48th Street, exposed New York to modern European²⁰³ design at the time when Bouy had first taken up residency. A dining room by Bouy, published in *House and Garden's Book of Color Schemes*, suggests the gridded designs of Joseph Hoffman's interiors and objects by the Wiener Werkstätte.²⁰⁴

²⁰⁰ The Reiss Partnership, *Winold Reiss*, "Winold Reiss - Early Modernist in 20th Century American Art and Design," <http://www.winold-reiss.org/works/architectural.htm> (accessed 26 March 2012).

²⁰¹ The Reiss Partnership cited L.O. Duncan's 1939 article "The Belle of Yesterday" which described The Busy Lady Bakery as "...the first modern store in America." Citation reads: L. O. Duncan, "The Belle of Yesterday," *The Store of Greater New York* (August 1939): "Her lines are no longer modish, although when she was opened to public view in 1915, she was the first modern store in America. A great howl went up from the designers of that period. They sneered and said that she was too extreme, almost decadent. Sneerers told architect Winold Reiss to take her back to Paris." The Reiss Partnership, *Winold Reiss*, "Winold Reiss - Early Modernist in 20th Century American Art and Design," <http://www.winold-reiss.org/works/architectural.htm> (accessed 26 March 2012). Edwin Avery Park identified Reiss' first creation for the Crillon restaurant as executed in "decidedly modern and thoroughly American taste..." Park, 172.

²⁰² Interestingly, Rena Rosenthal was the sister of Ely Jacques Kahn. Park, 168.

²⁰³ In Stephen Neil Greenard's interview of Alan Moss for The Wolfsonian, Moss concurred that Rena Rosenthal was a "leading proponent of the introduction in America of modern decorative arts." Stephen Neil Greenard and Alan Moss on behalf of The Wolfsonian-FIU, "Alan Moss and the Revival of American Modernism," *The Journal of Decorative and Propaganda Arts*, vol. 12, (Spring 1989), 78. Of the various wares offered in Frankl's shop, many were imported from European firms including wallpapers from Paul Poiret, pottery and porcelain from Vienna, and designs by Frankl himself. Park, 168.

²⁰⁴ One example of a building which may have influenced Bouy early on is Joseph Hoffman's Palais Stoclet This emblem of Wiener Werkstätte design had been erected in Brussels by 1911 when Jules Bouy was still a resident of the city.



Figure 9: *A modern dining room....*, 1929, [published in] *House and Garden's Book of Color Schemes*.

Bouy's modernistic interiors may have also been influenced by an exposure to early twentieth-century German architecture. Modern buildings like the AEG Turbine factory had been erected by the time Bouy moved to Berlin in 1913, and discourse surrounding modern ideas, led by forceful figures like Peter Behrens and Paul Bruno,²⁰⁵ was mounting in the growing

²⁰⁵ "Founded in 1907, the Werkbund was an attempt on the part of the progressives to raise the quality of German manufactured goods through collaboration between designer and producer. Among its founding members were most of the leading modernist architects and artists, including...Hoffmann...and Behrens." Christopher Long, *Paul T. Frankl and modern American Design* (New Haven: Yale University Press, 2007) 19-20.

metropolis.²⁰⁶ Paul Frankl came to New York from Germany in 1914, and his modern American work clearly demonstrated this influence.

Other immigrants, both in the late 1920s and earlier, included, from Germany, Peter Muller-Munk, Walter von Nessen, and Wilhelm Hunt Diederich; from Hungary, Ilonka and Mariska Karasz; from Poland, Elie Nadelman; from Russia, William Zorach, Boris Lovet-Lorski, and Alexander Archipenko; from Denmark, Erik Magnussen; from Sweden, Carl Milles; from Finland, Eliel Saarinen; and from France, Jules Bouy, Gaston Lachaise, and Robert Laurent. Their reasons for selecting the United States were diverse: they included an escape from economic hardship and political oppression, and the chance of a fresh beginning in the New World.²⁰⁷

Even Bouy's frequent trans-Atlantic crossings have made an impact. As Alastair Duncan explained,

A string of luxury vessels was launched between the wars, starting with the Paris in 1921. Described variously by an ecstatic and jingoistic press as floating palaces or museums of decorative arts, the ocean liners afforded the nation's foremost interior designers an excellent international showcase. They became, in effect, an extension of the annual salons.²⁰⁸

Although Macy's *Exposition of Art in Trade* was Jules Bouy's final note on French-inspired Art Deco design, it can perhaps be better understood as the event that forced the designer to examine not only how his contemporaries were designing, but also to draw inspiration from his own roots.

Storey's Stories and the Promotion of Bouy as a Modernistic Interior Designer

Critical success with Ferrobrandt and the participation in widely-publicized exhibitions such as Macy's were the gateway for Jules Bouy's fame as a designer. Just as Edwin Avery Park

²⁰⁶ Alastair Duncan noted how modern architectural icons Charles Edouard Jeanneret (later known as Le Corbusier), Walter Gropius, and Mies van der Rohe worked under Behrens in his architectural office. Duncan, *Modernism: Modernist Design 1880-1940: The Norwest Collection, Norwest Corporation, Minneapolis* (Woodbridge, Suffolk England: Antique Collectors' Club, 1998) 163.

²⁰⁷ Duncan, *American Art Deco*, 12-13.

²⁰⁸ Duncan, *Modernism*, 181.

lauded Bouy's metalworking in *New Backgrounds for a New Age*, the *New York Times*' Walter Rendell Storey and popular press of the late 1920s and early 1930s confirmed Bouy's contributions to the increasingly popular modernist movement by publishing several of his projects. By 1928, Bouy had attracted a number of modernistic commissions, probably the result of the continued publicity.

Both *Architecture and Building Magazine*²⁰⁹ and Walter Rendell Storey for the *New York Times* reported on Bouy's 1928 interior designs for the third floor of the De Pinna department store.²¹⁰ Descriptions of the Fifth Avenue²¹¹ interior read like a style guide to Bouy's subsequent projects—recurring details such as open seat handles, three-toned walls, and cutout furniture forms would become trademarks of Bouy's interior design work. Storey gave the following account of the store in the *New York Times*:

[The] furniture is all as much a part of the room as are the seats and driving conveniences of a sport roadster.²¹² An illuminated cabinet in the wall contributes sparkle and color...[and] there is a small standing lamp of wrought metal. The mirrors have narrow steel-colored metal frames....

[On the paneled walls] the only ornamentation is supplied by the two lines of flat, plain molding at the top and sides. The walls illustrate well the three-tone scheme of decoration used by Jules Bouy in his color work. The general hue of the panel is repeated in a slightly deeper tone on the inner strip of molding framing the panel, while the outer molding is still darker.

...some of the chairs and settees are designed with the backs and arms forming an outward springing curve, the thickness of the solid wood back or arm increasing toward the top. Others have a straight-line directness, foiled by angular corners. Three colors of wood are used in this furniture. The outside is a wine-red wood known as vermillion.... The inside is olive wood, brown wood

²⁰⁹ No author was listed for this article.

²¹⁰ Walter Rendell Storey, "Modernism Enters the Business World: Dealers in Many Branches of Industry Show Themselves Alive to the Merits of Newer Modes," *New York Times*, 18 March 1928, 85. and "De Pinna Building, New York City," *Architecture and Building* Vol. 60, April 1928, 74, 101.

²¹¹ The cross street was 52nd Street.

²¹² "The Moderne style found its most complete expression in vehicles. The 1930s were the years of the classic automobile, the luxury train, the first commercial passenger airplane. An iconography grew up around speed." Penelope Hunter, "The Decorative Arts of the Twentieth Century," *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 37, no. 3 (Winter, 1979-1980): 41.

prominently streaked in a darker tone. A decorative accent is the touch of black lacquer on the edges and on the bases of the furniture. Orange upholstery in a plain fabric is used.

An innovation is the design of the seats for the use of customers at the counters. There are short benches with hand holes at either side to aid in moving them around easily. In two tones of lavender and green, with green cushions, the seats are delightfully decorative, at the same time serving well their utilitarian purposes.

The artificial illumination of the new shop, developed in harmony with the modern note prevailing in the furniture and decoration, is entirely in the new mode of geometrical forms made up of sheets of opaque glass in metal frames completely concealing the lights. These interesting shapes, tested for their illuminating efficiency before the designs were adopted, eliminate the hanging chandelier and yet retain the decorative importance of the older form.²¹³

At De Pinna, Bouy showcased his ability to create a complete interior. Rather than crafting select decorative elements to fit the design, everything, including coat hooks, was considered part of the decorative scheme.²¹⁴

This “convergence of the furniture designer’s art with that of the architect” was noted by Storey in his 1930 “American Furniture Design To-Day” article for *The Studio International*. This article, which featured Bouy’s design for the a Stehli Silk Corporation studio placed Bouy among a cadre of high-profile modernists including William Lescaze, Paul Nelson, Kem Weber, Raymond Hood, Lee Simonson, Ely Jacques Kahn and Joseph Urban—“architects who now design furniture for the rooms which they build.”

²¹³ Storey, “Modernism Enters the Business World,” 85.

²¹⁴ Ibid.



Figure 10: A corner of a modern Art Director's Studio, 1930, [published in] *Studio International*.

Storey wrote

It is obvious, as one considers the many interpretations of the modern spirit in furniture, that the fundamental form for which these designers [aforementioned Lescaze, Kachinsky, Nelson] and others such as Ilona Karasz or Jules Bouy are obviously seeking is not an absolute, fixed type." "Bouy...attains his fundamental quality, as shown in a recently designed studio, by a distinctly modern architectural approach."²¹⁵

Along with the corporate interiors of De Pinna and Stehli, Storey and the popular press also reported on Bouy's work in public exhibitions. Demonstrating a clear evolution from his pre-1928 French-inspired work, "modernistic" textile prints were shown at the Art Centre

²¹⁵ W.R. Storey, "American furniture design to-day," *The Studio International* 99, 1930, 254.

exhibition of cotton textile designs in November of 1928.²¹⁶ A “portable-paneled dining room”²¹⁷ was also shown at the Ehrich Galleries in February, 1931, one reviewer described the room’s designer as “the ingenious Jules Bouy, well-known creator of modern interiors.”²¹⁸ Storey also covered this event, with his account reading like a manual of Bouy-modern.²¹⁹



Figure 11: [Corner of Bouy's Collapsible Room at the Ehrich Galleries], March 1931, [published in] *Arts & Decoration*.

²¹⁶ “COTTON DESIGN SHOW OPENS: Exhibition at Art Centre Presents Work of American Artists,” *New York Times*, 8 November 1928, 24. Bouy participated in an exhibition of cotton textile designs at the Art Centre at 65 East 56th Street. “The show represents an effort of the American cotton industry toward closer and more profitable cooperation with its designers... An unusual degree of freedom has been permitted them in their choice of designs. Jules Bouy is represented with interpretations of the seasons, “Spring,” “Summer” and “Autumn.” A second article by *The New York Times* called Bouy’s prints for this exhibition, which were made by Pacific Mills “Modernistic.” “Business Notes,” *New York Times*, 10 November 1928, 32.

²¹⁷ Walter Rendell Storey, “Late Modes in Modernistic Decoration,” *New York Times*, 8 February 1931, 85. This “Modern portable paneled dining room design” was copyrighted on January 1, 1931. Library of Congress, *Catalog of Copyright Entries. Part 4. Works of Art, Etc.*, (Washington, DC: Library of Congress) 1930: 36.

²¹⁸ *The Art News* vol. 29 no. 18, 31 January 1931, 22.

²¹⁹ Walter Rendell Storey, “Modern Trends in Decorative Art,” *New York Times*, 11 November 1934, SM2.

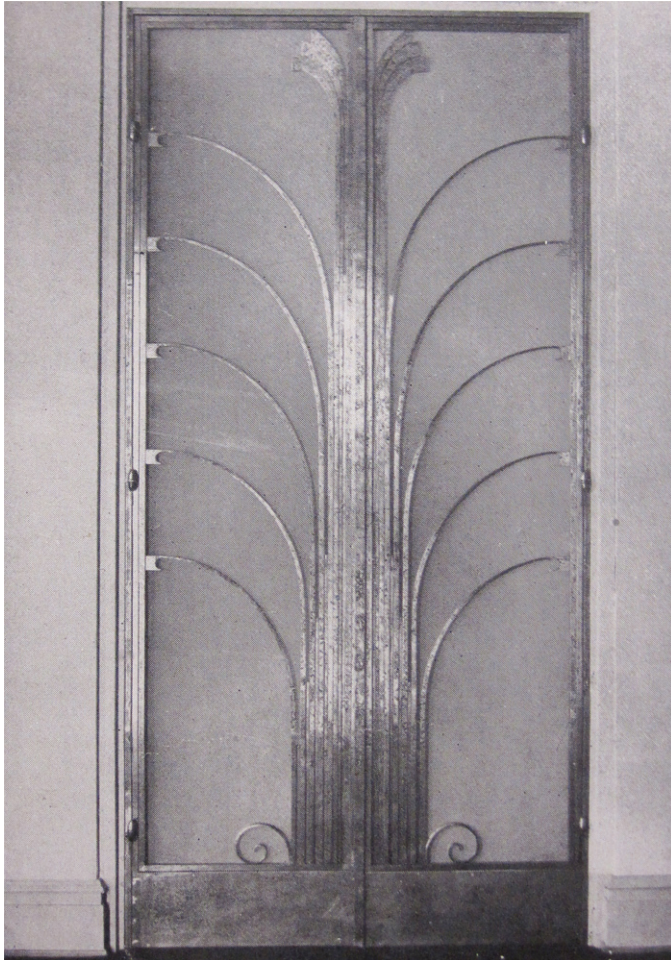


Figure 12: Brown Brothers, *Wrought Iron Door* [from *Schinasi Apartment, 1165 Park Avenue, NY*], May 1929 [published in] *Talk of the Town*.

Bouy's Visual Language in Private Commissions

From 1929 to 1934, Bouy hit his stride in modern interior design. Low-relief panels, stepped frames, integral lighting, and modernistic metal fireplaces ornamented the interiors of his private commissions. Rounded-corner, or "radius curves," demi-lune scallops, curlicue ironwork, and a blend of elaborate wood veneers mixed with modern synthetic materials added detail and interest to the furnishings, which often included rounded back chairs, benches with

cutout handles, cylindrical lamps, tables with rounded corners, and tables with cutout compartments. Colorful tone-on-tone wall paints, textiles, and hooked rugs,²²⁰ along with silver and gold net curtains were all employed to enhance the modernistic style of each interior. The impact of this visual language, consistent throughout Bouy's late work, was featured in numerous publications.

²²⁰ The tapestry featured in the Salzedo house, for example, was "woven in Portland, Maine, by a technique developed by Mr. Bouy and Frederick Freemand of the New England Guild." "Ornament will be concentrated," *Arts and Decoration*, January 1934, 13-15.

Examples of Bouy's Modernistic Interiors (*in order of publication date*)

For the Mrs. M. Schinasi apartment at 1165 Park Avenue, Bouy demonstrated the distinct simplicity of a modernist take on more traditionally French-inspired décor. Brossard described it as “classicism in contemporary art.” A pair of wrought iron doors in the living room with a frozen fountain motif helped to light the room, and a combination radio cabinet and



Figure 13: A Wrought Combination of Mantel-Piece and Radio Cabinet [from Schinasi Apartment, 1165 Park Avenue, New York], May 1929 [published in] *Talk of the Town*.

mantel surround in metal evoked the glittering skyscrapers of the city skyline.

At the H.S. Lewine apartment, a design similar to the Schinasi mantelpiece was embellished with a fanned sun-shaped element added to its top. Celebrated for years, this piece has since been published by several authors²²¹ and is now in the collection of the Metropolitan Museum of Art, New York.

Brossard's article about the Lewine apartment began with a lament over with “the great handicap” of adapting “modern ideas to the decoration and furnishing of standard apartments” due to their common “mouldings, bases [and trims].” To remedy the problem, Brossard suggested a vivid use of color to add interest. In presenting photographs of the apartment, she proposed that “with a little

²²¹ This fireplace was featured in both books by Alastair Duncan and Karen Davies, among others.

imagination one may visualize the charm of the color schemes—” brown, purple, and gold in the living room, green, “French grey,” and “China brown” in the dining room; “*tete de negre* and at least six graded shades of orange” in the den; and in the bedroom, silver, crab-pink in “graded shades,” with a hint of “lemon” on the furniture knobs.²²²

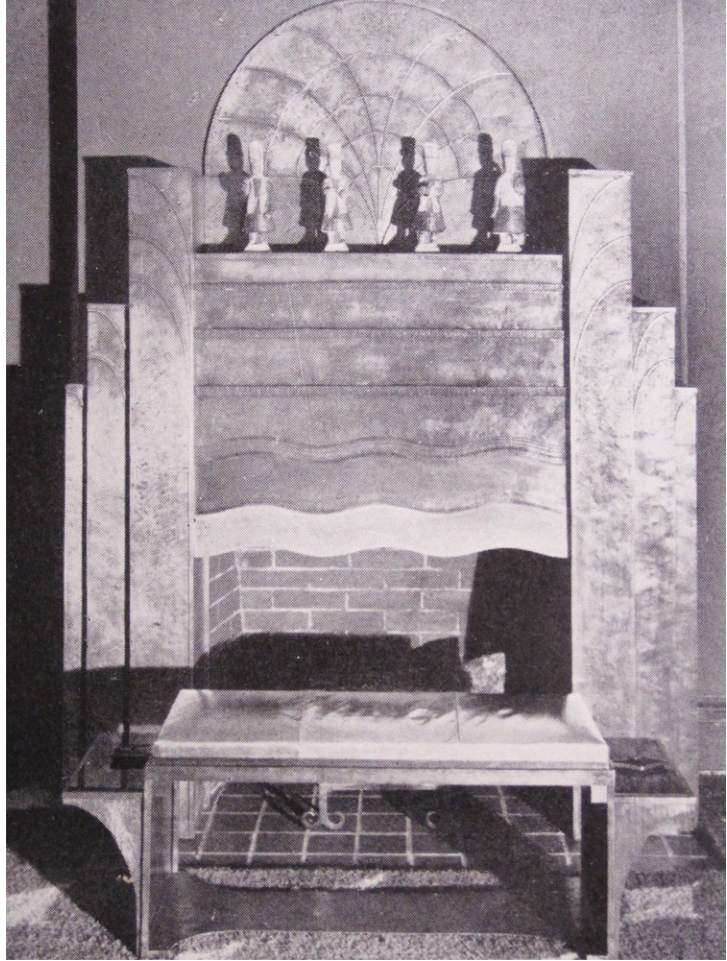


Figure 14: Brown Brothers, *Wrought Iron Mantelpiece* [in the H.S. Lewine apartment, New York], 1930, [published in] *Arts and Decoration*.

²²²Juliette Brossard, “Cahier d’Art Decoratif Americain,” *Talk of the Town*, April 1930 19- 23.

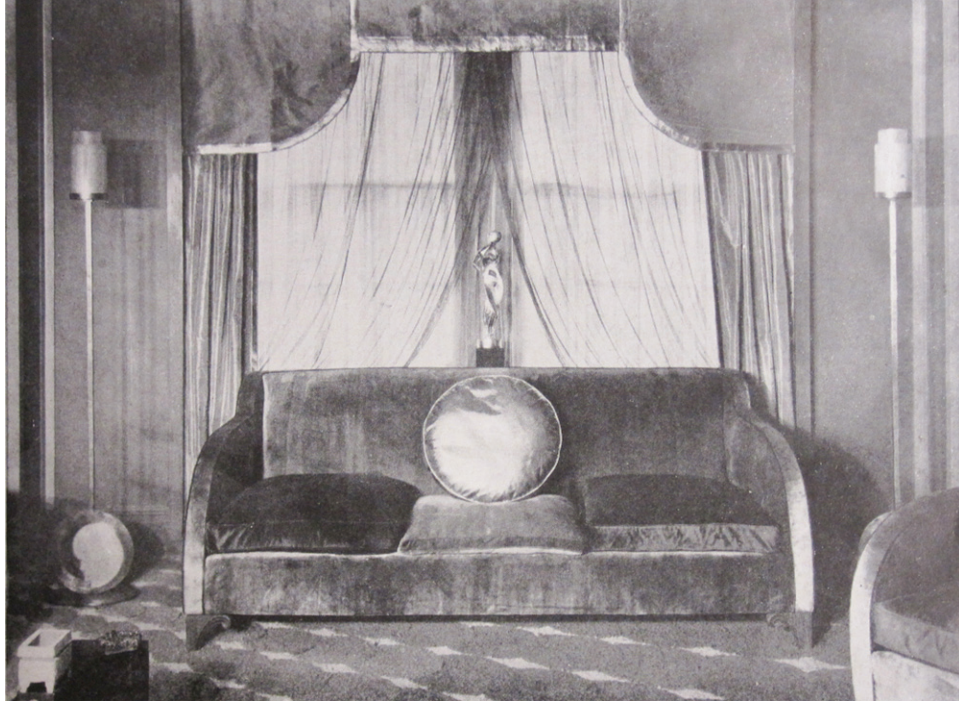


Figure 15: Brown Brothers, *Window Treatment in Living Room [of H.S. Lewine Apartment, New York], 1930,* [published in] *Arts and Decoration*.

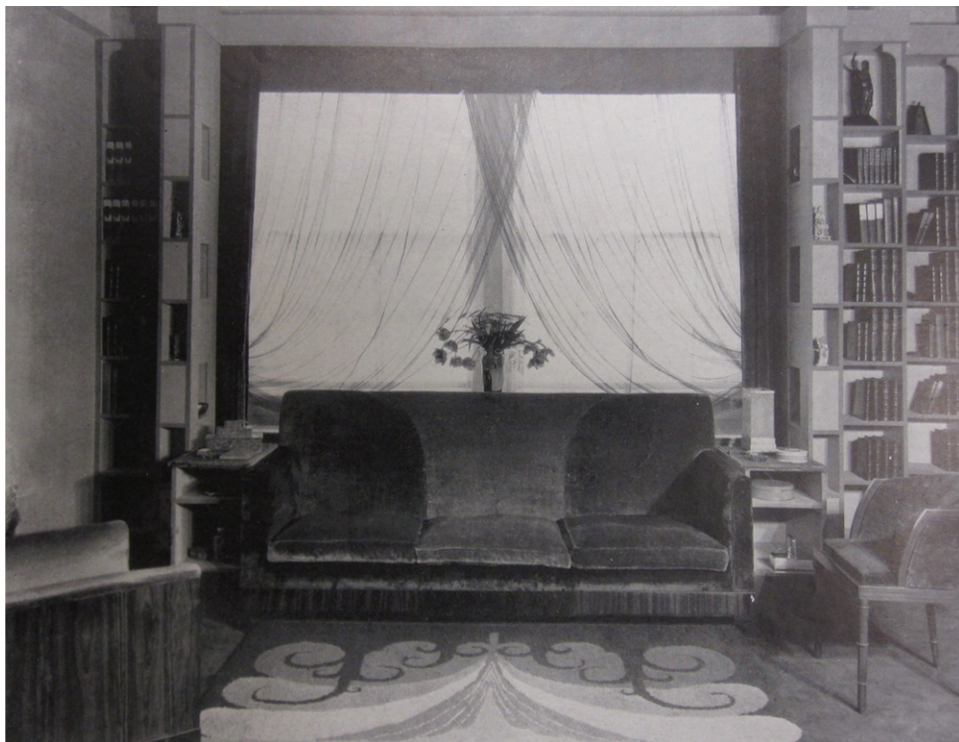


Figure 16: Brown Brothers, *Room Showing the Window Treatment [H.S. Lewine apartment, New York], 1930,* [published in] *Arts and Decoration*.



Figure 17: Brown Brothers, *Beds and Night Tables* [H.S. Lewine apartment, New York], 1930, [published in] *Arts and Decoration*.

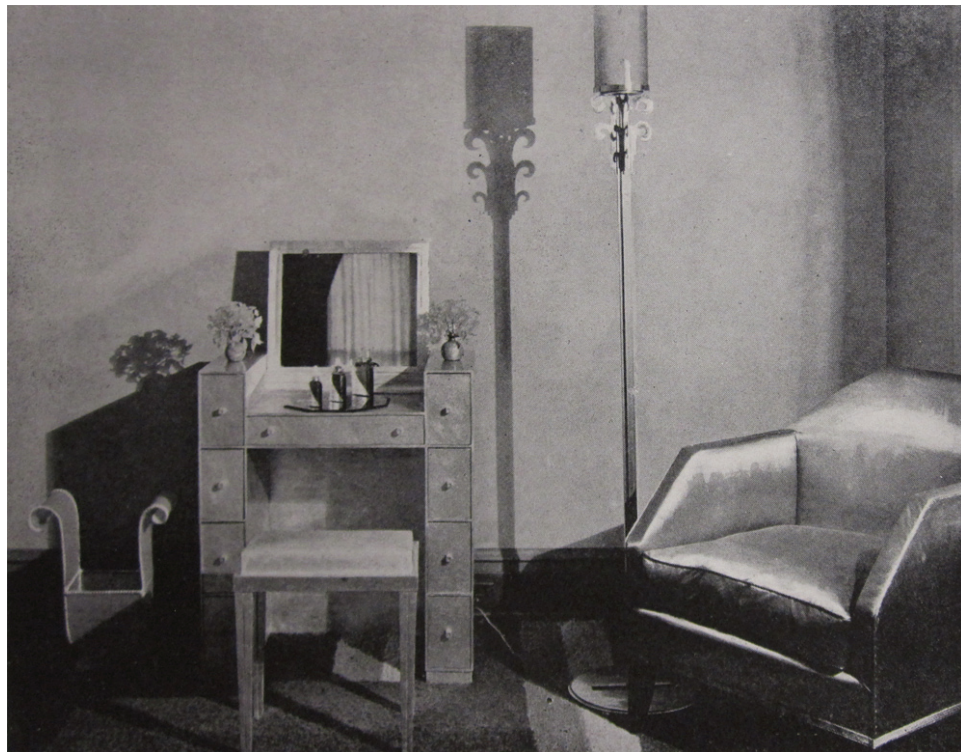


Figure 18: Brown Brothers, *Corner View of bedroom* [H.S. Lewine apartment, New York], 1930, [published in] *Arts and Decoration*.

For a duplex studio, Bouy demonstrated his skill in marrying space-saving needs with modern sensibility in the August 1930 issue of *House and Garden*.²²³ Given the materials employed, however, economy does not appear to have been a concern. Much of the furniture and millwork was veneered in satinwood, walnut, white holly, and ebony. The elaborate metal fireplace surround extended all the way to the ceiling.²²⁴ Wall treatments included white lacquer, “Chinese yellow,” “*tete de negre*,” and gradations of blue. Upholstery was black, cobalt blue, orange, and gray with cream piping. The hooked rug provided “the main note of design.”²²⁵

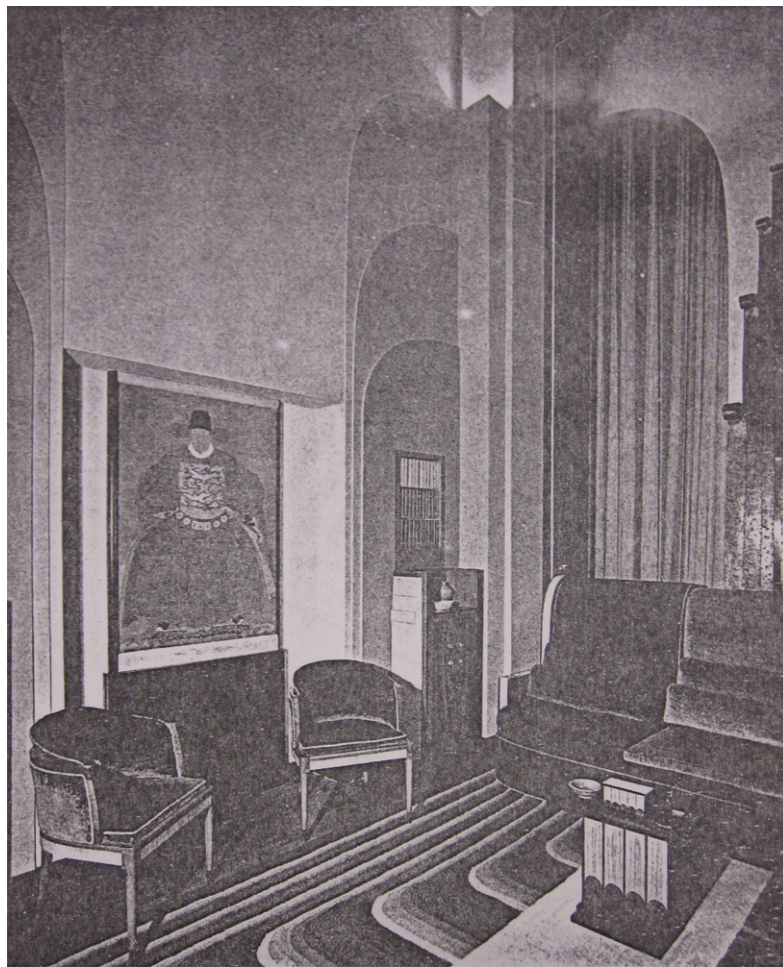


Figure 19: G.W. Harting, [View of duplex studio living room, New York], August 1930, [published in] *House and Garden*.

²²³ “Space Saving and Modern Decoration In A Studio Living Room,” *House and Garden* August 1930.

²²⁴ Ibid.

²²⁵ Ibid.

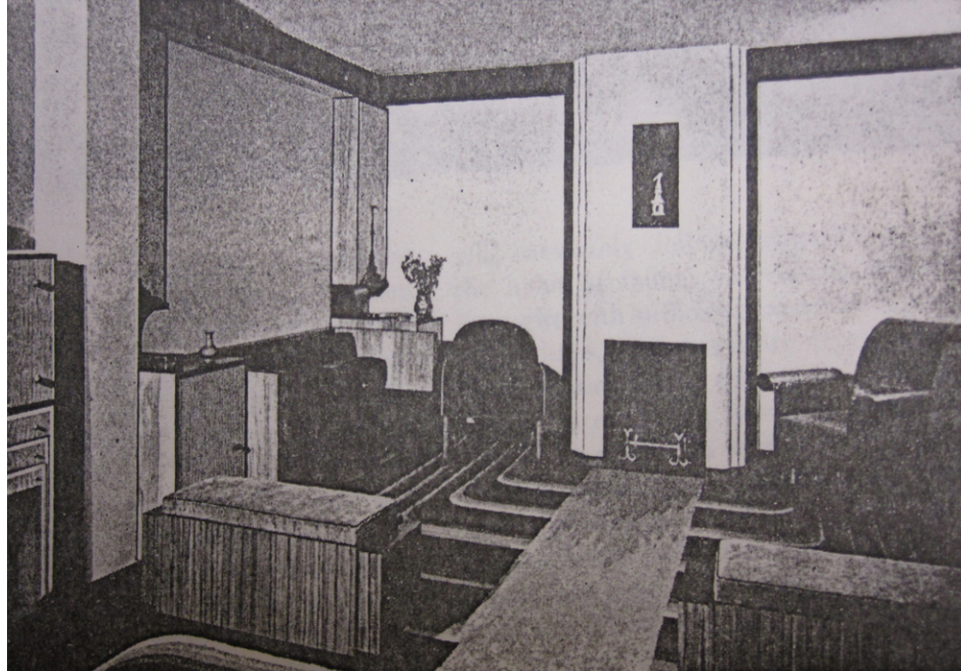


Figure 20: G.W. Harting, *[View of duplex studio living room, New York]*, August 1930, [published in] *House and Garden*.

Bouy was at the height of his modern work when he was commissioned to design the Philadelphia Cosmopolitan Club. The Steinway piano, whose case he had designed specifically for the Club, drew special attention. In 1931 *Vogue* magazine published an article entitled “The reverberations of a gate crasher” which recalled the “gilded parties” of the Warbugs and the Hearsts, and pictured Mario Braggiotti playing the “New Steinway” at the Cosmopolitan Club.²²⁶ The *Music Trade Review* also featured the piano, noting it was designed by “Jules Bouy, the prominent New York decorator.”²²⁷ The March 15, 1932 *Spur* article entitled “Modern Decoration of Merit” included an image and description of the piece.

In Maine, Bouy created an interior “behind a typical white New England façade...which any musician might feel was made for his delight.” The house was owned by the world-renowned harpists Lucille Lawrence and Carlos Salzedo. For their music room, Bouy designed an

²²⁶ “The reverberations of a gate-crasher,” *Vogue*, Vol. 78, 1931, 32, 78.

²²⁷ “Effective Case Treatment of Steinway Piano for Noted Philadelphia Club,” *Music Trade Review*, 1931, 33.

over-mantel tapestry as a focal point inspired by the owners' profession. The room's "chief decorative accent" was rendered in shades of violet, red, blue, white, and green, which contrasted the "citron-yellow color of the opposite walls." It was conceived of as a reflection of "the music, shape, and shadow of the instrument."²²⁸

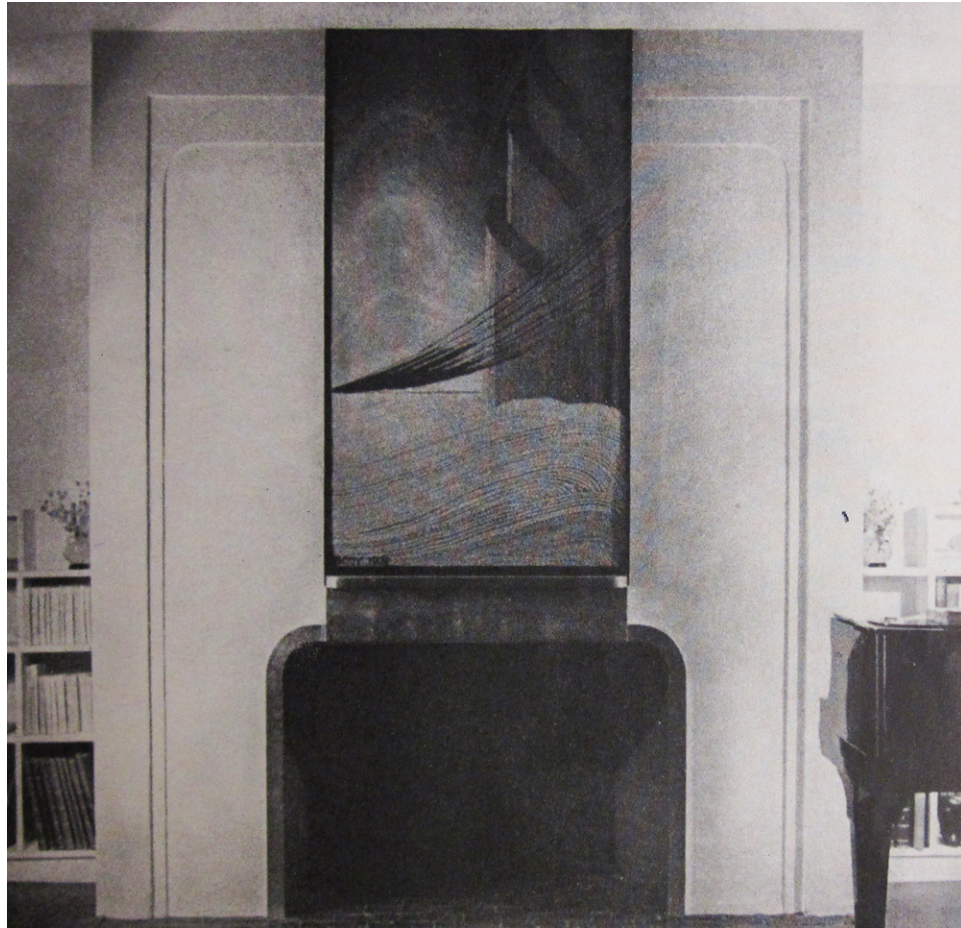


Figure 21: *[View of overmantel tapestry in Carlos Salzedo music room, Camden, Maine], 1934, [published in] Arts and Decoration.*

At the H. Bartow Farr apartment, Bouy's modernistic designs served as a foil to the collection of the client's Chinese artwork.

²²⁸ Many pieces from the project were later auctioned at Christie's in their 20th Century Decorative Arts sale on June 13, 2003.



Figure 22: Alfredo Valente, *[View of fireplace wall, H. Bartow Farr apartment, New York]*, May 1934, [published in] *Arts and Decoration*.



Figure 23: Alfredo Valente, *[View of dining room, H. Bartow Farr apartment, New York]*, May 1934, [published in] *Arts and Decoration*.



Figure 23: Alfredo Valente, *[View of seating area, H. Bartow Farr apartment, New York]*, May 1934, [published in] *Arts and Decoration*.

Mass Production

While the creation of total interiors had become a main focus for the designer, by the late 1920s select pieces of Bouy's work also appeared in settings designed by others. A black-lacquered extension dining table with "silvered toes" was acquired by Mr. and Mrs. Glendon Allvine for their house in Long Beach, Long Island. Billed as "America's First Modernistic Home,"²²⁹ the Allvine residence incorporated furniture from "top avant-garde designers"

²²⁹ Christie's, Manson & Woods International Inc., "[Auction Catalog #5005A for] Furniture from America's First Modernistic Home: The de Lorenzo Collection," [Auction date] 4 October 1980.

including Donald Deskey, Paul Frankl, and Walter von Nessen “to complement the stark architectural boldness of the house.”²³⁰ In a 1980 auction of the house’s contents, Christie’s reported that “newspapers gave the completed project generous coverage.”²³¹

The modernistic visual language consistent throughout Jules Bouy’s work from 1928 to 1936 also translated well to commercial sale. Textile manufacturer F. Schumacher and Company carried carpet designs by Bouy,²³² and Juliette Brossard advertised Bouy’s carpet designs in her *Art Moderne* column, implying they were wise decorative investments in the “uncompromising” economic conditions following the stock market crash of 1929.

The rooms are becoming smaller, the ceilings lower, the windows narrower.... our apartments must be decorated to give the feeling of space where space itself is so limited.... When people of America realize that the furnishings of their homes should not act as a cross current to the waves about them, a great step will be made toward the harmony of their every-day life. They will begin to understand the reason of a living art [and] its perfect harmony with the periods of the past.²³³

The Johnson Wood Products Company of Grand Rapids, Michigan also began to produce Bouy’s furniture.²³⁴ One cabinet and chair manufactured by Johnson demonstrated a “clever use of plywood on the back”²³⁵ and was featured in the Metropolitan Museum of Art exhibition *Contemporary American Industrial Art: 1934*. Eugene Schoen, Eliel Saarinen, Donald Deskey,

²³⁰ Ibid.

²³¹ Ibid. This project is also discussed on page 65 of Wendy Kaplan, ed., *California Design, 1930-1965: Living in a Modern Way* (Los Angeles: Los Angeles County Museum of Art, 2011).

²³² Schumacher “began manufacturing its own textiles in 1895, in its factory in Paterson, New Jersey, and began a policy of commissioning fabric designs from French and American designers. The carpet department, which sold models by Jules Bouy, dates from 1930.” Day, 200. Interestingly, Joan Kahr noted that Schumacher was once also “involved with Brandt’s ironwork.” Kahr, 176.

²³³ Juliette Brossard, “Art Moderne,” *Talk of the Town*, March 1929, 30.

²³⁴ Bouy has been counted as one of the many American designers who “created Modernist wood furniture, much of it manufactured in the industry’s principal center, Grand Rapids Michigan.” Furniture manufacturers including Herman Miller, Troy Sunshade Co, and the Ypsilanti Reed Furniture Co. retained designers to create pieces “for their lines of mass-produced furniture.” Alastair Duncan, *American Art Deco* (New York: Abrams, 1986) 65.

²³⁵ Walter Rendell Storey, “Modern Trends in Decorative Art,” SM2.

Raymond Loewy, Walter Dorwin Teague were among the twenty with works in the exhibit.²³⁶

This “Thirteenth” exhibit “consisted entirely of artefacts[sic] obtainable on the market,” a strategy “so popular that no less than 139,000 people attended.”²³⁷

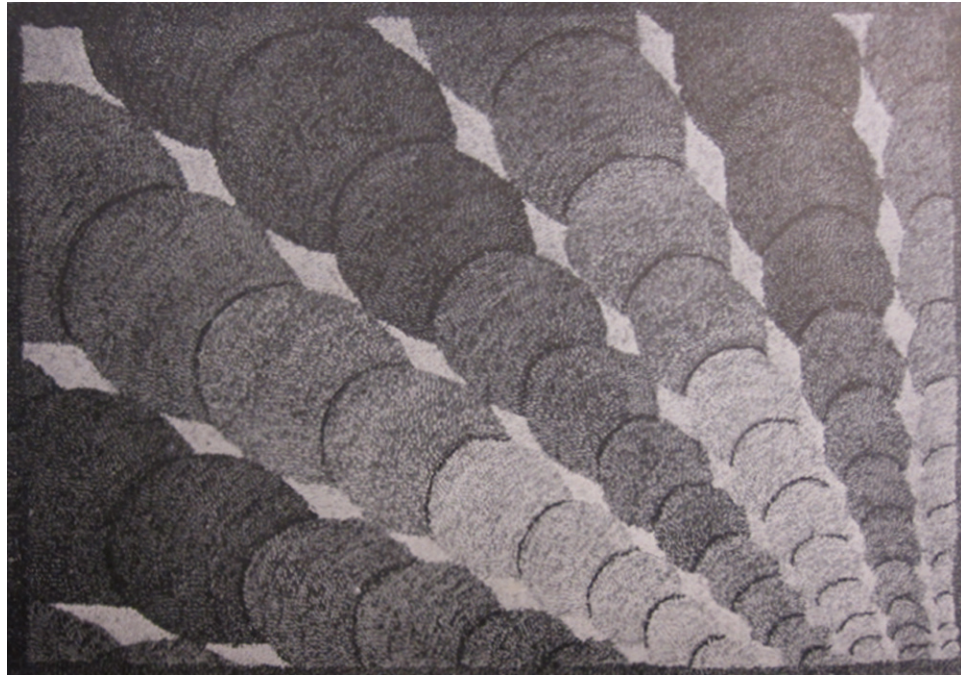


Figure 24: Brown Brothers, *Hooked Rug designed by Jules Bouy*, March 1929, [published in] *Talk of the Town*.

Bouy's Final Years

In 1936, Mary Fanton Roberts quoted Bouy in her volume *Inside 100 Homes*. Presumably referring to the sudden necessity to curtail excess in the wake of the 1929's stock market crash, Bouy stated “...this is a very different time from the one in which a designer and craftsman made ten legs for one chair before producing a satisfactory product, and is allowed to put heart into

²³⁶ The aforementioned designers were among twenty “Architectural and Industrial Designers” invited to lead the exhibition. The program for the event lists Jules Bouy as part of the “general group” presented by the Philadelphia architect Paul Philippe Cret. Metropolitan Museum of Art, “[Program for] Contemporary American Industrial Art, 1934: Thirteenth Exhibition, Group Arrangements by Twenty Architectural and Industrial designers, Gallery D6, November 5, 1934- January 6, 1935,” (1934) 31.

²³⁷ Martin Battersby, *The Decorative Thirties*, 105.

the whole of it!”²³⁸ It was a different time indeed. By the winter of 1935, Jules Bouy’s career and personal life had suffered a reversal of fortune. Bouy’s finances had again collapsed under his own mismanagement and his possessions were offered at public auction.²³⁹ Just eighteen months prior to his death, Jules Bouy settled into his new residence at the Andrew Freedman [retirement] Home “for the Formerly Wealthy.”²⁴⁰ There, “Ceilings [were] high,” “carpets deep,” and “sofas...couldn’t be more overstuffed if they were in the Union League Club.”²⁴¹ Ironically, Bouy, through L. Alavoine and Company, had designed the residence just eleven years prior.²⁴² There, on June 27, 1937, Jules Bouy died of heart disease at the age of 66. Two days later, the *New York Times* remembered him as a “Pioneer of Modern Art.”²⁴³

Conclusion

Building committees of Philadelphia’s Cosmopolitan Club have in recent decades grappled with the appropriate stylistic categorization of the original interior of the clubhouse. Many Club members, following the lead of Alastair Duncan who has written extensively on Art

²³⁸ Mary Fanton Roberts, “Modernism—the New Creed” in *Inside 100 Homes* (New York: R.M. McBride & Co., 1936) 78.

²³⁹ In April of 1935, “all the right, title and interest which the defendant JULES BOUY had on the 11th day of April, 1935, or at any time thereafter, of, in and to the following chattels: 3 pieces tapestry and 2 arm chairs, more fully described on say of sale,” were auctioned off at the address of L. Alavoine & Company, 712 Fifth Avenue. It is not clear whether the business of L. Alavoine & Company still occupied this address in 1935. “Classified Ad 2 -- No Title,” *The New York Times*, 17 April 1935, 44.

²⁴⁰ When he died in 1915, businessman Andrew Freedman left the majority of his \$7million estate to establish this residence because, in the words of his sister, “worthy habits and traditions of affluence and refinement deserve recognition and respect.” It was said that here, “The entertaining rooms were as grand as many private clubs of the period, and the guest rooms upstairs compared favorably with the scale and finishes of Park Avenue apartment houses.” Christopher Gray, “Streetscapes/The Andrew Freedman Home; A Retirement Home for the Formerly Wealthy,” *New York Times*, 23 May 1999.

²⁴¹ Ibid.

²⁴² “JULES BOUY: Interior Decorator Was Pioneer in Use of Modern Art Here,” *New York Times*, 29 June 1937, 22.

²⁴³ Jules Bouy was buried at the Internment Gate of Heaven Cemetery, Westchester County. “Deaths,” *New York Times*, 29 June 1937, 21.

Deco and Bouy's accomplishments in this regard, have identified Bouy's design for the Club as in the "Art Deco" taste. Although partially true, this association is limiting.

Jules Bouy's career can and should be understood as a layered one, comprised of three identifiable phases marked by three differing aesthetic veins: traditional revival, French-inspired Art Deco, and modernist, sometimes also referred to as American Art Deco. Bouy began his career in the family business producing furnishings in revival styles for an international market. Following a personal and professional financial collapse, Bouy re-invented himself as a master metalworker, and garnered international attention for his own designs and those for Edgar Brandt. Beginning about 1928, Bouy again found fame as an interior decorator, creating colorful modernistic interiors for America's social elite. The Cosmopolitan Club marks the third and most creative phase of Jules Bouy's career—a time in which striking skyscrapers like the Chrysler Building and PSFS were ascending metropolitan skylines, a time marked by financial reversals and necessary resourcefulness.

Like many of his contemporaries, Jules Bouy arrived in the United States as Europe was undergoing extreme change. The Continent was headed to war, while new conceptions of architecture and design were developing throughout Europe. These ideas were carried across the Atlantic by architects, interior designers, and industrial designers, resulting in a mix of modernism and Art Deco fused together in a unique and distinctly American way. Bouy not only helped establish the American modern style alongside his contemporaries, but added his own unique array of design details to its lexicon in the process.

CHAPTER THREE: BOUY'S 1930 INTERIOR OF THE COSMOPOLITAN CLUB

Introduction

The Cosmopolitan Club of Philadelphia remains a prime example of Jules Bouy's practice in early American modernism. To fully understand his work, one must look beyond the Club's present-day white walls and re-upholstered furnishings, and consider how it first appeared after its 1930-1931 installation.²⁴⁴

Though no records comprehensively detail the Club's original appearance, copious primary source documents, described below, allow for an accurate reconstruction of the Club's most frequented rooms.²⁴⁵ This chapter, organized into two parts, first addresses the

²⁴⁴ Though the clubhouse officially opened in the fall of 1930, the year 1931 has been included in the installation window due to Jules Bouy's peripheral involvement with the Club well into the winter of 1931. The Steinway piano, an integral element in Bouy's decoration for the Lounge, was not to be delivered until the spring, and correspondence between the two parties continued. Bouy bemoaned the delay in a letter to the Club: "I have inquired from Steinway & Sons regarding the delivery date of the modern piano for your club, and was informed that the earliest possible date of delivery would be about May 1st. I cannot understand why they should require so much time to manufacture a piano, but the matter is beyond my control and I cannot hasten it in any way, I am sorry." "Report of the Arts and Interest Committee Jan. 1931," no date, 3-4, Cosmopolitan Club Archives.

²⁴⁵ A hierarchical approach was taken in this process of re-creating inventories for each room, with emphasis placed on the Club's public spaces including the Entry, Lounge, Dining Room, and Card Room & Library. Evidence pointing to early pieces in the Club's first floor Lobby and Office, third floor Guest Bedrooms, Ladies' lounge, and principal circulation spaces, were also translated into conjectural furnishing inventories and layouts. Furnishing lists for secondary "back of the house" rooms, including the men's lounge, maids' rooms, and third floor office, are provided, but do not include floor plans, based on their comparatively less significant role. Remaining spaces of lowest importance, including the bathrooms, back stairwell, storage, and service areas, are omitted. If required, additional information on many of these spaces can be obtained from several sources, including the specifications for plumbing fixtures set forth by Edmund Gilchrist (in the Cosmopolitan Club's archives), as well as Bouy's list of specifications for hardware, held at the Architectural Archives at the University of Pennsylvania (part of Bouy's drawings in the Edmund Beaman Gilchrist collection). The 1939 appraisal report also details the contents of these secondary spaces at the time of inventory taking. It is likely they would not have changed significantly since they were first constructed. Similarly, emphasis was placed on major furniture, textile, and lighting items when developing each inventory. Though the 1939 insurance appraisal does include several references to decorative accessories such as artwork and sculpture, the "General Club and Committee Meetings 1930-1945" folder from the Club's archives includes several budgets dated between 1937 and 1938 which note the recent purchase of several decorative objects. The haste in which the final stages of the interior installation were completed (in order to meet the Club's October 1930 opening deadline) suggests there was likely little time to gather accessories for embellishment. If done, this would have been in direct contrast to modernist principles of clean, unadorned surfaces, and would probably have

methodology by which the Club's original contents were determined. It is followed by descriptions of, and inventories for, rooms at the Cosmopolitan Club most reflective of the designer's signature style. Conjectural furniture diagrams depicting the arrangement of these furnishings accompany the inventories and descriptions in Appendix B.

Part 1: Documentary Sources for Room Interiors

A discovery of four previously unknown²⁴⁶ photographs, published in the March, 1932, issue of *The Spur*,²⁴⁷ was a significant step in documenting Jules Bouy's design for the Cosmopolitan Club. The four black and white images illustrating the Lounge, Dining Room, and Card Room & Library, were described in *The Spur* as paradigms for "modern decoration of merit."²⁴⁸ The captions and photographs help to inform the furnishing lists and plans for the Club's public spaces. Corroborating evidence was drawn from documents in the archives of the Cosmopolitan Club, as well as original architectural and renovation drawings in the collection of the Winterthur Library, the University of Pennsylvania Architectural Archives, and the Athenaeum of Philadelphia. Extant furniture pieces in use or in storage at the Cosmopolitan Club were also surveyed.

been a result of Club members' involvement rather than Bouy's. Therefore, only those accessories for which there was sufficient proof, such as those displayed in *Spur* photographs, were enumerated on the inventory. Two notable exceptions include artwork by Bouy himself for the Dining Room, and Card Room & Library.

²⁴⁶ Club members who later provided written recollections of the Club's original interior scheme made no reference to the *Spur* photographs, and were perhaps unaware of their publication.

²⁴⁷ "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24-25.

²⁴⁸ Ibid.

As discussed in Chapter Four, the first of two major efforts to redesign the Club's interior was undertaken in 1939.²⁴⁹ Documents pertaining to that work enabled this researcher to generate descriptions and illustrations of Bouy's original décor for the Club.

Foremost among the archival documents consulted was an appraisal of "all capital equipment items" taken by the Federal Appraisal Company of Philadelphia dated December 16, 1939.²⁵⁰ This document provides room-by-room lists, estimated valuations, and estimated depreciation percentages of all club possessions not integral to the building's structure. The 1939 appraisal is the earliest found for the Club, closely postdates numerous receipts²⁵¹ and proposals for the 1939 renovation (see Chapter Four). By eliminating items which were added during the 1939 renovation, the 1939 appraisal serves as a vital tool for determining the original furnishings of the Club.

A list of "Discarded Furniture" detailing the selling or disposal of several early pieces also helped to develop each room inventory.²⁵² The same document contains a list of furniture to be painted by Mr. Lloyd A. Pottieger in 1939 and therefore confirms the presence of several pieces

²⁴⁹ Small furnishing changes to Bouy's decor occurred through the course of the decade, but 1939 was the first year in which any architectural changes were proposed.

²⁵⁰ It is possible that the club requested this 1939 appraisal in order to document the value of new purchases made following the renovation. David H. Smith, Partner, The Federal Appraisal Company to Madames of the Cosmopolitan Club, 27 December 1939, Cosmopolitan Club Archives.

²⁵¹ The majority of these receipts are held in the Cosmopolitan Club archive folder entitled "Decorating Bills 1939."

²⁵² No date was provided on this document, however at the bottom of the document, a list was made for "Additional painting to be done by Potteiger." Potteiger later billed the club for "work in your club in accordance with my contract" in August of 1939, and also many items in February of 1940, signifying that the list of discarded furniture probably pre-dates the 1939 appraisal report. Lloyd A. Potteiger, [Bill for contracted work], 22 August, 1939 in "Decorating Bills 1939" folder, Cosmopolitan Club of Philadelphia, Philadelphia, PA. and Lloyd A. Potteiger, [Agreement for furnishing work at the Cosmopolitan Club], 19 February, 1940, in "General Club and Committee Meetings 1930-1945" folder, Cosmopolitan Club Archives.

integral to the Club's original decorative scheme. Receipts of similar date for cleaning, dyeing, and re-upholstering are also helpful.²⁵³

By cross-referencing the aforementioned documents, it was possible to confirm the material, color, and specific locations of the furnishings listed.²⁵⁴ Where cross-referencing could not definitively determine an original location, pieces were relegated to a separate list and later suggested as "fillers" for areas with incomplete furnishings. Consequently, the less documentation found for a specific room, the greater the margin of error for its inventory.²⁵⁵

The Gilchrist Collection in the Architectural Archives of the University of Pennsylvania contains a number of drawings by Jules Bouy for the Cosmopolitan Club, including custom furniture designs for the Third Floor Guest Bedrooms 1 and 3 specifying woodwork, metalwork, glass, and window treatments for these rooms.²⁵⁶ Furniture sketches replete with dimensions also lend invaluable insight into the appearance of these spaces.²⁵⁷ Several pieces depicted on Bouy's drawings match furniture remaining in the Club. They confirm the accuracy of Bouy's original drawings as indicative of the Club's final as-built conditions.²⁵⁸

²⁵³ These documents are currently located in the "Decorating Bills 1939" folder in the Cosmopolitan Club Archives.

²⁵⁴ Interpretation of such detail accompanying the name of the piece helped to place each item in their appropriate room. As each of these items were admitted placement on the conjectural inventory, each were simultaneously noted on the appraisal report so as not to be duplicated once cross-referencing had been completed.

²⁵⁵ It is also understood that notwithstanding the great care taken to compile each conjectural inventory list, there are limits to the method of cross-referencing nuanced archival documents, and that some unintended duplicates or omissions may exist.

²⁵⁶ No drawings outlining this type of information have been found to survive for Guest Bedroom 2.

²⁵⁷ The inclusion of drawings and dimensions for specific pieces of furniture in these rooms point to the notion that much of the furniture for this project was custom-made rather than purchased. Notable exceptions include two references to pieces with Bouy Inc. stock numbers: "One iron console" in Guest Bedroom 3, and "One round mirror" in Guest Bedroom 1.

²⁵⁸ Since guest bedrooms in the 1939 appraisal report were not listed by room number, rather as "Third Floor, Committee Room," "Third Floor, Pink Room," and "Third Floor, Blue Room," furnishings outlined in Bouy's drawings for the first and third guest rooms were cross-referenced with contents listed on the 1939 appraisal report. Special attention was paid to the number of curtains listed for each room indicating number of windows, so room number and color names could be appropriately matched. It was concluded that Guest Bedroom 1 became known (according to the 1939 appraisal report) as the "Blue

In addition to the aforementioned documents, a number of supplementary sources flesh out the early furnishing lists. Meeting notes from the first decade of the Club's operation contain references to several early pieces.²⁵⁹ Transcribed interviews of and recollections by early Club members also confirm the presence of a number of original items, and often describe the color and appearance of the walls behind them.²⁶⁰

The drawings and written proposals presented to the club by G. Edwin Brumbaugh and O.E. Mertz in 1939, and Wright Andrade and Amenta in 1955²⁶¹ contain notes for removing/relocating furnishings integral to the Club's architecture.²⁶² A small number of sketches by G. Edwin Brumbaugh additionally reveal the design of several custom Bouy pieces once used in the Club's Lobby, Lounge, and Library.²⁶³

Distinguishing "New" from "Original"

Following the process described above, a thorough assessment was conducted regarding any 1939 appraisal items not previously addressed. One way chosen to distinguish "new," post-Bouy items, from items possibly original to the clubhouse was to compare the

Room," Guest Bedroom 2 as the "Committee Room," and Guest Bedroom 3 as the "Pink Room." Since furniture pieces described by Bouy closely match those in the appraisal sections for the Blue and Pink rooms, items listed on the appraisal report for the Committee Room are likewise taken as original "knowns" for this space.

²⁵⁹ In the Club archives' "Founding 1928-1933" and "General Club and Committee Meetings 1930-1945" binders, brief mention was made of a small number of original pieces. Unfortunately, the binders' overall yield was negligible, and their contents mostly deemed useful for comprehension of issues behind the impetus for later purchases and alterations, previously discussed in Chapter 3.

²⁶⁰ With the exception of Edna Phillips's reference to the Lounge's curtains matching its "bone white" walls (the curtains were actually said by *The Spur* to be cobalt blue), most of these accounts were verified by the photographs and captions provided in *The Spur*.

²⁶¹ It has been concluded that each designers' drawings represent the first series of alterations to their corresponding space.

²⁶² Only a small amount of original pieces were uncovered based on these efforts. This is not surprising, as the specifications addressed mostly architectural and surface changes independent of the rooms' contents.

²⁶³ The sketches described are located in the Joseph Downs Collection of Manuscripts and Printed Ephemera at the Winterthur Museum and Library.

valuation and percent of depreciation for each remaining piece on the 1939 appraisal.²⁶⁴ Those with depreciation percentages greater than zero were considered as possible components of Bouy's original design, to be evaluated individually, based on supplementary evidence.²⁶⁵

For example, several listings on the 1939 appraisal described chairs and draperies as employing "tapestry" material. Though some listings were accompanied by depreciation percentages greater than zero, such items were deemed unlikely to be original to Bouy's design for two reasons; First, the purchase of a "tapestry" two part sofa²⁶⁶ by Brumbaugh for the Club in 1939, and second, the lack of any reference to patterned fabric or tapestry weaves in early photographs, documents, or drawings of the Club.²⁶⁷

The term "Swedish," used to describe several iron furnishings on the 1939 appraisal, was likewise scrutinized. The 1954 appraisal report by the Federal Appraisal Company of Philadelphia described two intact Bouy-designed fireplaces as having "Swedish steel frames."²⁶⁸

²⁶⁴ In consideration of the small number of decorating bills and the incomplete nature of the Club Archives, it was concluded that the "Decorating Bills 1939" folder does not entirely represent all items purchased after Bouy's involvement with the Club, here referred to as "new." Percent depreciation is defined by the appraisal company as: "The basis of valuation is the current cost of new reproduction less an amount for depreciation which... represents the detracting from value due to mechanical deterioration and obsolescence of type." David H. Smith, Partner, The Federal Appraisal Company, to Madames of the Cosmopolitan Club of Philadelphia, 9 April 1954, Cosmopolitan Club Archives.

²⁶⁵ It is understood that the depreciation percentage represented on the appraisal inventory was based on the subjective opinion of the appraiser. For instance, some items which were found to be original to Bouy's design were listed with a depreciation percentage of 0. This type of evidence necessitated the examination of each element listed in order to determine whether or not it should be ruled out for inclusion on the "original" inventory.

²⁶⁶ The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives, Philadelphia, PA and Frances A. Brumbaugh to Mrs. H.C. Morris "For the Cosmopolitan Club," 6 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

²⁶⁷ Exceptions to this determination were made only if the "tapestry" noted was a slipcover, or if a re-upholstery reference had been made.

²⁶⁸ Federal Appraisal Company "Appraisal Cosmopolitan Club of Philadelphia 1954" 9 April 1954, page 9, Cosmopolitan Club Archives.

This evidence suggested that the other “Swedish” pieces described by the Federal Appraisal Company in 1939 were likely fashioned by the designer himself.²⁶⁹

Next, when descriptions of items with no depreciation percentages or depreciation percentages of zero were examined for possible resemblances to known Bouy-era items, those with sufficient similarity to otherwise “known” early pieces were included on the inventory.

Room hierarchy also played a role in determining whether 1939 appraisal items were deemed original, based on the theory that spaces less frequented by club members, (i.e. the maids’ rooms or the “men’s room”) were less likely to have been redecorated than the public spaces.

The order in which items were listed on archival documents also provided clues as to which rooms they occupied when not specifically mentioned. For example, when mention of rooms or pieces seemed to follow a logical progression through the clubhouse as confirmed by the occasional confirmation of an item’s placement in a specific room, matches were made based on an item’s proximate listing.

Lastly, research on pieces typical to “modern” late 1920s and early 1930s interiors, along with research on the designs of Bouy’s contemporaries, helped to determine whether to

²⁶⁹ In the event that such elements were not designed by Bouy, their presence as early components of the original design could be based upon the popularity of Swedish designs at the time. In his volumes on decoration in the twenties and thirties, Battersby makes reference to this influence: “In January 1927 the Metropolitan Museum brought to the attention of American designers and manufacturers yet another aspect of contemporary European design by staging an important show of Swedish Decorative Arts. This exhibition moved to Detroit after a successful stay in New York.” Martin Battersby, *The Decorative Twenties*, edited and revised by Philippe Garner 1988 (London: John Calmann and King Ltd, 1969) 168. “In view of the admiration for the exhibits in the Swedish Exhibition of 1930 the editor of *The Architectural Review* expressed what in his opinion were the reasons for the higher quality of decorative art in Sweden as compared to England. Apart from the benefit of having been neutral during the First World War with the advantages of being able to continue conditions of craftsmanship uninterrupted, there was a far closer degree of cooperation between Swedish designers and manufacturers than had ever been possible in England. There was also, he commented, the added benefit for the Swedes of having a royal family actively interested in the arts.” Martin Battersby, *The Decorative Thirties*, edited and revised by Philippe Garner 1988 (London: John Calmann and King Ltd, 1969) 91.

include certain appraisal-listed pieces in the final inventory, such as the “stick reed” and “wicker”²⁷⁰ furniture in the 1939 appraisal report. Although at first glance the names of such pieces might appear incongruent with more typically “modern” 1930s furniture, research confirmed that wicker and reed furniture were commonly used for less formal rooms in early twentieth-century interiors.²⁷¹

Not all determining circumstances are summarized in this chapter, as a thorough debate over the inclusion or exclusion of each inventory item would be cumbersome and at times repetitive. Therefore, additional information can be found in the footnotes accompanying each item listed on the inventories.

Part 2: Discussion of Original Room Designs and Furnishings Lists

Jules Bouy’s design for the clubhouse interior was met with great enthusiasm on the part of the Building Committee. In April 1930, six months before its official opening, members were given a glimpse into the clubhouse’s advancing design by way of the Building Committee’s Annual Report. Today, these descriptions help to set the stage for visualizing how Bouy’s furnishings were first arranged.

²⁷⁰ The Federal Appraisal Company “Appraisal Cosmopolitan Club 1939,” 22 November 1939, pages 6 and 16, Cosmopolitan Club Archives.

²⁷¹ One example of the use of wicker furniture in a “modernist” home was for the “outdoor living room” of William F. Cutler’s apartment in New York, decorated by Nancy McClelland. In the background of the photograph a standing floor lamp is seen with motifs quite similar to those used on known Bouy designs, suggesting that Bouy likely designed the lamp. Wright Richardson and Margaret McElroy, ed., *House and Garden’s Book of Color Schemes* (New York: The Conde Nast Publications, Inc., 1929) 151. Another example was the set of “Reed furniture for a sun room, lacquered bright yellow – upholstered in Orange Permatex Lustersheen – execute by the Ypsilanti Furniture Co.” as seen in Donald Deskey’s work featured on page 30 of the 2004 Dover edition reprint of the *Annual of American Design 1931 by the American Union of Decorative Artists and Craftsmen* by Ives Washburn, New York.

First Floor

Entrance: Discussion of Original Design²⁷²

The 1930 Building Committee Annual Report began a walk-through of the Club with the following introduction:

The entrance [to the Club] is on Latimer Street through a small vestibule which opens into the hall downstairs. Here is a waiting room[,], a secretary's desk, and a telephone switchboard. Originally this hall was divided into three rooms by partitions which Mr. Bouy, the interior decorator, swept away in order to give a greater sense of space. In their place he put a low curving counter which separates office from waiting room and both [from?] the hall.²⁷³

Though no physical evidence of these low curving counters remains in the Entrance, shallow plaster contours in the ceiling suggest how they were once arranged in plan (see figure 5).²⁷⁴ The 1939 Cosmopolitan Club renovation drawings from the G. Edwin Brumbaugh Collection at the Winterthur Museum and Library confirm these locations.²⁷⁵

The Office area on the east side incorporated work surfaces and built-in seating,²⁷⁶ while the Waiting Area to the west was outfitted with freestanding upholstered and lacquered furniture arranged around a series of "wall chairs."²⁷⁷ A pair of carpets—one brown with a grey border, the other grey with a brown border—covered the brown linoleum flooring.

²⁷² The room known as the "Entry" in its earliest years is commonly referred to as the "Lobby" today.

²⁷³ "Annual Report of the Building Committee," 30 April 1930, in "1928-1933 Founding" Binder, Cosmopolitan Club Archives.

²⁷⁴ The geometry of this feature is one frequently employed by Bouy in his furniture designs, and can also be seen in the elevations of the third floor millwork.

²⁷⁵ The locations of these partitions can be seen in the conjectural floor plan for the space.

²⁷⁶ Specifications for the 1939 lobby renovation included a request for carpenters to "Remove solid railings and seats." G. Edwin Brumbaugh "Notice to Bidders Alterations to Cosmopolitan Club," page 2, 30 June 1939, in "Office Records" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur DE. Another request was made to "Raise linoleum in east floor panel, and relay in same location after seats are removed." G. Edwin Brumbaugh "Notice to Bidders Alterations to Cosmopolitan Club," n.p., 30 June 1939, in "Office Records" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

²⁷⁷ Listed under "First Floor, Loggia," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives. A set of "benches" by the designer with

The two windows on the front had symmetrical modernistic valances²⁷⁸ and net curtains. Between the two north-facing windows, a narrow Entry vestibule with a rubber floor mat²⁷⁹ opened into the Hall past the Office and Waiting spaces.

This Hall, adjacent to the alleyway side doors, had few furnishings in keeping with “the simplicity of modern design.” Treating the Cosmopolitan Club entry much like that of Irwin D. Wolfe’s Pittsburgh residence, published in 1929’s *House and Garden’s Book of Color Schemes*,²⁸⁰ Bouy permitted ease of passage between the Entry, stairwell, and Lounge by avoiding clutter.

three adjoining seats, possibly similar in style to the appraisal “wall chairs” were recently sold by New York City furniture gallery The Warehouse. “Pair of Benches by Jules Bouy American 1920’s,” 1stdibs, thewarehouse.1stdibs.com/store/furniture_item_detail.php?id=526104 (February 7, 2012).

²⁷⁸ A sketch of the valance can be found in “320 Cosmopolitan Club Architect’s notes” folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

²⁷⁹ This item was noted with 20% depreciation. The Federal Appraisal Company “Appraisal Cosmopolitan Club 1939,” 22 November 1939, page 9, Cosmopolitan Club Archives.

²⁸⁰ Richardson and McElroy, 92.



Figure 25: *A Hallway from Today*, 1929, [published in] *House and Garden's Book of Color Schemes*.

Despite the Hall's apparent starkness, Bouy's elevation for the space,²⁸¹ drawn in March of 1930, suggested it may have been considered as the Club's primary entrance. In the recesses on either side of the door opening onto the alley, Bouy depicted back-lit frosted glass and mirror panels with simple "frozen fountain" details in iron²⁸²—a treatment similar to that of the doors of the M. Schinasi apartment in New York (see figure 12 and illustration 1). Evidence suggests, however, that this design was never realized for the Cosmopolitan Club. The metal heating vents

²⁸¹ Bouy's drawings for this project are all held in the Edmund Beaman Gilchrist Collection at the Architectural Archives at the University of Pennsylvania, Philadelphia, PA.

²⁸² The frozen fountain motif was a common detail used in Art Deco interiors, and was chosen by Bouy (then with Ferrobrandt) for his design of the Madison Avenue entrance at the iconic Madison Belmont Building in New York.

within the alcoves are probably original because they match those shown in the 1932 *Spur* photographs of the Card Room & Library, and there are no drawings suggesting this area has been altered. Perhaps due to budgetary constraints, the design was abandoned for a more subdued frame surround with basic illumination above.

To the east of the side entrance, at the foot of the stairs, Bouy selected dark brown linoleum for the floor.²⁸³ In contrast to the Waiting and Office spaces at the Latimer Street entrance, this sleek brown synthetic was left exposed in the Hall. Linoleum was considered a handsome material for modern décor,²⁸⁴ and was featured in publications including Todd and Mortimer's 1929 *New Interior Decoration*, which touted its "unique quality in texture and colour [that] could only enhance the dignity of any room requiring a relatively severe floor covering."²⁸⁵

Though simple, Bouy's design for the first floor Hall, Office, and Waiting Area, served as a prelude to his complete and colorful modernistic clubhouse design. Colors of brown, tan, green, blue, grey and yellow²⁸⁶ were incorporated into the furnishings, and provided a warm and interesting welcome to Club members and visitors.

²⁸³ Brumbaugh's specifications for the 1939 renovation of the lobby space call to "Furnish new linoleum, matching old in color." G. Edwin Brumbaugh "Notice to Bidders Alterations to Cosmopolitan Club," page 6, 30 June 1939, in "Office Records" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. Two samples of 1/8" thick dark brown linoleum were found in an envelope labeled "Lin. Sample & price of present floor." Examining the burlap on the back of each sample revealed that one was likely a piece of the original flooring at the club, and the other a new, matching sample. The matching sample label reads "Armstrong's Linoleum / No. 46, 1/8". [Envelope] J.S. Cornell & Son, Inc. to Mr. G. Edwin Brumbaugh, in "320 Cosmopolitan Club Architect's notes" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

²⁸⁴ "Linoleum, rubber, and other synthetic materials for floor coverings have introduced great and most interesting variety and serve as excellent and serviceable backgrounds for the new decorations." Sherrill Whiton, *Elements of Interior Decoration* (Philadelphia: J.B. Lippincott Company, 1937) 334.

²⁸⁵ Dorothy Todd and Raymond Mortimer, *The New Interior Decoration: An Introduction to its Principles, and International Survey of its Methods* (New York: Charles Scribner's Sons, 1929) n.p. plate 29.

²⁸⁶ When briefly summarizing the look of the Club's interior, an anonymous author mentioned "the yellow of the entrance hall." "Club history," no date, 6, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

Entrance: Early Furnishings Inventory

Waiting Room

- 1 Green couch (Member[']s Couch)²⁸⁷
- 2 Tan chairs²⁸⁸
- 2 Mahogany [nest?] tables²⁸⁹
- 5 blue enameled wall chairs²⁹⁰
- 5... brown velveteen [pl?]ush cushions²⁹¹
- 2 end tables, modern design, chocolate enameled and finish²⁹²
- Brown Rug- Gr[ey] Border²⁹³
- 1 pair net curtains²⁹⁴

Office area

- 1 Desk 30" wide by 17 1/8" deep²⁹⁵

²⁸⁷ This piece is attributed to the entry due to its placement on the "Discarded furniture" list, prior to any listings made for the Lounge. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. This couch would have had to be fairly narrow in order to accommodate the end tables.

²⁸⁸ Ibid.

²⁸⁹ Ibid.

²⁹⁰ Listed under "First Floor, Loggia," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives. These chairs do not appear to have been painted prior to their listing on this appraisal as they are not included on any Potteiger re-painting document. The cushions appear to have been re-upholstered during the 1939 redecorating effort, as an invoice by Frances A. Brumbaugh itemizes the "Renovating and reupholstering seats of five chairs." Frances A. Brumbaugh to The Cosmopolitan Club, [receipt of payment], 6 October 1939.

²⁹¹ These cushions were marked as being in the "Entr[ance] hall" when they were discarded. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

²⁹² Listed under "First Floor, Lobby" with 20% depreciation. Federal Appraisal Company "Appraisal Cosmopolitan Club of Philadelphia 1954" 9 April 1954, page 46, Cosmopolitan Club Archives. The 1954 description matches that for "2 end tables, enameled" listed under "First Floor, Loggia" on the 1939 appraisal. Many of Bouy's pieces were noted as "lacquered," so it is possible these tables were designed by M. Bouy for the club. The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives. In the 1954 appraisal, a "primavera" finish was included in the tables' description. This has not been incorporated into the inventory, however, as it was not conclusively determined if this finish was original to the tables.

²⁹³ "[Cleaning] Statement of Adolph DeBaecke Co., Inc." 5 September 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. This rug, as well as the "Grey rug [with] Br[own] border" placed in the office area, were selected for the entrance due to their complementary color scheme. It was concluded that the symmetrical arrangement of low curving counters in the entry would have called for carpets that balanced one another. Perhaps Bouy intended to distinguish functions by inverting the brown and grey for the office and waiting areas.

²⁹⁴ Listed under "First Floor, Loggia," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives. *The Spur's* 1932 feature noted the use of net curtains in the Card Room & Library.

²⁹⁵ A sketch of several lobby details by Brumbaugh included measurements for a desk which was to be re-used from the original scheme in a different location. "320 Cosmopolitan Club Architect's notes" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and

1 Desk Stool 21" wide x 15" deep x 19" high²⁹⁶
 1 Typewriter desk²⁹⁷
 1 Office desk²⁹⁸
 Mirror over...desk," possibly 11 ¾" x 36"²⁹⁹
 Telephone switchboard/ cabinet 2'0" wide x 14 ½" high x 14 7/8" deep³⁰⁰
 1 swivel office chair³⁰¹
 Grey Rug- Br[own] Border³⁰²
 1 Bench & Cushions³⁰³
 1 pair net curtains³⁰⁴

Printed Ephemera, Winterthur Library. Another sketch by Brumbaugh in this collection shows a desk which resembles many pieces known to have been designed by Jules Bouy. This item was subsequently re-painted by Potteiger. "Additional painting to be done by Potteiger," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

²⁹⁶ This item was listed as having been located in the "Lobby" when it was discarded. "Additional painting to be done by Potteiger," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. Dimensions for this piece were found on the same Brumbaugh sketch of lobby details as for the desk. The design for the piece also appears to have been a Jules Bouy design, based on a Brumbaugh sketch from "320 Cosmopolitan Club Architect's notes" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

²⁹⁷ This piece is attributed to the entry due to its placement as the first item listed on the "Discarded furniture" list, prior to any listings made for the Lounge. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

²⁹⁸ This piece is attributed to the entry due to its placement as the second item listed on the "Discarded furniture" list, prior to any listings made for the Lounge. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

²⁹⁹ For the 1939 renovations, Brumbaugh advised that a "Mirror over...desk to be re-erected in Lavatory." G. Edwin Brumbaugh "Notice to Bidders Alterations to Cosmopolitan Club," page 2, 30 June 1939, in "Office Records" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. Measurements were provided on a handwritten note. "320 Cosmopolitan Club Architect's notes" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

³⁰⁰ "Annual Report of the Building Committee," 30 April 1930, in "1928-1933 Founding" Binder, Cosmopolitan Club Archives. The 1939 appraisal refers to this item in the "Loggia" as a "telephone cabinet." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives. The dimensions for a "Telephone box" were provided on a sketch by Brumbaugh. "320 Cosmopolitan Club Architect's notes" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

³⁰¹ This item was listed under "First Floor, Loggia" in the 1939 inventory with 50% depreciation. The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives.

³⁰² "[Cleaning] Statement of Adolph DeBaecke Co., Inc." 5 September 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

³⁰³ "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

³⁰⁴ Listed under "First Floor, Powder Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives. Brumbaugh added the Powder Room in 1939, but it is likely the net curtains here were original to the office area as their description matches that for the waiting area curtains. Both pairs were listed with 10% depreciation.

Latimer Street Vestibule

1 rubber mat³⁰⁵

Throughout

Dark Brown Linoleum floor

Lounge: Discussion of Original Design³⁰⁶

The Building Committee of 1930 continued their report on the new clubhouse design with the following account of the Lounge:

At the back of the hall a door opens into the Lounge, which is the largest and most imposing room in the Club, extending as it does to the very back of the Building. Here Mr. Bouy has shown the genius for which he is justly famous in giving a sense of space and good proportion. Two platforms, a sunken square floor in the middle, and a modernistic and interesting arrangement of the walls and ceiling in successive planes, make the room not only extremely distinctive but useful to the Club for recitals, lounge and as an exhibition room. Bouy's show cases in the walls, admirably lighted, will be a delight to any exhibitor, and when not in use are charming in themselves.³⁰⁷

³⁰⁵ This item was noted with 20% depreciation. The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives.

³⁰⁶ The Lounge is today often referred to as the Salon.

³⁰⁷ "Annual Report of the Building Committee," 30 April 1930, in "1928-1933 Founding" Binder, Cosmopolitan Club Archives.

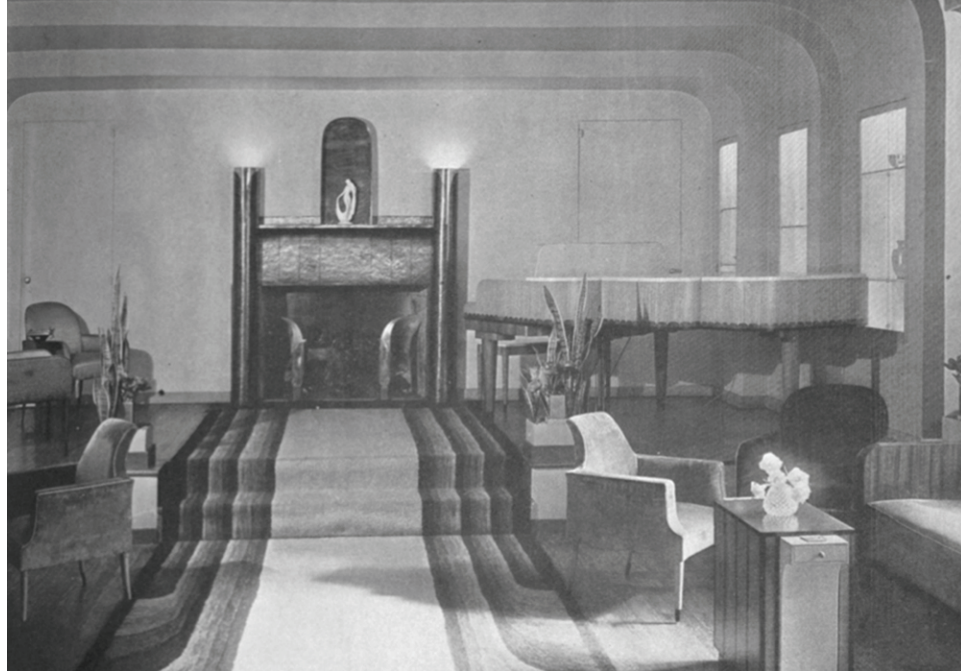


Figure 26: G.W. Harting, [*Cosmopolitan Club Lounge*], 1932, [published in] *The Spur*.

The most striking effect of Bouy's "modern" design for the Club's Lounge was the room's architecture, largely intact today. "Bone white"³⁰⁸ concentric rounded frames joined the ceiling and walls, and today still evoke a drama reminiscent of 1930s modernist film sets.³⁰⁹ Jules Bouy's design of architectural details such as the walls and ceiling frames for the Lounge typified American modern interiors in the 1930s. As he consistently demonstrated in his designs for other modernist projects, Jules Bouy generated a total interior for the Cosmopolitan Club's Lounge by installing custom furnishings that echoed the architectural elements around them. In his discussion of "American furniture design to-day," for *The Studio International* (1930), Walter

³⁰⁸ Edna Phillips wrote of the Lounge: "The walls were bone white, and curtains in same bone white---the rest was gold and brown." Though the wall color given is presumed accurate based on the tonalities of the black and white *Spur* photos, Phillips' recollection of the curtains may have been incorrect. *The Spur* recorded the "over draperies" as being the same tone as the chairs, "cobalt blue linen velvet. "Cos Club in the 1930s remembered by Edna Phillips" [handwritten for Mary Virginia Harris], no date, in "Art Deco in Cos Club 1928" folder, Cosmopolitan Club Archives.

³⁰⁹ Film sets were a frequent source of inspiration for modern 1930s interior design. In her book *Art Deco Interiors: Decoration and Design Classics of the 1920s and 1930s*, Patricia Bayer illustrates several examples of cinema interiors that resemble aspects of the Cosmopolitan Club's interior.

Rendell Storey remarked on this trend: “The architectural character...to-day shows itself in the furniture for the large rooms of hotels and clubs.... This drawing together of the decorator, furniture designer and architect is another significant trend in American interior furnishings.”³¹⁰ As in the Entry’s ceiling and railing design, the radius curve of the wall and ceiling frames, a low-relief version of which was incorporated into Bouy’s design for the Stehli Silk studio (see figure 10) and the duplex studio in New York (see figure 19) was repeated throughout the Lounge. It formed the shape of the andirons and in the center of the room’s woven runner. The detail was also used in the cylinder reflectors flanking the fireplace, as well as the reflectors in the Club’s Card Room & Library. Bouy-designed reflectors of the same style, probably crafted of Monel,³¹¹ brass, and copper, were similarly used in Bouy’s design for the H. Bartow Farr apartment in New York (see figure 23).³¹²

The Lounge’s furnishings were arranged around a central woven runner, in bands of brown and yellow, which divided the room lengthwise. Bouy created this carpet specifically “to harmonize with [the] decorative scheme” of the Club’s Lounge. This practice of designing textiles for their surroundings was common among “top interior designers” of the time, including Gilbert Rohde, Eugene Schoen, Ely Jacques Kahn, Winold Reiss, Joseph Urban and Donald Deskey.³¹³ Like Deskey, Bouy had his rugs woven by the New England Guild in Portland,

³¹⁰ W.R. Storey, “American furniture design to-day,” *The Studio International* 99, 1930, 251.

³¹¹ According to authorities, “Designers in the Art Deco and Depression Modern periods strongly favored the white metals, especially when contrasted with yellow metals such as bronze.” The term Monel refers to “an alloy of approximately two-thirds nickel and one-third copper,” with finishes that “range from highly polished to hammered and sand-blasted, or from etched to brushed.” Margo Gayle, David W. Look, and John G. Waite, *Metals in America's Historic Buildings: Uses and Preservation Treatments* 2nd ed. (Washington, D.C.: Preservation Press, National Trust for Historic Preservation, 1992) 39-40.

³¹² The Farr apartment was published in “Colors and Forms from the Chinese,” *Arts & Decoration* (May 1934). Edna Phillips recalled that the floor lamps for the Club “had flower petals in copper and wrought iron.” Edna Phillips, [typed note discussing the Cosmopolitan Club’s original decoration], October 1981, Cosmopolitan Club Archives.

³¹³ Susan Day, *Art Deco and Modernist Carpets* (San Francisco: Chronicle Books, 2002): 89.

Maine.³¹⁴ Bouy made frequent visits to Portland “to carefully follow” the progress of the Club’s runner,³¹⁵ these trips made possible by his simultaneous work for the Carlos Salzedo residence in Camden, Maine.

The original “iron and chromium”³¹⁶ fireplace mantel on the center of the south platform featured a small white statue which served as an emblem of modern design. Depicted in *The Spur*’s article, the female figurine, in color, gesture, and drapery, closely resembled Wayland Gregory’s figure of “Persephone” for Cowan Pottery of Ohio, which was produced in multiple-editions.³¹⁷ On the east and west walls of the north and south platforms, additional accessories were displayed in symmetrical illuminated niches.³¹⁸ Design authority Sherrill Whiton noted in 1937 that “shelves and alcove niches... provided for ornaments” such these were a common feature in modern interiors:

The modern trend has been against the cluttering of rooms with knickknacks; and the restrained use of small decorative objects is a contributing factor in the striking simplicity and beauty of the modern interior. Modern accessories include sculpture, pictures, screens, pottery, glass, books, lighting fixtures, smoking accessories.³¹⁹

³¹⁴ Ibid, 94.

³¹⁵ Edna Phillips, [typed note discussing the Cosmopolitan Club’s original decoration], October 1981, Cosmopolitan Club Archives.

³¹⁶ “Modern Decoration of Merit in Philadelphia’s Cosmopolitan Club,” *The Spur* 49, no. 6 (1932): 25.

³¹⁷ “Decorative statuettes, particularly female subjects, were popular in the Art Deco era... American sculptor, Waylande Gregory, captured the lighthearted and simple elegance of the Art Deco female in his white-glazed pottery figure of *Persephone*, goddess of fertility and queen of the Underworld in Greek and Roman mythology. The Kansas-born Gregory was, for a time, a resident artist at Cranbrook, and he later became known for his monumental ceramic sculptures such as the *Light Dispelling Darkness* fountain at Edison, New Jersey, and *Fountain of the Atoms*, executed for the 1939 World’s Fair in New York.” Gregory’s figurine measures 15 inches high, which also helps provide a reference point for the height of the mirror above the fireplace. Susan A. Sternau, *Art deco: flights of artistic fancy* (New York, NY: Todtri, 1997) 52.

³¹⁸ In 1937 *Elements of Interior Decoration*, Sherrill Whiton noted that “shelves and alcove niches... provided for ornaments” were a common feature for modern interiors. Whiton, 325.

³¹⁹ Ibid, 333.

To the west of the fireplace was the Lounge's most important³²⁰ piece— a Steinway Style B Grand piano. At the request of the donor, Mrs. Mary Curtis Bok,³²¹ the Lounge piano was built "especially...for the Cosmopolitan Club, under the supervision of Monsieur Bouy." Bouy worked closely with the art director at Steinway, honing the instrument's design to "diminish as much as possible [its] visual heaviness." Though technical stipulations dictated the overall size of the piano could not be reduced,³²² Bouy nonetheless modified the piece to his liking, "add[ing] an extra hump to the curved front side of the case."³²³ One contemporary writer commended the designer for his efforts noting, "The lines that give this contemporary piano its form were studied until the conscience of the artist was satisfied and his artistic sensitiveness pleased. Not one line is unnecessary and each one serves a purpose."³²⁴ When designing the piano, Bouy, "carefully bearing in mind the room in which this instrument [was] to be placed[,]...began by making a scale perspective of the room and sketched the outline of the piano to harmonize with its general line." A copy of this perspective today hangs on the wall adjacent to the basement stair.

³²⁰ The Club's piano consistently garnered the highest value on each of the Federal Appraisal Company reports conducted subsequent to its installation. Cosmopolitan Club Archives.

³²¹ Mrs. Bok was a charter Club member, and founder of the Curtis Institute of Music. "Mrs. Bok asked Josef Hofmann, Director of the Curtis Institute to select the instrument itself." No author, [Club history], no date, 4, "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives. See *Notable American Women* vol. 4 for entry on Mary Curtis Bok Zimbalist (1876-1970).

³²² "Effective Case Treatment of Steinway Piano for Noted Philadelphia Club," *Music Trade Review*, June 1931, 33.

³²³ Ronald V. Ratcliffe and Stuart Isacoff, *Steinway & Sons* (San Francisco: Chronicle Books, 2002), 173.

³²⁴ "Effective Case Treatment of Steinway Piano for Noted Philadelphia Club," *Music Trade Review*, June 1931, 33.

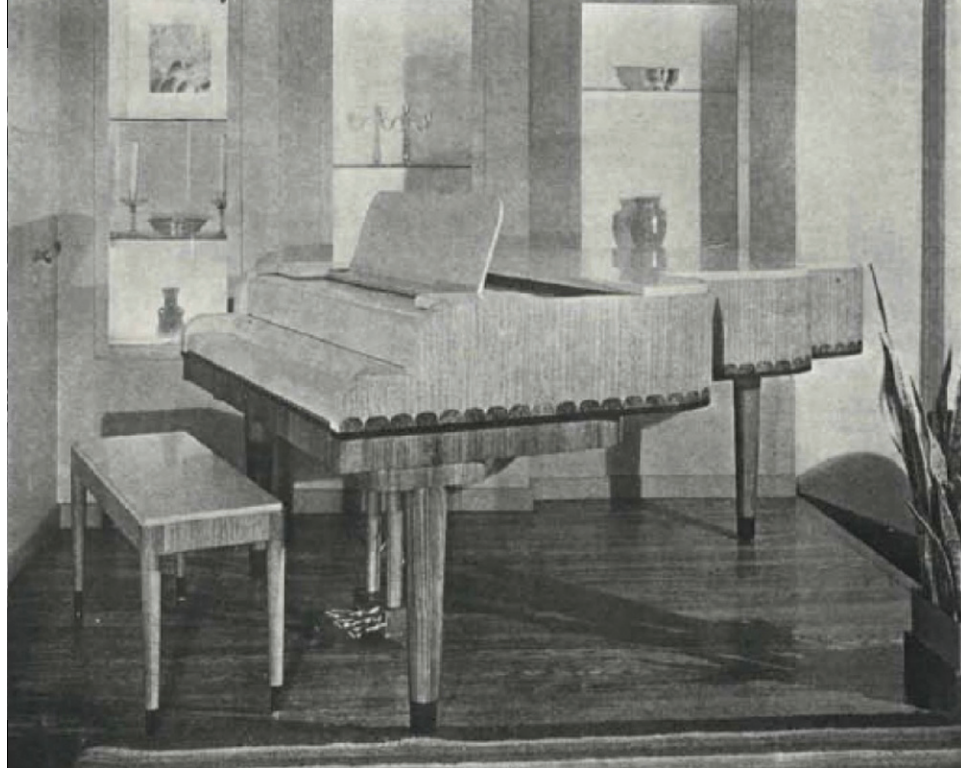


Figure 27: *[Cosmopolitan Club Steinway Piano, southwest corner of Lounge], 1931, [published in] Music Trade Review.*

Woods for the piano were chosen to “harmonize” with the Club’s modern décor.³²⁵

Bouy specified vertical-grained satinwood veneer for the envelope of the case, walnut burl for the inlaid scallop decoration along the lower edge of the body (scallops a common motif in Bouy’s designs), and holly for the tapered legs.³²⁶ Custom chairs, tables, and sofas for the Lounge also employed figured woods, which accented their plain blue and grey velvet upholstery.

³²⁵ No author, [Club history], no date, 4, “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

³²⁶ Ratcliffe and Isacoff, 173. Mr. Steinway was invited to speak at the Club. He “...talked of the Steinway Quartet of which he was a member and spoke about the piano.” No author, [Club history], no date, 4, “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives. Bouy’s patent was recorded in the *Catalogue of Copyright Entries*, “Special Case for Steinway grand B. Jules Bouy’s design, 3170,” 30 January 1931. The serial number for the piano is 272300. Ratcliffe and Isacoff, 173.

Lounge: Early Furnishings Inventory

- [1] Steinway piano decorated in the 'Bouy' manner³²⁷
- [1 Piano bench]³²⁸
- [1 pair andirons, chrome steel]³²⁹
- 1 Mirror with rounded top³³⁰
- [White female figurine]³³¹
- [2 chromium floor lamps]³³²
- [1 metal stand]³³³
- [1] long hand-woven rug [with] an old ivory center... gradations of brown, chestnut, and yellow³³⁴
- 4 Sofas/Davenports³³⁵
- 2 end box tables³³⁶
- 2 modernistic table lamps³³⁷

³²⁷ Signed Amy R. Fielding, "Secretary," "[Notes from] general meeting for member's only" 7 November 1930, in "General Club and Committee Meetings 1930-1945" folder, Cosmopolitan Club Archives.

³²⁸ As illustrated in the Lounge photograph, *The Spur* 49, no. 6 (1932): 25.

³²⁹ Listed under "First Floor, Lounge." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives. An invoice from O.E. Mertz also notes to "clean and refinish pair of andirons in Main Lounge." O.E. Mertz, Interior Architects and Decorators, "Bill #3" to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

³³⁰ As shown in the Lounge photograph, *The Spur* 49, no. 6 (1932): 25.

³³¹ Ibid.

³³² Listed under "First Floor, Lounge." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives. These lamps can be seen on either side of the fireplace in *The Spur* article.

³³³ This item was not marked specifically for the Lounge, but follows the Lounge fireplace on the list of discarded furniture and is listed immediately before the Lounge runner. Also, it is believed that the stand depicted in *The Spur*'s photograph of this area probably shows this item to the left of the fireplace.

³³⁴ Caption from "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 25. In an undated letter from Edna Phillips to Mary Virginia [Harris], Phillips said of Bouy that "He loved hand-made hooked rugs, and my earliest recollection of the Cosmopolitan Club was the lovely rug he designed in the lounge which extended from one elevated end of the room all the way to the fireplace." "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives. This item was subsequently discarded in 1939. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

³³⁵ These sofas, one of which is partially visible in *The Spur*, illustration, was altered by O.E. Mertz: Mertz's "Bill #1" to Cosmopolitan Club, 1 October 1939, reads: "alter four existing sofas and making new upholstered spring backs of refined lines and appearance, upholstered in a suitable material." O.E. Mertz, Interior Architects and Decorators, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. The 1939 appraisal report describes the pieces as "Davenports." Listed under "First Floor, Lounge." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives.

³³⁶ Listed under "First Floor, Lounge" in The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives. The next line reads 2 "modernistic" table lamps, suggesting they were probably used on the "box tables." Box shaped-end tables were a common feature in shelter magazines of the 1920s and 1930s.

4 Swedish iron smoker's stands³³⁸
 [2 Veneered wood occasional tables by Jules Bouy]³³⁹
 [14 Chairs] in French gray and cobalt blue linen velvet.³⁴⁰ 8 armchairs, maple³⁴¹ [with upholstered] outside back and ends...inside backs, seats and arms³⁴²
 [2 armchairs of the above style³⁴³ in leather or synthetic material]³⁴⁴
 4 armchairs³⁴⁵
 6 Velvet hangings [curtains]... (linen-lined) [in] cobalt blue³⁴⁶
 [3] Silver net curtains³⁴⁷

³³⁷ Listed under "First Floor, Lounge" in The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives. Though no depreciation percentage was noted in the 1939 inventory, these lamps were included as part of the original inventory due to their description as "modernistic" in design.

³³⁸ Listed under "First Floor, Lounge" in The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives. "Bill #1" to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. A "Ferrobrandt wrought-iron smoking stand" by Bouy sold at auction at Christie's, New York for \$660 during Sale #7321, "20th Century Decorative Arts including Arts & Crafts," held on June 5, 1992. The description for the stand read: "the square base with an elongated stem decorated with four scrolls at the base, and a wavy carved pattern on the sides, ascending to an angular cone, with brass ash drops, impressed with firm's mark." Sale 7321/Lot 255, Christie's, http://www.christies.com/lotfinder/a-ferrobrandt-wrought-iron-smoking-stand-designed-by/2313431/lot/lot_details.aspx?from=searchresults&intObjectID=2313431&sid=59562208-f09a-4be6-8a7f-0ab8b958f121 (July 11, 2011). Bouy's version for the Club might have been similar in design. Note: auction results do not appear on printed copies of the sale catalogs.

³³⁹ One such table appears in the *The Spur* with typical Bouy radius-curved flared details on either end, and is similar in style to one of Bouy's jardineres held in the collection of the Metropolitan Museum of Art (accession #68.70.21a,b). It is presumed that there were two of these tables for the Lounge based on a furnishings plan labeled "Existing" by G. Edwin Brumbaugh. G. Edwin Brumbaugh (presumably dated prior to his work in the Lounge). "Existing [floor plan sketch]," 1939, Box G2b, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

³⁴⁰ *The Spur* image of the Lounge illustrates at least two types of armchairs were used in the Lounge. A sketch of the floor plan labeled "Existing," depicted 2 types of chairs, which are labeled "A" and "B." Brumbaugh counted 10 "A" chairs and 4 "B" chairs, totaling 14. G. Edwin Brumbaugh, "Existing [floor plan sketch]," 1939, Box G2b, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. The material used for the chairs was provided in *The Spur* caption for the photograph, "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 25.

³⁴¹ The 8 maple armchairs are listed under "First Floor, Lounge" in The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives.

³⁴² O.E. Mertz describes the placement of the upholstery. See Bill #1 to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

³⁴³ Ten Bouy chairs with the rounded back design, visible in the *Spur*'s photograph of the Lounge, remain in the Club today.

³⁴⁴ It is presumed that these chairs were upholstered in a material with some degree of shine, such as leather, Permatex, or Fabrikoid, based on the appearance of two chairs in the middle left area of *The Spur*'s Lounge photograph.

³⁴⁵ Listed under "First Floor, Lounge" in The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives.

³⁴⁶ This item was marked as being in the "Lounge" when it was discarded. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. *The Spur* noted: "The chairs are covered in... cobalt blue linen velvet, the same tone as the window draperies...."

[2 small rugs]³⁴⁸
 [1 Ebony and Walnut Desk and lamp]³⁴⁹
 [1]settee...on north platform³⁵⁰
 1 Hooked rug (small)³⁵¹
 1 pair velvet portiers[sic]³⁵²
 [Ceiling lights]³⁵³
 [Assorted vases]³⁵⁴

³⁴⁷ In 1939, O.E. Mertz invoiced for "Pr.[sic] of sheer glass curtains, to be draped in similar manner of present curtains, made of 72" width material, hung on present hardware," confirming the number of curtain pairs required for the space. See Bill #1 to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. The "silver net" material is mentioned in *The Spur's* caption describing the space.

³⁴⁸ The "Summer Repairs List—[for] 1940" lists "'Rugs' 2 small lounge cleaned, one 'Lounge Rugs cleaned and stored.'" "General Club and Committee Meetings 1930-1945" binder, Cosmopolitan Club Archives.

³⁴⁹ "1 ebony and walnut desk and lamp" appears in the 1939 appraisal records under "First Floor Lounge." Though *The Spur* photograph of the Card Room & Library shows a desk matching that description on the north wall, it is believed that the desk shown was designed by Bouy for the Lounge, and was only moved into the Card Room & Library to enhance the photograph for that room. O.E. Mertz sent a bill to the Cosmopolitan Club to "Refinish desk in Main Lounge, including necessary repairs." See Bill #1 to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. The design of the desk illustrate in *The Spur* resembles a lacquer piece for sale through Maison Gerard of New York. "Modernist painted wood Desk by Jules Bouy," 1stdibs, http://maisongerard.1stdibs.com/store/furniture_item_detail.php?id=95763 (September 6, 2012). The desk appearing in *The Spur*, and presumed to be for the Lounge is also shown in perspective drawings of the lounge by Frances A. Brumbaugh, Interior Decorator. "End of Room as seen from Entrance [perspective," no date, "G. Edwin Brumbaugh Papers Box: P1," Col. 34, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

Another of Bouy's wood desks, in tulip wood, ebony veneer, and metal, is currently held in the collection at the Metropolitan Museum of Art, accession #68.70.1a-d.

³⁵⁰ O.E. Mertz invoiced for the "Remov[al of] settee and lighting outlet on north platform." See Bill #1 to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

³⁵¹ This item was marked as being in the "Lounge" when it was discarded. "Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. It is possible that this item might have been included as a wall decoration. Bouy used hooked rugs throughout the clubhouse to decorate the walls.

³⁵² "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. Found in the same folder was an invoice specifying the fabrication of a "Pr. Of[sic] portieres for entrance door, made of material to match overdraperies," indicating the replacement of original portieres in that same location. O.E. Mertz, Interior Architects and Decorators, "Bill #1" to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

³⁵³ Though their exact location is not known and may be determined if the later ceiling tiles are removed, it is likely there were originally center lights in the ceiling. The minutes of an Executive committee meeting dated 12 November 1935 noted that "Mrs. Burnham reported that the new lights in the Lounge are using a great deal of electricity, and consequently it will be necessary to buy several reading lights in order to avoid using the center lights continually." "Executive Committee Meetings 1931-1951" folder, Cosmopolitan Club Archives.

³⁵⁴ As shown in the Lounge photograph in *The Spur* 49, no. 6 (1932): 25.

Throughout:

Wood flooring³⁵⁵

Front Staircase: Discussion of Original Design

The 1930 Building Committee Report continued the account of Bouy's clubhouse design by describing their procession up the front staircase: "To return to the entrance hall, a staircase curves up from one corner, also designed by Mr. Bouy, and climbing this one arrives at the second floor."³⁵⁶ Club member Edna Phillips later recalled:

[Bouy] wanted so much to give the feeling of space in the small building. So his treatment of the walls as one ascends the staircase was in three shades of blue-delightful and looked well and succeeded.

Three hues of blue, ranging from "pale" to "Caribbean" to "electric,"³⁵⁷ ornamented the Club's primary vertical passageway.³⁵⁸ Here the designer used his signature triptych motif, more often applied to his textile designs, at the Cosmopolitan Club's staircase in order "to create the illusion of more space."³⁵⁹ Early member Edna Phillips remembered, "It was successful indeed."³⁶⁰

Though the actual scale and specific location of the colors require paint analysis, it is believed the wall stripes may have been oriented horizontally based on other contemporary

³⁵⁵ Ibid.

³⁵⁶ "Annual Report of the Building Committee," 30 April 1930, in "1928-1933 Founding" Binder, Cosmopolitan Club Archives, and Undated correspondence from Edna Phillips to Mary Virginia [Harris], "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

³⁵⁷ "Cos Club in the 1930s remembered by Edna Phillips" [handwritten for Mary Virginia Harris], no date, in "Art Deco in Cos Club 1928" folder, Cosmopolitan Club Archives.

³⁵⁸ There is a second stair, used for service functions, at the south end of the clubhouse.

³⁵⁹ Edna Phillips, [typed note discussing the Cosmopolitan Club's original decoration], October 1981, Cosmopolitan Club Archives.

³⁶⁰ Ibid.

modern designs. According to Richardson and McElroy in *House and Garden's Book of Color Schemes* (1929):

20th Century decoration is... very partial to stripes in blends of one color in preference to contrasting effects. This ombre treatment is found in fabrics, wall paper, painted walls and rugs.... many of the new fabrics and wall papers feature stripes running horizontally. Numerous rooms now show backgrounds that literally run in circles, as walls are done in papers patterned in softly shaded horizontal stripes, the design having literally no beginning and less end.³⁶¹

In *Elements of Interior Decoration* (1937), Whiton suggested how the color fields of the staircase wall may have been divided into equal heights:

There has been some intentional effort by modern designers to avoid compositions that smack too strongly of the principles of classicism. The result has been that irregularity of horizontal divisions in wall design has frequently been discarded for divisions of equal heights.³⁶²

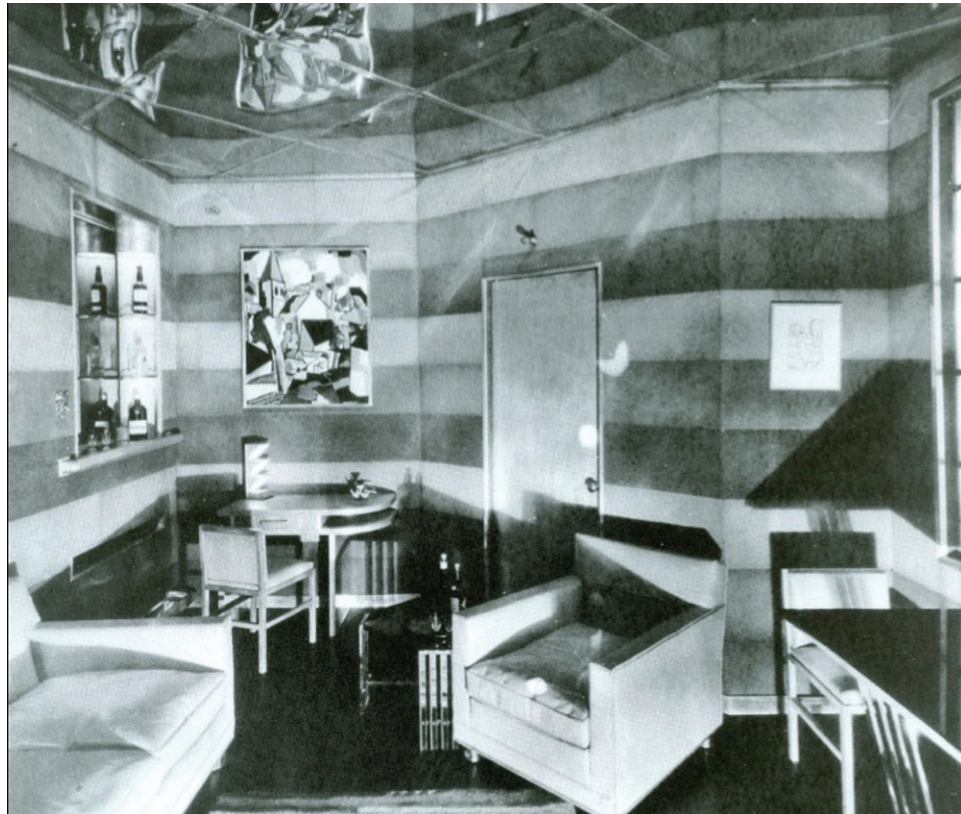


Figure 28: *Donald Deskey Apartment for Mr. and Mrs. Adam Gimbel, 1927*, [from *Duncan, American Art Deco*].

³⁶¹ Richardson and McElroy, 91.

³⁶² Whiton, 650.

Bouy contemporary Donald Deskey employed this style of wall treatment in the Park Avenue residence of Saks Fifth Avenue Executive, Adam Gimbel, in 1927 (figure 28).³⁶³

Still intact today, the front stairwell of the Cosmopolitan Club achieved a sculptural effect through its smooth curves and solid planes, and resembles modern European examples such as those by Le Corbusier, and later American streamline versions including John Eberson's 1937 Colony Theater in Cleveland, Ohio (figure 29).



Figure 29: Randy Juster, *John Eberson (architect) Lobby, Colony Theater, Shaker Boulevard, Cleveland, 1937*, [from *Duncan, American Art Deco*].

³⁶³ Deskey's interior was done in "shades of tan, yellow and brown." He also used linoleum for the flooring. Bayer, 111. A similar project was featured in Paul Frankl's *Form and re-form* on page 90.

Front Staircase: Early Furnishings Inventory

1 stair cord [and] brackets³⁶⁴

Second Floor

Second Floor Landing: Discussion of Original Design

At the top of the stairs was a small vignette by the window with a jardiniere and pair of gold net curtains. The jardiniere was described as “iron... with [a] burl wood top.”³⁶⁵ Though no further descriptions exist for this piece, one example of an “exotic wood” jardiniere, which may resemble Bouy’s piece for the Club was described as having

Stepped wings project from opposite sides. A series of half-arches underneath each step create a peculiar, top-heavy profile. Presumably houseplants would be placed in the three chambers in each wing. The drawer front projects outward: it, too, is supported by a half-arch profile. The drawer is faced in light-colored wood that contrasts with the dark body of the piece, and a tall mirror completes the composition. While this jardiniere may not be the best of Bouy’s designs, it shows his willingness to stretch form well beyond the demands of function.... it’s almost as much abstract sculpture as it is furniture.³⁶⁶

This item is currently in the collection of the Metropolitan Museum of Art.

Second Floor Landing: Early Furnishings Inventory

1 Pair gold net curtains³⁶⁷

[1] Swedish iron jardiniere stand with burl wood top³⁶⁸

[2 Sconces]³⁶⁹

³⁶⁴ “The Cosmopolitan Club of Phila. Discarded Furniture,” in “Decorating Bills 1939” folder, Cosmopolitan Club Archives. Since Bouy designed a handrail that was built into the central core of the stairs, it is thought that this “stair cord” was attached to the walls going up the stairs.

³⁶⁵ Listed under “Second Floor, Stairs & Hall” The Federal Appraisal Company “Appraisal Cosmopolitan Club 1939,” 22 November 1939, page 11, Cosmopolitan Club Archives.

³⁶⁶ Janet Koplos and Bruce Metcalf, “Jules Bouy,” [Excerpts from the draft of] *A History of American Studio Craft*, www.americanstudiocrafthistory.org/chapterResources/Ch_5_Jules%20Bouy.pdf (22 July, 2011). Because this source was omitted from the final print of the book, no printed copy has been found.

³⁶⁷ “4 pairs gold net curtains – Hall and Library.” Three windows in the Card Room & Library would have left one pair for the Hall. “The Cosmopolitan Club of Phila. Discarded Furniture,” in “Decorating Bills 1939” folder, Cosmopolitan Club Archives.

³⁶⁸ Listed under “Second Floor, Stairs and Hall.” The Federal Appraisal Company “Appraisal Cosmopolitan Club 1939,” 22 November 1939, page 11, Cosmopolitan Club Archives.

[Large yellow rug]³⁷⁰
3 Hooked rug mats -- brown and orange³⁷¹
Small yellow rug³⁷²

Dining Room: Discussion of Original Design

To the left of the second floor landing, the 1930 Building Committee described the

“Dining-room with a pantry in the rear:”

The Dining-room, decorated in scarlet and white, has indirect lighting from pilasters in the four corners. A members’ table, which can be separated into three units, runs down the center and around this are smaller tables especially designed for the Club with a seating capacity of 48 people.³⁷³

³⁶⁹ It is possible that the sconces currently on the second floor landing are original to the Club, given their similarity to those of several contemporary interiors. *The New Interior Decoration* (1929), for instance, featured similar sconces in its feature on a Paul Nelson Dining Room. It noted: “The work of this designer represents a compromise between certain characteristics of contemporary European decoration and the requirements of comfort in an American home.” Todd and Mortimer, plate 68. Similar bare-bulb fixtures from the Bauhaus were also featured, “either used singly for lighting or combined.” Ibid, plate 71. Furthermore, there is a reference to light fixtures for this area in early Club correspondence: “Please send one dozen lamps for us[e] in the second floor hall. At present we have too[sic] left out of the previous shipment. We are returning the defective ones.” S. Sharkey to Miss Brossard at Bouy Inc., 11 November 1930, in “1930 Bouy Correspondence Kitchen Equipment” folder, Cosmopolitan Club Archives. Though one cannot say with certainty whether these lamps were required for walls or ceiling fixtures of the second floor hall, it is presumed that the fixtures for which they were intended were wall sconces.

³⁷⁰ “[Cleaning] Statement of Adolph DeBaecke Co., Inc.” 5 September 1939, in “Decorating Bills 1939” folder, Cosmopolitan Club Archives. This yellow rug is possibly the same as the one described as “1 Hooked rug, 6’0” x 8’0”, under the “Third Floor, Committee Room” on the 1939 appraisal. Though it appears to have been moved during the Club’s 1939 renovation, a carpet fitting this description would have been appropriately sized and hued for the landing on the second floor. Smaller carpets determined to be for this area, in brown, orange, and yellow (perhaps placed on the four stair returns) would have blended well with a larger yellow area rug at the landing. The Federal Appraisal Company “Appraisal Cosmopolitan Club 1939,” 22 November 1939, page 13, Cosmopolitan Club Archives.

³⁷¹ “The Cosmopolitan Club of Phila. Discarded Furniture,” in “Decorating Bills 1939” folder, Cosmopolitan Club Archives. This item was listed between items assigned to the “Library” and “Hall and Library.” Given the lack of wall space in the second floor hall and Library, these “mats” were probably on the floor. It is thought they may have been used on the small stair return/landings going up the stairwell. “28 sq. yds. Milford-Hi-Point carpet” was listed on the 1939 appraisal under the “Second Floor, Stairs & Hall,” however a depreciation percentage of 0 was provided for this item, signifying it was probably new at the time the appraisal was taken—a stair carpet for 9 years would have almost certainly included a depreciation percentage due to consistent foot traffic.

³⁷² “[Cleaning] Statement of Adolph DeBaecke Co., Inc.” 5 September 1939, in “Decorating Bills 1939” folder, Cosmopolitan Club Archives.

³⁷³ “Annual Report of the Building Committee,” 30 April 1930, in “1928-1933 Founding” Binder, Cosmopolitan Club Archives, Philadelphia, PA

A caption from *The Spur* expanded on the room's design:

There is a striking effect achieved... by clear white and Chinese red. The tables have white tops with red supports, the same color as is used for the chairs whose cushions are white. Over silver net curtains hang heavy draperies of white silk velvet bordered in Chinese red. The red corner posts hold indirect lighting.³⁷⁴



Figure 30: G.W. Harting, [*Cosmopolitan Club Dining Room*], 1932, [published in] *The Spur*.

Bouy took a bold approach to his “red dining room,”³⁷⁵ employing only one color to offset the “clear bone white”³⁷⁶ background. Rather than adding superfluous ornament or color, he insisted on a more animated form of decoration, provided by Club members and their guests; “The clothes would be the action!” he declared.³⁷⁷

Walls with rounded vertical corners framed the dining space and the trumpet-shaped reflectors cast a glow on the glossy white ceiling. In *Form and Re-form; A Practical Handbook of*

³⁷⁴ “Modern Decoration of Merit in Philadelphia's Cosmopolitan Club,” *The Spur* 49, no. 6 (1932): 25.

³⁷⁵ Bouy was purported to have referred to the space as “the red dining room.” Edna Phillips, [typed note discussing the Cosmopolitan Club's original decoration], October 1981, Cosmopolitan Club Archives.

³⁷⁶ This was the color of the paint, according to Philips. Ibid.

³⁷⁷ Ibid.

Modern Interiors (1930), Paul Frankl observed this increasing trend: "More and more we are coming to consider [the ceiling] as a reflecting surface, throwing back the light thrust upon it by powerful reflectors and thus giving even and well-distributed illumination throughout the room."³⁷⁸ These indirect lights were probably similar to those integrated into on the east and west walls of the Lounge, and pointed to the room's classification as a modern interior. According to Whiton, "Side brackets, table lights, and reflectors...largely [took] the place of ceiling drop lights, and bulbs [were] more and more being concealed behind glass surfaced located in walls, behind artificial cornices, or in ceilings...."³⁷⁹

For the flooring, the designer chose linoleum.³⁸⁰ While the material was available in a wide range of colors, Bouy heeded modern simplicity by keeping its color neutral. It is possible the flooring matched the white of the walls and ceiling, given the light coloration depicted in the *Spur* photograph.

The dining chairs, designed by Bouy and produced by Thonet Brothers,³⁸¹ provided color for the room, with their frames a "brilliant lacquer red,"³⁸² and their tufted seat cushions in "egg-shell"-colored "fabricoid."³⁸³ Hand grips cut into the sides of the seat rails were both decorative and functional, as was the shelf below, designed to hold a woman's purse.

³⁷⁸ Paul T. Frankl, *Form and re-form; a practical handbook of modern interiors* (New York: Harper & brothers, 1930) 73.

³⁷⁹ Whiton, 334.

³⁸⁰ Signed Lisel Stork, "Secretary," "[Notes from] A meeting of the House Committee" 19 September 1944, in "General Club and Committee Meetings 1930-1945" folder, Cosmopolitan Club Archives. "New linoleum has been laid in the dining-room." This indicates the presence of linoleum previously.

³⁸¹ Juliette Brossard, Secretary Bouy Incorporated to Mrs. Curtis Allen, 1 May 1930, in "1930 Bouy Correspondence Kitchen Equipment" folder, Cosmopolitan Club Archives.

³⁸² Mary Virginia Harris, "Early History of the Founding of the Cosmopolitan Club of Philadelphia" (1991) Preface, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

³⁸³ Listed under "Second Floor, Dining Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 12, Cosmopolitan Club Archives. The cushions appear tufted based

For the side tables, white “mastic” tops provided a durable surface for eating,³⁸⁴ and swing-out elements at the tables’ corners held ashtrays.³⁸⁵

The long center table echoed shape of the room, its wide-plank top with two intersecting vertical members a form Bouy commonly used in dining table design. Iterations of the same table appeared in many of Bouy’s projects, including a duplex studio in New York and the “Collapsible Room” display at the Ehrich Galleries in 1931 (see figure 11). Unfortunately, the Cosmopolitan Club’s central dining table has been significantly altered since its installation. The length of the table has been cut down, castors have been added to the base, and the intersected framing at the top of the table has been leveled. A red and brown version of this style of dining suite, complete with a cabinet, dining table, two armchairs, and a pair of triple back wood benches, was sold at auction by Christie’s in New York.³⁸⁶

Along the east side of the Club’s Dining Room, Bouy created a hearth-like feature in red lacquer, and above it placed an artwork of his own design. This work, with its sweeping arbor landscape resembled another hanging in wool, currently in the collection of the Metropolitan Museum of Art.³⁸⁷

the Dining Room photograph for “Modern Decoration of Merit in Philadelphia’s Cosmopolitan Club,” *The Spur* 49, no. 6 (1932): 25.

³⁸⁴ Table linens only partially covered the dining tables (as seen in *The Spur* photograph).

³⁸⁵ “...only ‘modern’ women smoked in public in 1928...” Mary Virginia Harris, “Early History of the Founding of the Cosmopolitan Club of Philadelphia” (1991) Preface, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

³⁸⁶ “Sale 2370/Lot 481,” Christie’s, http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5389579 (July 11, 2011). The hammer price of \$3,250 was well below the auction estimate of \$6,000-9,000. A set of eight black lacquer chairs, however, fairly similar in style to the dining chairs at the Cosmopolitan Club (without the shelf below), sold at the same auction for \$2,000 matching the low end of the estimate price. “Sale 2370/Lot 477,” Christie’s, http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5389575 (July 11, 2011). Both the dining suite and black chairs were designed by Bouy for the Carlos Salzedo home in Camden, Maine.

³⁸⁷ “Wall Hanging,” Jules Bouy ca. 1932. Accession number 68.70.6. The museum’s record of this piece includes a reference to *The Spur*’s article for which much of the information in this project has been

Dining Room: Early Furnishings Inventory

- 1 dining table, 11' x 2'3", 2 ¾" plank top and supports³⁸⁸
- 50 side chairs, solid back, loose fabricoid[sic]³⁸⁹ cushions – egg shell [designed by Bouy but fabricated by] Thonet Bros.³⁹⁰
- 9 dining tables, wood frame, 4 ash trays, 29"x29" mastic top³⁹¹
- 2 dining tables, wood frame, 21 x 30" mastic top³⁹²
- [3 pairs] heavy draperies of white silk velvet bordered in Chinese Red³⁹³
- [3 pairs] silver net curtains]³⁹⁴
- 1 pair silk door drapes, egg shell³⁹⁵
- [Pair of] red corner posts [with] indirect lighting³⁹⁶
- 1 pair glazed figures of ducks³⁹⁷
- [Artwork by Jules Bouy]³⁹⁸
- 2 butler's wagons, 18" x 30", 4 shelves, swivel castors³⁹⁹

based: "this wall hanging, display over mantelpiece in dining room of club." However close, the Met's example does not exactly match the hanging shown in *The Spur*. "Wall Hanging / Jules Bouy (American (born France), 1872–1937)," The Metropolitan Museum of Art Collections, <http://www.metmuseum.org/collections/search-the-collections/210009971> (5 January 2012).

³⁸⁸ Listed under "Second Floor, Dining Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 12, Cosmopolitan Club Archives.

³⁸⁹ "Produced by coating fabric with nitrocellulose and marketed as artificial leather, Fabrikoid was widely used in upholstery, luggage and bookbindings during the early 20th century. In the 1920s, Fabrikoid became the preferred material for automobile convertible tops and seat covers." The Center for Craft, Creativity and Design, Inc., "Artificial Leather : 1910," DuPont, http://www2.dupont.com/Heritage/en_US/1910_dupont/1910_overview.html (3 March 2012). This fabric would have been both a modern and practical upholstery treatment for the white dining cushions.

³⁹⁰ Listed under "Second Floor, Dining Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 12, Cosmopolitan Club Archives. The chairs were made by Thonet Brothers, according to an order placed by the Club. Juliette Brossard, Secretary Bouy Incorporated to Mrs. Curtis Allen, 1 May 1930, in "1930 Bouy Correspondence Kitchen Equipment" folder, Cosmopolitan Club Archives.

³⁹¹ Listed under "Second Floor, Dining Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 12, Cosmopolitan Club Archives.

³⁹² Ibid.

³⁹³ "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 25.

³⁹⁴ "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 25.

³⁹⁵ Listed under "Second Floor, Dining Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 12, Cosmopolitan Club Archives.

³⁹⁶ Listed under "Second Floor, Dining Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 12, Cosmopolitan Club Archives. A decade after they were installed, these elements were painted. Lloyd A. Potteiger, [Agreement for furnishing work at the Cosmopolitan Club], 19 February 1940, in "General Club and Committee Meetings 1930-1945" folder, Cosmopolitan Club Archives. In 1955, they were removed. Wright, Andrade and Amenta, "Dining Room Alterations, Cosmopolitan Club, Dwg. No. 13 5504, 31 August 1955, Edmund Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

³⁹⁷ Listed under "Second Floor, Dining Room." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 12, Cosmopolitan Club Archives.

³⁹⁸ "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 25.

[Decorative table accessories including vases]⁴⁰⁰

Throughout
Linoleum floor⁴⁰¹

Card Room & Library / Green Room: Discussion of Original Design

The two 1932 photographs and captions of the Card Room & Library, published in *The Spur* magazine, provide a wealth of information regarding its original appearance:

In this room in the Cosmopolitan Club the furniture is eminently suited to the time and style of living. That the art of to-day is not merely angular cubes and squares is shown in the furniture. There is a knowledge of woods, metals, fabrics and paints that give the decorating scheme a sense of rhythm, creating a feeling that they are alive.⁴⁰²

The Spur also described the room as “a cheery spot.”⁴⁰³ Its walls were “shades of green from dark ranging to light,”⁴⁰⁴ with panels of yellow⁴⁰⁵ framing the artwork and accessories. Thin strips of wood added dimension to the south wall, and the shelves on the east and west walls provided ample space for Club’s collection of books and magazines. Chairs and tables “covered in green permatex”⁴⁰⁶ enhanced the modern luster of the room. Along with other new industrial

³⁹⁹ Listed under “Second Floor, Dining Room.” The Federal Appraisal Company “Appraisal Cosmopolitan Club 1939,” 22 November 1939, page 12, Cosmopolitan Club Archives. Other serving accessories listed on the 1939 appraisal including “folding butler’s stands and wooden trays” and “2 folding steel chairs” have not been included on this inventory list due to their temporary nature. One butler’s wagon appears in *The Spur*’s photograph as a stationary element of the décor, whereas the aforementioned items were probably not an integral part of the decorative scheme and were only brought into the main dining space as needed.

⁴⁰⁰ As seen in “Modern Decoration of Merit in Philadelphia’s Cosmopolitan Club,” *The Spur* 49, no. 6 (1932): 25.

⁴⁰¹ Signed Lisel Stork, “Secretary,” “[Notes from] A meeting of the House Committee” 19 September 1944, in “General Club and Committee Meetings 1930-1945” folder, Cosmopolitan Club Archives. “New linoleum has been laid in the dining-room.” This indicates the presence of linoleum previously.

⁴⁰² “Modern Decoration of Merit in Philadelphia’s Cosmopolitan Club,” *The Spur* 49, no. 6 (1932): 25.

⁴⁰³ Ibid.

⁴⁰⁴ Ibid.

⁴⁰⁵ Ibid.

⁴⁰⁶ Ibid. The *Annual of American design: 1931* featured the use of “Orange Permatex Lustersheen” in Donald Deskey’s design for a sun room and “vermillion Permatex” for the lounges and chairs in Eugene Schoen’s Night Club. R.L. Leonard, ed., *Annual of American design: 1931* (New York: Ives Washburn, Inc.)

materials, "such as bakelite, monel metal and chromium," permatex became popular for use in modern interiors "to serve utility and ornamentation."⁴⁰⁷

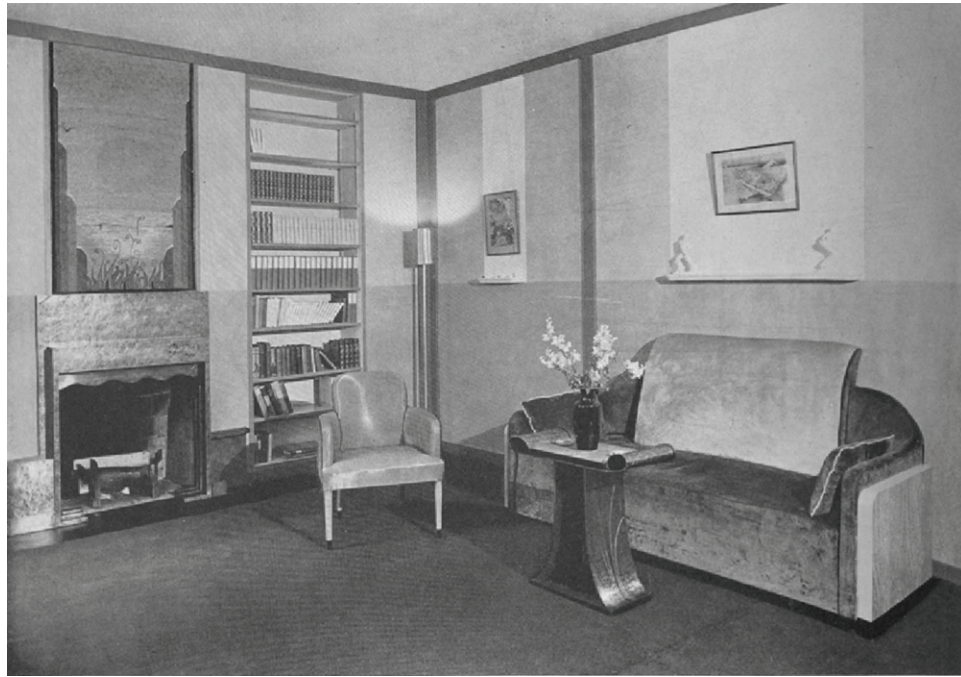


Figure 31: G.W. Harting, [*Cosmopolitan Club Card Room & Library southeast view*], 1932, [published in] *The Spur*.

To soften the stark geometry of the room and add texture, Bouy included an upholstered sofa with a slightly reclining back with rounded corners,⁴⁰⁸ centered on the room's southern wall. The plush upholstery on the back was done in a contrasting color, and aligned the wall's central panel. The sides of the sofa appear to have been of cereused oak.⁴⁰⁹

30, 124. Donald Deskey also showed his own design for the material on page 56. Though the author has not found an exact description of this material, "Permatex" appears to refer to either an impervious synthetic material used for upholstery, or a coating applied to it.

⁴⁰⁷ W.R. Storey, "American furniture design to-day," *The Studio International* 99 (1930): 251.

⁴⁰⁸ "Modern art has placed a renewed emphasis on the geometrical factor in design. Cubes, rectangles, and parallels have been frequent. Curves are mechanical in character. Circles, semicircles, and ellipses are used for structural forms, and more graceful free curves are seen in furniture and in smaller objects of decoration. Whiton, 328

⁴⁰⁹ As seen in "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24.



Figure 32: G.W. Harting, *[Cosmopolitan Club Card Room & Library northwest view]*, 1932, [published in] *The Spur*.

Bouy favored solid pile fabrics, such as velvet or “velour,” as it was called by the Club’s 1939 appraisers, over printed designs. Modernist designers like Jules Bouy “virtually abandoned printed or other ‘applied’ decoration...and concentrated instead on the innate qualities of the fibre.”⁴¹⁰ In keeping with this simplicity, trimming was kept to a minimum, with an occasional contrasting welt used to define the lines of the piece. Whiton described

In upholstery materials the aim is for simple surfaces, accenting the construction lines of furniture and the beauty of texture, design, and color of fabrics. Tufts, tassels, fringes, and applied borders are less favored. Patterns, if used, are bold, abstract, or conventionalized, and individual textures are infinitely varied, colors are subtle.... Modern textiles complement admirably the striking simplicity of modern furniture.⁴¹¹

Bouy’s use of color-blocking on the sofa in the Card Room & Library demonstrated his adeptness at achieving a modern look through the inventive use of color and form.

⁴¹⁰ Alastair Duncan, *Art deco Complete: the Definitive Guide to the Decorative Arts of the 1920s and 1930s* (New York: Abrams, 2009) 247.

⁴¹¹ Whiton, 334.

Bouy's ironwork, used throughout the Club, also served as examples of his design virtuosity. In the Card Room & Library, these pieces included a scrolled occasional table "in wrought iron with a veneered top"⁴¹² in front of the sofa, and a triangular "bronze smoker's tables [with] glass tops"⁴¹³ in the card playing area.⁴¹⁴ As Edna Phillips remembered, "Bouy's love of wrought iron was everywhere."⁴¹⁵ Edwin Avery Park similarly noted the designer's enthusiastic use of the material: "M. Bouy has said, 'It is possible to use iron for everything,' and in following with the eye the exquisite curves of the legs of one of his tables, one forgets its cold metallic nature in the delight of refinement."⁴¹⁶ Given his metalworking background, Bouy's extensive use of metal throughout the Cosmopolitan Club was not surprising.

Bouy's fireplace surround on the east wall of the Card Room & Library remains in place and is similar to a number of metal pieces which have recently garnered significant attention on the antiques market. One similar mantelpiece and andiron set, originally designed for Carlos Salzedo's Maine home, was offered for sale in February, 2012 by the New York gallery Alan Moss, and sold in a matter of weeks.⁴¹⁷ A chair and music stand for the same residence, with metalwork similar to both fireplace designs, was auctioned by Wright in December of 2006; the chair fetched \$21,600 and the music stand \$15,600.⁴¹⁸ Similar metal fireplace surrounds were

⁴¹² "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24.

⁴¹³ Listed under "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives.

⁴¹⁴ It has been determined that several playing tables and chairs were located in this room, and were most likely moved out during the Spur's photo shoot in order to accommodate Bouy's custom desk for the Lounge.

⁴¹⁵ Edna Phillips, [typed note discussing the Cosmopolitan Club's original decoration], October 1981, Cosmopolitan Club Archives.

⁴¹⁶ Park, 205.

⁴¹⁷ "Alan Moss- Fireplace Mantel with Matching Andirons by Jules Bouy," 1stdibs, [URL no longer available: removed after item was sold], (8 February 2012).

⁴¹⁸ Wright included a large spread in the auction catalog, providing a biography of the designer and lauding his metalwork: "The armchair and music stand offered here are from the residence of harpist Carlos Salzedo. Both works exemplify Bouy's signature style with hand-manipulated surfaces and reductive forms. The bent arms of the chair exhibit the expressive possibilities of the steel while the

designed by Bouy for projects including the Schinasi apartment (see figure 13). The surround designed for the H.S. Lewine apartment in New York is the most elaborate example, and is currently in the collection of the Metropolitan Museum of Art.

Bouy echoed the scallop design of the fireplace in the room's wooden window valances.

Bouy also supplied a custom hooked panel "in varying shades of green"⁴¹⁹ above the fireplace in the Card Room & Library. Its seascape and soft texture balanced the harsh metal of the fireplace surround explains the room's alternate name, "Green Room."

Card Room & Library / Green Room: Early Furnishings Inventory

- 1 Hooked rug⁴²⁰
- [1 Pair of andirons]⁴²¹
- [1] divan with 2 toss pillows⁴²²
- 2 end box tables⁴²³
- 2 armchairs in green mohair plush⁴²⁴
- [1 table] wrought iron with a veneered top⁴²⁵

rectilinear structure highlights the strength of the industrial material. The curves and construction of both the chair back and the stand accentuate the austerity of the steel to a decorative end." Wright Auction Catalog. "December Design Series 05 December 2006 / 108 Jules Bouy Armchair," Wright, http://www.wright20.com/auctions/view_search/DLPX/F5XM/108/LA/Jules_Bouy/CRSK, (3 March 2012). December Design Series 05 December 2006 / 109 Jules Bouy Music Stand," Wright, http://www.wright20.com/auctions/view_search/DLPX/F5XM/109/LA/Jules_Bouy/CRSK (3 March 2012). Note: Auction results do not appear in the printed catalog of the sale.

⁴¹⁹ "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24.

⁴²⁰ This item was marked as being "over mantle in Library." "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴²¹ As seen in "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24.

⁴²² "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24.

⁴²³ "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. These tables were not shown on either side of the sofa in *The Spur* photographs, however, many of the furniture pieces thought to be original to this room were not depicted in the photograph, probably in an effort to make the space appear larger in print. Two end box tables were included in the 1939 inventory as part of the Lounge furnishings, so it is thought that these tables were original to the Club as well. "First Floor, Lounge," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 10, Cosmopolitan Club Archives.

⁴²⁴ "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. These chairs are thought to be original to the space due to their covering and 10% depreciation.

[2] metal floor reflectors⁴²⁶
 4 Lyon bridge tables... metal⁴²⁷
 2 armchairs, covered in linen velour⁴²⁸
 2 armchairs, covered in linen velour⁴²⁹
 4 armchairs [in] green permatex⁴³⁰
 3 bronze smoker's tables, glass tops⁴³¹
 [3 Pairs gold net curtains]⁴³²
 brown Broadloom carpet, seamed, 13'0" x 16'0"⁴³³

⁴²⁵ "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24. This piece appears to be a Bouy design based on the overall style and details used.

⁴²⁶ "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. The top of these lamps appear to match the design of those flanking the Lounge fireplace. Similar cylindrical lamps were exhibited (and put up for sale) by Maison Gerard in May of 2006.

⁴²⁷ "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. *The Spur* photograph only shows one of these tables, but the caption referred to "card tables" (plural). As has been mentioned in previous footnotes, the additional tables for this room were probably moved out of the room during the 1932 photo shoot. Since not all sets of four card tables with four chairs fit into the space at the same time, it has been concluded that on a day-to-day basis, each the table was furnished with only two chairs. In the event of card games, additional chairs could have been brought in to accommodate players as needed. In addition to the bridge tables, the 1939 appraisal report lists "16 chairs," also in metal, with a 30% depreciation. These chairs were likely those brought in as provisionals for games, and were not considered integral to Bouy's decorative scheme.

⁴²⁸ "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. Linen velour was used throughout the Club, indicating this upholstery was likely original. Its 40% depreciation also supports this conclusion.

⁴²⁹ Listed under "Second Floor, Stairs & Hall." The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 9, Cosmopolitan Club Archives. Though this item was listed in the 1939 appraisal as having been in the Hall, it matches the description, estimated valuation, and depreciation for the "2 armchairs covered in linen velour" allocated to the Library.

⁴³⁰ "2 armchairs, covered in rose tapestry," \$90 with 10% depreciation, appear on the 1939 appraisal report for this room. Matching this description, at a valuation of \$100 with 10% depreciation, are two armchairs listed in the Committee Room. It is presumed that these four chairs would have originally been those with "green permatex" upholstery shown in *The Spur*. "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives, Philadelphia, PA and "Third Floor, Committee Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives.

⁴³¹ "Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. These were found to be the same as the triangular stand shown in the northwest-facing *Spur* photograph. The 1954 appraisal report listed "bronze smoker's tables, glass tops, triangular tops" with a 10% depreciation, indicating they were the same as those listed on the 1939 appraisal report. Federal Appraisal Company "Appraisal Cosmopolitan Club of Philadelphia 1954" 9 April 1954, page 9, Cosmopolitan Club Archives.

⁴³² "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24.

⁴³³ Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. This is the same carpet shown in *The Spur's* photographs, "The carpet is brown..." "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24. We know that this carpet was kept in the Library for a while, as O.E. Mertz billed to "Clean and scour carpet on Library floor" and "Dye Seam in Library Carpet." O.E. Mertz, Interior

1 scrap can⁴³⁴
1 porcelain figure, 16⁴³⁵
[Assorted vases and accessories]⁴³⁶

Third Floor

Guest Rooms: Discussion of Original Design

The third floor has three guest rooms, two baths, a housekeeper's suite and the kitchen...⁴³⁷

Originally labeled counterclockwise from south to west, third floor Guest Bedrooms 1 through 3 came to be known by the colors of their furnishings.⁴³⁸ The first bedroom became the "Blue Room,"⁴³⁹ the second the "Yellow Room,"⁴⁴⁰ and the third the "Pink Room."⁴⁴¹ Each was outfitted with a Bouy-designed bed (two for Guest Room 2), dressing table, and chest of drawers. Added to these were corresponding occasional tables, chairs, and benches along with

Architects and Decorators, "Bill #1" to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴³⁴ Second Floor, Library," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 11, Cosmopolitan Club Archives. Though accessories not seen in photographs or not explicitly described in archival materials are generally not being included in the Club's inventory, this particular item is worth noting as it was said that even the garbage cans were designed by Bouy. An example of a Bouy-designed wastebasket is held in the collection at the Metropolitan Museum of Art, accession #68.70.4

⁴³⁵ Ibid. This item is likely one of the white figures depicted in *The Spur*.

⁴³⁶ As seen in "Modern Decoration of Merit in Philadelphia's Cosmopolitan Club," *The Spur* 49, no. 6 (1932): 24.

⁴³⁷ "Annual Report of the Building Committee," 30 April 1930, in "1928-1933 Founding" Binder, Cosmopolitan Club Archives.

⁴³⁸ Color and room number pairings were confirmed based on similarities to Bouy's furniture drawings in the Architectural Archives at the University of Pennsylvania and the 1939 appraisal report by the Federal Appraisal Company. Number of windows and curtains were also checked for consistency.

⁴³⁹ Signed Beatrice Fox Griffith, "Annual Report 1931-1932" in "Founding 1928-1933" binder, Cosmopolitan Club Archives, Philadelphia, PA and The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

⁴⁴⁰ "1 mirror [pain?]ted for "yellow bedroom." "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁴¹ The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

metal lamps and mirrors, also by the designer. Like the chairs in the dining room, the benches incorporated cutout handles for decoration and utility.⁴⁴²

To accommodate the number of pieces in each room, Bouy shaped his pieces to fit along walls and into corners.⁴⁴³ According to Club member Edna Phillips, Bouy's "love of tucked-away drawers and closets"⁴⁴⁴ became obvious in these rooms, as did and his talent for economizing scale.

The windows had net curtains, such as those used in the first floor Entry and Card Room & Library that were installed along with roller shades for privacy from the rooms' west and south-facing views. Curtain panels in a triptych design hung to the floor,⁴⁴⁵ and represented a high point in American modern textiles. According to Alastair Duncan, "By 1930, the modern textile movement had hit its stride in the USA, its tenant being simplicity of form and colour. No finer example of this simplicity was provided than 'Triptych', a printed linen fabric in three complementary hues of yellow, by Jules Bouy."⁴⁴⁶

Guest Room 2, the largest of the three, had a fireplace similar to that in the Card Room & Library. Incised paneling on the walls and doors featured the radius curve prevalent throughout the Club, and may have been painted in various shades of the room's namesake color.⁴⁴⁷

⁴⁴² The Metropolitan Museum of Art currently has a bench with Bouy's signature handles. Accession #68.70.14.

⁴⁴³ Compact furnishings were often seen in modernist interiors of this time. Several examples can be seen in Paul Frankl's, *Form and re-form*, including those on pages 68 and 70.

⁴⁴⁴ Edna Phillips, [typed note discussing the Cosmopolitan Club's original decoration], October 1981, Cosmopolitan Club Archives.

⁴⁴⁵ "Overdraperies should be hung to the floor in the great majority of cases." Whiton, 394.

⁴⁴⁶ Alastair Duncan, *Art deco Complete*, 251. "Patterns in straight or waving lines are smart against plain walls and also practical as they are not too definite to prohibit use with painted backgrounds." Richardson and McElroy, 91.

⁴⁴⁷ Locations and change of color can be confirmed with paint analysis. It is possible these single-paneled doors were an economical answer to the more intricate and pricey wood paneled walls popular throughout the twenties.

Guest Room 1/Blue Room:⁴⁴⁸ Early Furnishings Inventory

[1] mahogany day bed 6'-6" long, 30" high, 36" deep 7" springs 6" mattress 5 loose pillows⁴⁴⁹

One dressing table 41" high, 46" wide, 17" deep with four ¾" round imitation ivory knobs⁴⁵⁰

One chest of drawers 36" high, 15" wide, 35" deep with five ¾" round imitation ivory knobs⁴⁵¹

One commode 36" high 30" wide 15" deep with eight ¾" round imitation ivory knobs⁴⁵²

One bench 24" x 20" x 12" - one loose cushion⁴⁵³

One occasional table 24" x 20" x 12"⁴⁵⁴

⁴⁴⁸ Drawings by Bouy for this room in the Architectural Archives at the University of Pennsylvania show a complete design for furniture in this space. However, archival information points to involvement in the design by a Club member as well. "A tactful member finished furnishing our 'Blue Room'..." Signed Beatrice Fox Griffith, "Annual Report 1931-1932" in "Founding 1928-1933" binder, Cosmopolitan Club Archives. "The Secretary was requested to write thanking the following people for gifts: 1. Mrs. Horatio Gates Lloyd for the bedroom which she has furnished." "[Notes from] A meeting of the Executive Committee, together with the House and Finance Committee...", 24 April 1931, in "Executive Committee Meetings 1931-1951" folder, Cosmopolitan Club Archives. Given that the 1939 appraisal report for this room appears to resemble in part Bouy's furnishing specifications for this room, his plans were taken as the primary source for this room's inventory. The cabinets shown in the current photographs of the space were added after Bouy's involvement with the project.

⁴⁴⁹ Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. Mahogany was the material listed for this item on the 1939 appraisal report. "mahogany Studio couch with 5 pillows..." "Third Floor, Blue Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

⁴⁵⁰ Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. This item was also listed on the 1939 appraisal report as "1 chest of drawers with wall mirror," 30% depreciation. "Third Floor, Blue Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

⁴⁵¹ Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. This item was also listed as a piece to be painted by Potteiger: "1 chest drawers blue bedroom." "Additional painting to be done by Potteiger," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁵² Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁴⁵³ Ibid.

⁴⁵⁴ Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. This item was likely the "1 night table" listed on the 1939 appraisal. "Third Floor, Blue Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

One chair as per drawing 2865," "covered in velour"⁴⁵⁵
 One ceiling fixture 9" x 9"x 6" of 5/8" angles with "5 pieces [of glass]"⁴⁵⁶
 One reading lamp- stock⁴⁵⁷
 1 Bedroom torch lamp⁴⁵⁸
 Two dressing table lamps - stock⁴⁵⁹
 3 cylindrical [glass] shades for the above lamps⁴⁶⁰
 One round mirror- stock ref. 995 #1271⁴⁶¹
 One mirror frame for dressing table 18" x 24" of ½" angles- open top⁴⁶²
 18" x 36" for dressing table mirror⁴⁶³
 1 Pair Bouy linen tryptic drapes⁴⁶⁴
 1 Pair Net Draw Curtains⁴⁶⁵
 1 Standard Roller Shade⁴⁶⁶
 1 brown rug, 6'0" x 6'0"⁴⁶⁷

⁴⁵⁵ Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. This item was likely the "1 armchair, covered in velour," with 40% depreciation on the 1939 inventory. "Third Floor, Blue Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

⁴⁵⁶ Listed under "glass," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁴⁵⁷ Listed under "metal work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. This item is probably the same as the "1 Swedish floor lamp" listed on the 1939 appraisal. "Third Floor, Blue Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

⁴⁵⁸ 1 of 4 listed as discarded. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁵⁹ Listed under "metal work," Bouy Incorporated, "Furniture for Guest Room #1 / Drawing 2905 / Job 975," 1 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁴⁶⁰ Listed under "glass," Ibid.

⁴⁶¹ Listed under "metal work," Ibid.

⁴⁶² Ibid.

⁴⁶³ Listed under "glass," Ibid.

⁴⁶⁴ Listed under "curtains," Ibid. It is thought that these drapes were subsequently dyed as there were three sets of linen curtains "dyed" in 1939. Fred J. Matt & Company, French Cleaners and Dyers, to Cosmopolitan Club, [invoice] 16 September 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁶⁵ Listed under "curtains," Ibid.

⁴⁶⁶ Ibid.

⁴⁶⁷ "Third Floor, Blue Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 14, Cosmopolitan Club Archives.

Guest Room 2/Committee Room/Yellow Room: Early Furnishings Inventory

- 1 pr twin beds⁴⁶⁸
- 4 shelf book end cabinet⁴⁶⁹
- 2 shelf book end cabinet⁴⁷⁰
- 1 mahogany chest of drawers⁴⁷¹
- [1] Bedroom torch lamp⁴⁷²
- [Dressing table]⁴⁷³
- 1 mirror [pain?]ted for yellow bedroom⁴⁷⁴
- 1 committee desk, fold writing top, cabinet base⁴⁷⁵
- 2 Stools⁴⁷⁶
- 2 linen curtains [probably with Triptych design]⁴⁷⁷
- 2 glass curtains⁴⁷⁸

⁴⁶⁸ "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. It appears that this set of beds was listed incorrectly as originating from the "pink bedroom." Since Guest Bedroom 2 is the only space in which two beds would have fit, this would be the only logical place for them to have been used. Misunderstanding Guest Bedroom 3 as the Pink Room is not likely either, as the 1939 appraisal report refers to several pink enameled items which were specific to that room. Also, no Potteiger documents describe the painting of any items from the Pink Room. A pair of Jules Bouy designed beds are currently being sold by Miguel Saco Gallery of New York. Though it is not known exactly what the twin beds from the Cosmopolitan Club looked like, the examples from Miguel Saco Gallery provide useful clues. "Miguel Saco Gallery – A pair of Jules Bouy Bedstead" [sic], 1stdibs, http://1stdibs.com/furniture_item_detail.php?id=237636, (7 September 2011).

⁴⁶⁹ "Third Floor, Committee Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives. This item was listed with 30% depreciation.

⁴⁷⁰ Ibid.

⁴⁷¹ Ibid. This item may have also been the "1 chest of 4 drawers noted in the 1954 inventory. "Appraisal Cosmopolitan Club of Philadelphia 1954" 9 April 1954, page 9, Cosmopolitan Club Archives.

⁴⁷² 1 of 4 listed as discarded. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁷³ Reference was made to "articles for dressing table in second guest room, which were purchased on approval for consideration of House and Decorating Committees—total \$250." [Archival Document], no date, "Founding 1928-1933" binder, Cosmopolitan Club Archives.

⁴⁷⁴ "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁷⁵ "Third Floor, Committee Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives. This item was listed with 30% depreciation.

⁴⁷⁶ This item was listed as coming from the "bedrooms." "Additional Painting to be done by Pottiger" "Additional painting to be done by Potteiger," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁷⁷ 1 of 3 pairs of linen curtains dyed in 1939. Fred J. Matt & Company, French Cleaners and Dyers, to Cosmopolitan Club, [invoice] 16 September 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. It is presumed these curtains featured Bouy's triptych design based on their presence in the other two bedrooms.

⁴⁷⁸ These were most likely net curtains, based on the presence of net curtains throughout the clubhouse. There was probably also a roller shade for this room as well, though it would not have shown on the 1939 appraisal due to it being an integral fixture in the clubhouse.

[9x12 Brown Rug]⁴⁷⁹

[1 chair]⁴⁸⁰

Guest Room 3/Pink Room: Early Furnishings Inventory⁴⁸¹

One day bed 6'-6" long, 30" high, 33" deep 7" springs 6" mattress 1 loose pillow⁴⁸²

Pink enameled Open corner cabinet 37" high, 15" x 18"⁴⁸³

One corner bench, 17" high, 15" x 18" with one loose cushion⁴⁸⁴

One mirror frame for corner cabinet- of ½" angles, 24" x 12"- open top⁴⁸⁵

One combination writing dressing table 43" high, 36" wide, 15" deep, ten ¾" round imitation ivory knobs⁴⁸⁶

One dressing table bench, 20" x 18" x 12" with one loose cushion⁴⁸⁷

One mirror frame for dressing table- of ½" angles, 24" x 12"- open top⁴⁸⁸

Two dressing table lamps 12" high⁴⁸⁹

One standing lamp 6'-0" high⁴⁹⁰

One chair as per drawing 2865⁴⁹¹

⁴⁷⁹ "[Cleaning] Statement of Adolph DeBaecke Co., Inc." 5 September 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. This appears to be the only area not already carpeted where this rug would have fit.

⁴⁸⁰ [Sketch and notes on guest rooms], in "320 Cosmopolitan Club Architect's notes" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

⁴⁸¹ This is the northwest room located on third floor.

⁴⁸² Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room No.3/ Drawing 2906 / Job 975," 5 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. "1 Studio couch... and 4 pillows" with 30% depreciation was also listed on the 1939 inventory. "Third Floor, Pink Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives.

⁴⁸³ Ibid. This item was probably the same as the "1 Pink enameled corner cabinet" listed on the 1939 inventory.

⁴⁸⁴ Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room No.3/ Drawing 2906 / Job 975," 5 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁴⁸⁵ Listed under "metal work," Ibid.

⁴⁸⁶ Listed under "wood word," Ibid. This item and the following probably match the "1 pink enameled desk and stool" on the 1939 inventory. "Third Floor, Pink Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives.

⁴⁸⁷ Ibid.

⁴⁸⁸ Listed under "metal work," Bouy Incorporated, "Furniture for Guest Room No.3/ Drawing 2906 / Job 975," 5 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁴⁸⁹ Ibid.

⁴⁹⁰ Ibid. This item is probably the same as the "1 Swedish iron floor lamp" listed on the 1939 appraisal. "Third Floor, Pink Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives.

[1] Bedroom torch lamp⁴⁹²
 One iron console- Bouy Inc. stock ref. 1430 #1381⁴⁹³
 One mirror frame 15" x 33"- open top⁴⁹⁴
 One ceiling fixture, 9" x 9" x 6" of 5/8" angles⁴⁹⁵ with 'five pieces [of glass] for
 above ceiling fixture⁴⁹⁶
 One mirror- 27" x 35"⁴⁹⁷
 One mirror- 12" x 42"⁴⁹⁸
 One mirror- 12" x 36"⁴⁹⁹
 1 Hooked rug⁵⁰⁰
 2 Pair Bouy linen triptych drapes⁵⁰¹
 2 Pair net [curtains]- to draw⁵⁰²
 2 standard roller shades⁵⁰³
 1 Raspberry linen striped hanging⁵⁰⁴

Additional Third Floor Spaces: Discussion of Original Design

To the back of the hall were the support spaces: a housekeeper's suite, office,⁵⁰⁵ storage rooms, and full baths for guests.⁵⁰⁶ Doors were scored with tripartite vertical divisions; paint

⁴⁹¹ Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room No.3/ Drawing 2906 / Job 975," 5 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA. Unfortunately, this drawing could not be found.

⁴⁹² 1 of 4 listed as discarded. "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁴⁹³ Listed under "metal work," Bouy Incorporated, "Furniture for Guest Room No.3/ Drawing 2906 / Job 975," 5 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁴⁹⁴ Ibid.

⁴⁹⁵ Ibid.

⁴⁹⁶ Listed under glass, Ibid.

⁴⁹⁷ Ibid.

⁴⁹⁸ Ibid.

⁴⁹⁹ Ibid.

⁵⁰⁰ This item was in the closet at the time the 1939 inventory was taken, signifying the rug was probably not being used because it was out of style (it was listed with 0% depreciation so it would not have been due to condition). "Third Floor, Pink Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives.

⁵⁰¹ Listed under "curtains," Bouy Incorporated, "Furniture for Guest Room No.3/ Drawing 2906 / Job 975," 5 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁵⁰² Listed under "wood work," Bouy Incorporated, "Furniture for Guest Room No.3/ Drawing 2906 / Job 975," 5 April 30, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania, Philadelphia, PA.

⁵⁰³ Ibid.

⁵⁰⁴ "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. This item has been allocated to this room based on its color.

analysis is needed to determine colors.⁵⁰⁷ Like a much-simplified version of the guest rooms, the housekeeper's suite incorporated thoughtful architectural detailing including curtain pockets and picture moldings. At the very back a kitchen outfitted by Bouy⁵⁰⁸ was hailed by the building committee as "a triumph of modernism and efficiency."⁵⁰⁹

Office: Early Furnishings Inventory⁵¹⁰

- 1 posture chair, walnut finish⁵¹¹
- 1 Apex drawer vertical letter files, green steel, lock⁵¹²
- 3 drawer vertical letter transfer file, green steel⁵¹³
- 1 stationery cabinet, 4 drawers, walnut finish⁵¹⁴
- 1 chrome tubular side chair, fabricoid seat and back⁵¹⁵

⁵⁰⁵ Gilchrist's original drawings label this space as a storage area, but given the depreciation percentages throughout this room on the 1939 appraisal list, it was concluded that the space was likely used as an office since the beginning. Though it cannot be confirmed whether Jules Bouy actually furnished the space, the presence of a Swedish wall mirror and seemingly early 1930s-appropriate furnishings (based on color and material) make it likely. Elements with depreciation percentages of 0 were not included.

⁵⁰⁶ Inventory listings for the third floor baths have not been provided due to their simplistic and utilitarian appearance. However, it is thought that the "white enameled cabinets" and chromium light fixtures are probably original to the Club, based on their materials and the likelihood that these items would not have changed before the 1939 inventory was taken. "Third Floor, Bathroom #1," and "Third Floor, Bathroom #2," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 17, Cosmopolitan Club Archives.

⁵⁰⁷ Specific colors can be confirmed with paint analysis.

⁵⁰⁸ Juliette Brossard, Secretary Bouy Incorporated to Mrs. Curtis Allen, 1 May 1930, in "1930 Bouy Correspondence Kitchen Equipment" folder, Cosmopolitan Club Archives.

⁵⁰⁹ "Annual Report of the Building Committee," 30 April 1930, in "1928-1933 Founding" Binder, Cosmopolitan Club Archives.

⁵¹⁰ This space is currently used for storage. Given the fact that this space was used as an office, it is understood that there would have had been a desk arrangement of some sort (also confirmed by the presence of a "posture" chair). There is no evidence of what the original appearance for this desk may have been, as the only desk-related items listed on the 1939 appraisal report under this room were purchased in August of 1939. Business Furniture Co., [Order confirmation] to Club House, 17 August 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. It is possible that the desk for this area was part of the "Miscellaneous" lot of "boards, counters, tables" listed in the Basement Boiler Room on the 1939 appraisal report. Also listed are "3 counters, stained pine, 6'" and "5 racks, pine, irregular shape." "Basement, Boiler Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 8, Cosmopolitan Club Archives. This item was listed at 40% depreciation.

⁵¹¹ "Third Floor, Office," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 15, Cosmopolitan Club Archives. This item was listed at 40% depreciation.

⁵¹² Ibid. This item was listed at 15% depreciation.

⁵¹³ Ibid. This item was listed at 5% depreciation.

⁵¹⁴ Ibid. This item was listed at 15% depreciation.

- 1 Royal 11 standard typewriter⁵¹⁶
- 1 Barrett 9 column desk adding machine, hand, #105798-91⁵¹⁷
- 1 bronze student's lamp with parchment paper shade⁵¹⁸
- 1 wall lamp, parchment paper shade⁵¹⁹
- 1 Telechron electric desk clock⁵²⁰
- 1 wall mirror, Swedish iron frame⁵²¹

Help's Bedroom "A": Early Furnishings Inventory⁵²²

- 1 window shade and 1 net curtain[,] green net⁵²³
- 1 green enameled desk⁵²⁴
- 1 green enameled utility cabinet⁵²⁵
- 1 green enameled chair⁵²⁶
- 1 Studio couch, covered in denim, and 3 pillows⁵²⁷
- 1 green enameled chest of drawers⁵²⁸
- 1 metal desk lamp⁵²⁹
- 1 boudoir arm chair⁵³⁰

⁵¹⁵ Ibid. This item was listed at 5% depreciation. The presence of a "fabricoid" [sic] seat covering indicate it may have been original to the Club.

⁵¹⁶ Ibid. This item was listed at 20% depreciation.

⁵¹⁷ Ibid. This item was listed at 60% depreciation.

⁵¹⁸ Ibid. This item was listed at 5% depreciation.

⁵¹⁹ Ibid, 16.

⁵²⁰ Ibid. Many examples of this type of clock can be found online today.

⁵²¹ Ibid. There was no depreciation associated with this item, though its label as "Swedish" points to the idea that it might have been designed by Bouy.

⁵²² This room is currently used as an office. Some of the items for the "Housekeeper's Suite" were supposed to have been painted according to "Additional painting to be done by Potteiger," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives., however, items for this area were not listed on Lloyd A. Potteiger, [Agreement for furnishing work at the Cosmopolitan Club], 19 February 1940, in "General Club and Committee Meetings 1930-1945" folder, Cosmopolitan Club Archives. Given the high depreciation percentages, all above 20%, with many at 50%, as well as the materials described for the furniture, it is assumed that both rooms in the "Housekeeper's Suite" were furnished at the time of the Club opening in accordance with Bouy's aesthetic.

⁵²³ "Third Floor, Help's Bedroom 'A'," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 16, Cosmopolitan Club Archives. This item was listed at 50% depreciation. This item was referred to as "green" on the 1954 inventory and would have likely not been changed since it was a low-priority room. "Third Floor, Help's Bedroom 'A'," Federal Appraisal Company "Appraisal Cosmopolitan Club of Philadelphia 1954" 9 April 1954, page 22, Cosmopolitan Club Archives.

⁵²⁴ "Third Floor, Help's Bedroom 'A'," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 16, Cosmopolitan Club Archives. This item was listed at 50% depreciation.

⁵²⁵ Ibid. This item was listed at 25% depreciation.

⁵²⁶ Ibid. This item was listed at 50% depreciation.

⁵²⁷ Ibid. This item was listed at 30% depreciation.

⁵²⁸ Ibid. This item was listed at 20% depreciation

⁵²⁹ Ibid. This item was not recorded to have depreciated in value, but given that it was made of metal, it is not unlikely the lamp would have avoided damage.

- 1 green enameled frame mirror⁵³¹
- 2 Hooked rugs, [possibly] green clipped cotton⁵³²

Help's Bedroom "B": Early Furnishings Inventory⁵³³

- 1 window shade and 1 net curtain⁵³⁴
- 1 iron cot and mattress with cover and 2 pillows⁵³⁵
- 2 wicker stools⁵³⁶
- 10 sections of metal storage lockers⁵³⁷
- 1 mirror, Gesso frame⁵³⁸
- 1 stick reed table and 1 mirror⁵³⁹
- 1 stick reed armchair with loose... cushion⁵⁴⁰

Basement

Basement: Discussion of Original Design

"In the basement are the telephone booths, dressing rooms and so forth."⁵⁴¹

⁵³⁰ Ibid. This item was listed at 30% depreciation. The slipcover for this item was not included as it is known that many slipcovers were added to club furniture after Bouy's involvement with the Club.

⁵³¹ "Third Floor, Help's Bedroom 'A'," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 16, Cosmopolitan Club Archives. This item was listed at 50% depreciation.

⁵³² Ibid. No depreciation listed, but the description seems to be in accordance with the Club's earliest aesthetic. This item was referred to as "green" on the 1954 inventory and would have likely not been changed since it was a low-priority room. "Third Floor, Help's Bedroom 'A'," Federal Appraisal Company "Appraisal Cosmopolitan Club of Philadelphia 1954" 9 April 1954, page 22, Cosmopolitan Club Archives.

⁵³³ This room is currently used for storage.

⁵³⁴ "Third Floor, Help's Bedroom 'B'," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 16, Cosmopolitan Club Archives. This item was listed at 50% depreciation.

⁵³⁵ Ibid.

⁵³⁶ Ibid.

⁵³⁷ Ibid. This item was listed at 20% depreciation.

⁵³⁸ Ibid. This item was listed at 50% depreciation.

⁵³⁹ Ibid.

⁵⁴⁰ This item was originally listed under the "Basement, Ladies Dressing Room," but is thought to have been placed in this room based on its description matching the other "stick reed" items. "Basement, Ladies Dressing Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 16, Cosmopolitan Club Archives.

⁵⁴¹ "Annual Report of the Building Committee," 30 April 1930, in "1928-1933 Founding" Binder, Cosmopolitan Club Archives. Comparatively less is known about the basement of the Cosmopolitan Club, and much of the information presented is conjectural. Being that this area included the largest restrooms, it is assumed that these areas were used frequently, so inventories for these spaces were deemed important to include in the final study.

At the lowest level of the Club, a modest hall with built in bench and pair of petite telephone rooms opened from the stair landing north into a generously-sized Ladies' Dressing Room. Here, visitors were provided with a large "modernistic" walnut dressing table, a standing cheval mirror, probably a Bouy design, and a large brown enameled coat rack. Built-in radius-curved benches provided seating, as did a studio couch and chairs by Thonet.

The Men's Cloak Room featured similar conveniences, pared down fit into the smaller area. They included a large a green cloak rack, Thonet chairs, and a mirror and console set designed by Bouy.

Hall: Early Furnishings Inventory

1 bench cushion, 58," old rose velour⁵⁴²

Telephone Rooms: Early Furnishings Inventory

2 modernistic benches, brown enameled⁵⁴³

Ladies' Dressing Room: Early Furnishings Inventory

1 modern classic wall dressing table, walnut finish, 5'6" long, 2 – 10 ½" x 43" high mirrors in metal frame – illuminated, and 2 dressing stools, walnut, green velour seat⁵⁴⁴
1 cloak rack, 66" long x 51" high, brown enameled, 2 shelves, curved top⁵⁴⁵

⁵⁴² "Basement, Hall," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 7, Cosmopolitan Club Archives. This item was listed at 65% depreciation, so it is assumed that the bench cushion upholstery was original to Bouy.

⁵⁴³ "Basement, Two Telephone Rooms," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 7, Cosmopolitan Club Archives. Though these items are only listed with 5% depreciation, it is assumed, based on their description and discreet location (possibly resulting in infrequent use), that these items were original to Bouy's design for the Club.

⁵⁴⁴ "Basement, Ladies Dressing Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 6, Cosmopolitan Club Archives.

2 green linen velour cushions for built-in wall benches⁵⁴⁶
 1 Studio couch, covered in brown linen velour, 6 linen pile down filled pillows⁵⁴⁷
 1 table, enameled top⁵⁴⁸
 [3 chairs by Thonet Bros]⁵⁴⁹
 1 cheval, 23" x 72" Swedish iron frame and scroll base⁵⁵⁰
 1 cabinet, 4 drawers high, brown enameled⁵⁵¹
 1 floor reflector, brushed aluminum and iron⁵⁵²
 [3] Small stands⁵⁵³

Men's Coat Room: Early Furnishings Inventory

1 cloak rack, 66" long x 51" high, green enameled, 2 shelves, curved top⁵⁵⁴
 [2 chairs by Thonet Bros]⁵⁵⁵
 1 console, Swedish iron, 9x26" glass top, 17" diameter wall mirror⁵⁵⁶
 1 floor reflector⁵⁵⁷

⁵⁴⁵ Ibid.

⁵⁴⁶ Ibid.

⁵⁴⁷ "Third Floor, Committee Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 13, Cosmopolitan Club Archives. It is thought that this item, listed with 30% depreciation, was original to the Ladies' Lounge (based on its upholstery color) and that it was moved to the Committee Room sometime in the mid to late 1930s when Guest Bedroom 2 (the yellow bedroom) was converted to a Committee Room and the twin beds moved out.

⁵⁴⁸ "Basement Boiler Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 8, Cosmopolitan Club Archives. This item was listed with 35% depreciation. Though this item was included in the boiler room, it is thought that it may have originally belonged to the Ladies' dressing room due to its color and enamel finish matching other pieces in this area.

⁵⁴⁹ Juliette Brossard, Secretary Bouy Incorporated to Mrs. Curtis Allen, 1 May 1930, in "1930 Bouy Correspondence Kitchen Equipment" folder, Cosmopolitan Club Archives.

⁵⁵⁰ "Basement, Ladies Dressing Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 6, Cosmopolitan Club Archives.

⁵⁵¹ Ibid. This item is probably the same the "Repair to chest of Drawers" listed in "[Handwritten Invoice] Cosmopolitan Club [?] Wm H. Miller Dr-" 22 September, 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁵⁵² "Basement, Ladies Dressing Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 6, Cosmopolitan Club Archives.

⁵⁵³ 3 of 4. "Additional painting to be done by Potteiger," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. Though no room assignment was given for these stands, it is assumed, based on the few number of tables in this space, that these stands may have been used as smoking stands in the 3 seating groupings of the Ladies' Dressing Room (one by each built-in bench, a third by the Studio couch).

⁵⁵⁴ "Basement, Men's Dressing Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 7, Cosmopolitan Club Archives.

⁵⁵⁵ Juliette Brossard, Secretary Bouy Incorporated to Mrs. Curtis Allen, 1 May 1930, in "1930 Bouy Correspondence Kitchen Equipment" folder, Cosmopolitan Club Archives. One of the original chairs here was found with a striped fabric that included red white and blue (according to Cosmopolitan Club Design committee memo from summer 2000). But there is no way to validate this

⁵⁵⁶ "Basement, Men's Dressing Room," The Federal Appraisal Company "Appraisal Cosmopolitan Club 1939," 22 November 1939, page 7, Cosmopolitan Club Archives.

⁵⁵⁷ Ibid.

[1] Small stand⁵⁵⁸

Conclusion

The pale blue and brown and tan of the lounge, the yellow of the entrance hall and the red and white of the dining room were electric enough to add spice to the meals above stairs and the speeches and events below stairs.⁵⁵⁹

Woven together from an intricate network of archival documents, these descriptions, inventories, drawings, and photographs of Jules Bouy's "cosmopolitan" creation for Philadelphia's "Foreign Devils" can be appreciated as a defining moment in the designer's important career. Marking the shift in focus from designing individual furniture pieces to total interiors,⁵⁶⁰ Jules Bouy achieved a commendable look at the Cosmopolitan Club that was at once custom-tailored to the clients' desires and highly reflective of his own developing style. It is through these inventory lists, floor plans, and photographs that one can begin understand the ingenuity with which Bouy approached his project, economizing in both scale and finance without sacrificing quality or interest.

⁵⁵⁸ 1 of 4. "Additional painting to be done by Potteiger," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. Though no room assignment was given for these stands, it is assumed, based on the few number of tables in this space, that these stands may have been used as smoking stands in the 3 seating groupings of the Ladies' Dressing Room (one by each built-in bench, a third by the Studio couch).

⁵⁵⁹ No author, "Club history," no date, 6, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁶⁰ Patricia Bayer points out that between the years of 1910 and 1939, when the "multi-faceted style known as Art Deco took root... It also ushered in the era of the 'total' interior." Bayer, 7.

CHAPTER FOUR: *MASKING MODERNISM: THE FIRST 25 YEARS*

Despite the Building Committee's enthusiasm for Bouy's design, Philadelphia's new Cosmopolitan Club was not without its flaws. High attendance, poor organization, and few servers made for long waits at the Club's inaugural luncheon, and "tempers flared" as a result.⁵⁶¹ Former president "Mrs. White recalled [the event] with horror,"⁵⁶² recalling that "the impression made by...two small troubles was sufficient to upset everybody for some time." Members complained that "the beans had been cut the wrong way" and there was no "Camay soap in the dressing room...."⁵⁶³ These early mishaps, however trivial, prompted concern over more problematic aspects of the Club including its size and efficiency. "Every club member attended [the first luncheon and] the club was overflowing...,"⁵⁶⁴ one member recollected. When the kitchen was completed in the spring of 1931,⁵⁶⁵ it was deemed "impossibly difficult and required double the service that should have been necessary."⁵⁶⁶

⁵⁶¹ No author, "Club history," no date, 6, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁶² "The Founding of the Cosmopolitan Club of Philadelphia," (1991) 7, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁶³ Mary Virginia Harris, [Transcription of] "An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist," (1980) 2, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives. Even a quarrel erupted among friends during this expectedly happy momentous occasion. No author, "Club history," no date, 6, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁶⁴ "The Founding of the Cosmopolitan Club of Philadelphia," (1991) 7, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁶⁵ The Green Dragon continued to cater the Club's meals until the kitchen, designed by Bouy, was completed.

⁵⁶⁶ No author, "Club history," no date, 6, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives. "Mrs. Bullock, for the House Committee, reported that the Refrigerator is still unsatisfactory... "[Notes from] A meeting of the Executive Committee, together

Many of the more novel design features employed by Bouy also fell flat. "Modern ideas were so modern that they had not become practical. Lights were built with no possible way of access to change the bulbs. Floors that should have been opened were fastened," library chairs were considered uncomfortable, and the dining room was overcrowded.⁵⁶⁷ One club member remembered: "with all the philosophy at our command we accepted these situations as part of the normal happenings in any project for a new club. Privately we wondered why we had gone into it."⁵⁶⁸

The first Executive Committee accepted these design problems, but a new crop of directors "proceeded to undo a good deal of what [had been done]." Mrs. White remembered, "We felt a little bitter but legally we could do nothing. We were hamstrung in our efforts to keep what we considered beautiful décor inside the club."⁵⁶⁹ Problems with the building's mechanical systems exacerbated the desire for change. In 1932, members discovered a basement leak,⁵⁷⁰ in

with the House and Finance Committee...," 24 April 1931, in "Executive Committee Meetings 1931-1951" folder, Cosmopolitan Club Archives.

⁵⁶⁷ No author, "Club history," no date, 5-6, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives and [Noted from a] "House Committee Meeting," 17 November, 1939, "General Club and Committee Meetings 1930-1945" binder, in Cosmopolitan Club Archives. The same document reported a stoppage in the hot water pipes of the Ladies Dressing room. "One whole pipe was replaced, and the plumber warns us that before the winter is over, it may be necessary to replace others."

⁵⁶⁸ No author, "Club history," no date, 5-6, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁶⁹ "One of the clubs in Philadelphia had had the same governor and committees for fifteen years and the net result was that [of] chaos and great difficulty. We decided we wouldn't do that so we all resigned at the end of two and a half years which was our first stint." Mary Virginia Harris, "An interview with Mrs. Thomas Raeburn White May 14, 1980, about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist," (1980) 2-3, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁷⁰ [Notes from a] "meeting of the House Committee," 18 April 1944, "General Club and Committee Meetings 1930-1945" binder, Cosmopolitan Club Archives. The meeting minutes recalled a "...leak in the basement, of twelve years standing."

1937 a leaky roof,⁵⁷¹ and in 1938 a failing furnace.⁵⁷² By the winter of 1939, the inconveniences proved too irritating to ignore, and the House Committee Meeting voted unanimously to seek new facilities.⁵⁷³ Fortunately, this decision failed to gain momentum, and officers opted instead to renovate the existing premises. In February, 1939, "The House Committee discussed the plans for re-decorating the club and recommended that the Finance Committee...pay Mrs. Sharkey [the club manager] for two months" during the following "summer while the repairs and decoration" were undertaken.⁵⁷⁴

1939-1940: G. Edwin Brumbaugh, O.E. Mertz and others

Hired for the 1939 campaign were G. Edwin Brumbaugh, "Registered Architect,"⁵⁷⁵ and Oscar Ernest Mertz (O.E. Mertz), "interior architect and decorator."⁵⁷⁶ Brumbaugh's work focused on architectural changes to the entrance and stairwell,⁵⁷⁷ while Mertz's revisions dealt mainly with the Lounge.⁵⁷⁸

⁵⁷¹ One Club document made a note for April 27 reading "Mrs. Sharkey regarding leaking roof and closing of club." Another, with the date of May 4 read: "Sharkey can get roof fixed for either \$30 or \$75. Drain clogged from wash room roof which Barrett Co. will fix—original spec. on roof not carried out." [Notes] April 1937, "General Club and Committee Meetings 1930-1945" binder, Cosmopolitan Club Archives.

⁵⁷² "House Committee Meeting" 13 January 1939, "General Club and Committee Meetings 1930-1945" binder, Cosmopolitan Club Archives.

⁵⁷³ "The problem of repairs to the house and our new decorations were discussed by the Committee which was unanimous in the opinion that what we really need is a completely new plant.... The Cadawaller houses on Delancey Street might be possibilities." "House Committee Meeting" 13 January 1939, "General Club and Committee Meetings 1930-1945" binder, Cosmopolitan Club Archives.

⁵⁷⁴ "House Committee Meeting" 10 February 1939, "General Club and Committee Meetings 1930-1945" binder, Cosmopolitan Club Archives.

⁵⁷⁵ G. Edwin Brumbaugh, "Plans, Elevations, and Details" drawing for "Alterations to Lobby of Cosmopolitan Club," 26 June 1939, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

⁵⁷⁶ O.E. Mertz, Interior Architects and Decorators, "Bill #2" to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁵⁷⁷ G. Edwin Brumbaugh's alterations are detailed in pages 1-8 of the specifications written by G. Edwin Brumbaugh for the project bidders. All quotes presented in relation to G. E. Brumbaugh's modifications to the Club were taken from this set of documents unless otherwise noted. G. Edwin Brumbaugh "Notice to Bidders Alterations to Cosmopolitan Club," 1-8, 30 June 1939, in "Office Records" folder, Col. 34

Known widely for his restoration of Pennsylvania German vernacular buildings, Brumbaugh's body of work in restoration and new construction in the colonial revival style⁵⁷⁹ stood in direct contrast to the modernistic design favored by the Club's founders. Brumbaugh removed the low walls dividing the Waiting and Office areas, and the integral "seats, decorative wall strips...and applied wooden trim and valances" within them. He relocated a desk by Bouy, supplanted the existing built-in workspace with a new "attendant's desk," including integral shelving and cabinets. He had a custom umbrella rack installed in front of the new mirror panels on the east wall, and a lavatory in the former northeast window alcove of the office. These changes disrupted the original symmetry Bouy had created for the room.

Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. Additional alterations not pertaining to the lounge were also priced by bidders, including the removal of "applied wood wall strips and brackets on south wall and over fireplace... in second floor library," as well as the installation of a "new picture mould in second floor Dining Room..." but it is not clear if these changes were actually executed at the time of Brumbaugh's involvement with the project. A request to "wall up" the third floor fireplace "permanently... [and] remove mantel completely" was also requested as part of these "additional estimates," but this change was never carried out. Revision drawings by the architect likewise shed light on the alterations to the entrance area, which he referred to as the "Lobby." E.J.P. of G. Edwin Brumbaugh, Registered Architect, Drawing No. 1, "Plans Elevations and Details" for "Alterations to Lobby, etc. of Cosmopolitan Club," 26 June 1939, Col. 34 Brumbaugh, G. Edwin Office Records Box G2b, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. A blueprint copy of this drawing, though less legible, is in the Edmund Beaman Gilchrist Collection at the Architectural Archives at the University of Pennsylvania. Brumbaugh also suggested a number of other alterations that were never carried out, including removing the vestibule in its entirety, placing the secretary's desk in the location of the alley door, including an elevator in the Southwest corner of the room, swapping the Lounge with the Dining Room, as well as a host of other modifications to the second and third floors. [G. Edwin Brumbaugh] to Mrs. Herbert C. Morris, 17 January 1939, in "Office Records" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

⁵⁷⁸ O. E. Mertz's architectural and furniture revisions can be recounted through a series of invoices provided by the designer, and all quotes describing architectural and furnishing modifications conducted by Mertz are attributed to this series of invoices unless otherwise noted. O.E. Mertz, Interior Architects and Decorators, "Bill #1[-3]" to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. A number of additional alterations billed for areas outside the Club Lounge were billed for by Mertz as well, though in the absence of any reference to particular rooms for each of these changes it is difficult to concretely say where these modifications took place. It has been speculated that some of these modifications may have been in the Library.

⁵⁷⁹ Emily Lynn Wolf, "Architecture Tells the Story: G. Edwin Brumbaugh and His Contributions to the Field of Restoration Architecture," Masters Thesis., University of Pennsylvania, 2008. (http://repository.upenn.edu/cgi/viewcontent.cgi?article=1118&context=hp_theses)

Bouy's front staircase was also modified. Seamless Masonite-faced partitions were installed at the stairs "to create the feeling...[of] one continuous piece for full height," and an aluminum tube railing was added to the original handrails extending to the basement from the first floor. Electrical wiring for new light fixtures was incorporated into the entrance ceiling and stair landings, and switch and bell wiring was updated as necessitated by the various architectural changes. Several contractors were solicited to carry out these revisions, with David M. Hunt Building Construction⁵⁸⁰ completing the job by mid-September of 1939.⁵⁸¹

In 1932, local designer Oscar Ernest Mertz was employed by the Club to design exhibition furniture and shelving for the Lounge. Mertz appeared to be more sensitive to the Club's original appearance; one display unit he designed still in use at the Club today, is hardly distinguishable from some of Bouy's furnishings.⁵⁸² In 1939, he made further revisions to the Lounge, proposing designs in a colorful, modernistic style not unlike that installed nine years earlier.

⁵⁸⁰ David M. Hunt Building Construction, "Requisition #1 / Alterations to Lobby of Club," 1 August 1939, in "320 Cosmopolitan Club Contractor" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

⁵⁸¹ [Phone message] Mr. David Hunt to Mr. Brumbaugh, 15 September 1939, in "320 Cosmopolitan Club Contractor" folder, Col. 34 Brumbaugh, G. Edwin Office Records Box 12, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. Additional work by Hunt included relocating the dishwasher, plaster repair in the Lounge and Bathrooms, unspecified "Changes to Phone Booth #3," changing of the top risers of steps between the stair landing and Dining Room, as well as alterations to the "front window" valance, letter racks, re-arranging of the front door locks, and re-finishing of vestibule door knobs. David M. Hunt Building Construction, "Requisition[s]" 6 September 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁵⁸² O. E. Mertz & Co., [Unnamed drawing], "Drawing No 893-2, and Drawing No 893-3, 6 October 1932, Mertz Collection, Athenaeum of Philadelphia, Philadelphia, PA. Though at least one piece of exhibition furniture remains in the Club today, the black-painted shelving unit currently in the basement coat room (formerly known as the "men's lounge"), it is unclear whether other exhibition fixtures shown by Mertz on the aforementioned drawings were actually fabricated.



Figure 33: O.E. Mertz, [*Proposal for Cosmopolitan Club Lounge*], “Cosmopolitan Club of Philadelphia / Exhibition Wall and other exhibition furniture,” Mertz Collection, Athenaeum of Philadelphia.

Mertz replaced Bouy’s metal fireplace surround with “new special marble,” and swapped the polychromatic rug running the length of the room with a “shaggy modern chenille” rug in “rose and beige.” Complementary rugs throughout the space were made to match, and several of Bouy’s upholstered pieces were remodeled with “new [inner] spring backs” to create “refined lines and appearance.” Chairs were re-upholstered, new portieres, curtains and sheers were fabricated, and stands and tables were finished “to harmonize with the new decorative scheme.” A settee located on the south platform was displaced by a magazine cabinet and shelving, and a permanent exhibition wall was created with the application of burlap paneling on the east wall.⁵⁸³ Mertz also constructed “four new wood pilasters to enclose...[the] metal ducts”⁵⁸⁴ that had been installed by the Anderson York Company during their renovation of the

⁵⁸³ O.E. Mertz, Interior Architects and Decorators, “Bill[s] #1[-3]” to Cosmopolitan Club, 1 October 1939, in “Decorating Bills 1939” folder, Cosmopolitan Club Archives.

⁵⁸⁴ O.E. Mertz, Interior Architects and Decorators, “Bill #2” to Cosmopolitan Club, 1 October 1939, in “Decorating Bills 1939” folder, Cosmopolitan Club Archives.

Club's heating, ventilating, and air conditioning system.⁵⁸⁵ He also billed to "remove the present wood troughs on [the] East and West walls and replace [them] with new ones of improved type...." The length of "existing electric reflectors" in this location were also extended.⁵⁸⁶

Interior designer Frances Brumbaugh also contributed to the 1939 decorative changes. She supplied new upholstery, curtains, chair covers,⁵⁸⁷ as well as Venetian blinds for the Dining Room windows. Proposal renderings for the update indicate her aesthetic significantly more traditional than Mertz's.⁵⁸⁸

Early in 1940, Lloyd A. Potteiger was engaged to re-paint much of the Club, as well as a number of its furnishings. Potteiger billed for painting the Lobby desk, and the Lounge doors, walls, chairs, and card tables. His most notable work took place in the Dining Room, where the paint of the "red enameled ornamental columns, metal, and other red work... [was] burned off

⁵⁸⁵ Moody & Hutchinson were the Consulting Engineers for this phase of the project. Moody & Hutchinson, Consulting Engineers [Invoice #439] "For professional services rendered in connection with heating and ventilating systems," 29 September 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives. "My dear Mr. Hutchinson: We are very grateful to you for all your patience and trouble this Summer's work. We have not yet tried out the ventilating system nor are we completely satisfied with the oil burner. To be quite frank with you we are a bit uneasy with the service offered by the Anderson York Company. If we have need to call on you again please bear with us." Mrs. Eugene Y. Allen, Chairman Redecorating Committee to Mr. J. Edward Hutchinson, 6 October, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁵⁸⁶ O.E. Mertz, Interior Architects and Decorators, "Bill #2" to Cosmopolitan Club, 1 October 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁵⁸⁷ Room locations for most of Frances Brumbaugh's work were not specified in her invoices, but it has been presumed that some it was conducted in the entrance. Frances A. Brumbaugh, [Invoices] to Mrs. H. C. Morris and The Cosmopolitan Club, 6 October 1939, 12 December, and 14 December 1939, in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁵⁸⁸ These designs can be seen at the Joseph Downs Collection at the Winterthur Museum and Library. Frances A. Brumbaugh, Interior Decorator, [perspective drawing series of Lounge], no date, "G. Edwin Brumbaugh Papers Box: P1," Col. 34, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library. A series of wallpaper samples, in shades of lavender, mauve, and mocha, are in the same collection, suggesting it signifying was perhaps the color scheme she proposed for the Club. It is not clear whether the designs pictured were ever carried out by the Club—invoices from Frances Brumbaugh do not provide enough information to determine this.

and re-painted [in] three coat[s of] egg shell enamel finish." Chairs, tables, and serving pieces in this room were also painted.⁵⁸⁹

Additional renovation efforts to the Club around the time of Brumbaugh's and Mertz's work included the cleaning and re-upholstering of various furnishings.⁵⁹⁰ Items considered to be in poor condition or unfit to the new scheme were discarded.⁵⁹¹ Former Club President Mrs. White was "horrified" by the changes.⁵⁹²

1955: Wright, Andrade & Amenta

Small modifications to Bouy's original design continued through the 1940s,⁵⁹³ and in the mid-nineteen fifties, a second major "refurbishing of the Club took place...under the imaginative

⁵⁸⁹ "...color to be selected." Lloyd A. Potteiger, [Agreement for furnishing work at the Cosmopolitan Club], 19 February 1940, in "General Club and Committee Meetings 1930-1945" folder, Cosmopolitan Club Archives. Mr. Potteiger also provided an estimate for painting many of the Club's exterior elements, including "All the wood and metal work of the casement sash, wood panels and one pair of doors and frame on the front and one pair of doors and frame on west elevation to be repainted with two coats of pure white lead and linseed oil in color to be selected. This part of the building needs repainting and puttying especially the wood panels..." He also provided a quote "To paint the steel casements, doors and balconies on the elevation in the same manner..."

⁵⁹⁰ Several other companies were hired to carry out these tasks.

⁵⁹¹ "The Cosmopolitan Club of Phila. Discarded Furniture," in "Decorating Bills 1939" folder, Cosmopolitan Club Archives.

⁵⁹² "Question: (Miss Harris): Do you remember when they took out all that art deco in the drawing room, the mantel? No, I must have been abroad or away. I was horrified when I found they had taken the good things out of the club. Which they had. I see, for example, they cut the arm off that bed. There were two of them at one time. (Referring to the bed in the third floor conference/bedroom where the interview was taking place.) But somehow the club has managed to survive." Mary Virginia Harris, [Transcription of] "An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist," (1980), in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁵⁹³ For instance, the 1941 Budget Estimate allotted for the installation of Venetian Blinds in the Bedrooms and Library, new carpeting for the Ladies' Dressing Room floor, and "Paint washing" by Arthur Jackson. "1941 Budget Estimates," "General Club and Committee Meetings 1930-1945" binder, Cosmopolitan Club Archives. An extensive painting campaign took place in 1944, and the Dining Room flooring adjusting as well. "The meeting took place in the newly painted library. The lounge was painted too, also the bathroom, kitchen, back hall and cupboards and shelves had been installed in the new store closet. New linoleum has been laid in the dining room and some of the old pieces were used in the maids'

leadership of Mrs. James Alan Montgomery, Jr., [then] president.”⁵⁹⁴ The Philadelphia architectural firm Wright, Andrade & Amenta⁵⁹⁵ was hired to complete work in the kitchen, pantry, and dining room.⁵⁹⁶

The work in the Kitchen and Pantry, although expensive and substantial, has had the effect of modernizing these rooms which already existed and served in the same purpose prior to alterations as they do now. This has been achieved principally through the replacement of worn out equipment and surfaces such as the floor. The laundry was simply moved from the basement to the third floor. The work in the Dining Room is entirely re-decoration, no change in the capacity of the room has been made. Other work throughout the building consisted only of repair and re-decoration.⁵⁹⁷

In the Dining Room, Bouy’s “applied wood ornamentation and light fixtures on [the] east wall and...corners” were removed along with the valances and curtain pockets. A central chandelier was added to the ceiling, and fabric over plywood was applied to the west wall. The niche at the north end of the room was converted into a closet. The flooring was replaced as well.⁵⁹⁸

rooms.” Signed Lisel Stork, Secretary, [Notes from] “A meeting of the House Committee” 19 September 1944, “General Club and Committee Meetings 1930-1945” binder, Cosmopolitan Club Archives.

⁵⁹⁴ Margo Burnette, [Handwritten note] “History 1928-1978,” “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia Compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁵⁹⁵ Principal William Amenta (1910-1994) trained under the Club’s first architect, Edmund Gilchrist.

⁵⁹⁶ Other proposed work as “Possible Additions and Alterations” included adding a room to the end of the Lounge, enlarging the dining room, moving the kitchen, pantry, and food storage into a “new wing,” merging the front two bedrooms on the third floor into a new “Club Room,” along with various modifications to the basement arrangements. “Excerpt from February 16, 1955 Report of Wright, Andrade & Amenta, Architects / Possible Additions and Alterations,” in “1920-1930 Treasure Reports Architects Bills” folder, Cosmopolitan Club Archives.

⁵⁹⁷ Preston Andrade, Wright, Andrade & Amenta to Mrs. James J. Gordon Chairman, Finance Committee, 15 November 1955, Cosmopolitan Club Archives.

⁵⁹⁸ Notations to remove the existing linoleum flooring were made on the renovation drawings, but information as to what it was replaced with was not provided. Wright, Andrade and Amenta, “Dining Room Alterations, Cosmopolitan Club, Dwg. No. 13 5504, 31 August 1955, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania. Unfortunately, not all went according to plan. “After a summer of continual activity, the Building Committee reports with regret that it has not been able to complete the projected work on the clubhouse in time for the fall opening of the Club... The kitchen, pantries, and basement arrangements are well under way and will be completed this fall. After the equipment was taken out, conditions appeared that were far worse than expected. One lone refrigerator and a dishwasher purchased last year are the only relics of the past twenty-five years that proved to be usable. The stove fell to pieces as it was taken out, and the electrical wiring was found to be in such shape that your Committee is profoundly grateful that no fire had occurred before it was

Undocumented Changes

Yearly maintenance continued throughout the second half of the twentieth century, with annual funds set aside for “housekeeping tasks, such as cleaning, touching up paint, recovering a few chairs, and the like.”⁵⁹⁹ Acoustical tiles were installed on the ceilings of the Club’s Lounge and Dining Room.⁶⁰⁰ It would not be until the Club approached its fiftieth anniversary that Bouy’s work would again begin to be recognized by Club members as a design worth preserving.

Conclusion

The 1939 renovations by G. Edwin Brumbaugh and Oscar Ernest Mertz, and the 1955 work of Wright, Andrade, and Amenta, should be understood as the most significant phases of alteration to the Cosmopolitan Club’s 1930 interior. Fortunately, these efforts to improve the building’s functionality resulted in only a small number of changes to Bouy’s original

removed. This it had been necessary to provide a whole new service department and an enormous amount of effort as well as money has gone into the new equipment and the structural changes that have been designed to make the service rooms more efficient in operation... The next task of the Committee was to give the public rooms of the Club new facilities and a new look. In this project delays have been continual... much of the summer had passed before it became evident how much of the fund could be spent on the lounge and dining-room. After much thought it was decided to proceed immediately with necessary structural changes in the dining-room... The lounge offered a more difficult problem as projected improvements in the ventilating, heating, and lighting systems would take so long to complete that it was decided they would have to be postponed until next summer...” Mrs. Thomas Raeburn White, Chairman Building Committee, Miss Katharine S. King, Chairman 1955 Special Finance Committee, Mrs. Eugene Battle, Dr. Katherine O. Elsom, Mrs. James Gay Gordon, Mrs. John V. Hastings 3rd, Mrs. James P. Magill, Mrs. Hart McMichael, Mrs. J. Alan Montgomery, Jr., Mrs. Herbert C. Morris, Mrs. Harry B. Newland, Mrs. Conyers Read, Mrs. Lessing J. Rosenwald, and Mrs. Francis H. Scheetz To the Members of the Cosmopolitan Club, 14 September 1955, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

⁵⁹⁹ Mrs. J. Townsend Sellers, President, to “Member[s],” 2 April 1965, Cosmopolitan Club Archives.

⁶⁰⁰ No specific date for the installation of these ceiling tiles has been found, however it is known that the dining room ceiling tiles probably pre-date by Wright, Andrade & Amenta’s alterations. Their drawings for the space describe “existing” acoustical ceiling tiles.

architectural design.⁶⁰¹ In contrast, the series of cosmetic modifications made during these campaigns, which included the replacement, rearrangement, and re-upholstery of original furnishings, today limit the way in which members and visitors experience the interior that Bouy designed. As an effort to divert attention away from the “modern” details so thoughtfully integrated by Bouy, these 1939-1940 and 1955 changes to the building and its contents must be reversed if a full restoration of the Club’s interior is to be undertaken.

⁶⁰¹ This can perhaps be attributed to the occasional shortage of financial resources as improvement efforts ran their course.

CONCLUSION: TOWARDS PRESERVATION

Recent initiatives to restore an “Art Deco” look

Since the Cosmopolitan Club’s fiftieth anniversary in 1978, members have demonstrated a renewed interest in Jules Bouy’s interior design work. Perhaps inspired by nostalgic accounts of the Club’s founding that marked the milestone, the Club’s attitude towards interior alterations has changed significantly since the last significant renovation campaign of 1955. Rather than conceal the original appearance of Bouy’s design, Club Committees have instead opted to enhance it by advocating for the purchase of Art Deco-era furnishings and fixtures.

In the early 1980’s, Club member Georgia Gray Perkins, interior designer, and husband G. Holmes Perkins, architect,⁶⁰² conducted “an extensive refurbishment of the Club House,”⁶⁰³ designing and selecting furnishings “to work within the context of Bouy’s designs and to be faithful to the Art Deco period.”⁶⁰⁴ In 1982, they commissioned chairs and curtains⁶⁰⁵ in the “Lalique Lily” fabric pattern “copied from Radio City Music Hall.” In 1985, G. Holmes Perkins designed custom casegoods and tables for the Lounge, along with a new reception desk for the Entry.⁶⁰⁶ Detailed with “birdseye maple panels, Carpathian elm inlays, [and] Walnut edge burl...”⁶⁰⁷ these designs sought inspiration in early American modern furnishings.⁶⁰⁷

Though some of the Perkins’ selections suggest the look of Bouy’s American modernist style, others installed by them or in subsequent projects, were anachronistic. Wall-to-wall

⁶⁰² G. Holmes Perkins acted as the dean of the University of Pennsylvania School of Architecture from 1951 to 1971.

⁶⁰³ Margo Burnette, Julia Haddad, Joyce Reber, "Collections Management Policy," May 2005, in “Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011” binder, Cosmopolitan Club Archives.

⁶⁰⁴ Ibid.

⁶⁰⁵ The location of these items were not provided in this source.

⁶⁰⁶ Thomas Moser fabricated these pieces. Jenna Massale, “The Cosmopolitan Club,” Graduate Paper, University of Pennsylvania HSPV 600, 2007.

⁶⁰⁷ [Handwritten notecard] in “Piano 1931” folder, Cosmopolitan Club Archives.

carpeting currently in the Lounge, for example, recalls the Art Nouveau style that predates Bouy's modernist work. Glass sconces on the south wall of the Lounge resemble French Art Deco, rather than American Art Deco designs. While these more recent additions do not accurately reflect Jules Bouy's later modernist work, they nonetheless indicate a strong interest on the part of the Club in achieving a period-appropriate look for the interior.

In 1992, Robert Aibel, owner of the Moderne Gallery in Philadelphia, was invited by members to speak about Jules Bouy and his design for the Club. Drawing on the Club's archives and a partial set of original Bouy drawings in the Edmund Beaman Gilchrist Collection at the Architectural Archives of the University of Pennsylvania, Aibel identified decorative motifs deployed throughout the club including radius corners, triptych colorations, and scalloped details. These identified motifs have since been enthusiastically described in various Club circulars, such as mention by Donna Thomas of "One crossover element used by our interior designer, Jules Bouy, the radius (or rounded) corner, is found throughout the clubhouse. On your next visit, note the application of that hallmark element on ceilings and walls, fireplaces and furniture..."⁶⁰⁸

Club archivists have also conducted research on Bouy and the Club's original design. Club member and volunteer archivist Margo Burnette incorporated several published references to Bouy's work, including some by Alastair Duncan, into the Club's "History and Decoration" binder, which has been conscientiously expanded since 2005. The Club's Library also includes several volumes on Art Deco, some of which have helped to guide design choices for paint and upholstery.

⁶⁰⁸ Donna Thomas, "ART DECO IS..." [newsletter excerpt], 2000, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

In 1999, the Club held a fundraising auction, "Give a Treasure to Save a Treasure," in which \$25,000 was raised to finance the refurbishing of several areas of the clubhouse in the Art Deco style. In 2000, the Design Committee explained

Our aim was to refurbish various areas of the clubhouse, being true to the elements of Art Deco, while not "breaking the bank." To that end, the major thrust was to have the original floor, with a new committee room, and a bedroom and bath with rejuvenated colors and fabrics. This was all done. In addition, the dining room chairs were repainted, and various other painted pieces were touched up or completely repainted. Many rooms were repainted as well... in a coordinated manner. The choices of colors and fabrics were the result of many hours of study of pictures of interiors of the 20's and 30's.

To inform this refurbishment, Club members looked to several texts on Art Deco, including Patricia Bayer's *Art Deco Interiors*.⁶⁰⁹

The Club's current "Collectives Management Policy," revised in May, 2005, likewise signals the Club's heightened understanding of the interior as one of significance. It reads, "The club continues to make every effort to preserve the character of its early design and is recognized to have one of the most important Art Deco/Moderne interiors in Philadelphia." The policy further explains the "priorities...[for] determin[ing] whether an object should be added to the collection on the following bases:

- Original object designed by Jules Bouy;
- Original to the period of the Cosmopolitan Club;
- Appropriate to the character of the Club;
- Fine reproduction of the period of the Club;
- Original design in the character of the Club.

Justifying this policy as a continuation of the original set forth by charter members,⁶¹⁰ authors quoted the 1928 Building Committee policy as explained by Mrs. Raeburn White:

⁶⁰⁹ Donna R. Thomas, "Cosmopolitan Club Design Committee Report of Refurbishing Projects, Summer 2000," in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

The Building Committee has adopted the policy of forming a jury to pass upon the suitability of gifts that are offered in order that the unity of the Club House may be preserved—and it hopes that if gifts are not accepted that the membership will realize that it is because the object offered did not fit in with the scheme of the rooms as they were planned.⁶¹¹

Moving Forward: Recommendations for Preserving the Interior

The expressed desire on the part of the first Building Committee was to preserve a consistent style within the clubhouse. While the style and original policy of the Club have been disregarded for several generations, this strategy has been recently re-adopted. Lack of firm historic evidence, however, has prevented the return of the Club to its original appearance. The clubhouse is a rare example of Jules Bouy's complete and mature interior design work—one in which the interior walls, furniture, and finishes, were designed in Bouy's trademark style to reflect the Cosmopolitan Club's distinct personality and goals. Decorating efforts should instead focus on restoring pieces still in use at the Club, and reproducing those which have been lost or damaged.

Paint analysis of wood furniture original to the Club,⁶¹² along with investigation into the presence of fragments of original textile layers on Bouy-designed upholstered pieces⁶¹³ can provide valuable information useful for restoring the Club's 1930s appearance. For furnishings which have been discarded, *Spur* photographs, Bouy drawings in the Architectural Archives of the University of Pennsylvania, and written descriptions in this thesis, can be used to reproduce

⁶¹⁰ The Collection Committee summarizes their objectives as "...to enhance and complement the existing collections with acquisitions of appropriate objects conforming to the historic period of the Club House."

⁶¹¹ Margo Burnette, Julia Haddad, Joyce Reber, "Collections Management Policy," May 2005, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

⁶¹² Though 1940 invoices by Potteiger indicate that several original furnishings were stripped before being painted, some paint may remain in the less conspicuous areas of these pieces (ie. in corners and under upholstery).

⁶¹³ Original textile layers sometimes exist underneath furnishings which have been re-upholstered. Small remnants of original fabric also sometimes appear tucked in corners or

furnishings. Items beyond repair, such as the tables currently in the Club's basement storage area, can be used as models for reproduction, and sampled for paint and wood analysis.⁶¹⁴

The Club's architectural envelope should likewise be surveyed for information regarding its original appearance. The Club's regular painting schedule should take advantage of paint analysis, which is recommended for the walls, doors, trim, and valances in the Lobby, Lounge, front stairwell, Dining Room, Library, and Guest Rooms.

When flooring materials are replaced, careful attention should be paid to any layers remaining underneath the existing material to see if they can be restored or matched.

While there have been two major redecorating campaigns, the interior architecture of the Cosmopolitan Club survives largely intact, as a prime example of Jules Bouy's work in the American modernist (or American Art Deco) style. Over the past few years, discussion surrounding changes to the Club's interior architecture has threatened the integrity of this design. Issues of accessibility have led members to consider installing an elevator. The need for more flexible meeting and work spaces has also prompted discussion over removing wall partitions on the third floor. Unless these changes are approached with great sensitivity, they risk further damage to the integrity of the clubhouse interior. Before future architectural work is conducted, historic preservation guidelines, such as the "Secretary of Interior's Standards for Restoration" set forth by the National Park Service, should be consulted. As a general rule, no change should be made to the architecture that cannot be undone.

⁶¹⁴ If finances permit, modernist furnishings attributed to Bouy during his later career can also be acquired as needed.

Final Thoughts

In addition to honoring its own history, the Cosmopolitan Club should consider restoring the 1930 interior for its rarity⁶¹⁵ and decorative arts value. Often recognized for his French-inspired Art Deco metalwork,⁶¹⁶ sometimes overshadowed by his association with former employers Edgar Brandt and L. Alavoine and Company, Jules Bouy's modernist work is enjoying increasing recognition for its individual merit.

The Metropolitan Museum of Art is one of the first institutions to validate Bouy's work by accessioning nearly thirty of his modernist pieces in the late 1960s. Christie's has featured Bouy's modernist designs in at least eight of their twentieth-century modern sales,⁶¹⁷ and other large auction houses including Sotheby's, Wright, Heritage Signature, and Phillips de Pury and Company, have done the same. Distinguished New York antique galleries including Maison Gerard, Alan Moss, and Miguel Saco, also offer Bouy's work to designers and the public at a premium price.

With over 80 original Bouy-designed pieces in the clubhouse, the Cosmopolitan Club of Philadelphia likely possesses one of the largest collections⁶¹⁸ of Jules Bouy's work from

⁶¹⁵ Alastair Duncan noted "Of [Bouy's] occasional modernist pieces which reach the marketplace today, none is disappointing." Duncan, *American Art Deco*, 54.

⁶¹⁶ Alastair Duncan once suggested Bouy is "best known for metal lamps and furniture with skyscraper motifs" Alastair Duncan, Ed., *The Encyclopedia of Art Deco* (New York: E.P. Dutton, 1988): 26.

⁶¹⁷ These included 1 item in sale # 1881, *20th Century Decorative Art & Design including a selection of Antique & Modern Glass Paperweights*, held September 26, 2007 in New York, 12 items in sale #1208, *20TH CENTURY DECORATIVE ARTS*, held June 13, 2003 in New York, 4 items in sale #2370, *Christie's Interiors*, held December 16, 2010 in New York, 1 item in sale #1405, *20TH CENTURY DECORATIVE ARTS AND DESIGN*, held September 10, 2004 in New York, 1 item in sale #7321, *20th Century Decorative Arts including Arts & Crafts*, held June 5, 1992 in New York, 1 item in sale #1487, *20TH CENTURY DECORATIVE ART & DESIGN*, held March 9, 2005 in New York, and 1 item in sale #1439, *THE HOUSE SALE*, held 29 November 2004 - 1 December 2004 in New York.

⁶¹⁸ The intactness and number of original Bouy designs at Philadelphia's Cosmopolitan Club is perhaps only rivaled by the former Salzedo residence in Camden, Maine. There, "The interior and furniture, which [Salzedo] had designed by a French architect and decorator, Jules Bouy, remains almost intact.... only two

potentially the most influential phase of his career. In situ, these works gain exponential significance. The continuity of use over the Club's eighty-year history lends additional credence to the eminence of its interior design. Around the time of the Club's fiftieth anniversary, Mrs.

Thomas Raeburn White reminisced:

I think that those of us that have been in since the beginning can feel rather proud that it has had enough continual life, even though it has changed, even though in certain ways it is not what we had planned/[sic] It survives, people love [i]t...⁶¹⁹

Jules Bouy died in 1937, having worked in the United States for just over twenty years, only ten of them as an independent interior decorator. Bouy's obituary in the June 29, 1937 issue of the *New York Times* credited him as a "Pioneer of Modern Art," the Cosmopolitan Club of Philadelphia one of only four projects singled out for recognition. Restoration of the Cosmopolitan Club's interior, based on the information and recommendations provided herein, could serve as a defining factor in establishing the deserved legacy of Jules Bouy's distinguished contribution to early twentieth-century modern American design.

rooms have been repainted since 1932." Eleanor Blau, "Maine Harp Colony Thrives, and Sound Is Not Ethereal," *New York Times*, 17 August 1975,.

⁶¹⁹ Mary Virginia Harris, [Transcription of] "An interview with Mrs. Thomas Raeburn White May 14, 1980 about the Cosmopolitan Club of Philadelphia conducted by Mary Virginia Harris, Archivist," (1980) 4, in "Research Materials on the History and Decoration of The Cosmopolitan Club of Philadelphia compiled by Margo Burnette from the Club Archives 2005-2006, 2009, 2010, 2011" binder, Cosmopolitan Club Archives.

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APPENDIX A CURRENT PHOTOGRAPHS OF COSMOPOLITAN CLUB INTERIOR

Entry (Lobby)



Figure 34: Photograph by Author, Entry looking south into hall, and through doorway to lounge. Main stairwell to left, side entry to right. 2011.



Figure 35: Photograph by Author, Entry looking northwest. Main entry vestibule on right, 2011.



Figure 36: Photograph by author, *Side entry*, 2011.

Front Staircase



Figure 37: Photograph by author, *Stairwell on first floor*, 2011.



Figure 38: Photograph by author, *Main staircase second to third floor*, 2012.



Figure 39: Photograph by author, *Main staircase, first floor looking down*, 2011.

Lounge (Salon)



Figure 40: Photograph by author, *Lounge looking south*, 2011.



Figure 41: Photograph by author, *Lounge looking north*, 2011.



Figure 42: Photograph by author, *Lounge east (exhibition) wall*, 2011.



Figure 43: Photograph by author, *Lounge west (window) wall*, 2011.

Second Floor Landing



Figure 44: Photograph by author, *View to second floor landing from 2nd to 3rd floor stairwell landing, Dining Room doorway on left, door to Library on right, 2011.*

Dining Room



Figure 45: Photograph by author, *Dining Room looking south, 2011.*



Figure 46: Photograph by author, *North view of Dining Room*, 2011.

Card Room & Library /Green Room (Library)



Figure 47: Photograph by author, *Southeast view of Library*, 2011.



Figure 48: Photograph by author, *Northeast view of Library*, 2011.



Figure 49: Photograph by author, *Library east wall*, 2011.

Third Floor

Guest Room 2 /Yellow Room (Committee Room)



Figure 50: Photograph by author, *Northeast view of Guest Room 2, 1911.*



Figure 51: Photograph by author, *Southwest view of Guest Room 2, 1911.*

Guest Room 3/Pink Room



Figure 52: Photograph by author, *North view of Guest Room 3/Pink Room*, 2011.



Figure 53: Photograph by author, *North view of Guest Room 3/Pink Room*, 2011.

Guest Room 1/Blue Room (Office)



Figure 54: Photograph by author, *Northwest corner Guest Room 1/Blue Room (now office)*, 2011.



Figure 55: Photograph by author, *Third floor hall, original Guest Room 1/Blue Room, wall partition on left*, 2011.



Figure 56: Photograph by author, *South view of Guest Room 1/Blue Room (now office)*, 2011.

Third Floor Back Rooms



Figure 57: Photograph by author, *Third floor back hall, Housekeeper's Rooms A and B (now storage and office) on right, bathroom (now storage) on left, kitchen in the back, 2011.*

Basement



Figure 58: Photograph by author, *Looking east into Basement hall with two telephone rooms (now storage) on right. 2011.*



Figure 59: Photograph by author, *Northeast view Ladies' Lounge*, 2011.



Figure 60: Photograph by author, *West view Ladies' Lounge into bathroom*, 2011.



Figure 61: Photograph by author, *West view of Men's Lounge (now coatroom)*, 2011.

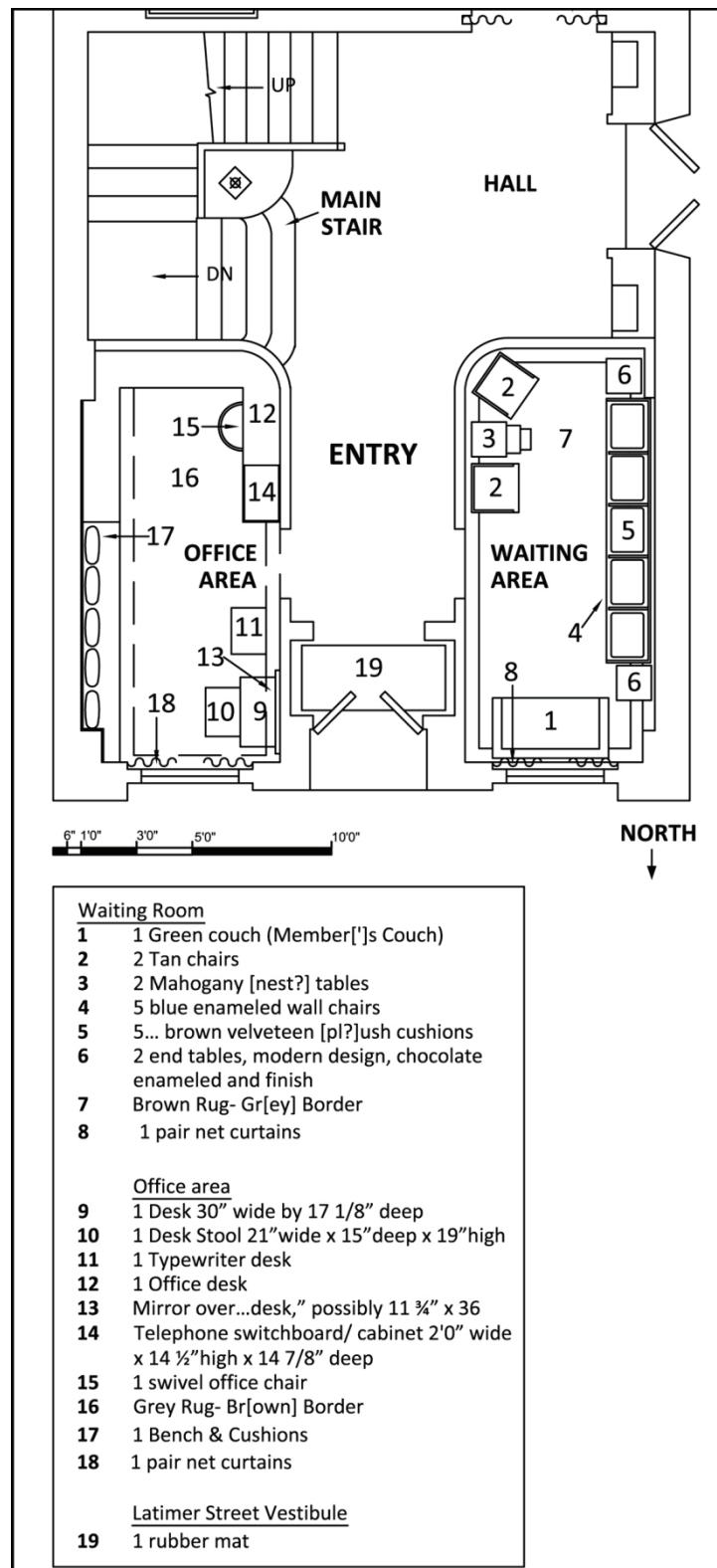


Illustration 2: Diagram by author, *Conjectural furnishings plan for Entry circa 1930, 2012.*

Lounge

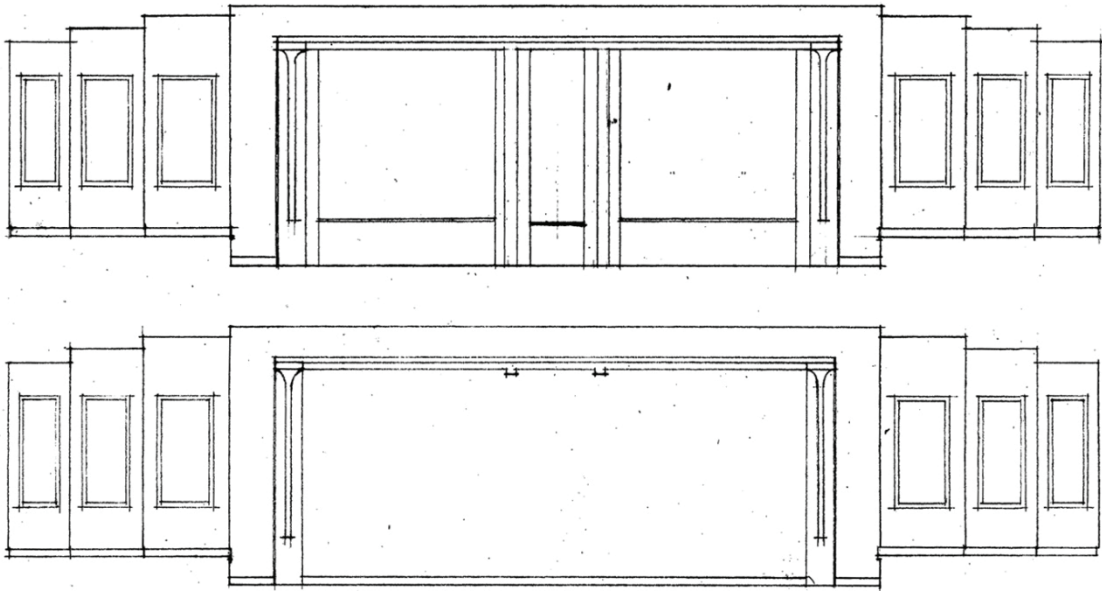


Illustration 3: G. Edwin Brumbaugh, [*Lounge West elevation (top) and East elevation (bottom)*], 1939, The Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera, Collection 34.



Illustration 4: Diagram by author, *Conjectural furnishings plan of Lounge circa 1930, 2012.*

Dining Room

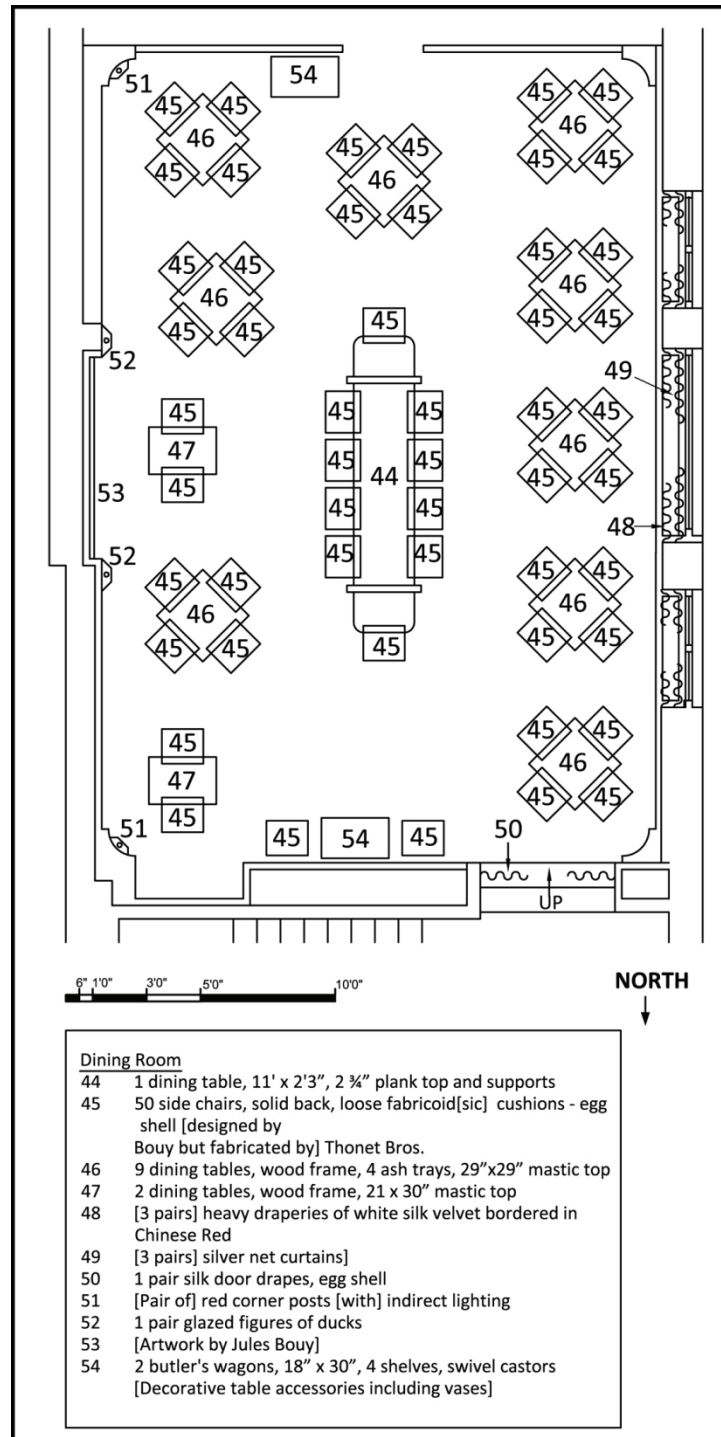


Illustration 5: Diagram by author, *Conjectural furnishings plan for Dining Room circa 1930, 2012.*

Card Room & Library

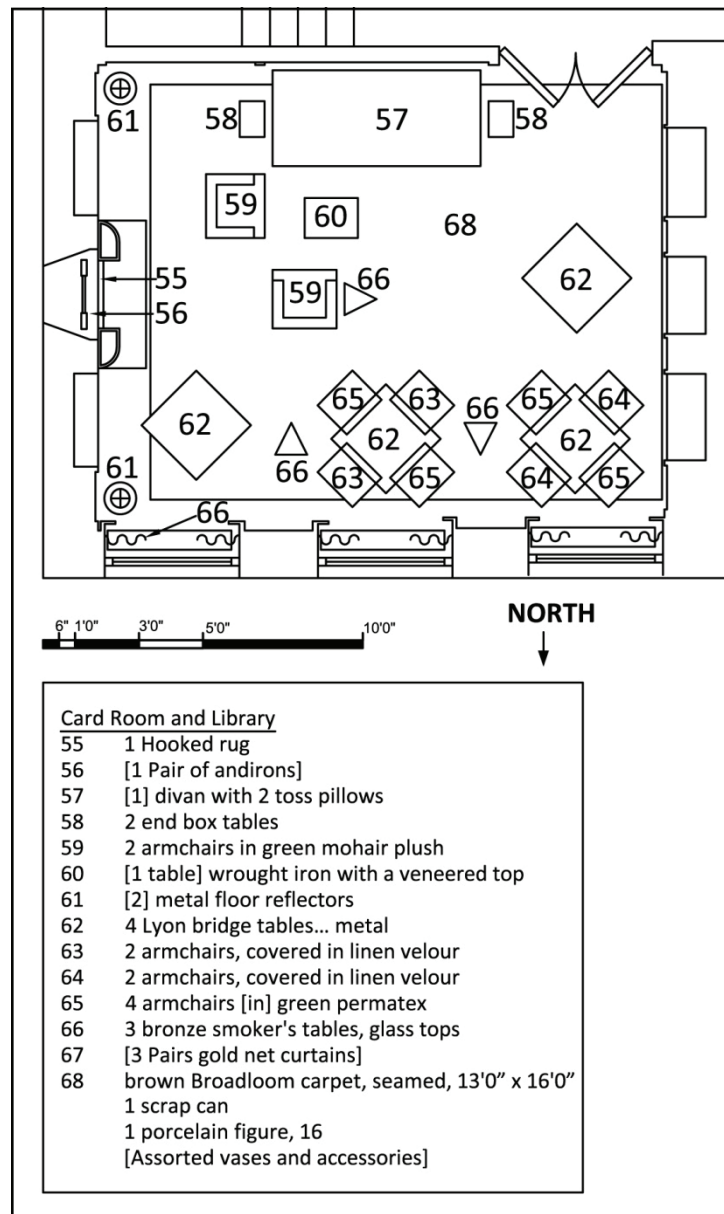


Illustration 6: Diagram by author, *Conjectural furnishings plan for Card Room & Library circa 1930, 2012.*

Guest Room 1/Blue Bedroom

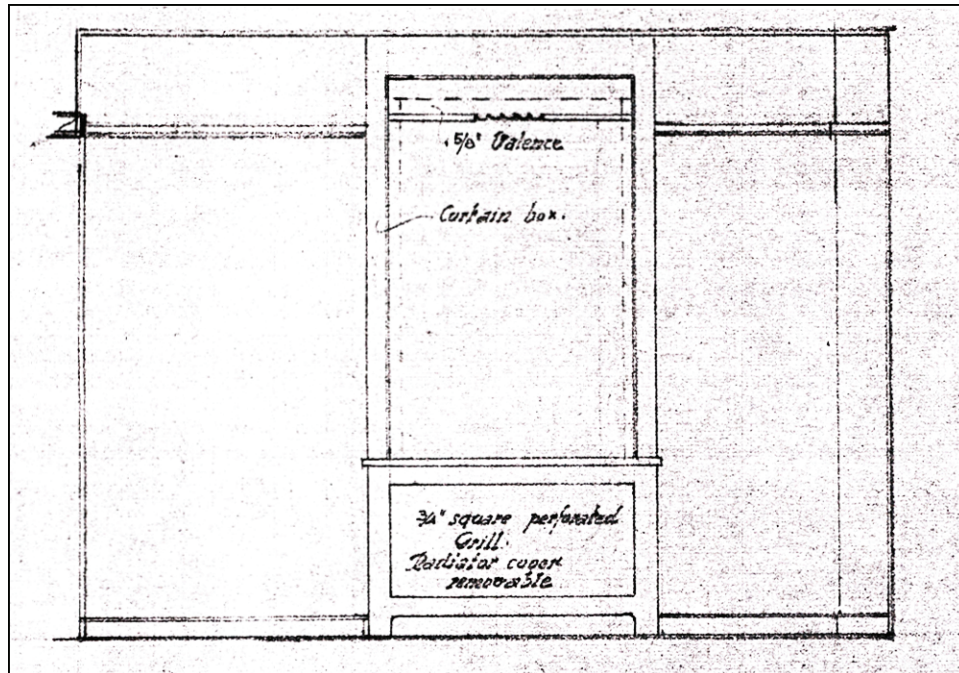


Illustration 7: Bouy Incorporated, *Guest Room 1 [east elevation]*, Drawing No. 2901-2, February 28, 1930, Edmund Beanman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

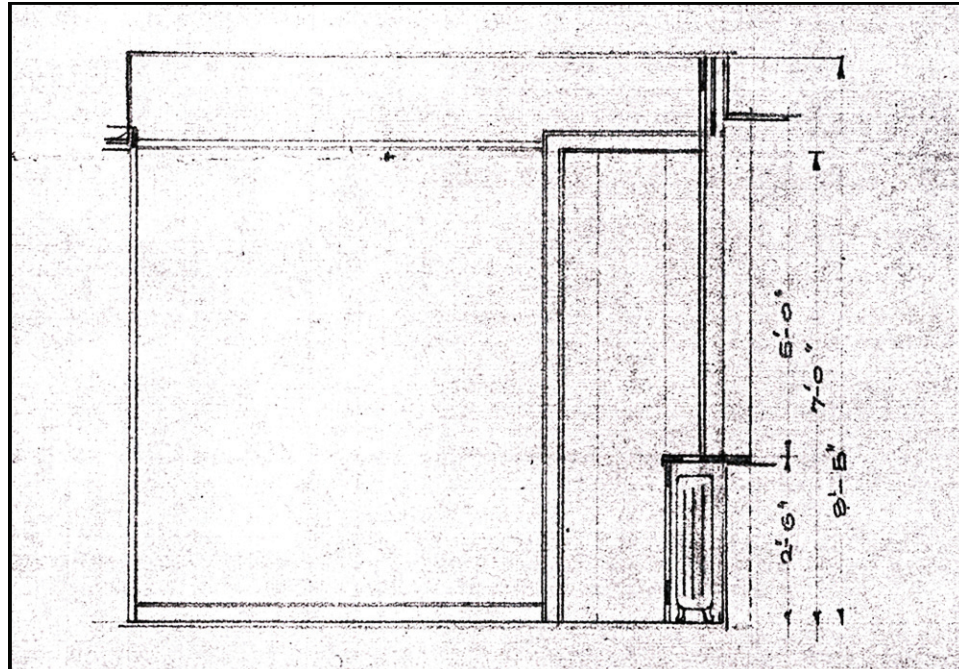


Illustration 8: Bouy Incorporated, *Guest Room 1 [south elevation]*, Drawing No. 2901-2, February 28, 1930, Edmund Beanman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

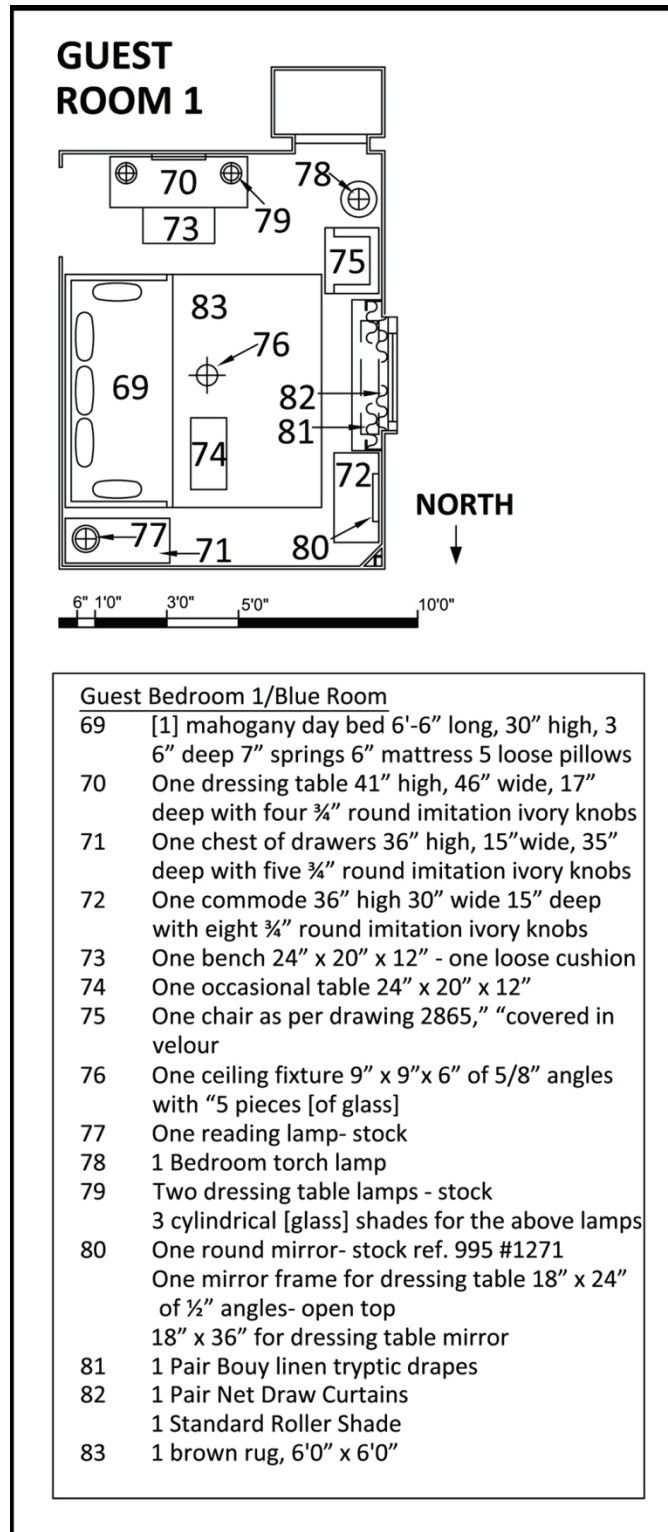


Illustration 9: Diagram by author, *Conjectural furnishings plan for Guest Room 1 circa 1930, 2012.*

Guest Room 2/Yellow Room

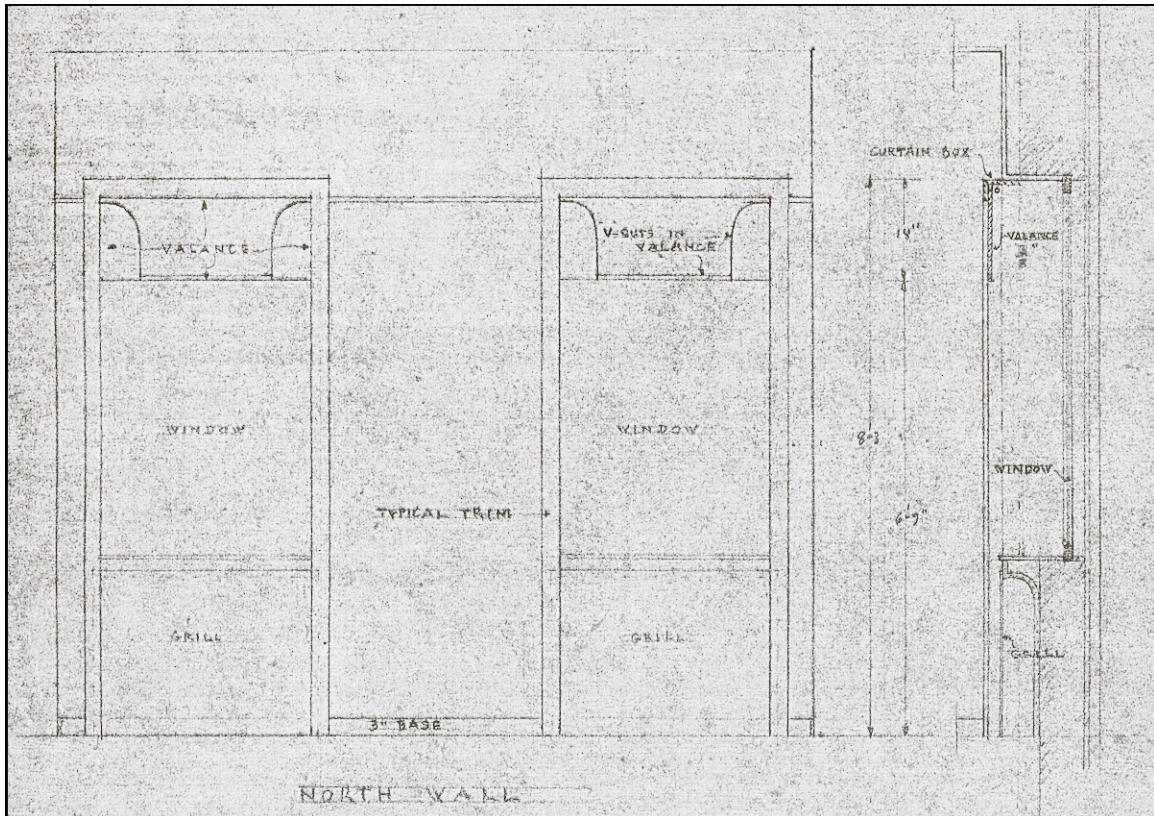


Illustration 10: Bouy Incorporated, *Guest Room No.2 [North] Elevation for Carpentry Estimate, Drawing No.2869*, 21 February 1930, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

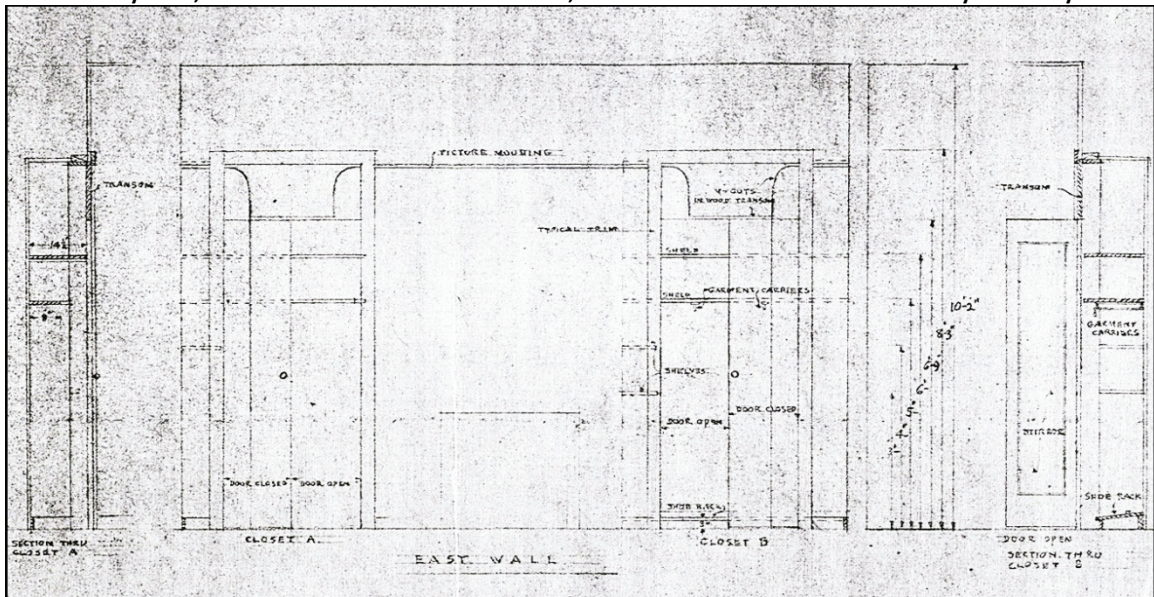


Illustration 11: Illustration 9: Bouy Incorporated, *Guest Room No.2 [East] Elevation for Carpentry Estimate, Drawing No.2869*, 21 February 1930, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

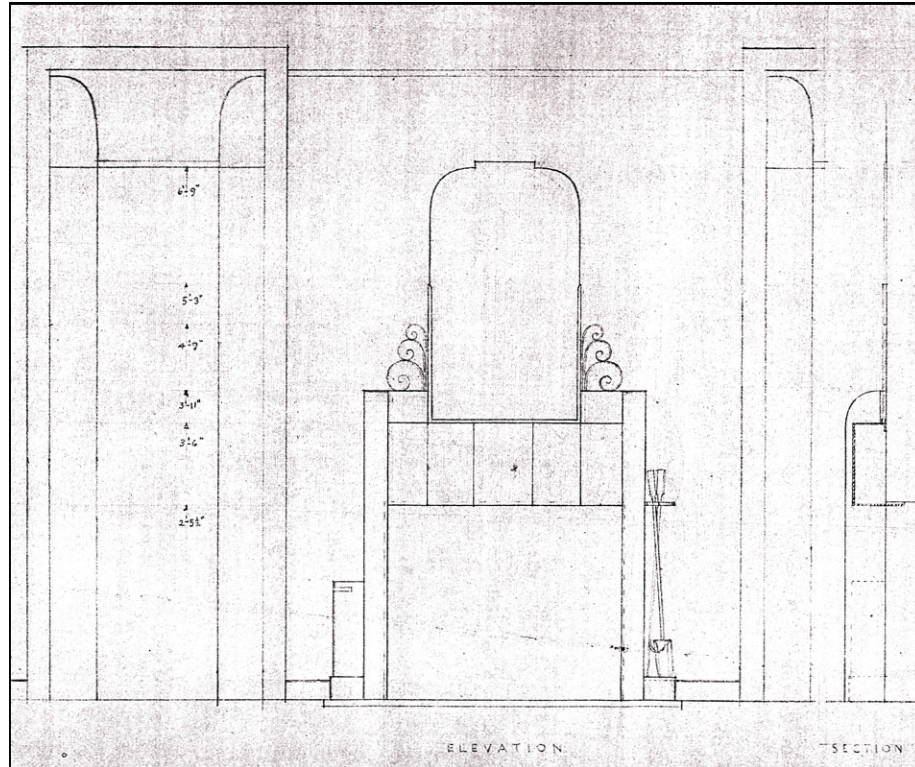


Illustration 12: Bouy Incorporated, *[Proposed] Fireplace Guest Room No.2 Drawing No.2873*, 15 January 1930, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.
 NOTE: Bouy simplified the above design before it was installed.

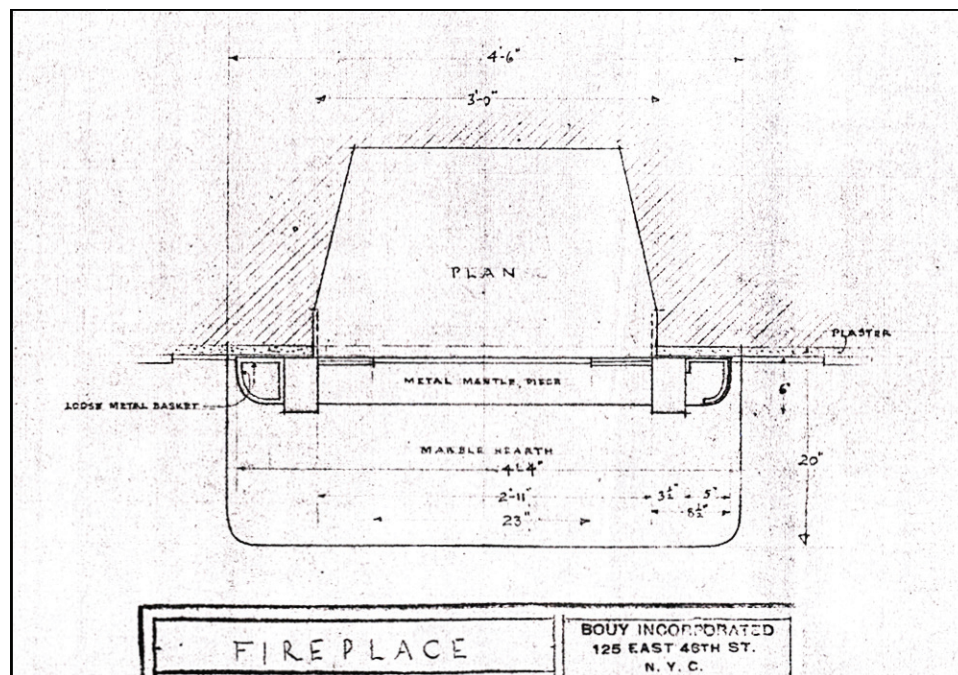


Illustration 13: Bouy Incorporated, *Fireplace Guest Room No.2 Drawing No.2873*, 15 January 1930, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

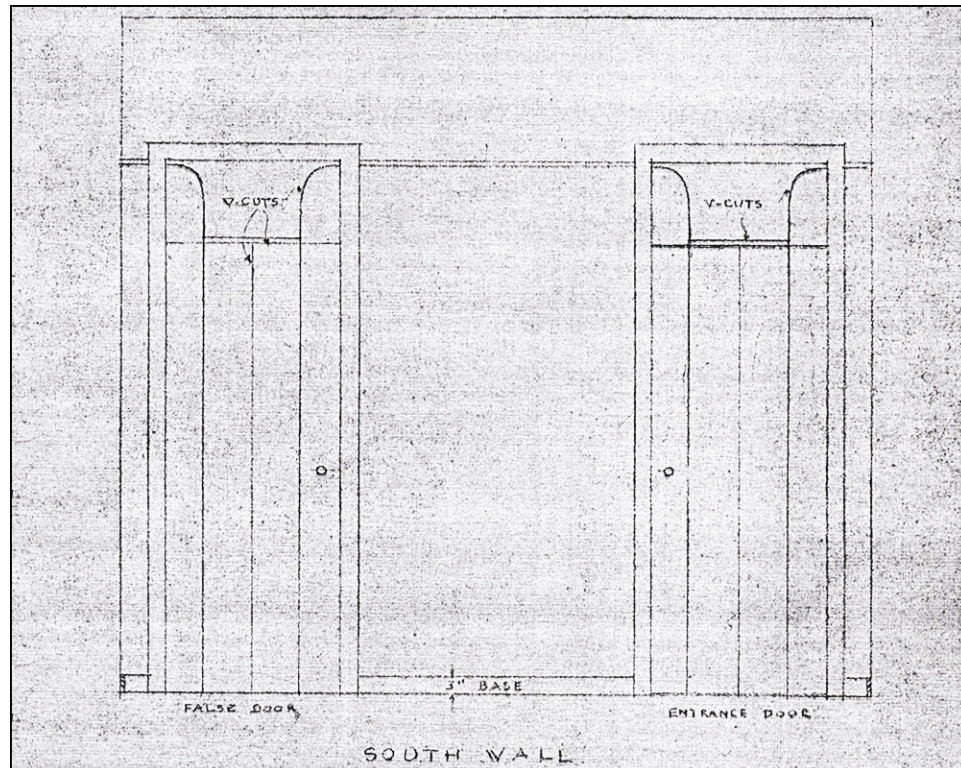


Illustration 14: Bouy Incorporated, *Guest Room No.2 [South] Elevation for Carpentry Estimate, Drawing No.2869*, 21 February 1930, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

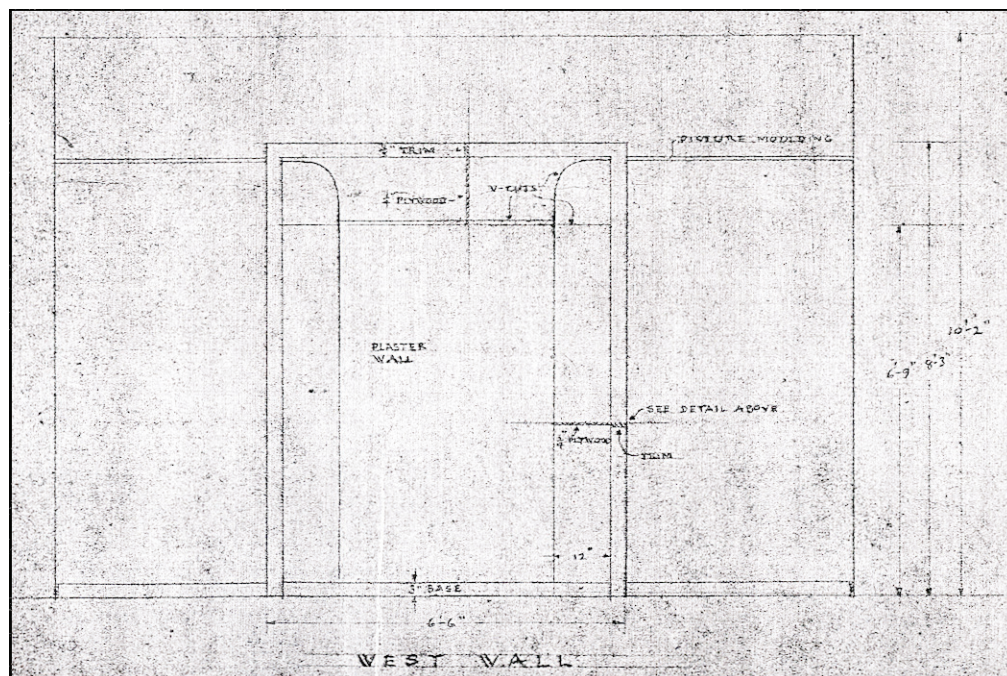


Illustration 15: Bouy Incorporated, *Guest Room No.2 [West] Elevation for Carpentry Estimate, Drawing No.2869*, 21 February 1930, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

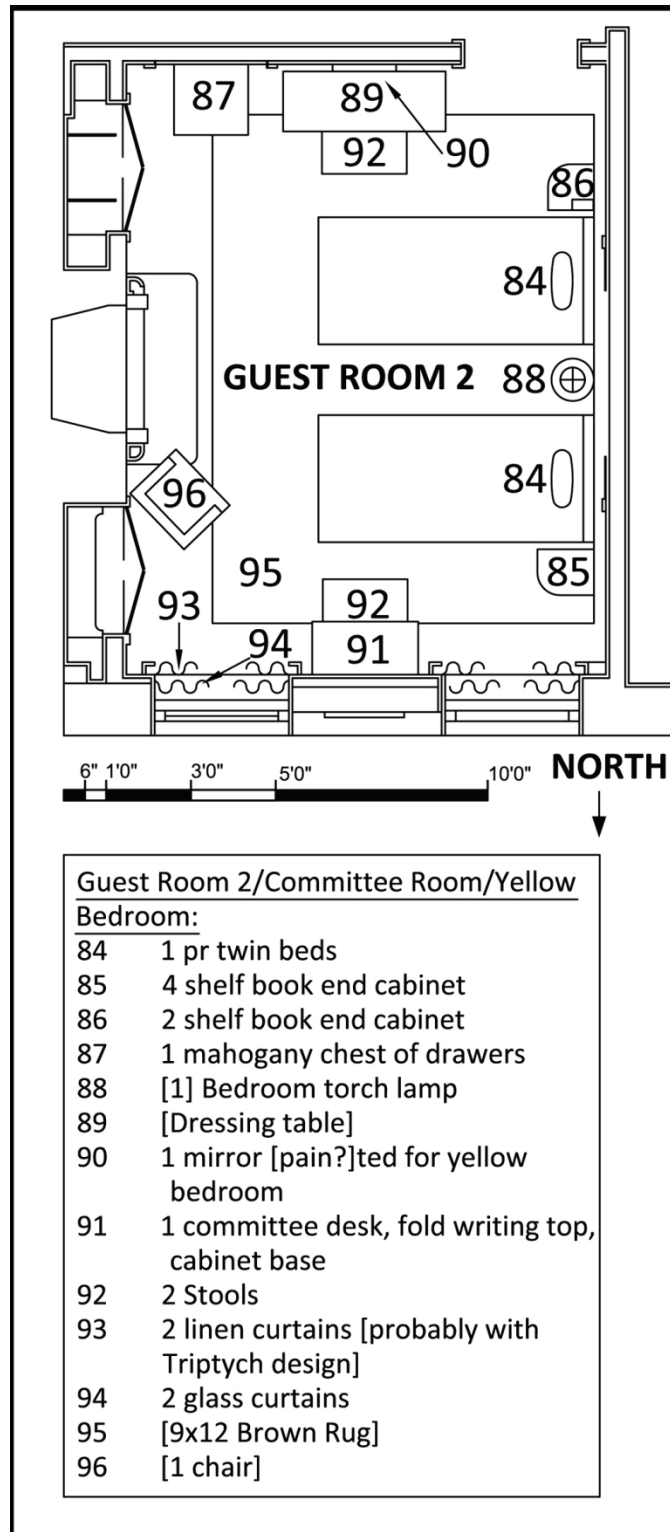


Illustration 16: Diagram by author, *Conceptual furnishings plan for Guest Room 2 circa 1930, 2012.*

Guest Room 3/Pink Guest Room

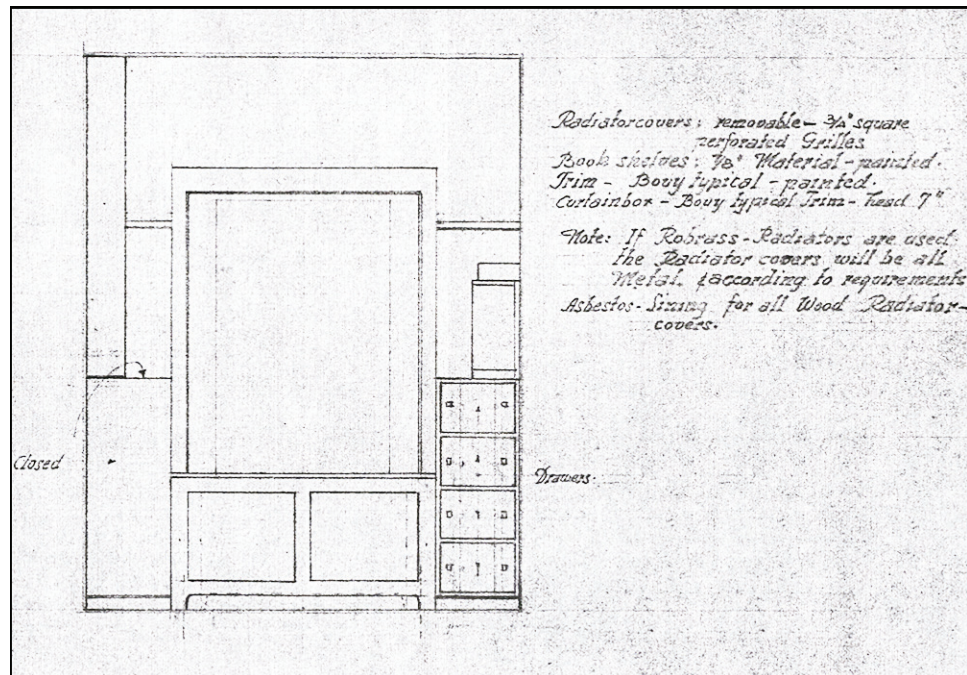


Illustration 17: Bouy Incorporated, *Guest Room 3 [north elevation]*, Drawing No. 2901-2, February 28, 1930, Edmund Beaman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

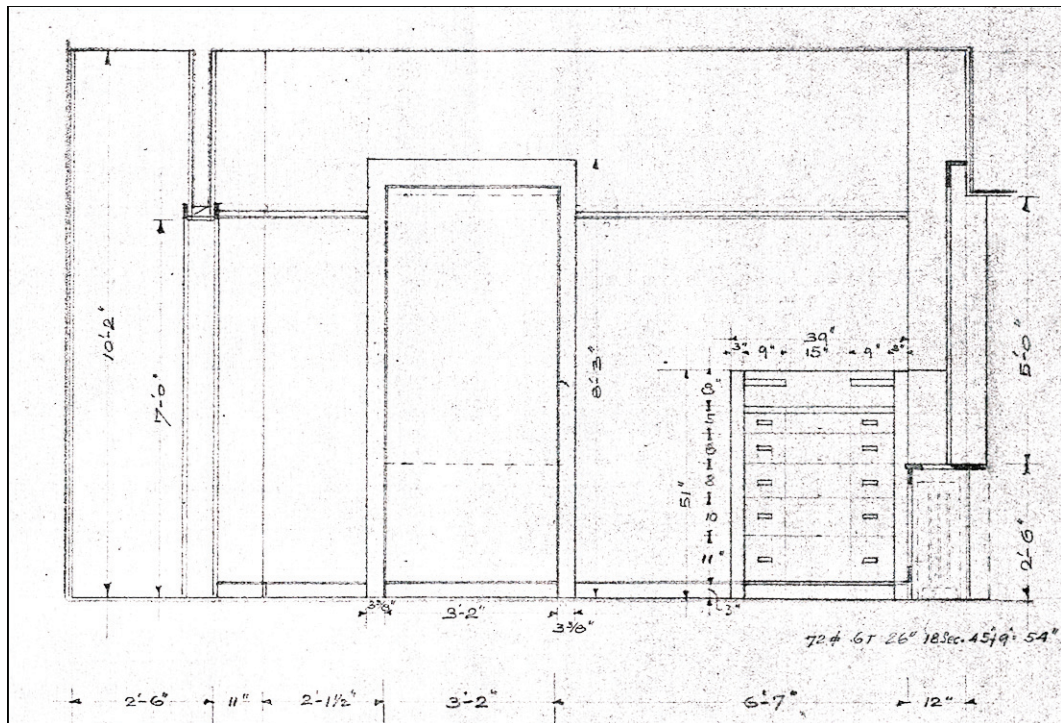


Illustration 18: Bouy Incorporated, *Guest Room 3 [east elevation]*, Drawing No. 2901-2, February 28, 1930, Edmund Beanman Gilchrist Collection, Architectural Archives of the University of Pennsylvania.

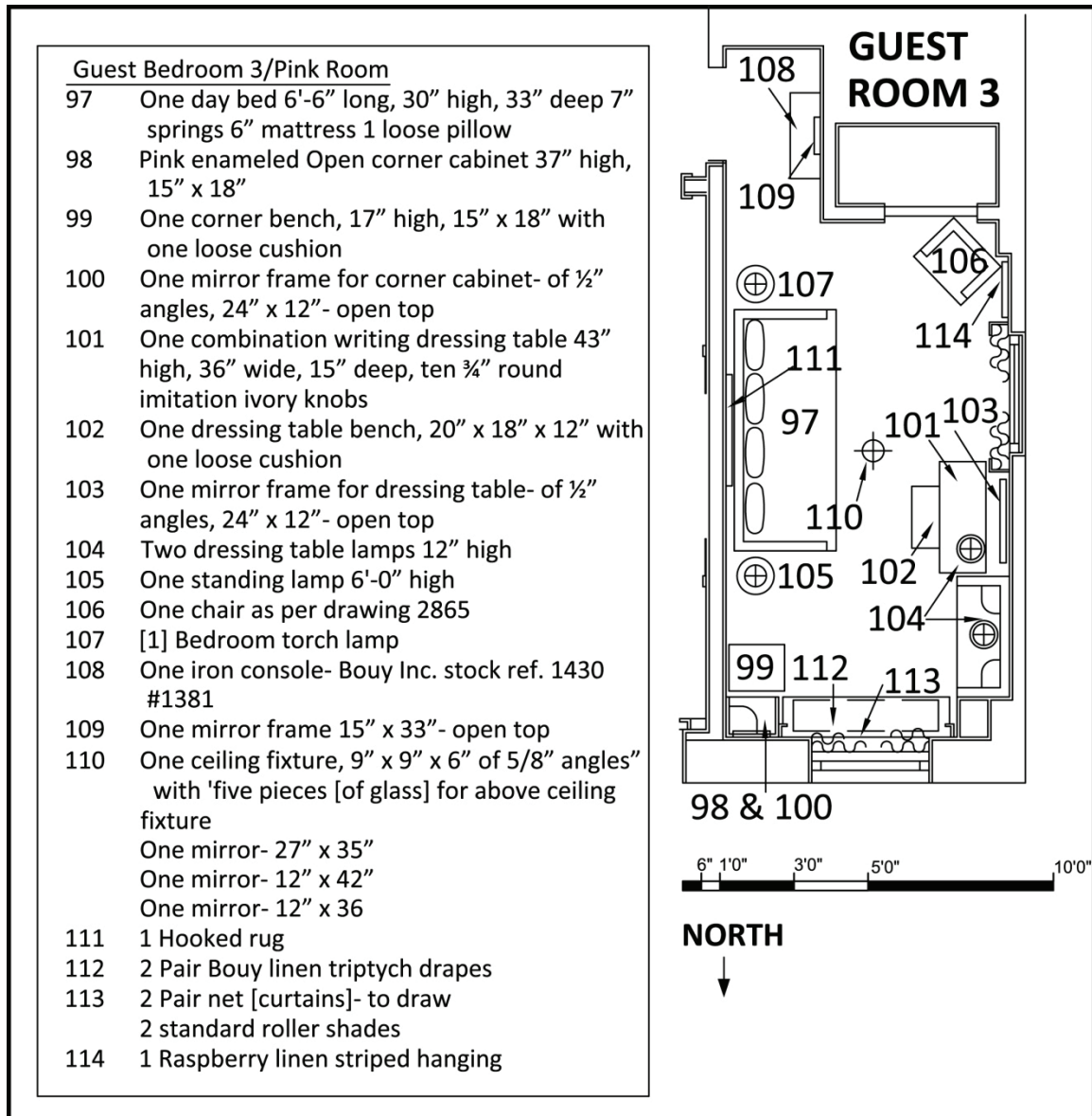


Illustration 19: Diagram by author, *Conjectural furnishings plan for Guest Room 3 circa 1930, 2012.*

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