

THE ARCHITECTURE OF H. H. RICHARDSON, 1862-1886

January 15 - February 16, 1936

Assembled by Professor Henry-Russell Hitchcock, Jr.,
and arranged by the Department of Architecture and
Industrial Art, The Museum of Modern Art, New York

1. Theodore Labrouste
HOSPICE DES INCURABLES, Ivry, France
1862
2. HOUSES FOR THE BUILDER ROBERTS, Brooklyn, N. Y.
1865-1866
3. CHURCH OF THE UNITY, State Street, Springfield, Mass.
November 1866-February 1869
4. GRACE EPISCOPAL CHURCH, High Street, West Medford, Mass.
1867-1869
5. WESTERN RAILROAD OFFICES, Main Street, Springfield, Mass.
1867-1869
6. PROJECT FOR EQUITABLE LIFE INSURANCE BUILDING, New York
1867-1868
7. NORTH CONGREGATIONAL CHURCH, Springfield, Mass.
1868-1873
8. AGAWAM NATIONAL BANK, Main Street, Springfield, Mass.
April 1869
9. PROJECT FOR RICHARD CODMAN HOUSE
1869-1870
10. HIGH SCHOOL, Worcester, Mass.
1869-1871
11. PROJECT FOR BROOKLINE TOWN HALL
1870
12. BRATTLE SQUARE CHURCH, S.W. corner Commonwealth Avenue
and Clarendon Street, Boston, Mass.
July 1870
13. STATE ASYLUM FOR THE INSANE, Forest and Elmwood Avenues,
Buffalo, N. Y.
1870-1881
14. PROJECT FOR A STONE HOUSE
1871
15. HAMPDEN COUNTY COURTHOUSE, Court Square, Springfield, Mass.
July 1871 - April 1874
16. F. W. ANDREWS HOUSE, Newport, R. I.
July 1872 - 1873
17. TRINITY CHURCH, Copley Square, Boston, Mass.
July 1872 - February 1877
18. PROJECT FOR TRINITY CHURCH, Buffalo, N. Y.
1873
19. WILLIAM WATTS SHERMAN HOUSE, Shephard Avenue, Newport, R.I.
September 1874 - 1876
20. PROJECT FOR A VILLAGE CHURCH
1875
21. J. AND R. CHENEY BUILDING, Main Street, Hartford, Conn.
September 1875 - 1877
22. NEW YORK STATE CAPITOL, Albany, N. Y.
1875-1879
23. PROJECT FOR RUSH CHENEY HOUSE, South Manchester, Conn.
1876

24. PROJECT FOR ADDITION TO CHENEY BUILDING, Hartford, Conn.
1877
25. WINN MEMORIAL PUBLIC LIBRARY, Woburn, Mass.
March 1877 - October 1878
26. AMES MEMORIAL LIBRARY, North Easton, Mass.
September 1877 - 1879
27. PROJECT FOR JAMES CHENEY HOUSE, South Manchester, Conn.
1878
28. NEW YORK STATE CAPITOL, SENATE CHAMBER, Albany, N. Y.
1878 - 1881
29. SEVER HALL, Harvard Yard, Cambridge, Mass.
October 1878 - 1880
30. AMES MEMORIAL TOWN HALL, North Easton, Mass.
February 1879 - 1881
31. TRINITY CHURCH RECTORY, 233 Clarendon Street, Boston, Mass.
April 1879 - 1880
32. PROJECT FOR CIVIL WAR MEMORIAL ARCH, Buffalo, N. Y.
1879 - 1880
33. STONE BRIDGE AND IRON BRIDGE, Fenway, Boston, Mass.
April 1879 - 1880
34. MONUMENT TO OAKES AND OLIVER AMES, Sherman, Wyoming
November 1879 - 1881
35. F. L. AMES GATE LODGE, North Easton, Mass.
March 1880 - 1881
36. PROJECT FOR OLIVER AMES HOUSE, Boston, Mass.
1880
37. CRANE MEMORIAL LIBRARY, Quincy, Mass.
May 1880 - 1883
38. DR. JOHN BRYANT HOUSE, Cohasset, Mass.
September 1880 - 1881
39. CITY HALL, Capitol Hill, Albany, N. Y.
November 1880 - 1883
40. BOSTON AND ALBANY RAILROAD STATION, Auburndale, Mass.
February 1881 - 1882
41. F. L. HIGGINSON HOUSE, Boston, Mass.
February 1881 - 1883
42. AUSTIN HALL, HARVARD UNIVERSITY LAW SCHOOL, Cambridge,
Mass.
February 1881 - 1883
43. N. L. ANDERSON HOUSE, Washington, D. C.
May 1881 - 1883
44. REV. PERCY BROWN HOUSE, Marion, Mass.
October 1881 - 1882
45. OLD COLONY RAILROAD STATION, North Easton, Mass.
November 1881 - 1882
46. DAIRY BUILDING FOR BOSTON AND ALBANY RAILROAD,
Boston, Mass.
November 1881 - 1882

47. COMMERCIAL BUILDING FOR F. L. AMES, Kingston and Bedford Streets, Boston, Mass.
March 1882 - 1883
48. PROJECT FOR PROTESTANT EPISCOPAL CATHEDRAL, Albany, N.Y.
1882-1883
49. M. F. STOUGHTON HOUSE, S.W. corner of Brattle and Ash Streets, Cambridge, Mass.
June 1882 - 1883
50. DR. WALTER CHANNING HOUSE, N.E. corner of Brookline Avenue and Channing Road, Brookline, Mass.
February 1883
51. BOSTON AND ALBANY RAILROAD STATION, Chestnut Hill, Mass.
April 1883
52. EMMANUEL EPISCOPAL CHURCH, Allegheny City, Pittsburgh, Pa.
August 1883 - 1885
53. CONVERSE MEMORIAL BUILDING, Malden, Mass.
August 1883 - October 1885
54. PROJECT FOR CASINO AND THEATRE, Washington, D. C.
1883
55. R. T. PAINE HOUSE, Waltham, Mass.
January 1884 - 1886
56. JOHN HAY AND HENRY ADAMS HOUSES, Washington, D. C.
January 1884 - February 1886
57. ALLEGHENY COUNTY BUILDINGS, Pittsburgh, Pa.
February 1884 - 1889
58. F. L. AMES GARDENER'S COTTAGE, North Easton, Mass.
March 1884
59. PROJECT FOR BUFFALO YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING
1884
60. PROJECTS FOR ORDINARY CAR AND SPECIAL CAR WITH DINING AND SLEEPING ACCOMMODATIONS FOR THE BOSTON AND ALBANY RAILROAD
1884
61. NEW YORK STATE CAPITOL: WESTERN FACADE, WESTERN STAIRCASE AND STATE LIBRARY, Albany, N. Y.
1884- 1894
62. E. W. GURNEY HOUSE, Pride's Crossing, Mass.
December 1884 - April 1886
63. B. H. WARDER HOUSE, Washington, D. C.
March 1885
64. MARSHALL FIELD WHOLESALE STORE, Chicago, Ill.
May 1885 - 1887
65. J. J. GLESSNER HOUSE, S.W. corner Prairie Avenue and 18th Street, Chicago, Ill., May 1885 - 1887
66. FRANKLIN MACVEAGH HOUSE, Chicago, Ill.
July 1885 - 1887
67. CHAMBER OF COMMERCE BUILDING, Cincinnati, Ohio
August 1885 - 1889

68. UNION RAILROAD STATION, New London, Conn.
September 1885 - 1887
69. ARMORY AND STORES FOR J. J. BAGLEY ESTATE, Detroit,
Mich.
December 1885 - 1887
70. HUBERT VON HERKOMER HOUSE, Bushy, England
January 1886 - 1894
71. STORE FOR F. L. AMES, Harrison Avenue, Boston, Mass.
January 1886 - 1887
72. DR. J. H. BIGELOW HOUSE, Oak Hill, Newton, Mass.
January 1886 - 1887

RICHARDSON AND THE SKYSCRAPER

Richardson died in 1886 just after the completion of the first skyscraper. Although he made frequent use of iron in his buildings in an incidental way, he never even approached the supporting metal skeleton which distinguishes skyscraper from traditional construction.

The earliest skyscraper was the Home Insurance Building, 1884-1885, by William Le Baron Jenney. Vaguely "Richardsonian" in the worst sense, this was rather more formless than the majority of commercial buildings of the time. Jenney's engineering was far in advance of his design.

In 1885 Richardson began the Marshall Field Building which was completed after his death in 1887. In the Field Building Richardson did not avail himself of the new metal skeleton construction which was still in so experimental a state that even Jenney was not aware of the epoch-making step he had taken. But in the Field Building Richardson did set a new and epoch-making standard in commercial architecture, a standard of unified proportions, noble scale and dignified simplicity.

Louis Sullivan within the next five years found in Richardson's Field Building the inspiration to design for the new metal skeleton construction with distinction. Sullivan at first borrowed freely from Richardson in his masonry Auditorium Building begun in 1887. By 1890 in the Wainwright Building in St. Louis, he had developed the new standard of design into something quite his own. Sullivan's Schiller Building, 1891, however, still preserves the Richardsonian arches. In the heaviness of its vertical

members and the depth of its window openings, it is less advanced than Richardson's Harrison Avenue Ames building in Boston, completed after his death in 1887.

Thus Richardson's influence on the skyscraper, despite his untimely death, was a vital one. Through Sullivan his tradition of straightforward design came down into the 20th Century.

ANALOGIES BETWEEN RICHARDSON'S WORK AND MODERN ARCHITECTURE.

ANALOGY I: FUNCTIONAL ASYMMETRY.

Above: Richardson's Quincy Library, 1880-1883.

Below: City Employment Office, Dessau, Germany, 1928, by Walter Gropius.

Windows arranged in large horizontal bands and windows in vertical groups, are in both cases balanced asymmetrically with notable success and express clearly the functional subdivisions of the interior. In the one case the masonry construction is vigorously emphasized by the roughness of surface and battered base; in the second the light internal supports of modern architecture are emphasized by the delicacy of the window divisions and the sharply defined planes of the brickwork.

ANALOGY II: OPEN PLANNING.

Above: Summer Parlour in Richardson's Paine house, Waltham, 1884-1886.

Below: Dining Room in the Tugendhat house, Brno, Czechoslovakia, by Ludwig Mies van der Rohe, 1930.

In Richardson's later houses wider openings begin to join one room with another, but more interestingly, large rooms are provided with subsidiary divisions which are partly independent and yet extend the main space. With Richardson these rounded semi-rooms extend out from the main rectangle of the house as is convenient with traditional construction. In the work of modern architects such rounded semi-rooms are cut into the enclosing rectangle of the house as modern methods of construction and modern aesthetic make desirable.

ANALOGY III. RIBBON WINDOWS.

Above: Window on the south elevation of Richardson's Brattle Square Church, Boston, 1870-1872.

Below: Window in the Jeanneret house, Vevey, Switzerland, 1923 by Le Corbusier.

A favorite and once startling device of modern architecture has been the ribbon window. It is of interest that Richardson had a great predilection for grouping his windows horizontally, doubtless for the same reasons both functional and aesthetic that appeal to our contemporaries. In stone, in brick, and in wood, Richardson banded his windows, but although the libraries such as Quincy (above extreme left) make the most conspicuous use of the device, this very early example is the most remarkable and modern in feeling. It is particularly worth remarking that the device is equally effective with textured masonry.

ANALOGY IV: THE SMALL HOUSE IN WOOD.

Above: Richardson's Gardener's Cottage, for F. L. Ames, North Easton, 1884.

Below: The Brown house, Chestnut Hill, Pa., 1934, by Robert M. Brown.

Richardson was not solely an architect of large and expensive buildings. He was as able in handling the small dwelling in wood as the great commercial building in masonry. The simplicity, the straightforwardness of his use of the traditional American wooden vernacular compare by no means unfavorably with contemporary use of wood in the most modern idiom. The aesthetic is obviously different, but the standard maintained and the respect shown is surprisingly similar. It was in the field of larger shingled dwelling houses indeed that Richardson's influence was for several decades as great and perhaps as effective as in the field of the skyscraper.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

FOR RELEASE Saturday afternoon or Sunday
morning, January 11 or 12, 1936

1636-48

The Museum of Modern Art, 11 West 53 Street, announces three exhibitions to open to the public Wednesday, January 15, and to remain on view through Sunday, February 16. The exhibitions are as follows:

ARCHITECTURE OF H. H. RICHARDSON

This exhibition, held on the fiftieth anniversary of the great American architect's death, will be composed of Richardson's original drawings including plans, perspectives, sketches and other illustrations of his method of work; large renderings and working drawings prepared by Richardson's office force for the buildings he designed during the third quarter of the nineteenth century; old photographs of Richardson buildings now destroyed or modified; and enlarged modern photographs taken especially for the exhibition by distinguished contemporary photographers.

The exhibition has been prepared by the Museum's Department of Architecture and Industrial Art and is under the supervision of Henry-Russell Hitchcock, Jr., head of the Art Department of Wesleyan University and a member of the Museum's Architecture Committee. Mr. Hitchcock is the author of the book: The Architecture of H. H. Richardson and His Times, which the Museum will publish in conjunction with the Exhibition.

(For full information on the Richardson Exhibition
see accompanying release)

POSTERS BY CASSANDRE

The Museum will show 22 posters in color and 4 original designs by A. M. Cassandre, who is probably the foremost poster artist in the world. Cassandre, born of French parents in Kharkov, Russia, in 1901, is a French citizen. He studied art in Paris, where he now lives. The posters to be shown in the exhibition vary in size from eighteen by twenty-two inches to nearly fourteen by sixteen feet. They advertise a wide variety of subjects including railroads, magazines, wine, newspapers, shoes, tennis matches, steamship lines, expositions, restaurants and horse races. The

14
exhibition has been arranged by Miss Ernestine M. Fantl, Curator of the Museum's Department of Architecture and Industrial Art.

(For full information on Cassandre Poster Exhibition, see accompanying release)

MODERN PAINTINGS AND DRAWINGS

A comprehensive showing of modern paintings and drawings from the Gift of Mrs. John D. Rockefeller, Jr., received by the Museum in May 1935, will be the third of the simultaneous exhibitions presented at this time by the Museum. The showing will include works by Gifford Beal, Max Beckmann, George Bellows, Peter Blume, Emile Branchard, Alexander Brook, Charles Burchfield, Marc Chagall, Glenn O. Coleman, Stuart Davis, Charles Demuth, André Derain, Preston Dickinson, Otto Dix, Guy Pène DuBois, Louis M. Eilshemius, Karl Free, Henri Gaudier-Brzeska, Juan Gris, George O. ("Pop") Hart, Erich Heckel, Hilaire Hiler, Edward Hopper, Max Jacob, John Kane, Morris Kantor, Bernard Karfiol, Paul Klee, Benjamin Kopman, Per Krohg, Walt Kuhn, Yasuo Kuniyoshi, Albert Marquet, Henri-Matisse, Jacques Mauny, Alfred H. Maurer, Amedeo Modigliani, Tom Nash, José Clemente Orozco, Jules Pascin, Pablo Picasso, Maurice Prendergast, Odilon Redon, Georges Rouault, Pierre Roy, Vergé Sarrat, Ben Shahn, Charles Sheeler, Paul Signac, Niles Spencer, P. Wilson Steer, A. Walkowitz, Max Weber, Marguerite Zorach, and William Zorach.

MORE

15

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ARCHITECTURE OF H. H. RICHARDSON

The Museum of Modern Art enters a new field of activity with the publication on January 15, 1936, of its first full length book: The Architecture of H. H. Richardson and His Times by Henry-Russell Hitchcock, Jr. In addition to the scholarly catalogs which the Museum has been publishing for the past six years in connection with its exhibitions, it now plans to extend its scope to the independent publication of full length books by scholars in various fields allied with but not necessarily confined to the work of the Museum.

The publication of the book on Richardson, and the exhibition of his architecture which will open at the Museum of Modern Art on Wednesday, January 15, mark the fiftieth anniversary of the architect's death.

Henry Hobson Richardson is considered the greatest American architect of the nineteenth century; some critics of architecture place him above any architect of Europe during the last century. His influence was tremendous in this country and was felt more than that of any other American architect in Europe--the first to be recognized by Europeans as a leader. During his lifetime the United States took an outstanding position in world architecture.

Richardson was born September 29, 1838, in St. James Parish, Louisiana. He was graduated from Harvard in 1859, then went to Paris, where he studied architecture in the Ecole des Beaux-Arts and worked for several years with French architects. He returned to this country in 1865 and opened an office in New York City. His first commission, won in competition in 1866, was for the Church of the Unity in Springfield, Massachusetts. His next important building was the Brattle Square Church in Boston, the commission won in competition in 1870. His most famous buildings are Trinity Church in Boston, the Allegheny County Buildings in Pittsburgh, Sever Hall at Harvard, and the Marshall Field Wholesale Store in Chicago, the last of which was torn down in 1930. Richardson is also noted for his simple, suitable designs for small railroad stations and the

16

beautiful yet practical libraries he built, particularly the one in Quincy, Massachusetts. In the Spring of 1874 he moved his home and his office to Brookline, Massachusetts. He died there April 27, 1886, and his funeral was held in Trinity Church, Boston, his great architectural work.

Modern American architecture may be said to have begun with Richardson shortly after the Civil War. Although he turned to the Romanesque for inspiration, he planned his buildings functionally, making exterior design conform to interior needs. By designing primarily for use he broke the slavery of traditional and classical patterns and forecast the modern ideal of functionalism.

Richardson's method of handling materials was equally modern. He developed a type of country house built of wood in which the material was used simply as wood and not carved and tortured into imitations of stone or marble palaces and castles--a treatment greatly admired in the mid-nineteenth century. When he worked in stone or brick, his masonry arches and pillars were designed specifically to support the structure rather than to ornament it. Richardson's practical approach to architectural problems was revolutionary in the seventies and eighties, when the chief concern was for grandiose imitation and ornamentation.

The exhibition of Richardson's architecture, to be held at the Museum from January 15 to February 16, is intended to supplement and illustrate the evaluation of Richardson presented by the book. It will include Richardson's original drawings of plans, perspectives and details; large renderings and working drawings prepared by his office force for buildings he designed; old photographs of Richardson buildings now destroyed or modified; and enlarged photographs taken especially for the exhibition by Berenice Abbott, Luke Swank, Beaumont Newhall and other distinguished contemporary photographers.

The material in the exhibition will be instructively grouped to illustrate the gradual development of Richardson's strong personal style. It will be explained by captions prepared by Professor Hitchcock which will present in abbreviated form much of the information in his book on Richardson. The material, which has not before been published or publicly shown, has been lent for the

exhibition by Richardson's architectural successors, Coolidge, Shepley, Bullfinch and Abbott, of Boston and New York.

Henry-Russell Hitchcock, Jr., author of The Architecture of H. H. Richardson and His Times, supervised the exhibition of Richardson's architecture which has been arranged by Miss Ernestine M. Fantl, Curator of the Museum's Department of Architecture and Industrial Art. Professor Hitchcock is head of the Art Department of Wesleyan University and is a member of the Museum's Architecture Committee. He is the author of Modern Architecture, published in 1929, a general history of architecture since the mid-eighteenth century, and of monographs on Frank Lloyd Wright, 1928, and the great Dutch architect J. J. P. Oud, 1930. He has worked in connection with the Museum of Modern Art since 1931.

The Architecture of H. H. Richardson and His Times, bound in steel grey and stamped in gold, is quarto size, 400 pages long and contains 145 illustrations, a bibliography and an index. The price is \$6.00.

NOTE: The amplified release on the exhibition of POSTERS BY CASSANDRE, mentioned in page one of this release, will be mailed later.