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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 CHURCH OF THE UNITY, State Street, Springfield, Mass.  
February 1869 Competition.

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

4. 1867 GRACE EPISCOPAL CHURCH, High Street, West Medford, Mass.  
1869 Competition.

Boulders and rock-faced granite. Slate roof. Interior redecorated. Chapel added to the south.



## BUILDINGS IN THE EXHIBITION (cont'd)

5. 1867 WESTERN RAILROAD OFFICES, Main Street, Springfield,  
1869 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 PROJECT FOR EQUITABLE LIFE INSURANCE BUILDING, N.Y.  
1868
- 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.
- Plan
7. May NORTH CONGREGATIONAL CHURCH, Springfield, Mass.  
1868  
1873
- Site changed and building built 1872-1873.
- Longmeadow stone throughout. Red tile roof.  
Interior redecorated.
- 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 PROJECT FOR RICHARD CODMAN HOUSE  
1870
- 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.
- Plans and elevations.
10. 1869 HIGH SCHOOL. Now Grammar School. Worcester, Mass.  
1871
- Pressed brick, tarred brick, buff sandstone, colored tiles. Slate roof. Colored tiles now lacking.

## BUILDINGS IN THE EXHIBITION (cont'd)

1. 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.
2. July 1870 BRATTLE SQUARE CHURCH, S.W. corner Commonwealth Avenue and Clarendon Street, Boston, Mass. Competition. Now First Baptist Church.
- Roxbury Puddingstone, buff sandstone, cream sandstone, brownstone. Red tile roof. Tower frieze designed by Bartholdi. Interior undecorated originally. Galleries and Sunday School wing at rear added in 1884.
- 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.
13. 1870 1881 STATE ASYLUM FOR THE INSANE, Forest and Elmwood Avenues, Buffalo, New York.
- Brown sandstone from Hulburton Quarry, Orleans County. Common brick, tarred brick. Tower roofs red tiles. Other roofs slate.
- Plan scheme determined by Dr. Joseph P. Gray. A. J. Warner, supervising architect. F.L.Olmsted, landscape advisor.
- 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, 1872. 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 Pavillion.
- C. One of the Brick side pavillions.

15. July 1871  
April 1874
- 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.

16. July 1872  
1873
- 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.

Milford Granite with Longmeadow stone trim. Interior painted plaster and dark-stained wood. Decorated with collaboration of LaFarge, 1876-1877. Porch and tops of front towers by Shepley, Rutan and Coolidge, 1894, also pulpit and ciborium inside.

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.

19. September 1874  
1876

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

Milford granite, orange sandstone, shingles, half-timber, stucco, brick chimneys. Interior mahogany, redwood panelling, 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  
1877

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

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

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

22. 1875  
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.

F. L. Olmsted, Leopold Eidlitz and Richardson appointed as committee to advise, 1875. Original designs and new project, largely by Eidlitz, in Am. Arch., vol. I, p.82 ff., and passim for detailed discussion. Eidlitz and Richardson commissioned to complete building, February 1876. Style legislated back to Renaissance.

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.

Perspective in N.Y. Sketch Book, vol. III, no. 9.

March  
1877  
October  
1878

WINN MEMORIAL PUBLIC LIBRARY, Woburn, Mass.

Longmeadow stone with light sandstone trim. Red tile roofs, now red slate. Dark interior woodwork with re-painted plaster. Original furniture.

Old photograph.

The first of Richardson's libraries. Admirable 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  
1879

AMES MEMORIAL LIBRARY, North Easton, Mass.

Local granite, Longmeadow trim. Red tile roof. Interior trim dark wood. Light stone fireplace. Stack wing added on rear.

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.

Perspective and plan in Am. Arch., vol. III, no. 126, p. 183.



## BUILDINGS IN THE EXHIBITION (cont'd)

28. 1878 NEW YORK STATE CAPITOL, SENATE CHAMBER, Albany, N.Y.  
1881
- 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 SEVER HALL  
1878  
1880
- Common brick, cut brick, Longmeadow stone. Red tile roofs.
- Cost \$100,000.
- With this building a 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 AMES MEMORIAL TOWN HALL, North Easton, Mass.  
1879  
1881
- 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 TRINITY CHURCH RECTORY, 233 Clarendon Street, Boston,  
1879 Mass.  
1880
- Red brick with Longmeadow stone trim. Cut brick

## BUILDINGS IN THE EXHIBITION (cont'd)

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).

32. 1879 PROJECT FOR CIVIL WAR MEMORIAL ARCH, Buffalo, N.Y.  
1880  
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.

33. April STONE BRIDGE AND IRON BRIDGE, Fenway, Boston, Mass.  
1879  
1880 Roxbury Puddingstone, cast iron. In collaboration with F. L. Olmsted.

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.

34. November MONUMENT TO OAKES AND OLIVER AMES, Sherman, Wyoming.  
1879  
1881 Granite with bronze plaques by Saint Gaudens.

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

35. March F. L. AMES GATE LODGE, North Easton, Mass.  
1880  
1881 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.

37. May CRANE MEMORIAL LIBRARY, Quincy, Mass.

1880

1883

Milford granite with Longmeadow stone trim. Red tile roof. Dark oak interior trim. Windows by LaFarge. Wing added on rear by W. M. Altken.

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.

43. February  
1881  
1883

AUSTIN HALL, HARVARD UNIVERSITY LAW SCHOOL,  
Cambridge, Mass.

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  
1882

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 ever 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.

48.  
1882  
1883

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.

49.  
June  
1882  
1883

M. F. STOUGHTON HOUSE, S.W. corner of Brattle and  
Ash Streets, Cambridge, Mass.

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.

50. February  
1883

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.

51. April  
1883

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)

August  
1883  
1885

EMMANUEL EPISCOPAL CHURCH, Allegheny City, Pittsburgh, Pennsylvania.

Red brick. Slate roof. Light marble, mosaic and dark wood interior.

August  
1883  
October  
1885

Longmeadow stone with Serpentine in mosaic. Interior golden oak and plaster painted deep brick red and dark green. Original furniture to match. Walls repainted. Much enlarged to the rear by Shepley, Rutan and Coolidge: Main stack, 1897, Children's room, 1915.

1883

PROJECT FOR CASINO AND THEATRE, Washington, D.C.

- A. Elevation.
- B. Section.

55. January  
1884  
1886

R. T. PAINE HOUSE, Waltham, Mass.

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. James 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  
1889

## ALLEGHENY COUNTY BUILDINGS, Pittsburgh, Pa.

Competition.

Milford granite. Jail finished in 1886. Surrounding ground level changed.

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.

58. March  
1884

## F. L. AMES GARDENER'S COTTAGE, North Easton, Mass.

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.

59. 1884

## 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 re-  
built. Original entrance doorway and parlor fire-  
place at National Museum.

MARSHALL FIELD WHOLESALE STORE, Chicago, Ill.

Red Missouri granite and red sandstone. Cast iron  
interior supports.

Demolished 1930.

The Field Store is Richardson's most important build-  
ing. 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 intrin-  
sically at Richardson's highest level. Begun the  
year skyscraper skeleton construction made its first  
tentative appearance in Jenney's Home Insurance Build-  
ing, it is still of predominantly traditional con-  
struction 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 disci-  
pline to the new metal skeleton type of construction  
in the Wainwright Building in St. Louis and the



## BUILDINGS IN THE EXHIBITION (cont'd)

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 Leiter Building. Ultimately Sullivan found a more complete expression of skeleton construction in which his original debt to Richardson was cancelled. The Schlesinger-Meyer 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.

65. May  
1885  
1887
- 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.

66. July
- 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.
67. August  
1885  
1889
- 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.

Burned. Much of detail re-used in Cincinnati Botanical Garden buildings. v. Guide, to Cincinnati Botanical Gardens.

68. September  
1885  
1887

UNION RAILROAD STATION, New London, Conn.

Brick with patterns and cut brick. Slate roof.  
Golden oak interior.

69. December  
1885  
1887

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

Brick (?)

Elevation study.

Demolished (?)

Largely the work of Shepley, Rutan and Coolidge.

70. January  
1886  
1894

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.

February  
1886  
1888

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, cast iron.

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.