THE ARCHITECTURE OF HENRY HOBSON RICHARDSON ARRANGED BY
DEPARTMENT OF ARCHITECTURE OF THE MUSEUM OF MODERN ART

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BUILDINGS IN THE EXHIBITION

1862  Theodore Labrouste: HOSPICE DES INCURABLES, Ivry, France. Begun 1864. (Preliminary studies made by Richardson in 1862.)

Although this building as executed probably differs very considerably from Richardson's early studies, it does represent the French architectural tradition in the sober and practical form in which he knew it most intimately.

1865  HOUSES FOR THE BUILDER ROBERTS, Brooklyn, N.Y.

1866  not identified.

Study by Richardson.

Richardson's earliest work in America, known only in this form. The effectiveness of his French style of drawing is more interesting than the conventional post Civil War type of design.


3. November 1866

February 1869

Longmeadow stone throughout. Slate roof. Painted plaster and dark-stained wood in interior. The present tracery in the rose window is from St. Paul's Universalist Church.

Cornerstone laid May 20, 1867. Cost about $100,000.

The promise of Richardson is again more evident in the vigorous holograph drawing than in the conventional Victorian Gothic formula, but the east and interior composition is for any period an ingenious handling of a non-ritualistic church.

A. Facade Study by Richardson
B. Interior
C. Exterior

GRACE EPISCOPAL CHURCH, High Street, West Medford, Mass Competition.

Boulders and rock-faced granite. Slate roof. Interior redecorated. Chapel added to the south.
BUILDINGS IN THE EXHIBITION (cont'd)

5. 1867
1869
WESTERN RAILROAD OFFICES, Main Street, Springfield, Massachusetts.
Monson granite. Slate roof. Demolished.
In the severity of its High Renaissance design this is more like Parisian work of the forties or American work of the nineties than of the post Civil War period.

6. 1867
1868
PROJECT FOR EQUITABLE LIFE INSURANCE BUILDING, N.Y.
Ohio stone (?) and castiron.
Interesting for the free use of metal in the court and the grouping of two stories under arches in an attempt to unify the composition—a theme developed in his mature commercial architecture.

7. May
1868
1873
NORTH CONGREGATIONAL CHURCH, Springfield, Mass.
Site changed and building built 1872-1873.
The use of Romanesque forms may date from the period of construction, but that is incidental. The effective mass composition and superior handling of materials was already apparent in Richardson's work in the late sixties.

9. 1869
1870
PROJECT FOR RICHARD CODMAN HOUSE
Wood.
Indicative of Richardson's ability to compose asymmetrically in three dimensions even before his style was crystallized in its familiar form. The freedom of the plan is also of interest.

10. 1869
1871
Pressed brick, tarred brick, buff sandstone, colored tiles. Slate roof. Colored tiles now lacking.
1870

PROJECT FOR BROOKLINE TOWN HALL

Stone.

Here Richardson accomplished what he had failed to do with the Worcester High School the previous year: that is, to impose upon a formal French plan a picturesque English silhouette. The design is however very personal and had it been executed it might well have ranked with the Brattle Square Church and the Buffalo State Hospital.

1870

BRATTLE SQUARE CHURCH, S.W. corner Commonwealth Avenue and Clarendon Street, Boston, Mass. Competition. New First Baptist Church.


Here Richardson's style combined with an effective fusion of the French Second Empire Romanesque with the more picturesque English Victorian Gothic. Such analysis belies the force and simplicity of this individual design.

A. Tower and facade.
B. General exterior view.
C. Interior.

1870

STATE ASYLUM FOR THE INSANE, Forest and Elmwood Avenues, Buffalo, New York.


General plans and elevations of 1870. General plans and elevations of 1871, for main block and first two left side wings only. To cost $3,000,000. Excavation started June, 1871. Cornerstone laid September 1872. Perspective 1872. Change to brick for outer
BUILDINGS IN THE EXHIBITION (cont'd)

wards, 1873. Main buildings and left-hand wards completed 1878. Opened in 1881. Right-hand wards completed to match those on the left.

Here, as in the Brattle Square Church at the same time, Richardson really found himself. His French training prepared him for the elaborate problems of planning involved, but now his taste for the mediaeval, the rugged, and the massively composed found full and original expression.

A. Original General Plan.
B. Main Pavilion.
C. One of the Brick side pavillons.

HAMPDEN COUNTY COURTHOUSE, Court Square, Springfield, Mass.

Monson granite. Red mortar. Roof and dormers removed; window tracery changed; side wing added; new rear entrance; plans changed; All done by Shepley, Rutan and Coolidge, 1906.

Original cost about $215,000.

Although sadly remodelled today, this remains with its contemporaries, the Brattle Square Church and the Buffalo State Hospital, to prove that artistically Richardson’s career really started in the early seventies before he won the competition for Trinity Church in Boston.

F. W. ANDREWS HOUSE, Newport, R.I.

Wooden construction. Shingles and clapboards.

Plan and elevation study.

Burned 1918.

Returning to the shingles of the early American vernacular, Richardson translated the Queen Anne of Norman Shaw into American terms. The actual drawings are probably by the young Stanford White who had just entered Richardson’s office.
BUILDINGS IN THE EXHIBITION (cont'd)

July 1872

TRINITY CHURCH, Copley Square, Boston, Mass.

February 1877

Competition.


Contracts let and construction started 1873. Consecrated February 9, 1877.
Perspective project, 1872.
Perspective project and elevations, 1873.
Section, 1873, in Arch. Sketch Book, vol. I, no. II.
Tower project, 1875.
Elevations and plans, 1877.
Porch and pulpit sketches, 1885-1886.
Old photographs.

An important landmark in Richardson's professional career, but not his masterpiece. As ordinarily seen today it is so masked by the later porch and front towers as to disguise its derivation from the Brattle Square Church. The famous crossing tower, based on that of Salamanca, is a unique instance of direct inspiration from a single source in the past. Except for this archaeological feature, the design is fresh and the detail restrained and original. The colour design of the interior was due to the effective collaboration of LaFarge.

A. Early perspective.
B. Photograph before the facade was changed by Shepley, Rutan and Coolidge.
C. The exterior today.
D. 1874 Elevation.
E. Interior before the addition of ciborium by Shepley, Rutan and Coolidge.
F. Early interior study.

WILLIAM WATTS SHERMAN HOUSE, Shephard Avenue, Newport, R.I.

19. September 1874

1876

Milford granite, orange sandstone, shingles, half-timber, stucco, brick chimneys. Interior mahogany, redwood paneling, etc., in collaboration with Stanford White. Ballroom wing, library, dining room,
BUILDINGS IN THE EXHIBITION (cont'd)

fireplace, etc., by Stanford White, 1879-1881. Service wing and minor extensions on rear by Dudley Newton, 1912 and later.

An enormous advance over the Andrews house both as regards the simplification of the composition and the handling of detail. The interiors were largely the work of Stanford White who was Richardson's most useful collaborator in domestic architecture.

A. Exterior today.
B. Contemporary Perspective.
C. Living Hall today.
D. Contemporary Perspective.
E. Bedroom.
F. Study for Diningroom fireplace.

21. September 1875
21. September 1877

J. AID R. CHENEY BUILDING, Main Street, Hartford, Conn.
Now Brown Thompson Company Department Store.

Brownstone with light sandstone trim. Casitone. Interior reconstructed and enlarged to rear.

 Perhaps the first post-Civil War commercial building of dignity and distinguished character. A first essay toward Richardson's masterpiece, the Field Store, built a decade later.

22. 1875
22. 1879

NEW YORK STATE CAPITOL, Albany, New York.

Original plans submitted by Thomas Fuller, 1863. Construction begun 1867. Enlarged plans by Fuller and Laver, 1868. Cornerstone laid 1869. To cost $4,000,000. Cost to 1875, $7,000,000.


Hallowell granite. Red tile roofs. Pink marble and gray stone in corridors.

Southern facade by Richardson, 1876-1879.

A. Watercolor sketch.
B. Old photograph.
BUILDINGS IN THE EXHIBITION (cont'd)

1876

PROJECT FOR RUSH CHENEY HOUSE, South Manchester, Conn.

In collaboration with Stanford White.

Masonry, shingles, stucco and broken glass.


March 1877

WINN MEMORIAL PUBLIC LIBRARY, Woburn, Mass.


Old photograph.

The first of Richardson's libraries. Admireable plan but rather loose composition. Early example of the characteristic strip window. Except for round arches very similar to the Italianate Victorian Gothic of Butterfield.

26. September 1877

AMES MEMORIAL LIBRARY, North Easton, Mass.


Old Photograph.

A. Exterior.
B. Interior.

27. 1878

PROJECT FOR JAMES CHENEY HOUSE, South Manchester, Conn.

In collaboration with Stanford White.

Shingles, stucco and broken glass.

In many respects this project should be considered the first of White's house projects. It is certainly not very Richardsonian.

BUILDINGS IN THE EXHIBITION (cont'd)

28. 1878
1881

NEW YORK STATE CAPITOL, SENATE CHAMBER, Albany, N.Y.
Knoxville marble, Siena marble, Mexican onyx, red-brown granite, gilded lead, dark oak, dark mahogany, dark leather. Original furniture now removed.

A. Watercolor study, Senate Chamber.
B. COURT OF APPEALS: Brown oak, Siena marble and Mexican onyx. This interior has been moved to a special wing built on the rear of the State Hall.
C. EXECUTIVE CHAMBER: Brown oak. Date on fireplace, 1880.

29. October
1878
1880

SEVER HALL
Common brick, cut brick, Longmeadow stone. Red tile roofs.
Cost $100,000.
With this building period of Richardson's mature achievement begins. Here is no Romanesque revivalism but a highly essential individualized design incorporating many of the essential qualities of the eighteenth century buildings in the Harvard Yard with the real freshness in detail and composition.

A. Front facade.
B. Detail of rear.

30. February
1879
1881

AMES MEMORIAL TOWN HALL, North Easton, Mass.
Date on tablet, 1881.
Local granite, common brick, Longmeadow stone trim, half-timber, Red tile roof.
One of Richardson's worst buildings which nevertheless particularly appealed to contemporaries. Its unfortunate corner tower, clumsy arcade, and confused mixture of materials were much more widely imitated than were his less piquant but more solid achievements like Sever. A source of "Richardsonianism" in the worst sense.

31. April
1879
1880

TRINITY CHURCH RECTORY, 233 Clarendon Street, Boston, Mass.
Red brick with Longmeadow stone trim. Cut brick
panels. Interior woodwork repainted. Third storey added by Shepley, Rutan and Coolidge, but original form of gables, dormers and roof preserved.

Here Richardson first successfully applied his free dignified style to a masonry city house.

A. Elevation Study: Holograph drawing by Richardson.
B. Quite un-Richardsonian perspective developed by the office force, probably H. L. Warren.
C. Detail study for cut brick panel.
D. Plan study.
E. Photograph (before addition by Shepley, Rutan and Coolidge of present third storey).

PROJECT FOR CIVIL WAR MEMORIAL ARCH, Buffalo, N.Y.

Stone.

Perspective.

A remarkably handsome project. Had it been built it might well have been compared with the European masterpieces of the genre, the Porte St. Denis and the Arc de l’Etoile. The sculpture would probably have been executed by Saint Gaudens.

STONE BRIDGE AND IRON BRIDGE, Fenway, Boston, Mass.

Roxbury Puddingstone, castiron. In collaboration with F. L. Olnsted.

The range of Richardson’s feeling for materials is well displayed in these two connected bridges. The stone bridge follows the lines of the landscape and the pyramidal form suitable to stone. The metal bridge follows the lines of the railroad and the simple right angles suitable to a machine product.

MONUMENT TO OAKES AND OLIVER AMES, Sherman, Wyoming.

Granite with bronze plaques by Saint Gaudens.

Like a geometrical symbol of a mountain, this rises amid the Rockies.

F. L. AMES GATE LODGE, North Easton, Mass.

Boulders with Longmeadow stone trim. Interior
BUILDINGS IN THE EXHIBITION (cont'd)

woodwork deep blue-green.

Old photographs.

The strength of Richardson's imagination, so little dependent on the past, appears here with particular virtuosity.

A. From the Road.
B. From the inside.

1880
PROJECT FOR OLIVER AMES HOUSE, Boston, Mass.

Stone.

This holograph sketch made by Richardson on a sheet of notepaper when in conference with his client or while travelling illustrates the first stage in the formation of a concept. From sketches such as these the office force worked up finished drawings. But Richardson's work was really done in these initial sketches and in the supervision of the actual construction.

CRANE MEMORIAL LIBRARY, Quincy, Mass.


Particularly interesting for its relation to modern methods of composition, this is perhaps the finest of Richardson's libraries. The ribbon band of windows, the window wall, the asymmetrical balance, the clear expression of interior subdivisions, all mark this as a work of architecture which transcends its period. The study for the rear suggests an unexpected source of inspiration: The seventeenth century American farmhouse. But the building was so completely fused in Richardson's mind that the result is as little Romanesque as Colonial, the arch (of Syrian and not Romanesque inspiration), as at the Ames Library and Sever Hall, is the least successful and most frequently copied element in the design.
BUILDINGS IN THE EXHIBITION (cont'd)

The comparison between the slick papery house by Richardson's pupils and the solid, modelled mass he achieved is significant.

A. Elevation study, probably by H. L. Warren.
B. Photograph showing also the coeval Whittier house by McKim, Mead and White to the right.

February 1881

Longmeadow stone with buff Ohio sandstone trim and bluestone in mosaic patterns. Interiors plaster and dark varnished wood with some pressed brick and cut limestone ornament. Grey slate roofs.

Early plan and elevation studies.
Later plan and elevation studies.
Old photographs.

In developing his concepts, Richardsonians often shifted from a confused early study toward an increased integration of plan and mass. The Provencal porch is the nearest thing, after the crossing tower of Trinity, to the imitation of specific features of Romanesque architecture.

It is as usual the weakest part of a remarkably fine design, whose ribbon windows and window walls suggest in masonry the same features modern architects use in metal.

A. Holograph sketch by Richardson.
B. Early perspective study.
C. Front View.
D. Rear View.
E. Detail. Entrance facade.

44. October 1881
REV. PERCY BROWN HOUSE, Marion, Mass.

Shingled with cut shingles, with dark green painted trim. Darker green interior trim. Extended in the original style by the present owner, Mr. Sidney Hosmer.

Perhaps the most successful house over inspired by
BUILDINGS IN THE EXHIBITION (cont'd)

the Colonial vernacular. No archaeological imitation, no imposed symmetry, only a natural application of what was still the living building tradition of the district. The cost was $2500.

PROJECT FOR PROTESTANT EPISCOPAL CATHEDRAL, Albany, N.Y.

Stone with wooden roof over nave and vaulted aisles and chevet.

Plan, elevation and section studies in Am. Arch., vol. XIV, no. 401, p. 102.

The most archaeological of Richardson's designs in which he obviously worked off the excitement of seeing the previous year so much real mediaeval architecture in Europe.

A. Holograph Plan Sketch.
B. Perspective.


Shingled with dark green trim. Modified and extended for John Fiske on the rear and at the right end by Shepley, Rutan and Coolidge. Redecorated by Pierre La Rose for the present owner, Mrs. Hurlbut. Re-shingled with process shingles on roof.

DR. WALTER CHANNING HOUSE, N.E. corner of Brookline Avenue and Channing Road, Brookline, Mass.

Shingled, with cut shingles and dark green trim. Medium brown interior woodwork. Extended to the rear.

Threatened with demolition.

BOSTON AND ALBANY RAILROAD STATION, Chestnut Hill, Mass.

Milford granite with Longmeadow stone trim and dark stained wood.

Old photograph.
BUILDINGS IN THE EXHIBITION (cont'd)

52. August 1883
1885
EMMANUEL EPISCOPAL CHURCH, Allegheny City, Pittsburgh, Pennsylvania.
Red brick. Slate roof. Light marble, mosaic and dark wood interior.

53. August 1883
October 1885

1883
PROJECT FOR CASINO AND THEATRE, Washington, D.C.
A. Elevation.
B. Section.

55. January 1884
1886
Boulders, shingles, dark green trim and dark stained exterior woodwork.
Interiors: medium brown woodwork with terra cotta painted plaster stencilled with Japanese motifs in the Hall; golden oak with light blue-green walls in the parlour. Peach-coloured marble fireplace.
The projecting bays on the loggia of the garden facade are late additions.
A. Early Perspective.
B. Garden Front.
C. Hall.
D. Parlour.

56. January 1884
February 1886
JOHN HAY AND HENRY ADAMS HOUSES, Washington, D.C.
Brick with patterns and buff Ohio sandstone trim. Dark interior woodwork, painted plaster and Spanish leather, etc.
Demolished.
Interior of John Hay hall in possession of Mrs. Janes Wadsworth.
BUILDINGS IN THE EXHIBITION (cont'd)

The exterior is dull and barren, but the Hay hall was certainly Richardson's finest domestic interior and one of his greatest achievements.

A. Early Elevation Study.
B. Intermediate Elevation Study.
C. Elevation as Executed.
D. Hay Hall.

February 1884

ALLEGHENY COUNTY BUILDINGS, Pittsburgh, Pa.

Competition.


This and the Marshall Field Store were the buildings Richardson wished posterity to judge him. The abstract composition formed by the Jail wall and chimney exceed in power anything modern architects have yet achieved, for it is both abstract and, in the solidity of its rough granite, splendidly material. The jailer's house is superior to the more famous one at Old Newgate in London; the walls of the court are as impressive as a Roman aqueduct. But as a whole the Allegheny County Buildings fail to achieve the ultimate unity of the Field Store.

A. Courthouse and Jail.
B. Court of the Courthouse.
C. The Jail from the rear.
D. Jail Entrance.


Shingled. Dark green painted trim.

This cottage, Richardson's smallest commission, might well have served as a model for the American small house to succeeding generations.

A. Rear view.
B. Front view.

Project for Buffalo Young Men's Christian Association Building

Stone.

Plan.
BUILDINGS IN THE EXHIBITION (cont'd)

1884

PROJECT FOR SPECIAL CAR WITH DINING AND SLEEPING ACCOMMODATIONS FOR THE BOSTON AND ALBANY RAILROAD Section.

E. W. GURNEY HOUSE, Pride's Crossing, Mass.

Boulders.

Much modified by present owner, Mr. Quincy A. Shaw, II.

Early perspective sketch.

B. H. WARDER HOUSE, Washington, D.C.

Cream sandstone with red stone in mosaic.

Completed by Shepley, Rutan and Coolidge, to whom the interiors may be attributed.

Moved to 2633 - 16th Street. Interior largely rebuilt. Original entrance doorway and parlor fireplace at National Museum.

MARSHALL FIELD WHOLESALE STORE, Chicago, Ill.

Red Missouri granite and red sandstone. Castiron interior supports.

Demolished 1930.

The Field Store is Richardson's most important building. For the first time commercial architecture was illustrated in a monument for the ages. The scale, the unity, the control of detail, the handling of rich material, the imaginative form, are all intrinsically at Richardson's highest level. Begun the year skyscraper skeleton construction made its first tentative appearance in Jenney's Home Insurance Building, it is still of predominantly traditional construction with solid masonry walls and only interior isolated supports of metal. But it provided the hint Sullivan needed after the chaotic designs of his youth. Developing and not improving the type first in masonry, he soon applied something of the same type of discipline to the new metal skeleton type of construction in the Wainwright Building in St. Louis and the
Schiller Building in Chicago. In a different and perhaps more logical, if less distinguished fashion, Jenney also drew inspiration from the Field Store in the second Letter Building. Ultimately Sullivan found a more complete expression of skeleton construction in which his original debt to Richardson was cancelled. The Schlesinger-Neyor Building owed Richardson nothing except the tribute of comparable excellence. But the transition to that stage of modern architectural expression would hardly have been possible had not Richardson shown in the Field Store that commercial architecture might have its own honest distinction, independent both of the past and of other contemporary types of design. Beside his Sever Hall, his Quincy Library, his Auburndale Station, his Stoughton House, and his Pittsburgh Jail, this should stand the ultimate monument to his greatness. Unfortunately it exists no more.

J. J. GLESSNER HOUSE, S.W. corner Prairie Avenue and 18th Street, Chicago, Ill.

Granite. Brick and Joliet stone on court facade.

The interior trim of golden oak is to be attributed largely to Shepley, Rutan and Coolidge, who completed the house.

The finest of Richardson's masonry houses, equally remarkable for the massive unity of the exterior facade and the extraordinary openness of the plan toward the sheltered interior court. Fortunately, although the Field Store has gone, the appreciative owners of this house have arranged that it shall ultimately pass into the permanent care of the Chicago Art Institute.

FRANKLIN MACVEACH HOUSE, Chicago, Ill.

Granite.

Construction begun in May, 1886, by Shepley, Rutan and Coolidge, to whom the design may be in part due.

CHAMBER OF COMMERCE BUILDING, Cincinnati, Ohio.

Milford granite. Red tile roof.
BUILDINGS IN THE EXHIBITION (cont'd)

Although final drawings passed through the office before Richardson's death, this seems more the work of Shepley, Rutan and Coolidge, who built it.


UNION RAILROAD STATION, New London, Conn.


ARMS AND STORES FOR J. J. BAGLEY ESTATE, Detroit, Mich.

Brick (?)

Elevation study.

Demolished (?)

Largely the work of Shepley, Rutan and Coolidge.

HUBERT VON HERKOMER HOUSE, Bushley, England.

Remodelling and additions.

Bavarian Tuffa and red sandstone. Execution unsupervised.

Exterior detail and interiors largely of von Herkomer's own design.

Herkomer suggested to Richardson that he should paint his portrait in return for a design for his house. the arrangement was made so late in Richardson's life (three months before his death) that the designs were prepared by the office force with very little supervision. The house was a remodelling and of course neither Richardson nor Shepley, Rutan and Coolidge had anything to do with its construction. The episode is of more anecdotal than architectural interest.

WILLIAM H. GRATWICK HOUSE, Buffalo, N.Y.

Granite. Red pantile roofs.

Completed by Shepley, Rutan and Coolidge, and probably largely of their design. (Demolished)

Old photograph.
BUILDINGS IN THE EXHIBITION (cont'd)

71. January
1886
1887

STORE FOR F. L. AMES, Harrison Avenue, Boston, Mass.
(To be occupied by J. H. Pray Co.)

Brick, Longmeadow stone, castiron.

This remarkable building, built entirely after Richardson's death, is in some ways an advance over even the Field Store. The thin spandrels, the slight reveals, foreshadow in masonry the metal skeleton skyscrapers of Sullivan; indeed this is lighter and more open than much of Sullivan's work before 1895.

72. January
1886
1887

DR. J. H. BIGELOW HOUSE, Oak Hill, Newton, Mass.

Now farmhouse of Peabody Home for Crippled Children.

Dark red painted shingles and trim. Interior trim white.

Completed by Shepley, Rutan and Coolidge and in part of their design as executed. Front porch somewhat modified.