

October 2020

Catalogue

Daniel / Oliver Gallery

Marcel Breuer Archive

1953–1978





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Introduction

One of the most important figures of 20th-century architecture, Marcel Breuer (1902–1981) is remembered best for his monolithic buildings in concrete and stone. Embracing the formal flexibility and structural capacity of these materials, Breuer created distinctly sculptural buildings that enclose sweeping, free-flowing interior spaces. This approach defines what are now his most celebrated works, including the Abbey at St. John's (p. 08), Annunciation Priory (p. 22), and The Whitney Museum of American Art (p. 38).

Breuer developed this signature idiom relatively late in his career and was known for the majority of his life as a designer of furniture and glass- and white-box International Style houses. Trained at the Bauhaus, he enjoyed early fame for his 1925 Wassily Chair and 1928 Cesca Chair. In 1931, he started an independent architectural practice in Berlin, abandoning it 4 years later to move to London, where he worked for furniture company Isokon and later the English architect F.R.S. Yorke. In 1938, on the invitation of Walter Gropius, Breuer moved to the United States, where he designed houses—both with Gropius and independently—for the next 20 years.

It was only in 1953 that Breuer started to explore the approach that would become his hallmark. In that year, he began work on the UNESCO Headquarters in Paris, collaborating with French architect Bernard Zehrfuss and Italian structural engineer Pier Luigi Nervi, an early champion of the structural potential of reinforced concrete. The resulting headquarters—an imposing building whose form derives from its concrete structure—established themes Breuer would continue to develop for the rest of his career.

Later that year, Breuer was approached by the Brothers of St. John the Divine to propose a design for their new Abbey in St. Joseph, Minnesota. He saw an opportunity to apply the principles underpinning UNESCO in a wholly new context. Drawing parallels to flying buttresses in Gothic cathedral design, Breuer argued that structural innovations like reinforced concrete opened new spatial possibilities that—in a religious context—could bring worshipers closer to God. His initial ideas won over the Brothers of St. John the Divine, and Breuer went on to design a collection of buildings there that established him as one of the most forward-looking architects of his time.

Between 1953 and 1975, Breuer completed several major institutional buildings in the United States characterized by their monumental aspect and their pioneering use of stone and concrete systems. The bulk of these works were completed in collaboration with Hamilton Smith, an associate at Breuer's firm who played a key role in the design of St. John's Abbey and who continued to work with Breuer on major projects until the latter's death in 1981.

The following catalogue details project archives covering this phase of Breuer's career, beginning with the Abbey at St. John's and ending with Atlanta Central Library, the last project he completed before his death in 1981. Obtained from the office of Hamilton Smith, the archive arrays a significant collection of photographs by leading architectural photographers including Ezra Stoller and Shin Koyama; primary source project documentation and architectural presentation drawings; and ephemera including correspondences, brochures from building dedication ceremonies, notes for presentations to clients, and promotional materials from Breuer's office. Together, these artifacts document the period of Breuer's career that established his legacy as a seminal figure in American institutional architecture.

Institutional Projects



Opposite Whitney Museum of American Art, New York, NY. Photograph by Ezra Stoller

Abbey and College, St. John's University

Collegeville, MN 1953–1968

Photographic Material

84 photographs including:

69	black and white prints	8x10"
3	black and white prints	6.5x6.5"
1	black and white prints	7x8.5"
9	color prints	8x10"
2	color prints	8x6.5"

Also includes 3 wire-bound albums

Project Documentation

Including Architect's Reports for the Church and Bell Banner, Monastic Wing, Residence Hall II, and Library; as well as presentation drawing sets for the Church and Bell Banner (site plan, phasing plan, floor plans, sections, elevations, and facade studies) and the Library (site plan, floor plans, sections, elevations).

Also includes a print of hand-drawn rendering of the Church sanctuary and prints of two hand-drawn renderings of the Library.

Ephemera

Including press clippings covering the reception of the building and Hamilton Smith's draft of an article "Marcel Breuer's New Architecture for A Benedictine Monastery" published in Walker Art Center's Design Quarterly in November 1961.

In 1951, St. John's University began a two-year international search for an architect to masterplan their Abbey and College, ultimately selecting Breuer. Breuer's work at St. John's Abbey marks the beginning of the most significant period of his career. Previously known for his furniture design and his International Style single-family homes, Breuer embraced the formal and structural potentials of reinforced concrete at St. John's, designing the kind of sculptural, monolithic institutional buildings that came to define his legacy. Breuer completed the masterplan in 1953 and between 1955 and 1968, he built seven projects at St. John's: the Monastic Wing (1955), Residence Hall I (1959), Church and Bell Banner (1961), Library (1966), Science Building (1966), Residence Hall II (1967) and Ecumenical Institute (1968). The Church—a monumental granite and cast-in-place concrete congregation hall—and its accompanying Bell Banner achieved immediate international renown and remain among Breuer's most iconic structures.

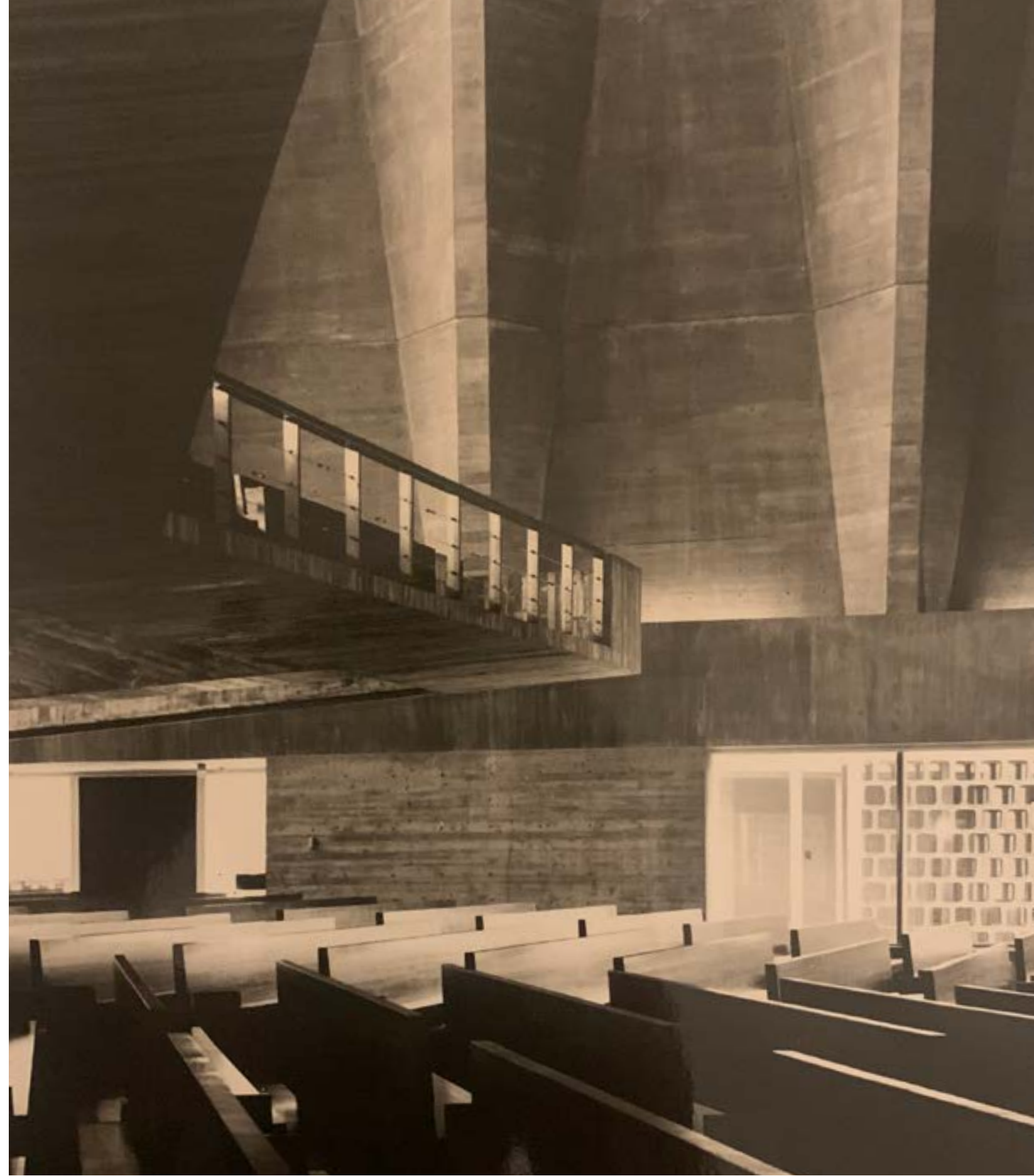
The file on St. John's Abbey is the largest of the archive and contains more than 80 photographs, primarily focused on the Church and Bell Banner. Among these are 30 stamped prints by Shin Koyama, 12 stamped prints by Bill Heidrich, and 2 stamped prints by Eric Sutherland—all composed in an evocative geometric style that highlights the buildings' sculptural qualities. In addition to these prints, the file also contains three wire-bound books of photography showcasing each of the projects Breuer designed at the site. Also included are 36 professionally shot construction photographs of the Church and Bell Banner, 6 stamped prints by Bill Heidrich showing the Library, and 3 stamped prints by Ben Schnall of a scale model of the Library. The file contains the Architect's Reports and full sets of presentation drawings (including site plans, floor plans, elevations, and sections) for the Monastic Wing, Residence Hall, Church and Bell Banner, and Library, as well as two renderings of the Library and several brochures published by The Brothers of St. John the Divine about the project.



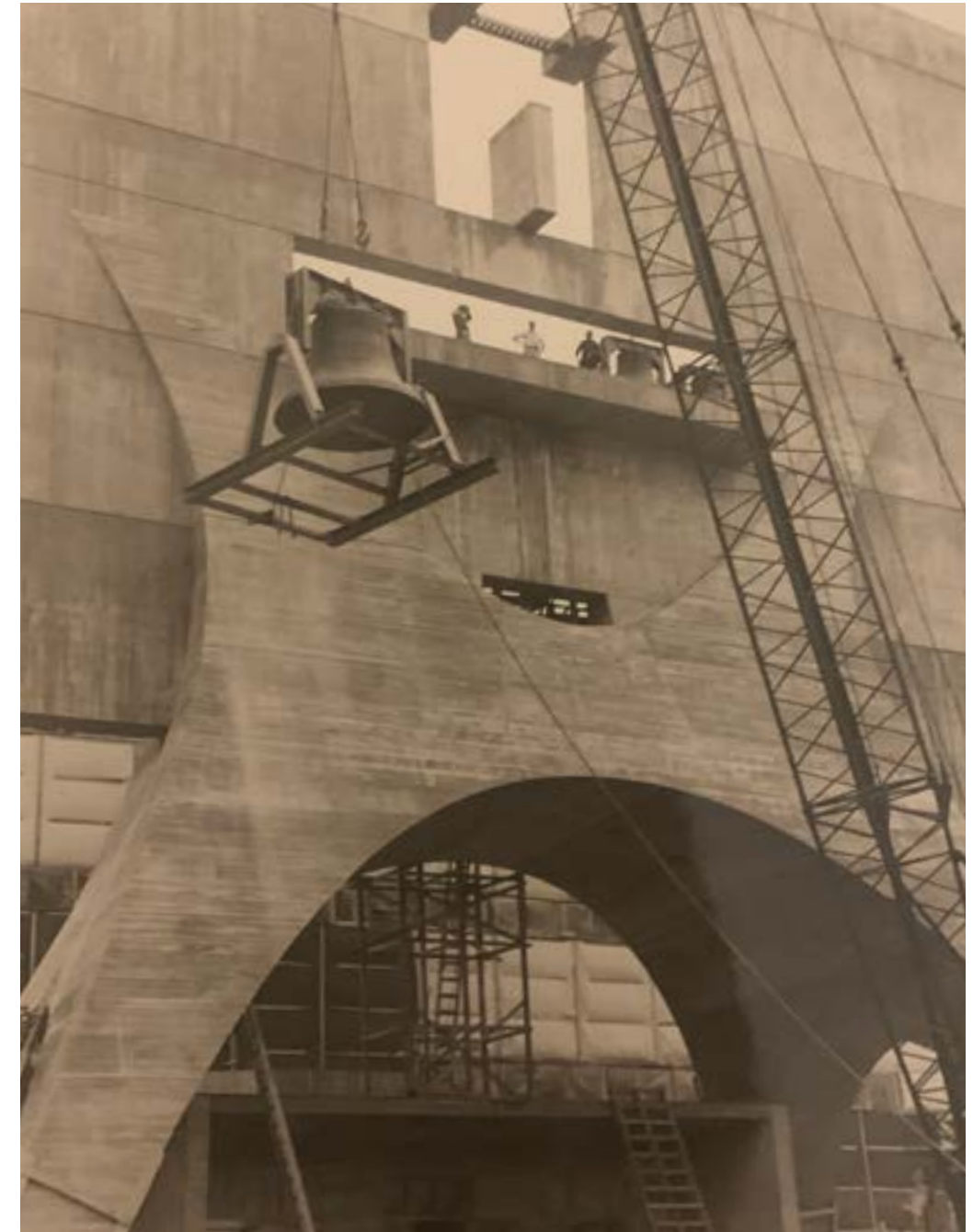


Above Main sanctuary, Church. Photograph by Shin Koyama.

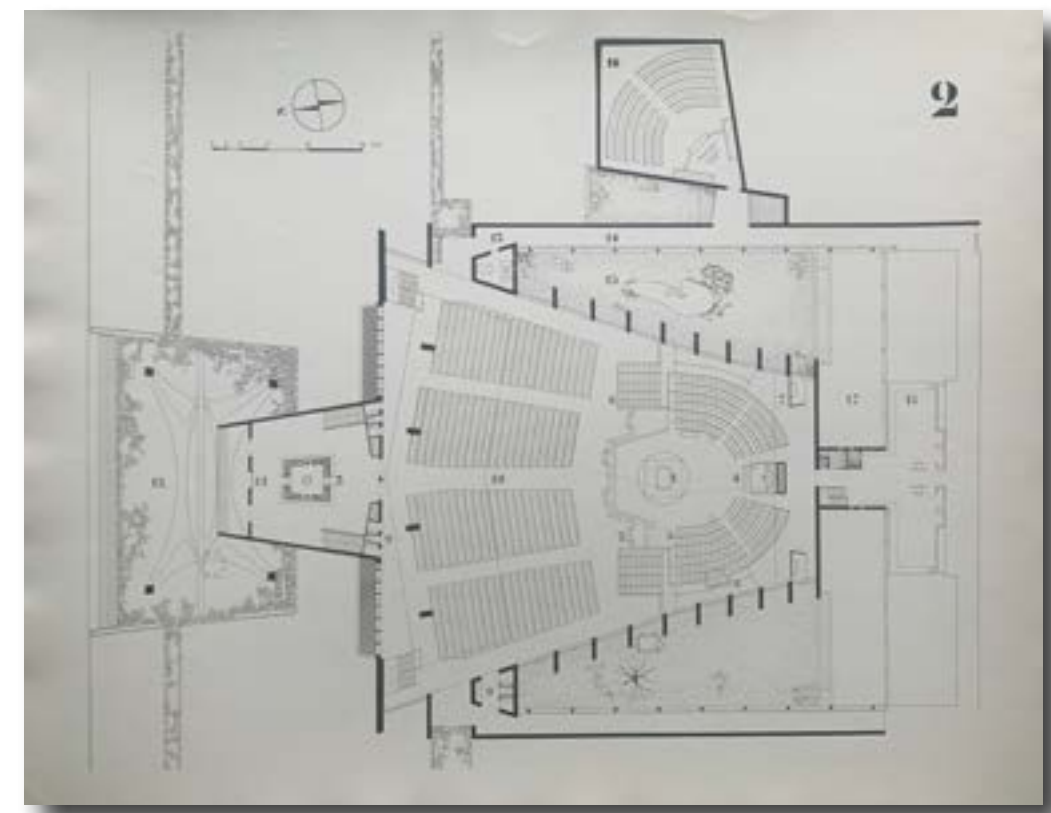
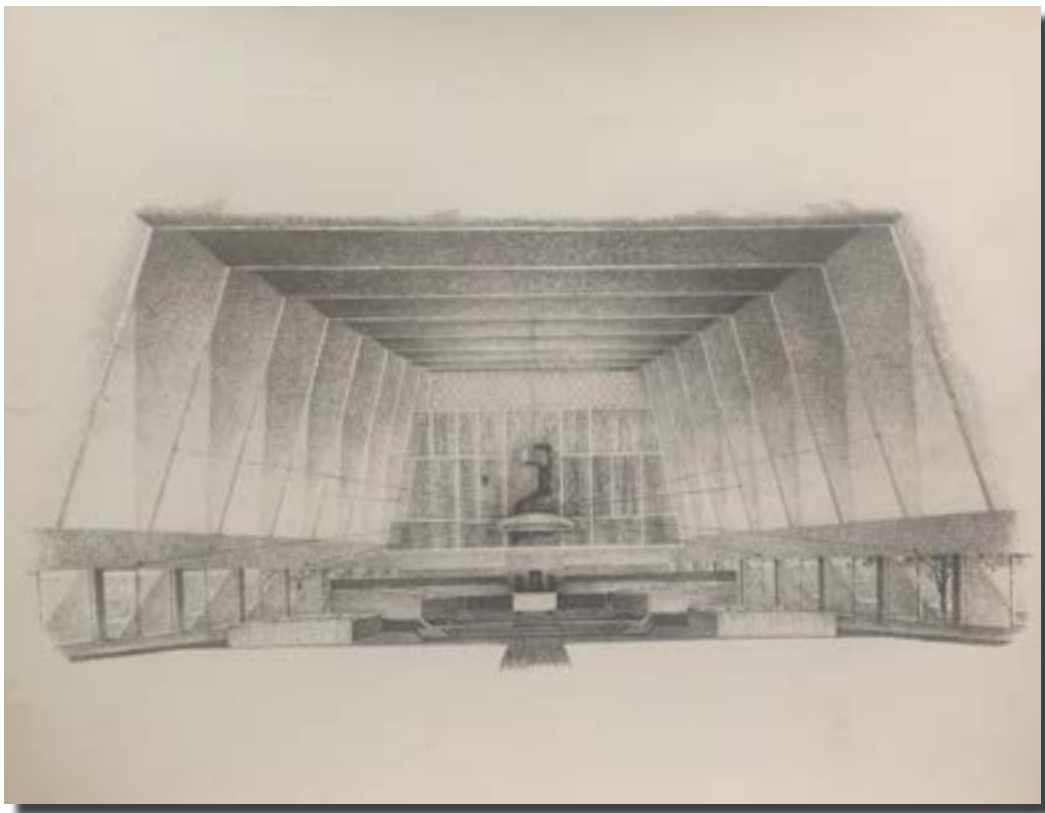
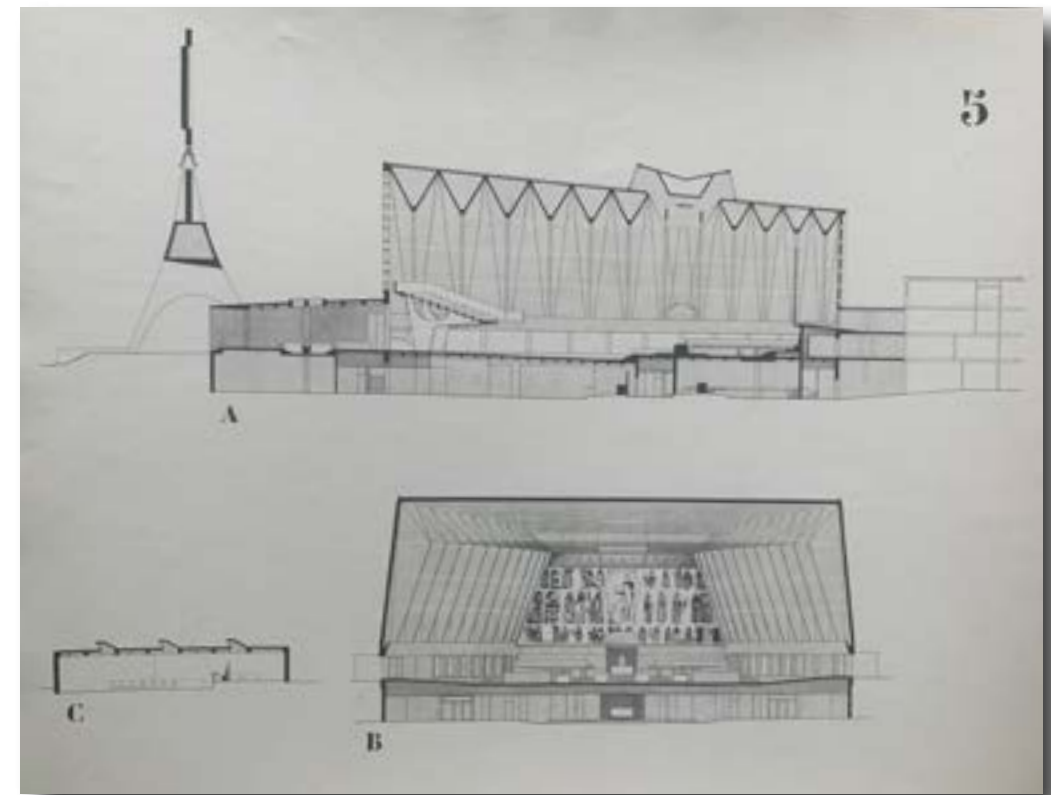
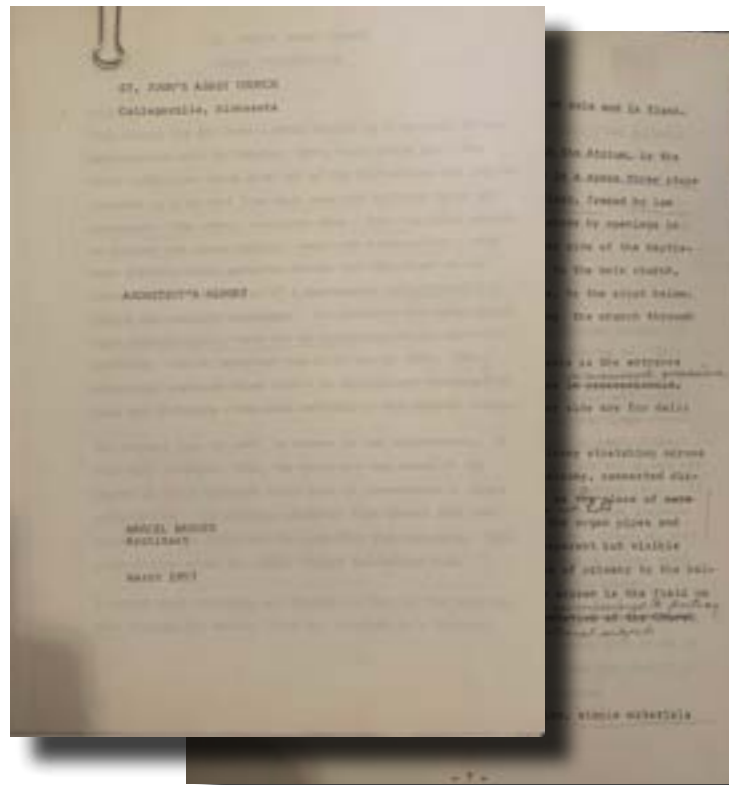
Opposite Interior of Church. Photograph by Eric Sutherland (Walker Arts Center).



Top Library, Bell Banner, and Church. Photograph by Heidrich-Blessing.
Bottom Monastic Wing. Photograph by Shin Koyama.
Opposite Main sanctuary, Church. Photograph by Heidrich-Blessing.



Top East side wall of Church under construction.
Bottom Interior of Church under construction.
Opposite Bell being raised to its place in the Bell Banner during construction.



Top Left Architect's Report, dated March 1957, describing the architectural intent. Markups in pencil likely in Breuer's hand.

Bottom Left Perspective drawing; main sanctuary, Church.

Top Right Presentation drawings; sections of Church and Monastic Wing.

Bottom Right Presentation drawing; ground plan, Church.





Annunciation Priory and Mary College

Bismarck, ND 1956–1968

Photographic Material

20 photographs including:

9	black and white prints	8x10"
2	black and white prints	8x8"
1	black and white print	7x7"
1	black and white print	6x9"
4	color prints	8x10"
2	color prints	6x9"

3 wire-bound books of photography

Project Documentation

Including the Architect's Description—a 7-page document describing the site selection and design process—and Project Reference Data Sheets.

Ephemera

Including "Annunciation Priory," a brochure printed by the Sisters of Saint Benedict in 1964 that describes the new buildings and the process of selecting Breuer for the project.

Following the success of his masterplan for St. John's, the Benedictine Sisters of the Annunciation hired Breuer to design a new priory at Mary College in Bismarck, ND. Taking cues from the flat expanses of the Great Plains landscape, Breuer designed a cluster of low-slung buildings organized around a series of courtyards. These buildings—which include the Classrooms, Dormitories, Convent, and Chapel—are set off by a 100-foot-tall concrete Bell Tower reminiscent of the one at St. John's. Throughout, Breuer uses locally sourced granite and concrete stamped with the wooden boards of the formwork, creating muscular forms that create an interplay of light and shadow.

The file on Annunciation Priory contains 20 strikingly composed photographs by Shin Koyama that highlight the building's bold geometries and richly textured materiality. A number of the photographs showcase the dramatic lighting effects created when long shadows are cast against the geometric granite and concrete forms. In addition to these photographs, the file also contains three wire-bound books of photography that include views of each of the buildings.

Also included is the Architect's Description, a document written by Hamilton Smith under the supervision of Breuer that describes the process of selecting the site, masterplanning the complex, and designing the buildings. The document offers a first-hand account of the design's driving principles. Describing an early visit to the site, Smith writes that "the land has an almost primitive beauty—low hills worn smooth by the wind with few trees on the exposed slopes. A great sense of space and distance dominates."

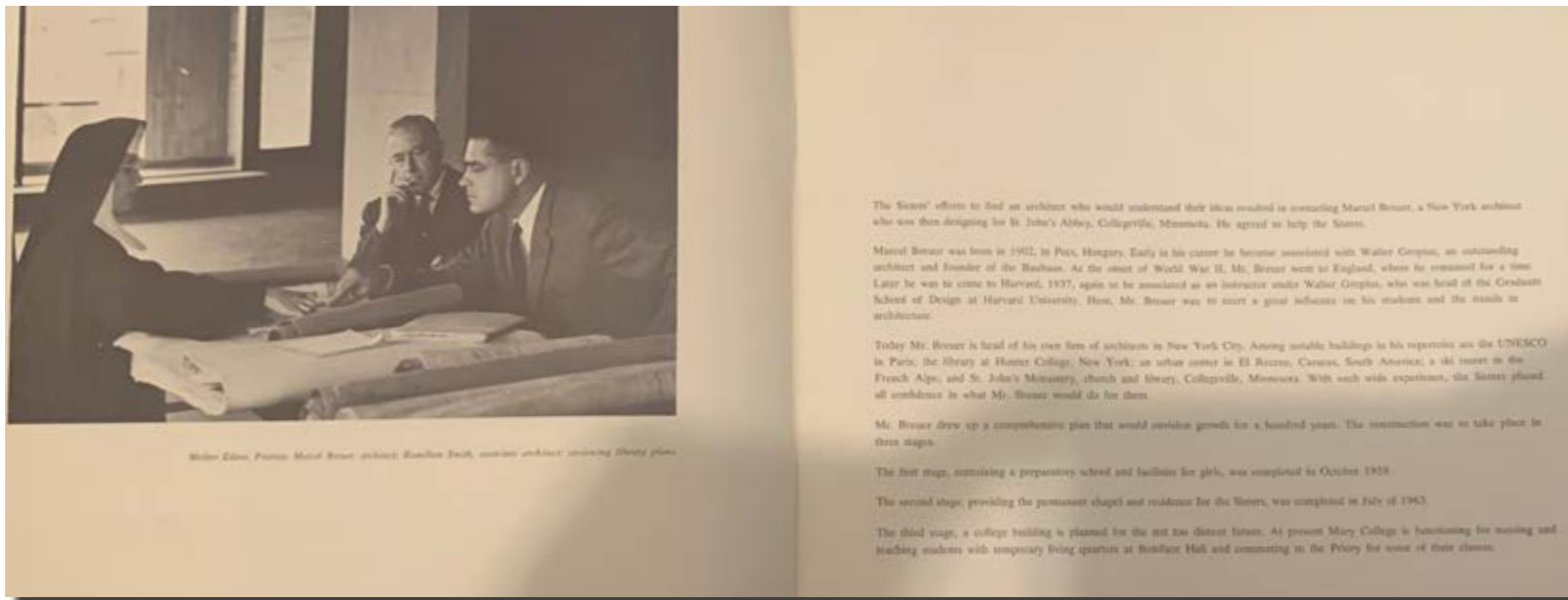
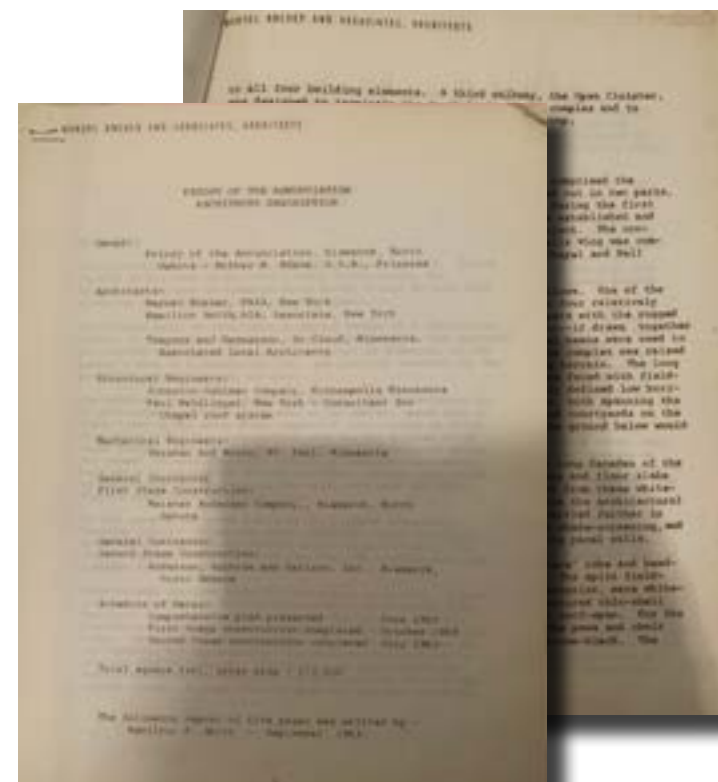
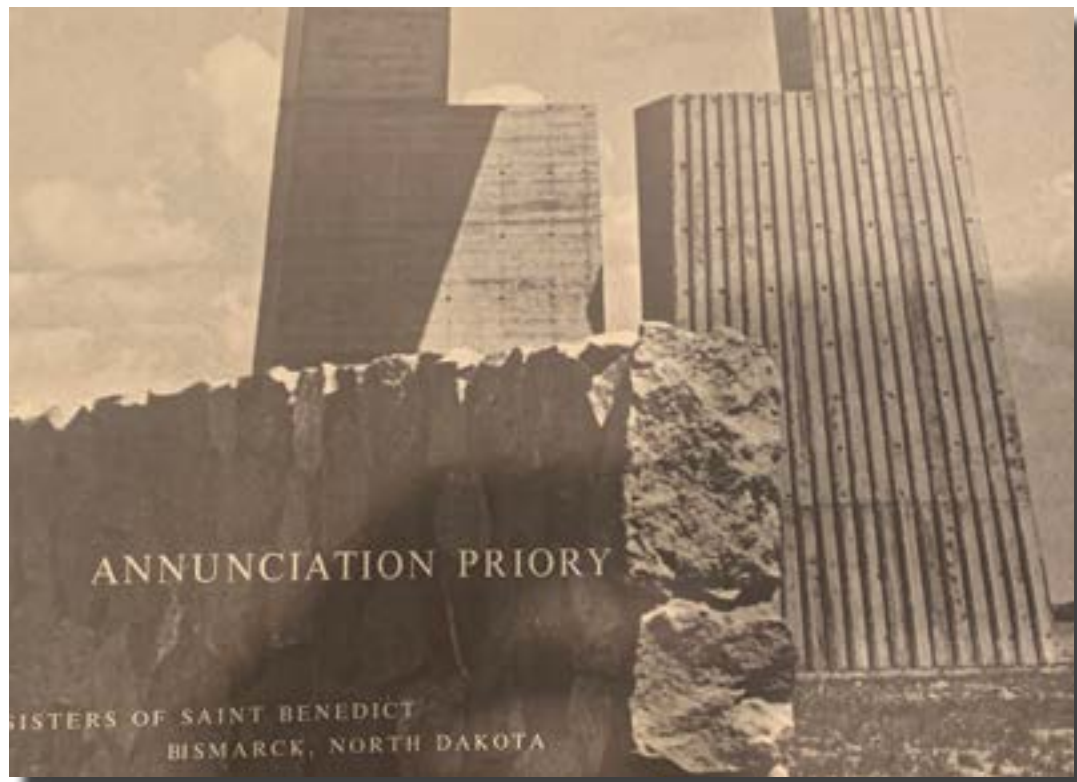
The file also includes an original copy of "Annunciation Priory," a 1964 brochure published by the Sisters of the Annunciation. The brochure—intended to be sent to prospective students—recounts the process of selecting Breuer for the project and offers descriptions of the role of the facilities in the daily religious lives of the Sisters and their students.





Above Courtyard with Sisters' Cells. Photograph by Shin Koyama.
Opposite Bell Tower. Photograph by Shin Koyama.



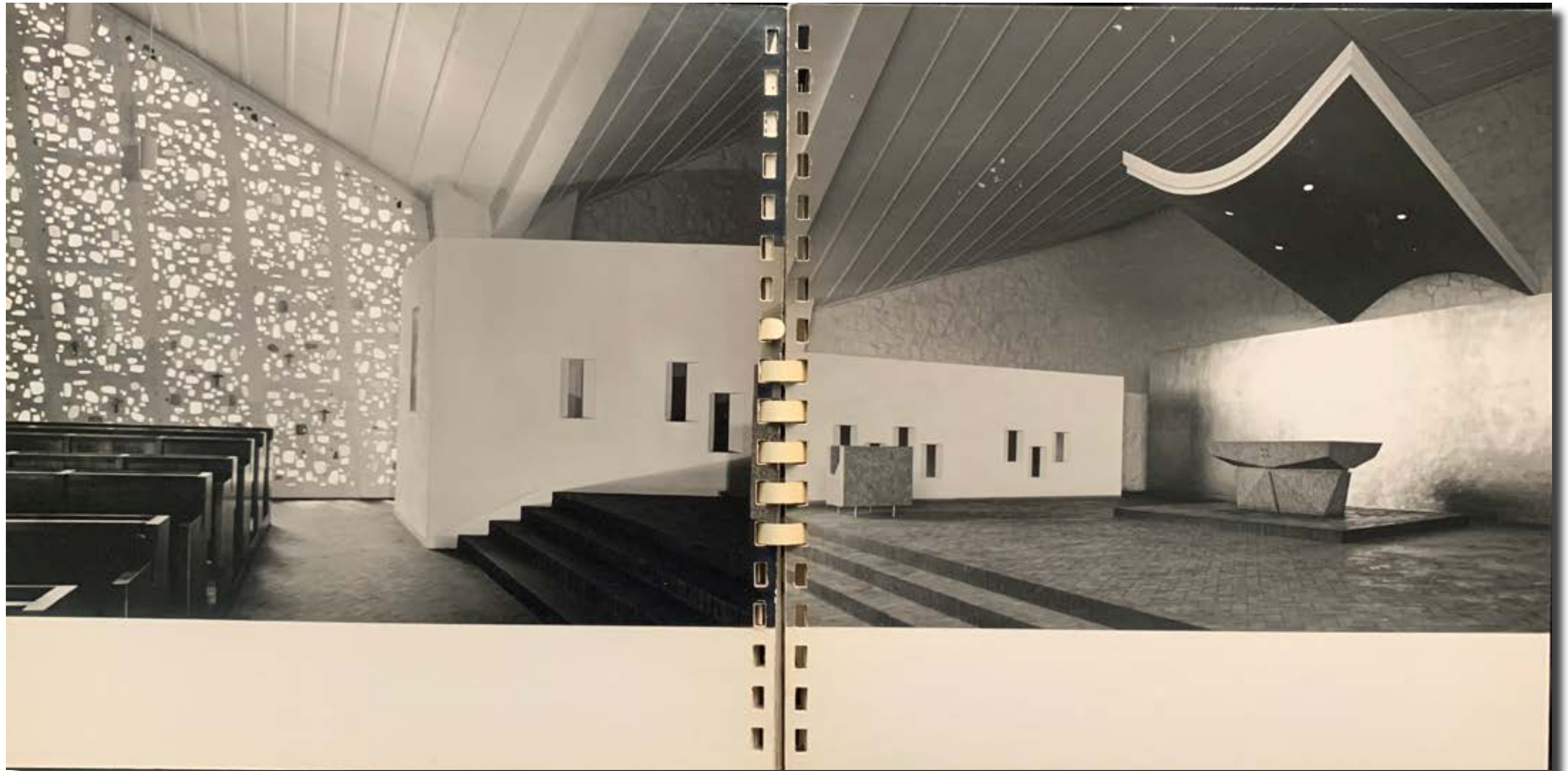


Top Cover of "Annunciation Priory," a brochure printed by the Sisters of Saint Benedict describing their new priory.

Bottom Spread from "Annunciation Priory." The verso shows Breuer and Hamilton Smith discussing designs with Prioress Mother Edame.

Opposite Architects Description, dated September 1963, written by Hamilton Smith under the supervision of Breuer. The document outlines the site selection process and design intent.





University Heights, New York University

The Bronx, NY 1956–1970

Photographic Material

30 photographs including:

24	black and white prints	8x10"
1	black and white print	8x8"
1	black and white print	6.5x9.5"
4	color prints	8x10"

Project Documentation

Including the Architect's Report for the Comprehensive Plan and Tech II

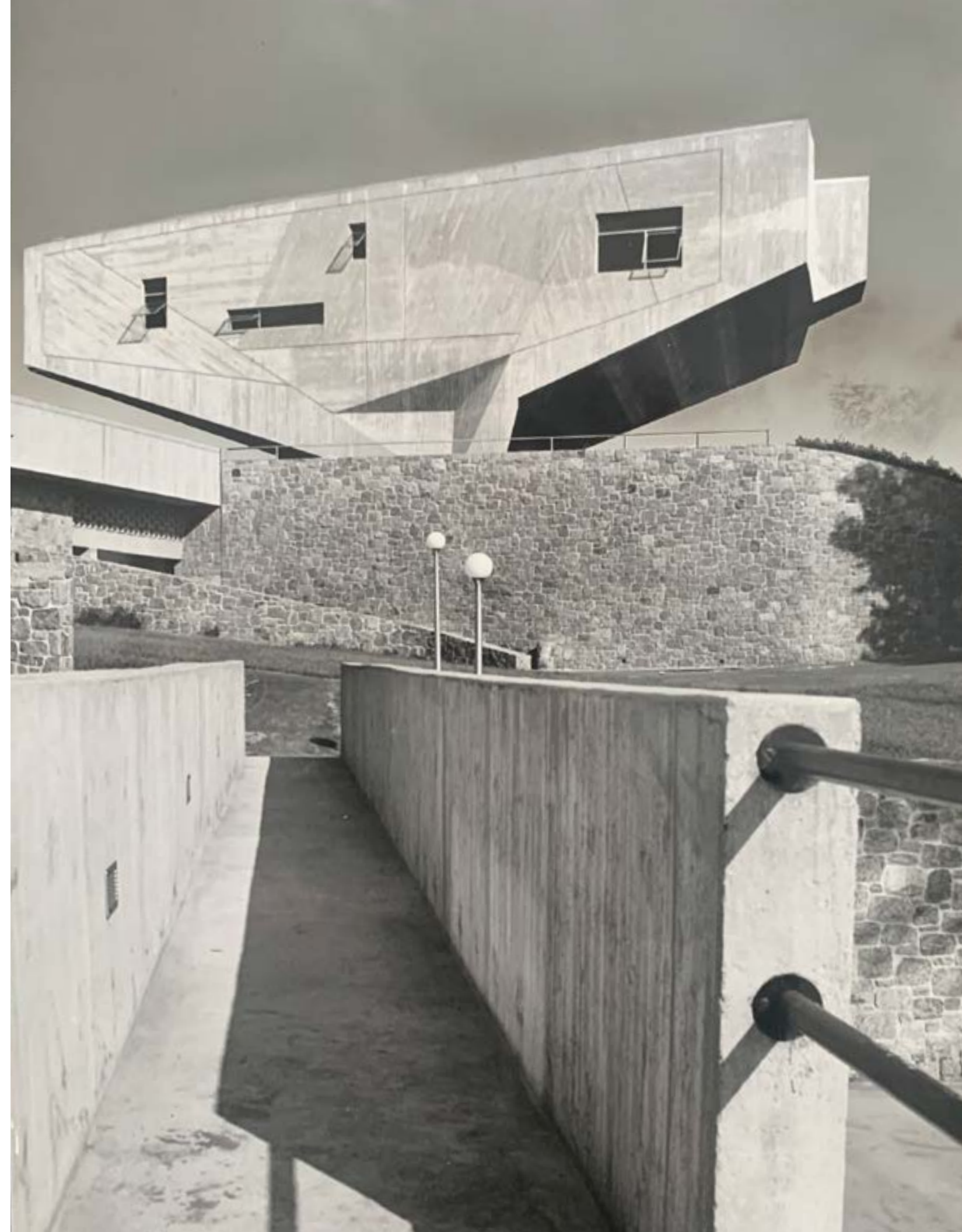
Ephemera

Including a brochure from the Tech II Dedication Ceremony and press clippings

In 1956, New York University hired Breuer to masterplan the expansion of their Science and Engineering program on their University Heights campus, originally designed by Stanford White. Completed in 1958, Breuer's masterplan is the beginning of a partnership with NYU that produced five buildings at University Heights between 1961 and 1970: Julius Silver Residence Center (1961), the Cafeteria (1961), Begrisch Hall (1961), Tech I (1961), and Tech II (1970). Breuer's design creates a tight cluster of angular buildings linked by "flying bridges" that connect the laboratories to the lecture hall and the dormitories to the Cafeteria. The focal point of the campus is Begrisch Hall, a trapezoidal lecture theater in reinforced concrete that anticipates the sculptural qualities of Breuer's later institutional work, including The Whitney Museum of Art (p.38). Tech II marks the first use of load-bearing concrete panels in New York City, a signature of Breuer's approach that he first developed in 1961 for IBM's Research Center in La Gaude, France.

The campus now belongs to Bronx Community College and was designated a National Historic Landmark in 2012. Begrisch Hall was landmarked by New York City in 2002.

The file on the University Heights Campus contains an array of materials related to the masterplan and buildings, including 16 stamped prints by photographer Ben Schnall showcasing Tech II and 3 stamped prints by Shin Koyama that highlight Begrisch Hall. The archive also contains Breuer's original master plan for the campus, the Architect's Report, a project record book, and a brochure from Tech II's opening ceremony.





Top Left Tech II, panelized facade. Photograph by Ben Schnall.

Bottom Left Tech II, panelized facade. Photograph by Ben Schnall.

Top Right Begrisch Hall. Photograph by Shin Koyama.

Bottom Right Brochure from Tech II Dedication Ceremony. Printed by New York University.

Whitney Museum of American Art

New York, NY

1963–1966

Photographic Material

27 photographs and 13 negatives including:

11	black and white prints	8x10"
3	black and white prints	8x8.5"
1	black and white print	8x9"
10	color prints	8x10"
1	color print	7.5x9.5"
1	color print	6.5x7.5"
1	color print	6x9.5"
13	color negatives	8x10"

Project Documentation

Including the Architect's Report to the Whitney Museum dated November 1963; and a Project Record Book documenting cost information

Ephemera

Including a typed copy of Breuer's speech presenting the project to the Whitney Museum Building Committee, an original copy of Time Magazine's October 7, 1966 issue that includes a feature story on the building; and various press clippings documenting the opening gala, attended by Jacqueline Kennedy Onassis

In 1963, The Whitney—then a young institution located in a small space attached to the Museum of Modern Art—commissioned Breuer to design a new building that would establish a prominent place for its collection in New York City's cultural landscape. Completed in 1966, Breuer's Whitney Museum is today celebrated as a masterpiece of modernist architecture. The design is among the fullest expressions of the late-career approach that defines Breuer's legacy—using monolithic forms, usually in stone or concrete, to compose distinctly sculptural buildings.

The building hosted the Whitney Museum of Art from its opening in 1966 until 2015 when the Museum moved to its new location on Gansevoort Street. It has since served as a contemporary outpost for the Metropolitan Museum of Art and was recently leased to the Frick Collection.

A significant portion of the archive is devoted to the Whitney Museum of American Art. Included among the materials are stamped prints by Ezra Stoller, the influential architectural photographer responsible for some of the most enduring images of American modernism. Taken shortly after the Museum's opening, Stoller's photographs show works by Jasper Johns *TK* on display in the galleries and capture the building's most defining features—including its sunken courtyard, brushed concrete lobby, and suspended open-grid ceiling. The color negatives of these images are also contained in the archive. Other visual materials in the file include a photograph taken during construction and a print of a hand-sketch representing the sunken courtyard.

The file also contains typed notes for Breuer's presentation introducing the design to the Museum's trustees, a key primary source about the design approach cited in many publications and later printed in the April 1967 edition of AIA Journal. In it, Breuer explores how his design creates a museum that "transforms the vitality of the street into the profundity of art." Other records include the Architect's Report, brochures from the museum's inaugural season, and press clippings covering the building's opening reception, attended by Jacqueline Kennedy Onassis.





Top Left Lobby and reception desk. Photograph by Ezra Stoller.

Bottom Left Exhibition space with artwork by [Jasper Johns](#) and [*TC*](#). Photograph by Ezra Stoller.

Opposite Sunken courtyard and pedestrian bridge. Photograph by Ezra Stoller.

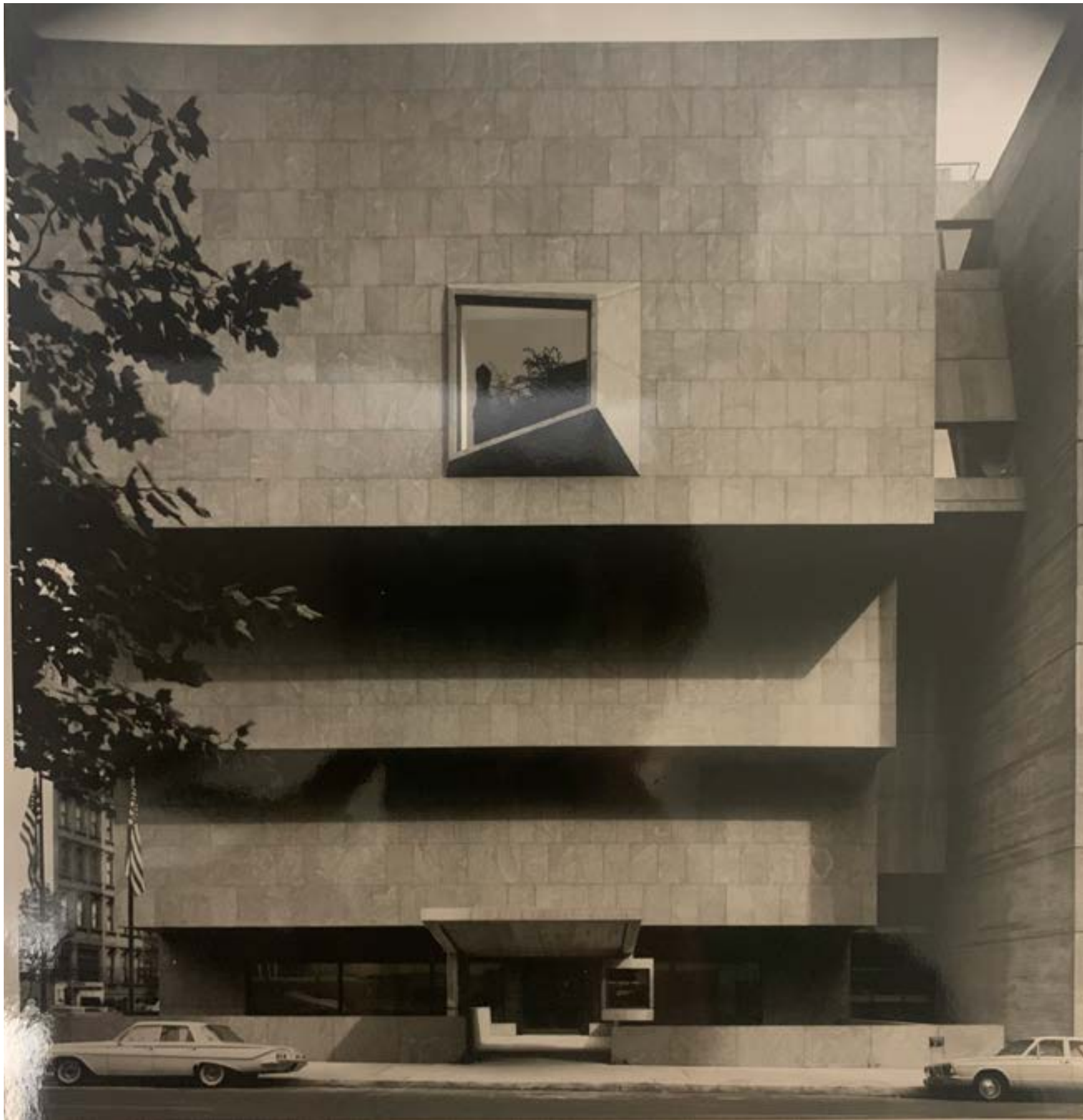


Top Left Original negative showing artwork by Marc Rothko, *TBD*, and the iconic Upper Gallery window. By Ezra Stoller

Bottom Left Original negatives by Ezra Stoller.

Top Right Print of the negative shown opposite. Printed in October 2020 by Daniel / Oliver Gallery.

Bottom Right Print of a hand-sketch perspective drawing of the building's sunken courtyard.



SAVE
Notes for M.B.'s Comments at the Presentation
of the Project on November 12th

In the designing of the project and after establishing its workings
and its program we have faced the first and most important problem:

What should a museum look like, a museum in Manhattan? Surely it
should work, it should fulfill its requirements, but what is its
relationship to the New York landscape? What does it express, what

What should a museum look like, a museum in Manhattan? Surely it
should work, it should fulfill its requirements, but what is its
relationship to the New York landscape? What does it express, what
is its architectural message? It is easier to say first what it should
~~not~~ look like. It should not look like a business or office building,
nor should it look like a place of light entertainment. Its form and
its material should have identity and weight in the neighborhood of
50 storey skyscrapers, of mile long bridges, in the midst of the
dynamic jungle of our colorful city. It should be an independent and
self-relying unit, exposed to history, and at the same time it should
have visual connection to the street, ^{(sic) as} it seems, to the housing for
twentieth century art. It should transform the vitality of the street
into the sincerity and profundity of art.

Top Left Exterior and iconic upper gallery window. Photograph by Ezra Stoller.
Opposite From "Notes for M.B.'s Comments at the Presentation of the Project on November 12th". Delivered to the Museum's Board of Directors, the presentation describes the design process and architectural intent. It was published in the AIA Journal in April 1967 and is a still key primary source for architectural historians. This copy has corrections and annotations, likely in Breuer's hand.



Cleveland Museum of Art

Cleveland, MI 1966–1970

Photographic Material

24 photographs including:

8	black and white prints	8x10"
4	black and white prints	7x7"
2	black and white prints	7.5x10"
3	color prints	8.5x10"
3	color prints	5x7"
3	color prints	8x8"
2	color prints	6x9"
1	color prints	8.5x6.5"

Project Documentation

Including the Project Record Book, 2 sets of presentation drawings (floor plan, site plan, a ceiling grid details presentation drawing).

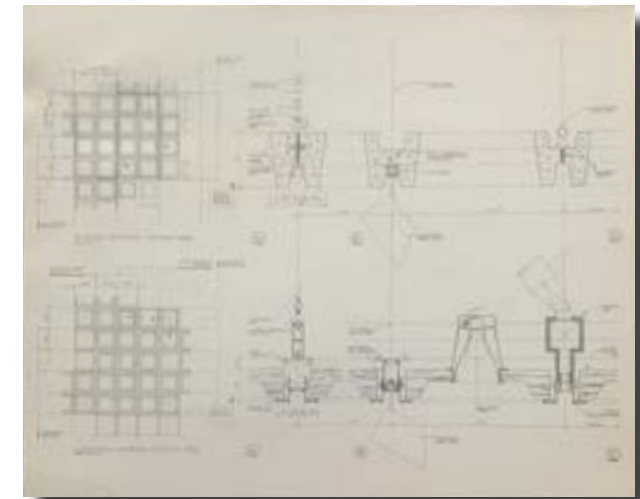
Ephemera

Including press clippings documenting the building's design and opening

Following the success of The Whitney, the Cleveland Museum of Art commissioned Breuer to design an addition that would host its Education Department—a new program developed to position the institution as a premiere center for arts and arts education. The new wing would also add much-needed exhibition space and unify the original 1916 Beaux-Arts building with a 1958 expansion. Completed in 1972, Breuer's addition was hailed as "the most important acquisition of modern art in the museum's history" by then-director Sherman E. Lee. Adapting the architectural language he developed at The Whitney, Breuer designed a stately granite, concrete, and bronze structure that wraps around the 1958 expansion and reinterprets the original building's Beaux-Arts proportions in a modernist vocabulary.

This archive contains a range of material related to the Cleveland Museum, including more than 24 prints highlighting both exhibitions and the building's architectural features. 7 of these prints are the work of Martin Linsey, the Cleveland-born painter and visual artist who joined the Museum's education department as an instructor in 1960. The archive also includes the Architect's Report and presentation drawings including floor plans and ceiling grid details.





Top Left Exterior and main entrance canopy. Photograph by C. W. Ackerman.

Bottom Left Main gallery with artwork by *TBC* on display. Photograph by Martin Linsey.

Top Right Main gallery with artwork by *TBC* on display. Photograph by Erol Akyavas.

Bottom Right Presentation drawing; comparison of ceiling grid details at the Cleveland Museum of Art and the Whitney Museum of Art.

Becton Center, Yale University

New Haven, CT 1968–1970

Photographic Material

16 photographs including:

7	black and white prints	8x10"
6	black and white prints	7.5x9"
1	black and white print	5x8"
1	color print	5x7.5"
1	color print	6x10"

Project Documentation

Including the Architect's Report, a set of presentation drawings (site plan, ground floor plan, typical floor plan, transverse section, elevation, facade detail).

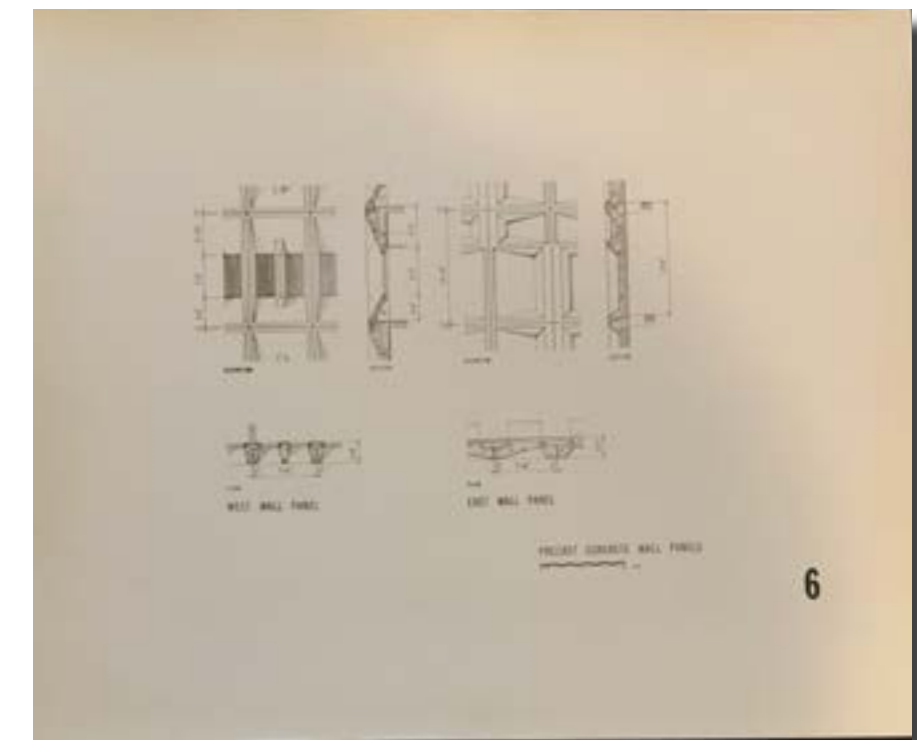
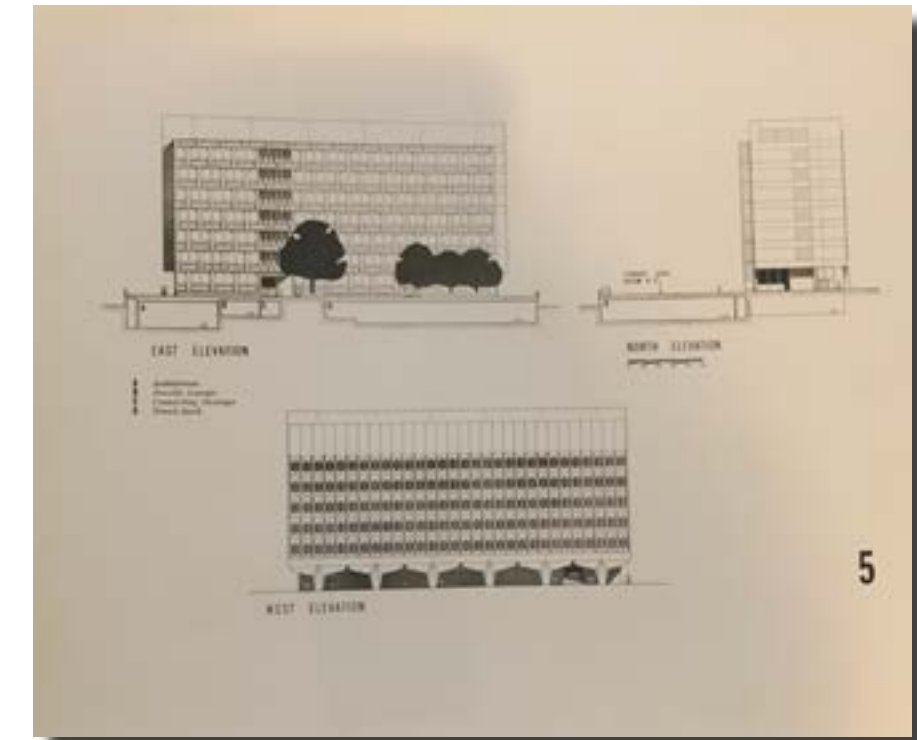
Ephemera

Including a brochure introducing the building and new Engineering and Applied Sciences Program at Yale University and various press clippings.

Completed in 1970, the Becton Center of Engineering and Applied Sciences at Yale University is a five-story building comprising postgraduate research facilities, laboratories, seminar rooms, student lounges, and a library. Clad in pre-cast concrete panels, the design reimagines the scale and proportions of the nearby collegiate Gothic-style limestone buildings in a modernist architectural language. The pre-cast concrete panels—otherwise identical in their articulation—are installed in a mirrored arrangement to create a sense of rhythm across the facade.

The archive contains 24 prints—including 3 stamped by Ben Schnall—that highlight the relationship between the panelized concrete facade and the neighboring buildings and a laminated rendering of the building's exterior. Also included is a collection of architectural presentation drawings—among them a detail drawing of the pre-cast concrete facade, site plan, basement plan, ground floor plan, typical floor plan, elevation, and transverse section—as well as the Architect's Report, project record book, and a brochure from the dedication from the building.

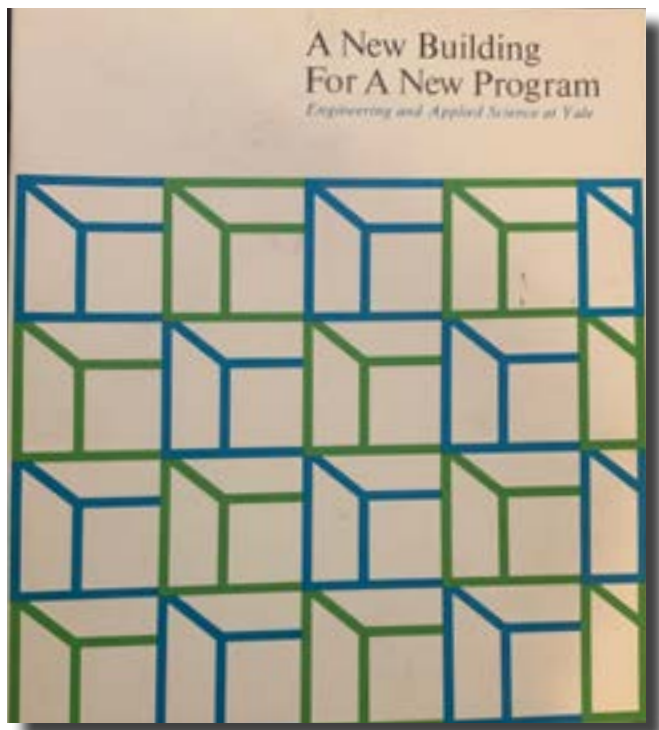




Above East elevation, courtyard, and campus beyond.

Top Right Presentation drawings; east, north, and west elevations.

Bottom Right Presentation drawings; pre-cast concrete wall panel details.



Above Cover of brochure showing artist's interpretation of panelized facade, printed by Yale University on the occasion of the building's opening ceremony

Opposite Rendering; west elevation.

Bryn Mawr Lower and Elementary School

Baltimore, MD 1971–1972

Photographic Material

7 photographs including:

2	black and white prints	8x10"
1	black and white print	6x10"
4	color prints	8x10"

Project Documentation

Including a project description, the Project Reference Data Sheet, and 1 presentation floor plan.

Breuer designed this school for 220 students at the request of Edith Ferry Hooper, then-President of the school's Board of Trustees and a long-time friend for whom Breuer had designed two houses. In hiring Breuer, Hopper said aimed to create a building "utterly adjustable to the future [and] just as much [a part of] education as books or music." Breuer's design separates the program into three wings arranged around a central courtyard: one for the administrative offices and gymnasium, one for the elementary school classrooms, and one for the lower school classrooms. This approach creates open and flexible classroom spaces, allowing the school to adapt as new priorities and programmatic needs arise.

The file on Bryn Mawr contains 7 photographs including 6 stamped by Joseph W. Molitor. Also in the file is a Project Description that explores the benefits of the then-innovative open floor plan and the relationship between the facade and learning areas within—"these stepped variations of the enclosure create opportunities for alcoves and more intimate interior spaces, and relate the scale of the building to the children who occupy it." The file also includes a presentation floor plan, and Project Reference Data Sheet with handwritten data, likely in Hamilton Smith's hand.



American Press Institute

Reston, VA

1971–1974

Photographic Material

5 photographs including:

2	black and white prints	6x10"
2	color prints	7x10"
1	color print	6x6"

Project Documentation

Including the Architect's Report, the Project Record Book and two presentation floor plans.

Ephemera

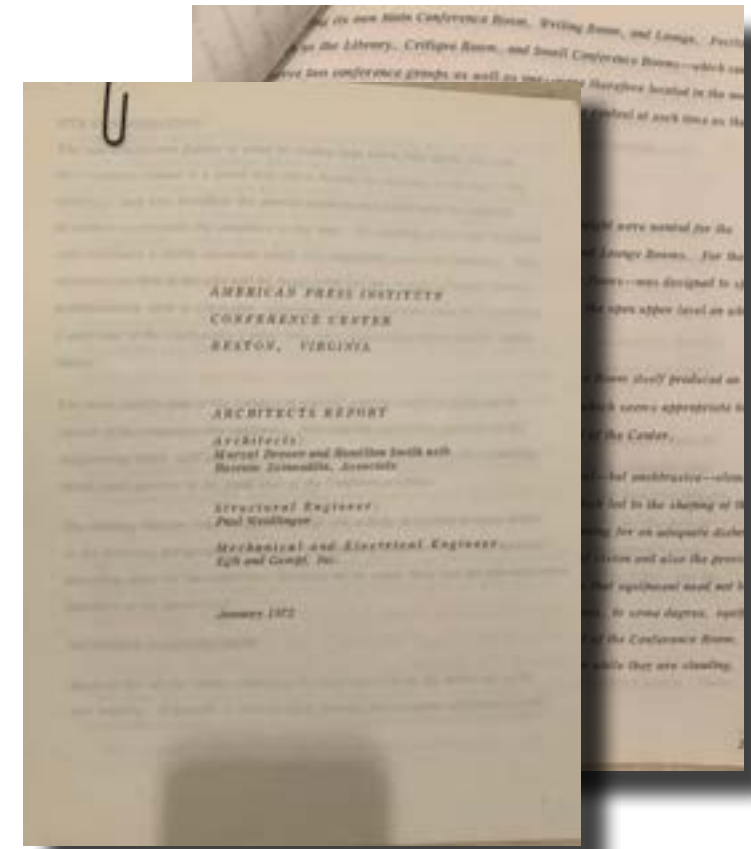
Including a the Architect's Report, the Project Record Book, a 1974 pamphlet printed by API explaining the value of their new location and building, and a package titled 'Save the Breuer Building', sent to Hamilton Smith during the 2016 campaign to prevent the building from being demolished.

When the American Press Institute (API) decided to move from Columbia University to Washington, DC, the educational non-profit hired Breuer to design their new headquarters building. Set on a wooded 4.6-acre plot that slopes down to a lake, the long and low building responds to the natural contour lines of its site. The east and west facades are defined by their 26-foot tall pre-cast concrete panel window bays. These load-bearing bays work together with a reinforced concrete structural system to support the building, making possible its clear-span roof and eliminating the need for interior columns in the conference rooms.

At the time of writing, the building is the subject of a preservation effort that began in early 2016. It was granted a temporary stay of demolition in June of that year but is not yet old enough to be listed on the National Historic Register of Places.

The file on American Press Institute contains 5 prints by J. Alexander as well as the Architect's Report, the Project Record Book, a Project Fee and Production Cost Data Sheet with annotation in Hamilton Smith's hand, and a brochure printed by API announcing their move to a new location and explaining how the design of the building enhances the institution's operations. Also included in the archive is a package titled 'Save the Breuer Building,' which contains materials related to the preservation battle that began in 2016.





Above Overall view of exterior. Photograph by J. Alexander.

Opposite Architect's Report, dated January 1972, describing the design intent.

So that the American Press Institute
can be of greater service ...



Superior housing, dining facilities

Housing and dining facilities at Reston for Senior members will be only a three-minute walk from the American Press Institute building.

Rooms and meals will be provided at the Sheraton Inn, a part of the Reston International Center. The complex, under construction and scheduled to open by early 1975, will include the 300-room Inn, extensive space for meetings and conventions, a 13-story office building, a 700-seat twin cinema and shops and boutiques.

The picture on this page is of a model of the complex. Starting from lower left, the buildings are: the Sheraton Inn and Conference Center, the shopping area (at right), the office building, and the twin cinema.



A careful design for today's needs

The master plan for Reston carefully designs land usage. Besides the area reserved for educational institutions, business and professional firms and industry, Reston will also have seven village centers. Each village center will contain a variety of housing, schools, recreational and community facilities, stores and services. This is Lake Anne Village, approximately one mile from the American Press Institute site. Lake Anne Village, the first of the seven centers, opened in 1965.

Above Brochure printed by API explaining their decision to relocate their headquarters and describing the benefits of the new building.

Opposite The file contains a folder titled "Save the Breuer Building," sent to Hamilton Smith in 2016 during the campaign to save the building from demolition. The building was granted a temporary stay of demolition later that year, but the preservation battle continues.

Clarksburg Public Library

Clarksburg, WV 1973–1975

Photographic Material

17 photographs including:

5	black and white prints	8x10"
3	black and white prints	9x7.5"
1	black and white print	9x6"
1	black and white print	9x5"
1	black and white print	8.5x4.5"
5	color prints	8X10"
1	color print	9X6"

(10 unique views; remainder duplicates)

Project Documentation

Including the Architect's Report, Project Record Book, and several presentation drawings (2 site plans, 3 ground floor plans, 2 upper floor plans). 3 color negatives of these drawings are also included.

Ephemera

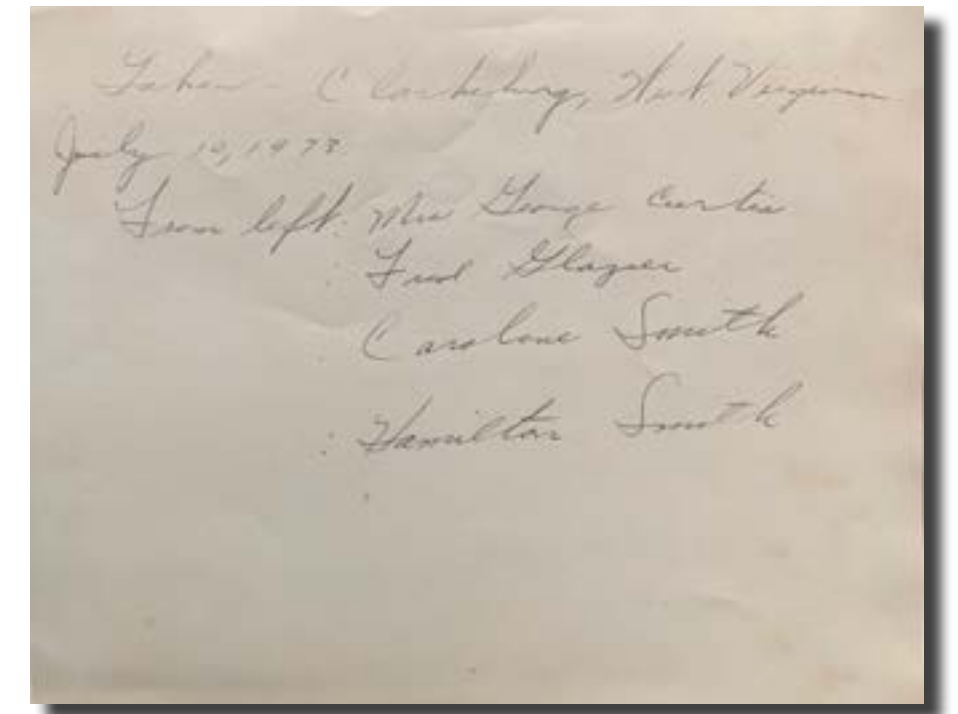
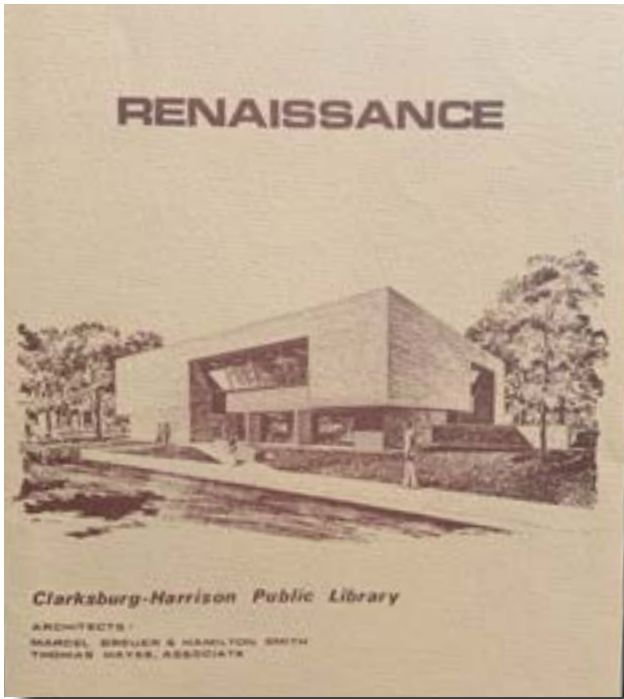
Including an image of Hamilton Smith presenting a model of the building to the Library Board President and the West Virginia Library Commission Director, a brochure introducing the building to the residents of Clarksburg, pages from Brick in Architecture Volume 33, Number 5 featuring the building.

This library, completed in 1975, is a freestanding building set in a downtown park in Clarksburg, WV. Breuer employed his signature formal vocabulary but—departing from his usual palette of concrete or stone panels—executed the building in brick, the traditional building material of the town. The library is designed to be seen from both the street to the south and the surrounding park; each of its facades is articulated as a series of interlocking volumes, creating a cohesive expression in the round.

The archive contains 17 photographs stamped by J. Alexander, including views of each of the building's facades, a terrace that overlooks the park, and interior spaces including the reading room. Also among the materials is a photograph that shows Hamilton Smith, his wife Caroline Smith, Library Board President George D. Curtin, and West Virginia Library Commission Director Frederic Glazer gathered around a scale model of the building.

Additional materials in the file include the Architect's Report, laminated site and floor plans, the Project Reference Data Sheet, and a tri-fold pamphlet introducing the new building to the community.





Top Left West facade and entrance from Main Street. Photograph by J. Alexander.
Bottom Left Cover of a brochure printed by Clarksburg-Harrison Public Library on the occasion of the building's opening.
Opposite Front and reverse of a photograph showing Hamilton Smith, his wife Caroline Smith, Library Board President George D. Curtin, and West Virginia Library Commission Director Frederic Glazer gathered around a scale model of the building.

Atlanta Central Library

Atlanta, GA

1973–1975

Photographic Material

26 photographs and 2 negatives including:

10	black and white prints	8x10"
12	color prints	8x10"
2	color prints	5x6.5"
2	color prints	8x10"
2	color negatives	8x10"

Project Documentation

Including the Architect's Report for the building, 2 sets presentation drawings (site plan, cross section, basement plan, ground floor plan, 3rd floor plan, 6th floor plan), and a cross section, ground floor plan, and 3rd floor plan.

Ephemera

Including Hamilton Smith's "Outline For Talk in Atlanta" and a draft of Smith's article "The Library Steps Down from its Pedestal," written in 1980 on the Atlanta Urban Design Commission presenting the building with an Award of Excellence, and press clippings covering the reception of the building.

The Atlanta Central Library was Breuer's last major project, completed just a year before his death in 1981. Executed in what was by now Breuer's familiar idiom, the library's monolithic facade is articulated into block-like masses and punctured by dramatically scaled and rhythmically placed voids. Each of the facade's pre-cast concrete panels was bush-hammered, lending them a sense of texture. In addition to the stacks and reading areas, the program also includes a 350-seat auditorium and spaces for public events.

Since 2016, a preservation campaign has been lobbying to list the library in the National Register of Historic Places. At the time of writing, the library is undergoing a comprehensive \$50 million renovation by Atlanta-based architecture firm Cooper Carry.

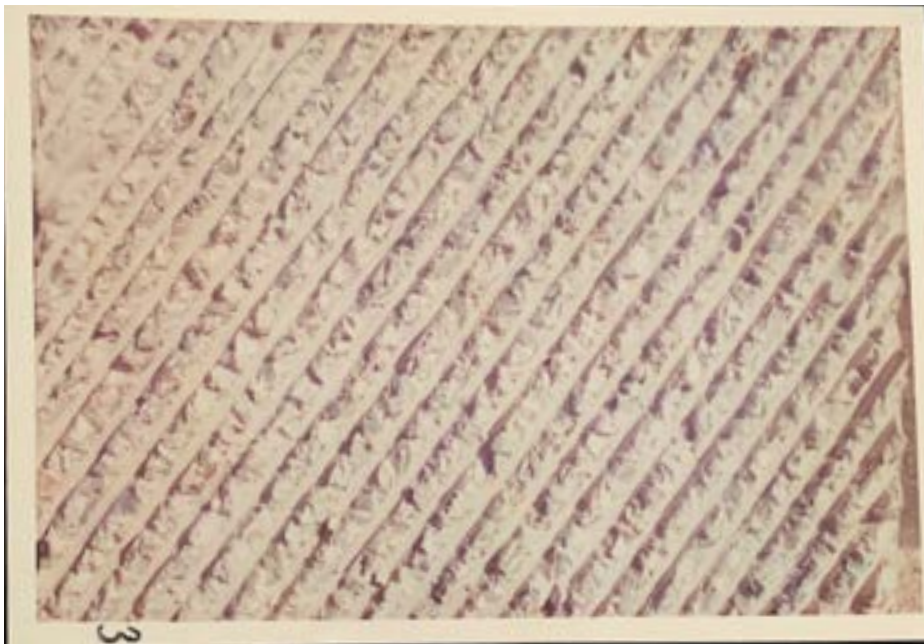
Included in the archive are 22 prints by Rick Alexander that capture the building's sculptural qualities and showcase distinctive interior elements, including its concrete central staircase. Among a handful of more casually composed color prints—likely taken by Hamilton Smith—are a pair of images that show a concrete panel being bush-hammered by hand and detail the resulting texture.

The files also include the Architect's Report, dozens of laminated architectural presentation drawings including floor plans and cross-sections, the project record book, a brochure from the building's dedication, press clippings covering the building's reception, and a submission form for the 1983 AIA Honor Awards program.





Top Left Reception area and stairs to second level. Photograph by Rick Alexander.
Bottom Left Presentation drawing; ground floor plan.
Opposite Detail of board-stamped concrete stair. Photograph by Rick Alexander.



Top Left Concrete facade panel being bush-hammered.
Bottom Left Texture of a concrete facade panel after being bush-hammered.
Opposite South elevation and main entrance. Photograph by Rick Alexander.

Civic, Commercial & Unbuilt Projects



Locomotive and Passenger Cars, Boston & Maine Railroads

Boston, MA

1955–1956

Photographic Material

5 black and white prints 8x10"

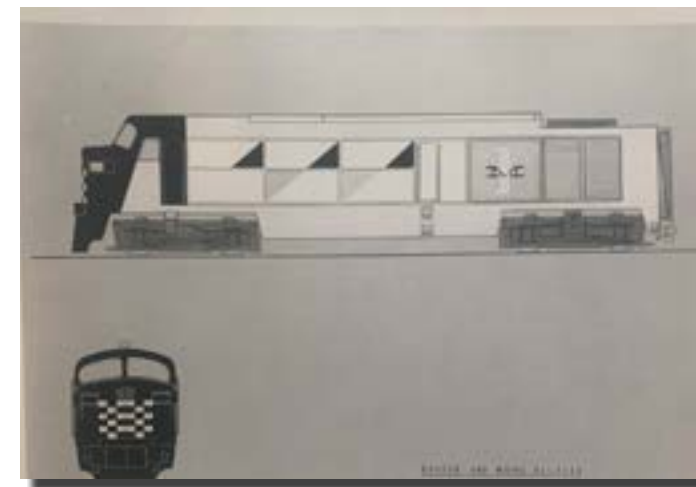
Project Documentation

Including 6 renderings (black and white, 8x10"), and 2 presentation elevations (7x32", 5x8"). The renderings are two sets of three variations.

In 1955, Breuer was commissioned to redesign the Boston & Maine Railroads locomotive and passenger cars. Working with the renowned graphic designer Herbert Matter, Breuer designed sleek, functional cars with spacious and rational interiors.

The project was part of an ongoing collaboration with Patrick McGinnis, then-President of the Boston and Maine Railroads. Breuer had previously worked with McGinnis when he was the President of New Haven Railroads to design trains and stations.

The file on this project contains 6 photographic prints as well as 6 renderings—3 variations on the exterior design and 3 variations on the interior design. The file also includes two presentation elevations, one of which is a 7"x32" fold-out.



Top Right Rendering of the passenger cabin. 1 of 3 variations signed by Schwartz.

Bottom Right Presentation drawing; front and side elevation of locomotive car.

One Charles Center

Baltimore, MD 1960

Project Documentation

Including a rendering (black and white, 8x10") and a set of presentation drawings (site plan; ground-, typical-, lower, and penthouse-floor plan composite; ground floor plan and section composite; north and west elevation, south and east elevation; and facade detail and elevation composite).

Breuer prepared this unbuilt design proposal for an office tower as part of a competition hosted by the Baltimore Urban Renewal and Housing Agency. Set in a park and lifted off the ground by sculptural columns, the towers would be constructed out of load-bearing concrete clad in limestone. A modular window system creates a regular, grid-like rhythm across the facade.

The file on One Charles Center includes the visual documentation associated with the design proposal, including a full set of presentation drawings and an 8x10" rendering of the building. These drawings include a facade detail that shows how the modular window system would be constructed.

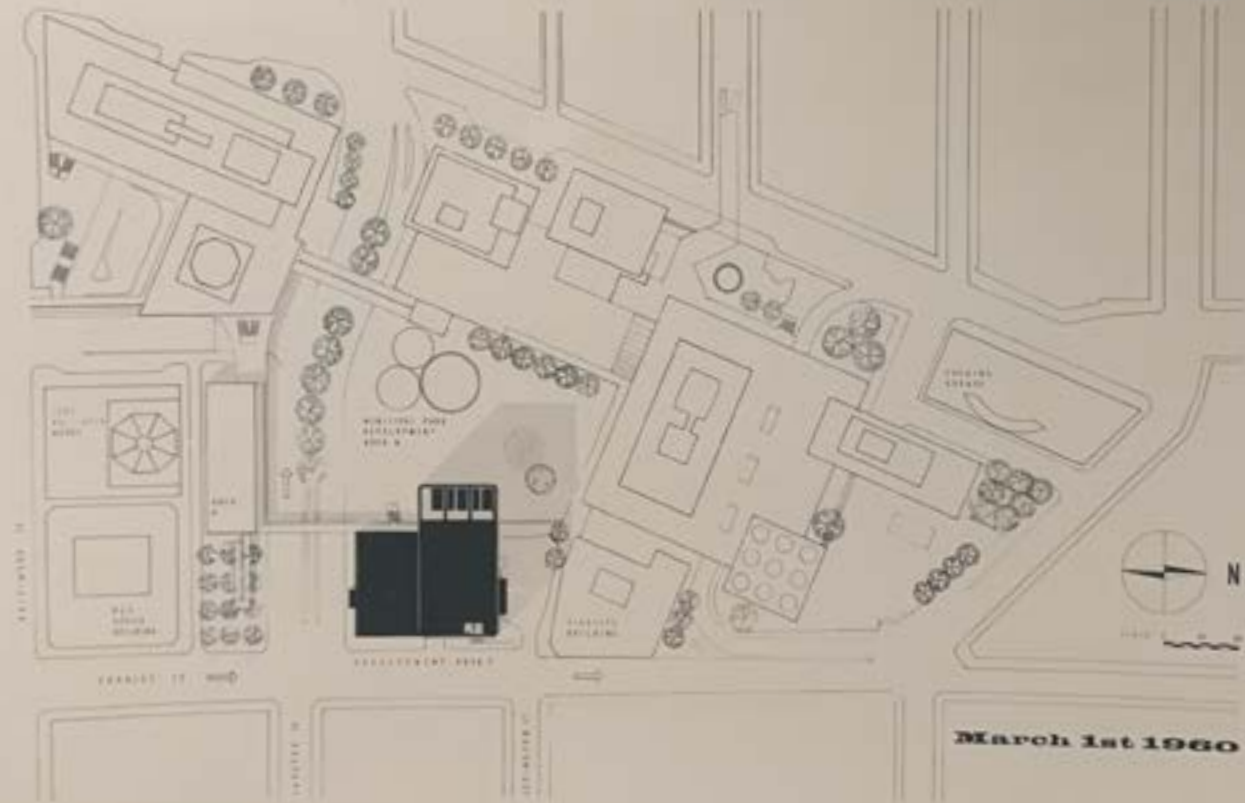


ONE CHARLES CENTER

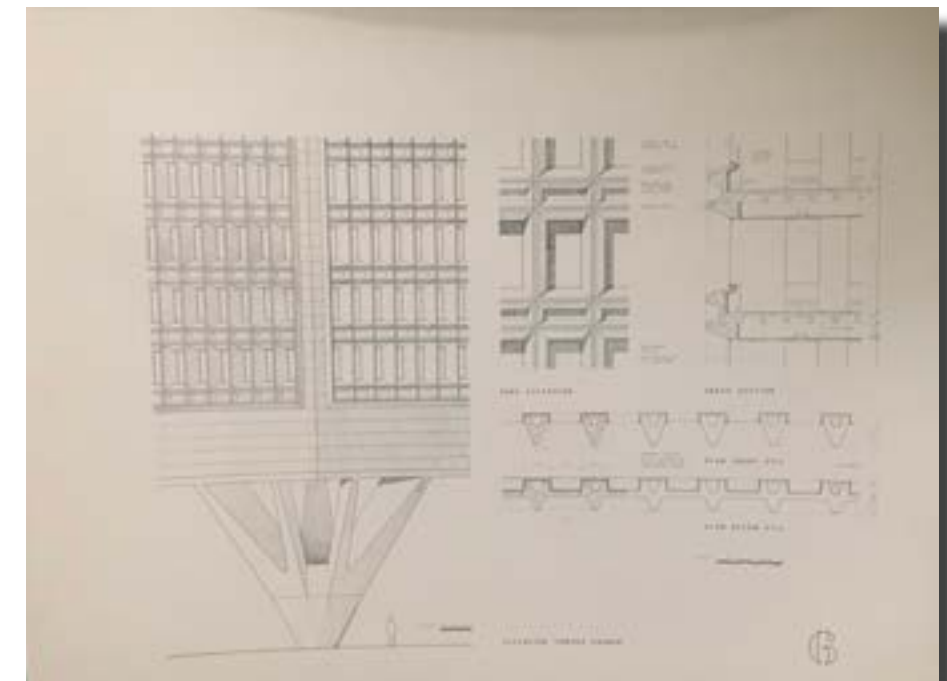
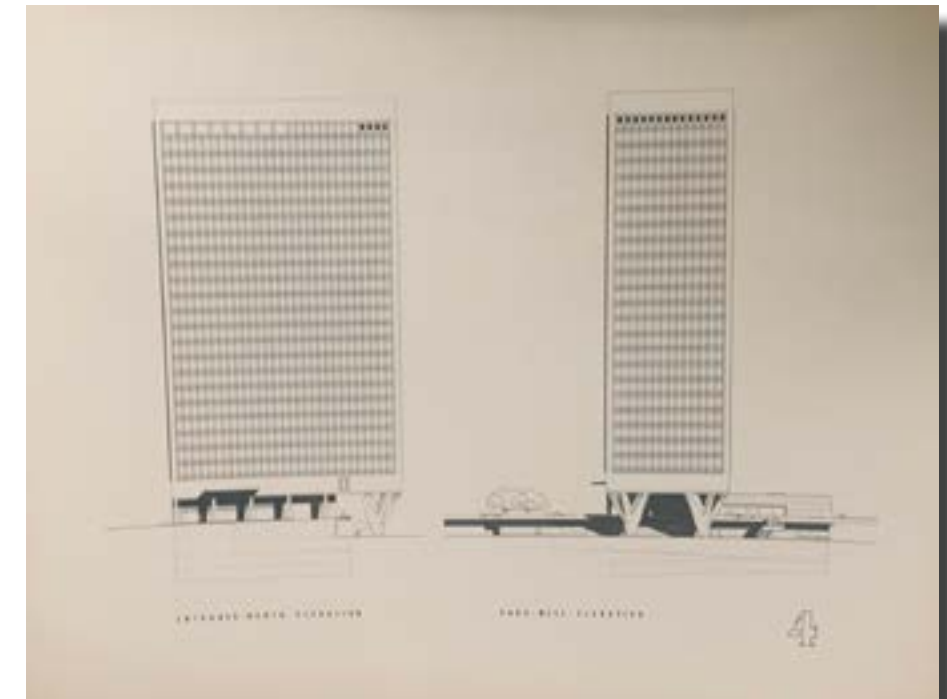
Office Building and Related Facilities
Proposed for Development Area Seven
Charles Center Urban Renewal Project
Baltimore, Md

Developer:
AMERICAN TRADING & PRODUCTION CORPORATION
Baltimore, Md
McCLOSKEY & COMPANY [INC.] Philadelphia, Pa

Architect:
MARCEL BREUER, FAIA, New York
Hamilton P. Smith, AIA, Associate



1



Above The file includes a full set of presentation drawings associated with the design proposal. Above, the cover sheet for this package featuring a site plan.

Top Right Presentation drawings; north and west elevations.

Bottom Right Presentation drawings; corner elevation and facade details.

Fairview Heights Apartments

Ithaca, NY

1961–1965

Photographic Material

1 black and white print 8x10"

Project Documentation

Including the Architect's Report and the Project Reference Data Sheet

Funded in part by a Federal Housing Administration program, this multi-family apartment complex was designed by Breuer for the Schickel family to house faculty and staff at Cornell University and Ithaca College. One of Breuer's earliest buildings of this scale in the United States, the seven-story apartment building is designed in a style that hews closer to his Bauhaus roots than his late-career sculptural approach. The building is lifted off the ground on pilotis and the concrete-and-brick long facade is articulated by brises-soleil that provide shade for the windows.

The file on Fairview Heights Apartments contains a print showing a view of the building's exterior as well as the Architect's Report and the Project Reference Data Sheet. The Architect's Report describes a second and unbuilt section of the project comprising row houses situated around a park and children's playground.



Grand Coulee Dam and Visitors Center

Grand Coulee, WA
1968–1978

Photographic Material

28 photographs and 6 negatives including:

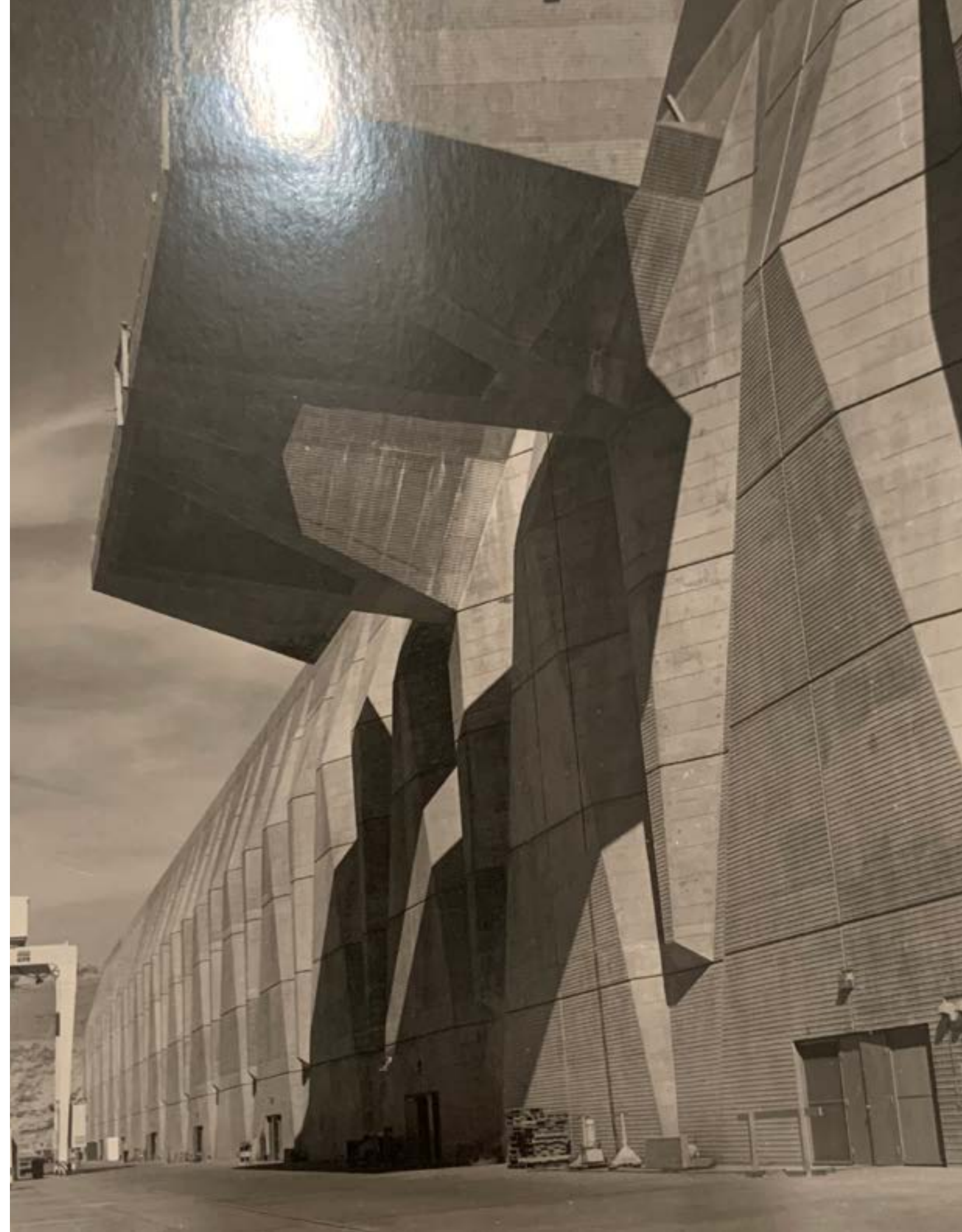
17	black and white prints	8x10"
2	black and white prints	7x9"
5	black and white	5x7"
1	color prints	8.5x8.5"
1	color prints	6.5x10"
2	color prints	5x7"
1	black and white negative	8x10"
4	color negatives	4x6"
1	color negative	2x3"

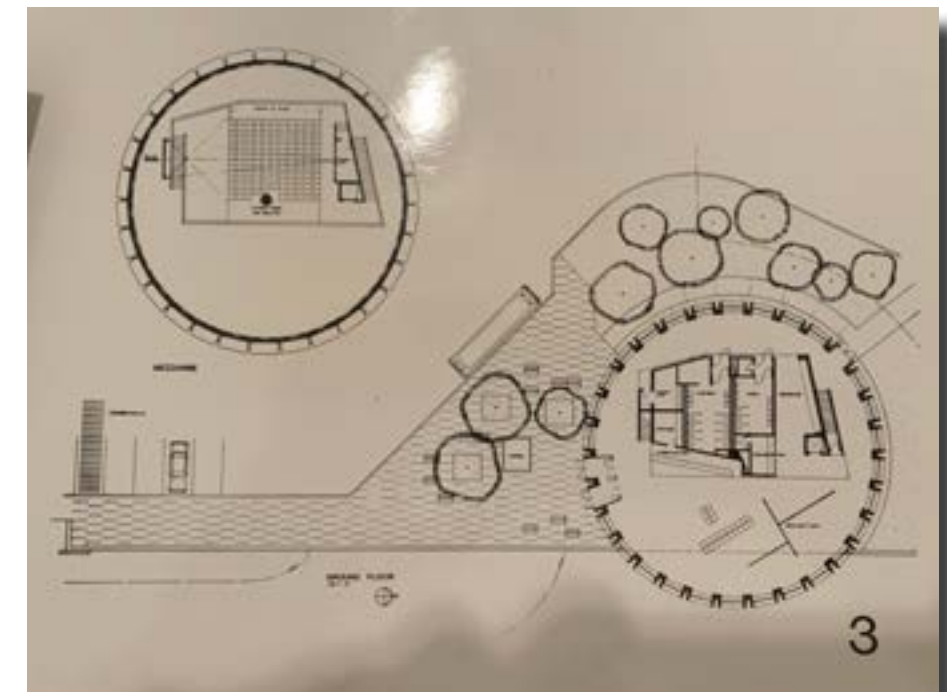
Project Documentation

Including the Architect's Reports for both the Dam and the Visitors Center, a Project Reference Data Sheet for the Dam with markups by Breuer, and architectural records for the Visitors Center including 2 ground floor presentation plans and a composite drawing showing panel details, cross section, south elevation, and plan.

In 1968, Breuer began working with the Bureau of Reclamation at the Grand Coulee Dam on the Columbia River in Washington State. His first project at the site, completed in 1975, adds a third Powerplant and 550-foot wide concrete Dam to the hydroelectric complex. The design of the dam, with its faceted concrete facade, continues the sculptural approach Breuer employed for his institutional projects in the 1960s. A glass elevator leads down from the top of the dam to the powerplant below, where visitors can access an observation deck that is dramatically cantilevered over the river. After the success of this project, the Bureau of Reclamation hired Breuer to design a Visitors Center for the complex, which he completed in 1978.

The archive contains a substantial file on Grand Coulee Dam that covers both the Powerplant and the Visitors Center. This file includes 6 negatives and 28 photographic prints, among them 9 dramatically composed photographs stamped by the Department of the Interior, 5 stamped by Josh Friedman, 1 stamped by Shin Koyama, 1 stamped by Hamilton Smith. The file also contains an Architect's Report on the Visitors Center that includes architectural documentation including 2 floor plans and 1 composite drawing of panel details, a section, and a south elevation. The file includes the Architect's Report for the Powerplant project and a draft of the same document with markups in Breuer's hand.

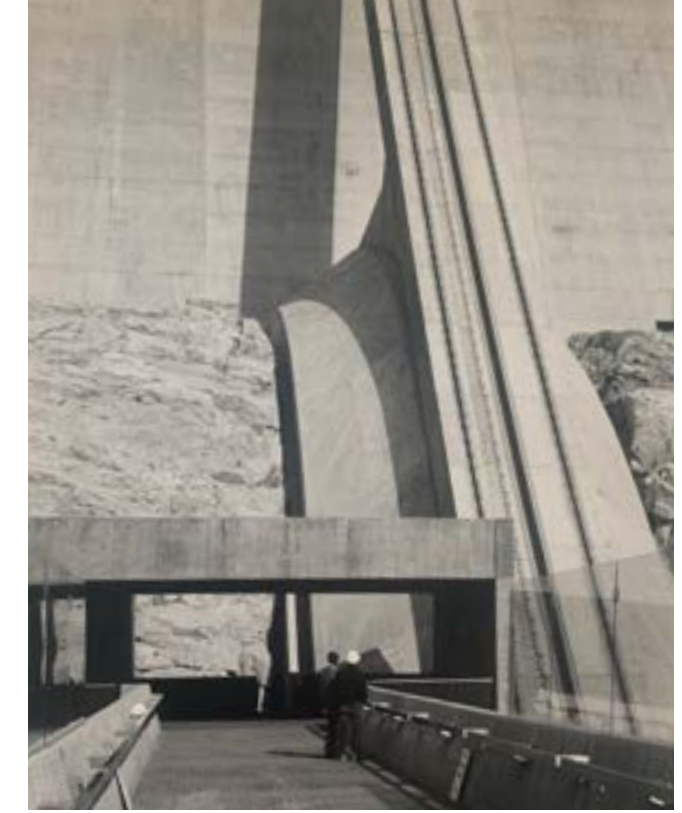
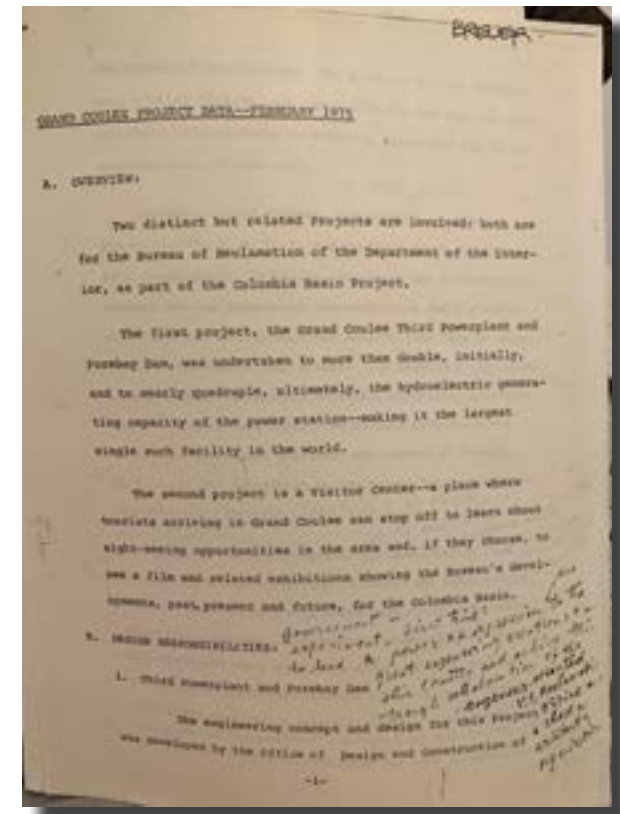
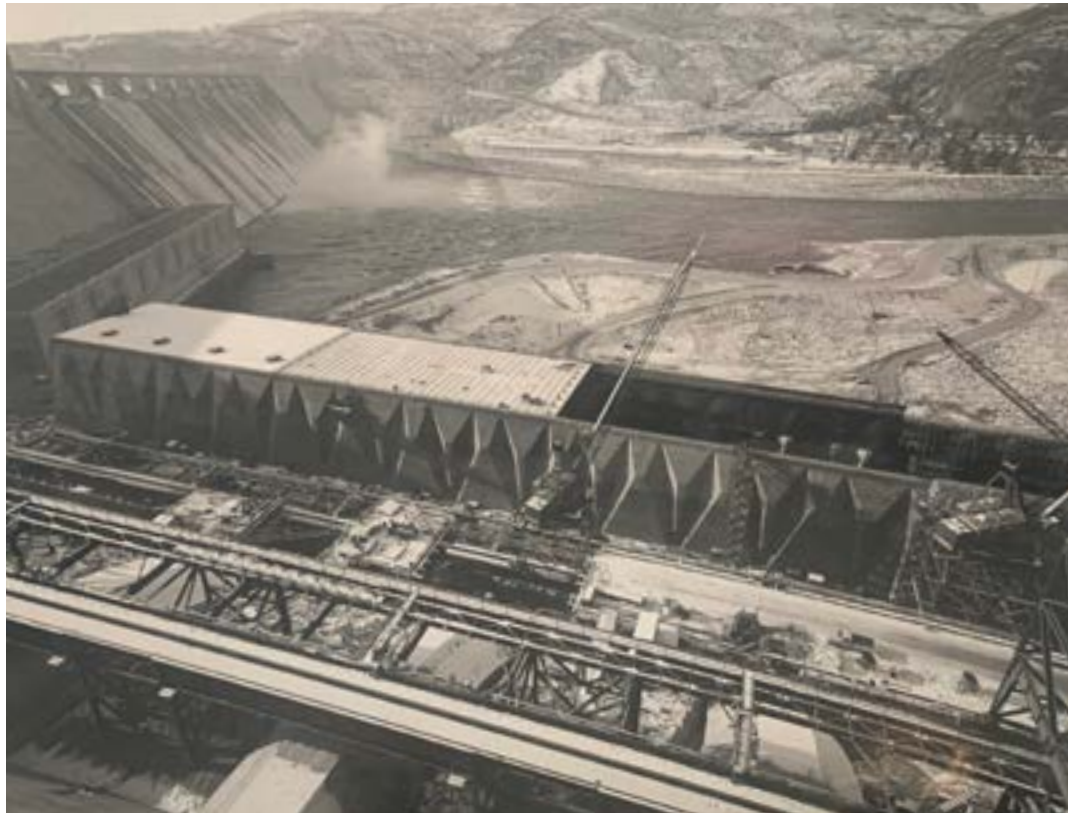




Above Exterior of Visitors Center. Photograph by Joshua Freiwald.

Top Right Theater (Visitors Center). Photograph by Joshua Freiwald.

Bottom Right Presentation drawings; ground floor plan and mezzanine plan of Visitors Center.



Top Left Powerplant and Dam under construction. Photograph by the US Department of the Interior.
Bottom Left Powerplant and Dam under construction. Photograph by the US Department of the Interior
Top Right Project Reference Data Sheet with markups in Breuer's hand.
Bottom Right Powerplant and Dam nearing completion. Photograph by Hamilton Smith.

Cleveland Trust Company Headquarters

Cleveland, OH 1969–1971

Photographic Material

5 photographs and 3 negatives including:

3	black and white prints	8x10"
2	color prints	8x10"
2	color negatives	2x3"
1	color negative	3x4"

Project Documentation

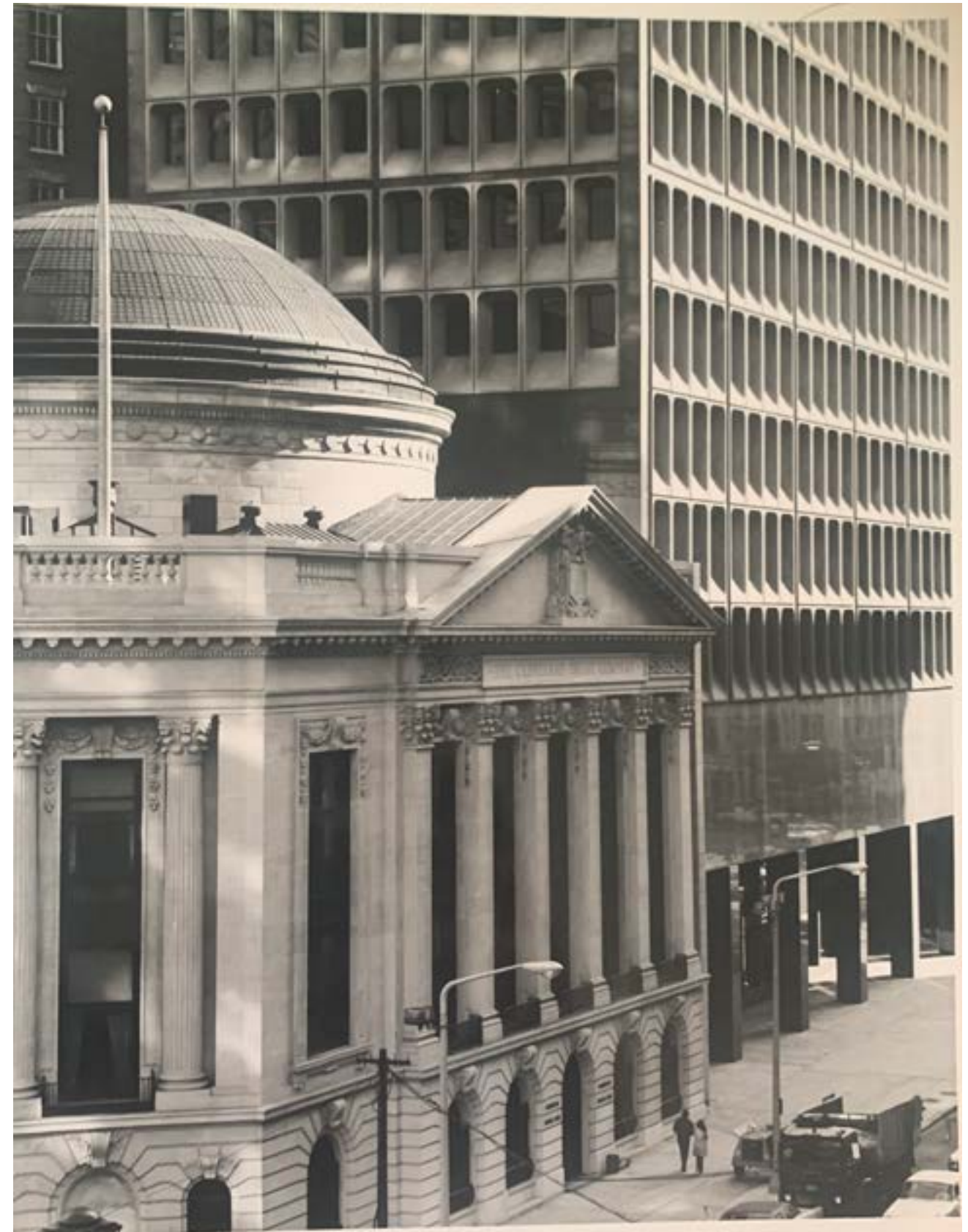
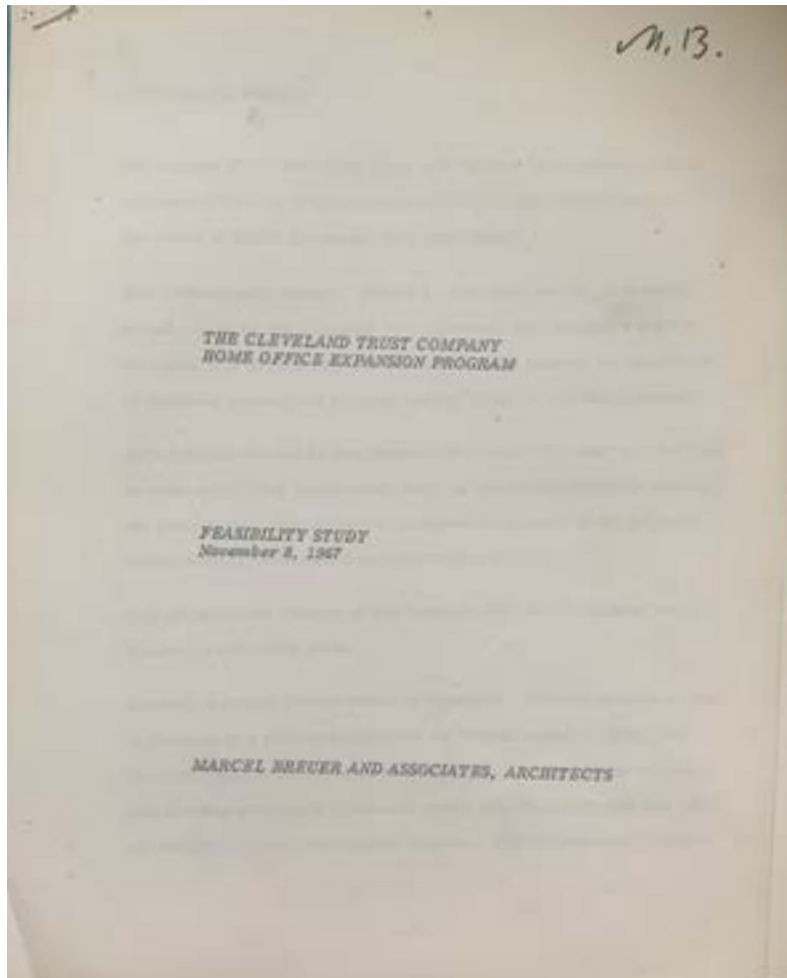
Including the Feasibility Study and Architect's Report with markups by Breuer, the project fact sheet, and architectural presentation drawings (1 basement plan, 3 ground floor plans, 1 ground floor plan, and 1 typical floor plan).

This building—Breuer's only built skyscraper—was commissioned by the Cleveland Trust Company as a new headquarters space. The Cleveland Trust Company selected Breuer in part because of a recommendation from Sherman Lee, the director of the Cleveland Museum of Art who oversaw Breuer's 1970 addition to that building (p. 48) Adapting his late-career approach of using pre-cast panel systems, Breuer wrapped the 25-story building in a modular cast-stone facade that creates a regular, grid-like rhythm.

After 18 years of vacancy, the building was purchased by Geis Companies in 2014 and converted into a mixed-use residential, hospitality, and commercial center. It is now known as The 9 Cleveland.

The file on Cleveland Trust Company contains 5 photographs by Erol Akyavas as well as the Feasibility Study and Architect's Report with markups by Breuer, a fact sheet, several architectural presentation drawings, and a tri-fold pamphlet produced by the Cleveland Trust Company describing their new headquarters. The Feasibility Study and Architect's Report describes an alternate scheme that was studied which involved purchasing an adjacent plot of land.





Top Left Feasibility Study and Architect's Report dated November 8, 1967 with markups in Breuer's hand.
Bottom Left New headquarters rising above the original Trust Company banking house. Photograph by Erol Akyavas.
Opposite Bi-fold pamphlet printed by the Cleveland Trust Company describing the features of their new headquarters building.

Southern New England Telephone Company

Torrington, CT 1973–1974

Photographic Material

8 photographs including:

2	black and white prints	8x10"
2	color prints	8x10"
4	color prints	6x10"

Project Documentation

Including the Project Reference Data Sheet, a project description, and a ground floor presentation plan.

Breuer designed this building for the Southern New England Telephone Company to house a traffic services positions system, a then-new technology that replaced cord switchboards. Enclosed in a facade of splitface block, pre-cast concrete window surrounds, and native fieldstone, the building arrays workspaces around a central courtyard. This courtyard opens sightlines across the plan and offers a place where workers can congregate and socialize, creating—in Breuer's words—a "clubhouse atmosphere."

The file on Southern New England Telephone Company includes eight photographs stamped by Joseph W. Molitor. Also included are a Project Reference Data Sheet and a Project Description that describes the architectural intent in terms that reflect the now-outdated conventions of the era: "The facility is staffed largely by housewives, local to the area, who work part time. To attract these 'moon-lighters,' the building has been given many of the qualities of a community club house. This expression is found in the residential character of the architecture itself and also in the provision of amenities such as a generous lounge and cafeteria."





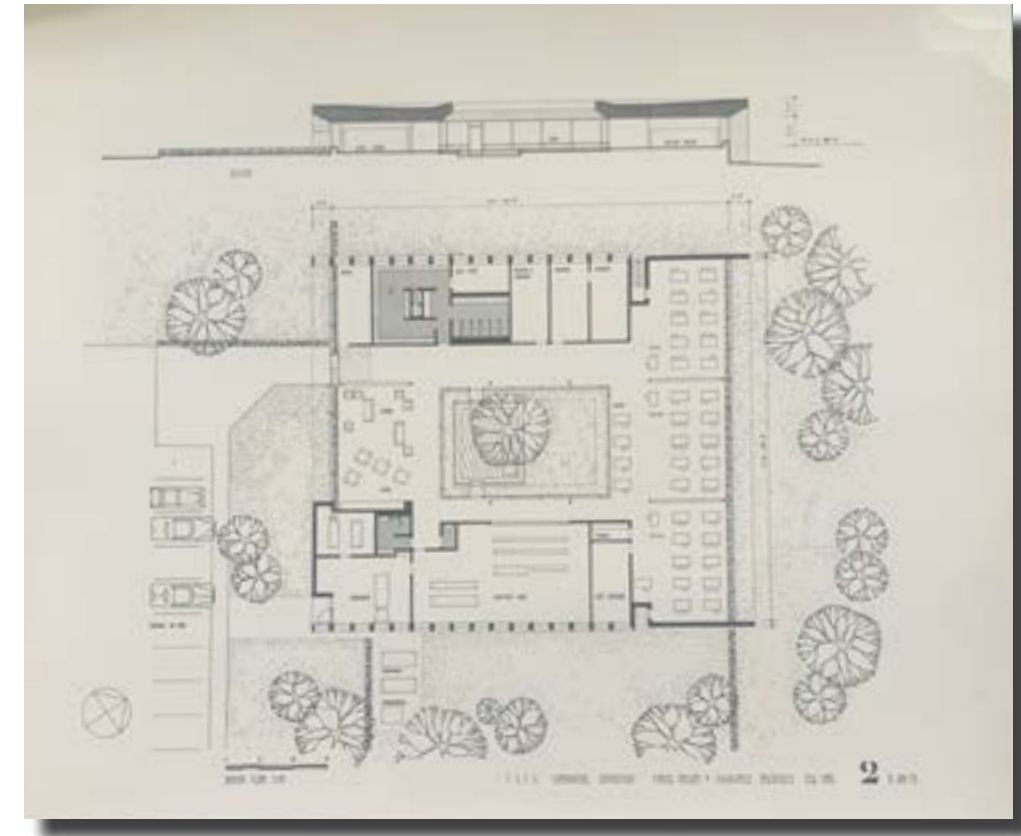
Traffic Service Position Systems Building
Southern New England Telephone Company
Dorchester, Connecticut

The site is wooded land outside of Torrington, Connecticut. The facility is staffed largely by housewives, local to the area, who work part time. To attract these "housewives," the building has been given many of the qualities of a community clubhouse. This expression is found in the residential character of the architecture itself and also in the provision of amenities such as a generous lounge and cafeteria. It is also found in the central courtyard which provides a central focus when curtains on the exterior windows are drawn in the evening—an important thought for a facility which operates 24 hours a day.

The architectural vocabulary is economical: splitface block and precast concrete window surrounds plus native fieldstone. The surrounds are hooded for sun protection, but are small enough to be integrated manually into the coursing of the exterior block.

Building Area: 13,800 S. S. F.

Project Team: Marcel Breuer and Hamilton Smith
Partners-in-Charge



Above View of courtyard. Photograph by Joseph W. Molitor.

Top Right Project description explaining the design intent in terms that reflect the ideas of the day, explaining the large lounge space creates a 'domestic' environment suited to the 'housewives' that staff the building.

Bottom Right Presentation drawing; site plan.

Heckscher Museum Expansion

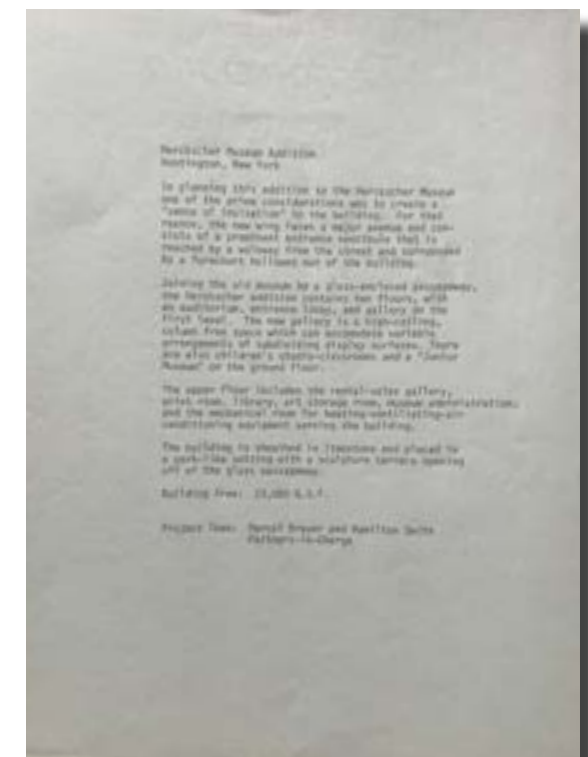
Huntington, NY 1973–1977

Project Documentation

Including the Architect's Report, a print of a rendering (black and white, 8x10") and presentation drawings (site plan, ground floor plan, upper floor plan, and section).

Breuer designed this unbuilt extension to the Heckscher Museum in 1973 and continued to revise the scheme until he retired from his practice in 1976. The design calls for an L-shaped building set at the back of the existing that frames an exterior courtyard. A footbridge leading to the courtyard recalls the footbridge Breuer designed at the Whitney Museum of American Art (p. 38) and his entrance canopy at the Cleveland Museum of Art (p. 48).

The file on the Heckscher Museum includes the original Architect's Report from 1974, which describes how the new wing—without being a "direct addition to the museum"—creates a "strongly defined entrance way." Also included are a proposed site plan and a print of a hand-drawn rendering.



Top Right Rendering of the proposed building and the exterior courtyard it frames.

Bottom Right Project description outlining the design intent.



Office Records & Hamilton Smith Project Archives

Promotional Materials, Correspondences & Hamilton Smith Project Archives

Notable Contents

Highlights of this section of the archive include a photograph of Breuer surrounded by his business associates signed by Breuer, a letter from Eero Saarinen to Breuer dated March 17, 1953, and 3 project presentation portfolios (15"x12") with original prints in both black-and-white and color as well as architectural presentation drawings and press clippings.

Hamilton Smith Project Archives

The archive also contains files related to the projects Hamilton Smith oversaw at Gatje, Papachristou, Smith, including:

Kuwait Markets (Kuwait City, Kuwait; c. 1978)
Bobst Library Renovation (New York, NY; 1979)
Bank of Siena (New York, NY; 1983)
Grumman Aerospace (Bethpage, NY; 1984)
Inform Inc. (New York, NY; 1985)
Chemical Bank (New York, NY; 1986),
Richard B. Russell Dam (South Carolina; 1986)
Old Customs House (New York, NY; 1986)

Breuer retired from his office in 1976, although he continued to assist on projects until his death on July 1, 1981. Following his retirement, his office changed its name from Marcel Breuer and Associates to Marcel Breuer Associates and was led by three of Breuer's business partners: Hamilton Smith, Tician Papachristou, and Robert Gatje. After Breuer's death in 1981, the firm changed its name a final time, becoming Gatje Papachristou Smith Architects, Planners, and Interior Designers. This partnership dissolved in 1986.

The archive contains office records, promotional materials, and correspondences collected from Hamilton Smith's files at Gatje Papachristou Smith. These include materials that date back to the firm before Breuer's retirement as well as materials produced after, among them presentation portfolios, mailers, printed brochures, consultant agreements, and a handful of correspondences from Hamilton Smith to clients.

Notable among the materials is a signed photograph showing Breuer surrounded by his business partners, a typed speech written by Hamilton Smith for a memorial service held on the occasion of Breuer's death at the Whitney Museum of American Art, and a letter dated March 17, 1953 from Eero Saarinen to Breuer. In his letter, Saarinen lauds Breuer's work at the UNESCO Headquarters in Paris and introduces him to Hamilton Smith: "There is a young man in my office who would like to work in yours.... His name is Hamilton Smith. He will come see you in New York or see you here."



C O P Y

EERO SAARINEN AND ASSOCIATES
Bloomfield Hills, Michigan

March 17, 1953

Breuer-Nervi-Zehrfuss
9 rue Arsène Houssaye
Paris 8ème, France

Dear Breuer-Nervi-Zehrfuss:

Thank you for your letter of March 13th with the enclosed cheque. UNESCO looked really very good at the time I left Paris, and I hope that you three really make a masterpiece out of it. The potential in the basic plan, has I think, the ingredients - therefore, good luck. Lajko, I look forward to seeing you on your next visit to Detroit.

So long,

Signed: Eero Saarinen

P.S. There is a young man in my office who would like to work in yours, Lajko. It is not a case of wanting to leave ours, or of us wanting to get rid of him. It is simply a case of his wanting to broaden his experience as well as moving East. His name is Hamilton Smith. He will come and see you in New York or see you here. We are sorry he is leaving.

E. S.

ES:rg



Above A letter from Eero Saarinen to Breuer, dated March 17, 1953. In the post-script, Saarinen introduces Breuer to Hamilton Smith. Retrieved from Hamilton Smith's files, the letter has a typed note paper clipped to it reading "Something of historical interest...."

Top Right Spread from a presentation project portfolio, with images of St. John's Abbey by Shin Koyama.

Bottom Right Spread from a presentation project portfolio, with images of the Grand Coulee Dam Powerplant and Breuer on a site visit.



Top Left The Conceptual Phase Report for the Richard B. Russell Dam project, led by Hamilton Smith.
Bottom Left The powerplant at the Richard B. Russell Dam project, led by Hamilton Smith.
Top Right A rendering of the Main Souk at the Kuwait Market project, a project led by Hamilton Smith after Breuer's official retirement.
Bottom Right A perspective drawing of the Rotunda Area for the renovation of the Old Customs House, a project led by Hamilton Smith.

RECOLLECTIONS ON WORKING
WITH LAJKO:
GIVEN AT THE MEMORIAL AT THE
WHITNEY MUSEUM ON SEPTEMBER 21, 1981

With Lajko, the perilous relationship between architect and client had a way of turning into enduring friendship; and in this "name" of ours, with its specified complexities, that transformation involved both magnetism and alchemy. The transformation is all the more remarkable because it happened not once but over and over again; and many of Lajko's client-friends are with him and with all of us today. The same transformation took place, of course, between Lajko and fellow architects, with structural engineers--with whom he enjoyed a special kinship--with craftsmen, and with those of us lucky enough to have worked in his office. Many members of this legion, too, are here today.

Lajko's gift for friendship had many centers, among them the esteem and trust instinctively offered by client and fellow professional alike. But a more fundamental source was, I think, the oneness of Lajko's life which allowed for very little division between family and career and no greater separation between business friends and private friends. This oneness included us all and made all of us feel closer. The understanding of this has led me more than once to think that it should be Connie who talks about Lajko's work on a day-to-day basis. Instead, she has asked one of his partners to do this; and straws were drawn to determine which of Herb, Bob, Tician, Mario, or Han would speak. That honor fell to me; and, in the recollections which follow, the pronouns "we," "us," and "our" refer to all the straws--and usually to Lajko as well.

While at 635 Madison, design commissions became more and more distributed geographically. Lajko and his associates - now become partners - traveled to Florida, North and South Dakota, Michigan, Minnesota, Ohio and the State of Washington to say nothing of Afghanistan and various Middle Eastern countries. The Whitney Museum, a blessed exception to all the journeying, germinated soon after the move.

Lajko's approach to design was to think through the issue at hand, arrive at a potential resolution and then to pursue this in the most straightforward manner. Excess motion was avoided and so was any unnecessary display of effort. This regard for economy of means was akin to mathematicians' use of the word "elegance" - that is, conveying the complete concept with the fewest possible number of symbols; and, inevitably, this same principle echoes in Lajko's design. But here it quickly must be said that Lajko's approach was not that of the "less is more" school which deliberately limits the vocabulary of design. On the contrary, Lajko is given due credit for enriching the palette of contemporary architecture both in terms of form and in terms of textural, natural materials. Having said all this about Lajko's cerebral approach, I immediately question myself. What about those thumbnail sketches that appeared early in the morning? Were they sketched following the thought process; or perhaps, was the sequence the other way around.

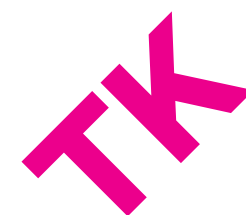
little had happened since the last. Others working at neighboring boards, even if on unrelated projects, edged closer to tune in on the words of a born teacher.

Above A speech titled "Reflections on Working with Lajko," delivered by Hamilton Smith at a memorial honoring Breuer--known as "Lajkó" to his friends--after his death on July 1, 1981. The speech details the relationship between the two men, offers a personal portrait of Breuer, and lovingly describes his design process. The memorial was held at the Whitney Museum of Art on September 21, 1981.

Opposite Excerpt from Page 4 of "Memories of Working with Lajko."



About Daniel / Oliver Gallery



Daniel / Oliver Gallery
1002 Metropolitan Avenue
Brooklyn, NY 11211
danielolivergallery@gmail.com

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