

WASHINGTON, D. C., SUNDAY MORNING, OCTOBER 8, 1916.

Beautiful New Home of the Arts Club of Washington

WASHINGTON, already the seat of several famous clubs, will see the formal opening on next Tuesday evening of the home of the Arts Club of Washington, whose name implies its object, and whose expectation is to create a center for artists and art lovers which will be worthy its name as a national organization and its place in the capital.

The Arts Club was organized last May, and so effective has been the work of its officers that there is already a membership of more than 400. The home, which will be formally opened Tuesday evening, stands ready, completely fitted and furnished, to receive its occupants.

The club was formed to bring into association those devoted to painting, sculpture, architecture, music, literature and the drama; to promote cooperation and to further interest in these arts in the capital. There is no other club of quite the same scope in the country, the Cercle des Arts, in Paris, most nearly serving as a prototype.

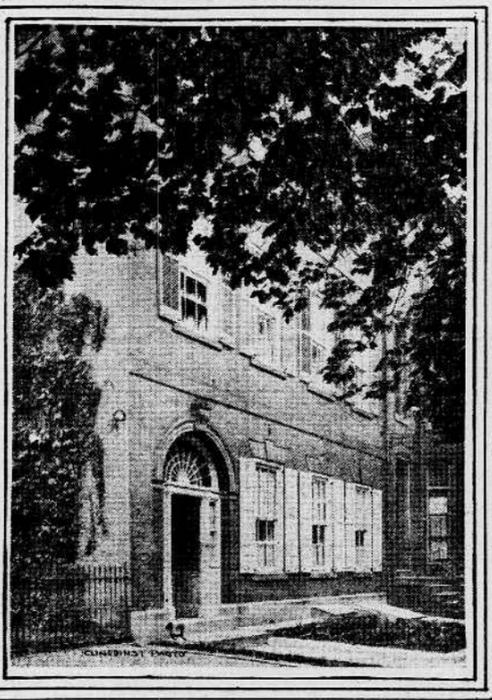
It is the intention of its founders to make the club a national rather than a local organization; to stimulate interest in and to encourage art by holding exhibitions, and by bringing to Washington the best work in the country from time to time; to have a place where visiting artists may visit; a place where local artists may meet and become acquainted; a place where politics may be completely eliminated and where men and women may work for art with one another.

The club is composed of men and women, divided into active, honorary, sustaining, life and non-resident members. Active members are those engaged in the arts or appreciatively interested in the arts, and are classified as artist and lay members.

The officers of the club are, upon the men's board, H. K. Bush-Brown, president; Michael Jacobs, vice president; N. H. Windom, corresponding secretary; Alexis B. Maney, recording secretary; R. L. Neuhouser, treasurer; Paul F. Dietz, Felix Mahony, U. S. J. Dunbar, Bedford Brown, Christian Hemmick and L. Morris Leisenring. On the women's advisory board are Sarah Munroe, vice president; M. M. Leisenring, secretary; Catherine Critcher, Maud Morris, L. Breckenstein, M. Neuhouser, Bertha Perrie, Bertha Noyes and G. J. Zolnay.

The Arts Club is nearly as fortunate in its choice of a home as the American Institute of Architects, for the Octagon House is no more purely colonial than is the new home of the Arts Club, at 2017 I street, which is undeniably Georgian, from its handsome lantern-topped doorway on the first floor, key-arched windows from the first floor to the fourth, and its stacks of chimney pots rising above the high roof.

The home of the club holds, too, the flavor of historic memories, for when they were driven from the shelter of the White House by British firebrands, President and Mrs. Madison who seem to have been chased from pillar to post during that stirring period, made 2017



EXTERIOR OF THE ARTS CLUB OF WASHINGTON.

I street their home for a time. As Secretary of State in Madison's time, his successors, James Monroe, also lived there, and congressional committees found refuge under its broad roof during those troublous early days of strife.

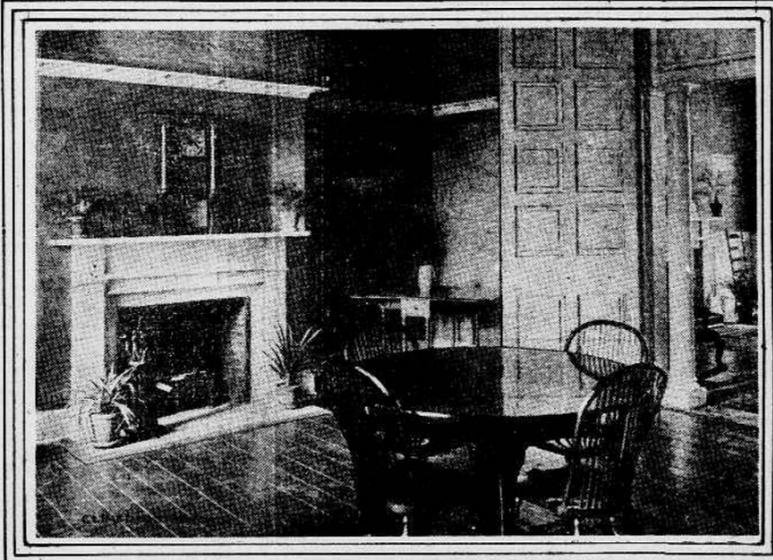
The decorative scheme of the house, which begins with the olive-green front door and white-and-green shutters, and is carried throughout the interior and even beyond into the courtyard and garden pleasure, was designed and carried out under the personal supervision of Michel Jacobs, the club's vice president. The colonial idea is preserved intact, but the spectrum color scheme, of which Mr. Jacobs is the exponent, is also expressed in the decorations of many of the rooms, giving them a touch of the old vividness of Watteau, Pompadour, and the English Jacobean color contrasts.

The hallway of the club is a delight of fluted columns and arches, wide and easy mahogany balustraded staircases, cream paneled wainscoting, old mahogany and good paintings, ensemble suggesting the welcome tranquility and dignified repose of colonial days. The high white paneling and the white hand-carved cornice from the hall runs through the large reception room on the right and into the adjoining dining room, which opens from it through a column supported doorway. Soft brown prevails in coverings, hangings and walls in these rooms, which with their dark mahogany make a fitting background for the paintings which have been given by the club members in Washington and members

and friends beyond it, and which enrich the walls of nearly every one of the twenty rooms of the clubhouse. The grill room, beyond the dining room, with its dark walls, its long oaken table and benches and its rack of slender clay pipes beneath the high mantel gives an instantaneous suggestion of Ye Olde Cheshire Cheese Inn, and one instantly pictures a group of artists leaning elbows on table amid shadowy smoke wreaths in verbal combat over the merits of the pre-Raphaelites and moderns, to the edification of the listening lay members, such as Samuel Johnson of old discussed books, men and manners with his coterie of friends and admirers in the London chop house.

The spacious lounge on the second floor of the clubhouse, the former drawing room of the mansion, will be the main assembly room for the members. The ample wall space of this and of the reading and writing rooms beyond will hold extensive collective and one-man exhibitions; talks will be given there and a grand piano speaks good music. There, again, mahogany is the chosen furniture and the substantial beauty and comfort of the whole is completed by an open fireplace of cheery red front.

The third floor of the clubhouse contains the men's suite and the women's



A CORNER OF THE DINING ROOM.

by brilliant contrast the spectrum effect. The fourth floor of the club is given over to studios for sculptors, painters and musicians, the high dormer windows providing ideal lights.

One of the most charming features of the building is the garden, which is architecturally and in color part of the entire scheme of the house. Opening from the grillroom on to a quiet side porch with built-in settles, which gives on a wide, paved courtyard, the colonial idea is continued and the tall gray house wall with its array of small-paned capped windows overlooks the scene somewhat austere. A permanent moon made by a circle of electric lights overtopping it mitigates the Georgian severity of the facade and smiles in anticipation of the summer revels which it will doubtless see enacted in the courtyard below and in the beautiful colonial garden beyond.

In the latter the vivid green of grass, trees and vine-covered arbor are in bright contrast to the beds of sinias, nasturtiums, butterfly flowers and other blossoms, carefully chosen with a view to their color relation to one another and the whole.

Innumerable small tables and chairs

The women's suite is comprised in a dressing room and guest's bedroom for the use of an out-of-town member or visitor, and the color scheme, the same in both rooms, gives a background of white with vivid reds and greens carried out in old chintz reproductions, the rugs, hangings and decoration in harmony.

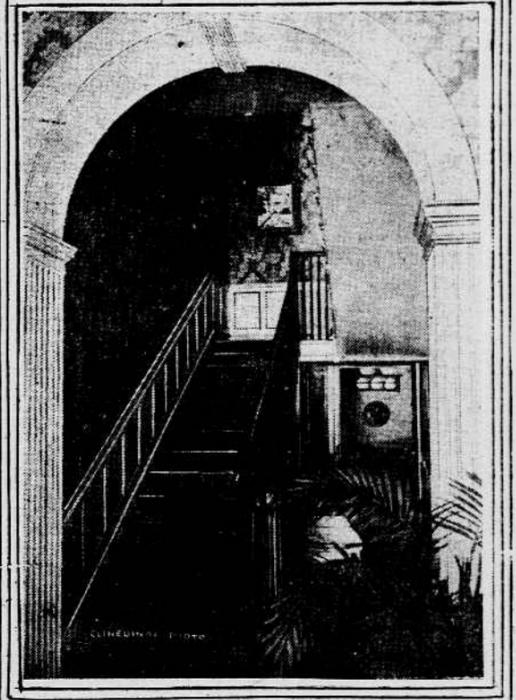
The billiard room of the club is unique as to decoration. The distinctive note is the baize cover of the billiard table, the walls and woodwork repeating and reflecting in softer tints the vivid green, while the striking posters decorating the wall carry out

new furnishing the courtyard and garden suggest outdoor afternoon teas, while the autumn sun still radiates enough warmth, but more than that, a promise of coming spring and summer al fresco pleasures for club members.

A unique feature of the service at the club is the small door boy, whose quaint and brightly hued raiment again suggests the regime of Pompadour.

Although he disclaims any special part in the formation of the Arts Club, credit for its inception and for his untiring activity in carrying the plans to fruition should justly be given to Michel Jacobs, portrait painter, who established his studio in Washington

less than two years ago. Yeoman work, too, was done by the various committees working at their several tasks under Mr. Jacobs' supervision. It was at a meeting of a group of artists at Mr. Jacobs' studio last November that the project of a club based upon the lines of the new organization was discussed and plans made. At about the same time another group of artists, headed by Mr. and Mrs. L. Morris Leisenring, was discussing the same idea. It was largely through the efforts of Mr. Jacobs and Mr. Leisenring that the two groups agreed to merge their organizations under the name of the Arts Club of Washington.



HALL AND STAIRWAY.

(All photos by Cineclast.)

WASHINGTON HARBOR AND ITS COMMERCE.

THERE is more business in Washington harbor than the great mass of Washingtonians know. The general belief would seem to be that the harbor, or as it is more often called, the "water front" or the "river front," is of little importance in a business sense, yet the figures relating to tonnage and the value of freight, as compiled by the government officers charged with such matters, are quite impressive.

Though the Potomac is navigable, and is actually navigated by tugs and tows as high as the Chain bridge, it is usually written that Washington, which, of course, includes Georgetown, is at the head of navigation on the Potomac river 119 miles north of Chesapeake Bay.

A draft of twenty-three feet can be carried by a ship from the ocean to this city. Washington channel is three hundred and fifty feet wide and from twenty-four to twenty-six feet deep at mean low water. The improved chan-

nel in the Anacostia river has a depth of twenty feet and a width of four hundred feet as far as the navy yard. The mean range of the tide at Washington is three feet.

The total available water frontage, exclusive of canal, is about eighteen miles, but only about two miles of the water frontage are devoted to commerce. About eight miles are set apart for parks and for the purposes of the United States. Along the Eastern branch only the lower two miles between the arsenal point and the Pennsylvania Avenue bridge are devoted to commerce, the south bank being entirely undeveloped and the north bank being only partially developed. The federal government owns practically all the frontage on the south bank and much of the frontage on the north bank, though the title to the frontage on the north bank has been a matter of dispute for years.

According to the chief of engineers, U. S. A., the Potomac frontage from the

Aqueduct bridge to the War College measures 47,950 feet, and of this the federal government owns about 43,950 feet, or all the frontage except in the Georgetown section of the city. Along the Washington channel from 14th street to N street, about 4,500 feet is under the jurisdiction of the Commissioners of the District of Columbia, while the frontage from N street to the southern end of the Washington channel, about 4,670 feet, is occupied by the War College.

The James Creek canal frontage is the property, except in the cases of a few parcels, of the United States, both sides of the canal from N to F streets, a distance of 1,000 feet, being under lease, while the section from F street to the mouth of the canal on the Eastern branch, about 3,500 feet, extends along the grounds of the War College on the west side, and along undeveloped property on the east side.

According to the latest figures there are forty-four regular wharves in use within the limits of the city of Washington, rented from the government and occupied by steamboat companies, sand, gravel and asphalt companies, and by Washington public utility corporations for handling coal. Some of the wharves are occupied by the District and the national government, as the engineer

wharf at the site of the central heat and power plant, the municipal fish wharf and market, the morgue wharf, the harbor-master's wharf and the wharves on the Eastern branch, occupied by the sewer division of the District government and the office of the superintendent of the Capitol and Capitol grounds.

For an average year the water-borne commerce at Washington is something above one million tons, and the value of this tonnage ranges from \$20,000,000 to \$25,000,000. The principal value of the commerce on the Potomac front of Washington is in general merchandise, that being something like \$10,000,000 or about three-quarters of the total for that channel. The great portion of the value carried on the Eastern branch consists of naval ordnance and supplies shipped in government vessels between the navy yard and the naval powder factory, and the ordnance proving ground at Indian Head, in Charles county, Maryland.

The powder factory is twenty-nine miles from the navy yard and the landing at the Indian Head proving grounds is twenty-four miles down stream.

In the matter of tonnage on the Potomac and the Eastern branch fronts, the principal commodities are sand, gravel, stone, coal, brick and brick clay. As a general rule the sand, gravel, stone and coal are handled at the wharves along the Georgetown channel, while the merchandise, fish, oysters and lumber pass over the wharves along the Washington channel.

The administration of the port of Washington is under the District Commissioners, the administrative authority being exercised through a committee designated by the Commissioners and consisting of the chief clerk of the engineer department, the engineer in charge of the harbor, the harbor-master, who is a lieutenant in the police department.

This harbor committee has exclusive charge and control of all the water front property and terminals owned by the United States or the District of Columbia, except certain portions which are placed under the immediate jurisdiction of the chief of engineers. This harbor committee has power to make rules and regulations in regard to the building and repair of wharves, the rental and the rate of wharfage, and the power to make regulations for all water terminals under private ownership. Under the present order and arrangements all appropriations for the improvement and maintenance of the harbor are made by Congress, one-half being taken from the general revenues of the District of Columbia and one-half from the funds of the United States and all the revenues from the lease of water-front property, docks, wharves, etc., are paid into the treasury of the United States, one-half being credited to the District of Columbia and one-half to the United States.



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William Hahn & Company will have the exclusive Washington sale of these de Luxe shoes, and, for your own satisfaction, you should see the exhibit at their Seventh Street Store this week.

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Modest Hopes.

"GERMANY started out to lick the world, and now she's talking mildly about a quick and honorable peace."

The speaker was L. M. Le Hardy de Beaulieu, Belgian consul to Savannah.

"Yes," he continued, "Germany's hopes are more modest now. Germany, in fact, reminds me of a Brussels chicken raiser."

"A Brussels man, like so many of his compatriots, thought he'd grow rich by chicken farming. I met him a couple of years after he'd started his farm."

"Well," I said, "have your chickens brought you in a fortune yet?"

"No," said he, with a wry smile, "but my hens have taken to eating their own eggs lately, and I now have hopes that in course of time they'll become self-supporting."