

A BIOGRAPHICAL DICTIONARY OF ARCHITECTS WHO WORKED IN

THE GREATER CINCINNATI AREA BEFORE WORLD WAR II

By Walter E. Langsam  
Architectural Historian & Historic Preservation Consultant

An assemblage of information,  
prepared originally in 1988 for  
The Isaiah Rogers/Ohio River Valley Chapter of  
The Society of Architectural Historians  
on the occasion of a national conference of the Society in Cincinnati,  
& for the Cincinnati Preservation Association.

Note: A version of this work-in-progress, admittedly only partially edited,  
was transferred to the Architectural Foundation of Cincinnati in 2006,  
as was a revised version in 2008,  
but continues to be maintained by the author, Walter E. Langsam,  
880 Rue de la Paix, #T20, Cincinnati, Ohio 45220; (513)381-3405; [walter.langsam@uc.edu](mailto:walter.langsam@uc.edu).

The purposes of this biographical dictionary are to assemble as much as is known, as well as references to additional material, on architects who practiced in the Cincinnati area (including Northern Kentucky; and to provide basic information and sources on architects from elsewhere who worked on some occasion in the Cincinnati area, with emphasis on their Cincinnati works and connections. Admittedly some of these connections are peripheral--such as those architects who merely contributed to various exhibitions of architectural work in Cincinnati--but they may provide clues to other contributions to the architectural world of the Cincinnati area. Among the exhibitions indexed here are a number of special interest, including an architectural display at the 1882 Cincinnati Industrial Exposition; at least two exhibits by the Cincinnati Architectural Sketch Club in the late 1880s (coinciding with the completion of H.H. Richardson's Cincinnati Chamber of Commerce Building and the merging of the East-Coast-based American Institute of Architects and the Chicago-based Western Society of Architects decided at a joint meeting in Cincinnati; three/four exhibits by the Cincinnati Chapter of the A.I.A. (founded in 1870) in the first decade of the 20<sup>th</sup> century at the Cincinnati Art Museum; and a traveling exhibition of German-Austrian architecture and design in 1904 that introduced cutting-edge early Modernism to the area..

The time-span indicated by the title of this biographical dictionary is not an absolute limitation. Some outstanding local practitioners, particularly those who have received attention because of their espousal of Modernism, are included, as well as renowned architects and firms who have participated in post-World War II developments, through both projects and executed works, particularly in the University of Cincinnati's late 20<sup>th</sup>-century Signature Architect program.

In addition to architects *per se*, there is, where available, representation of engineers, landscape architects, urban planners, interior designers, builders, and craftspersons who contributed to the overall built environment of the Cincinnati area. Nevertheless, the focus is on architects, their education and training, career paths, major works, professional and sometimes social and personal associations, interconnections, partners, apprentices, designers and draughts-persons, their possible influence on other architects. Although much of the text is purely informative, the author has on one occasion inserted more or less extensive essays on the architects' character and quality (from his own point of view only, of course), descriptions of significant works, and suggestions on influence, professional relationships, etc. Paraphrase is frankly used for such informational (and, it must be said, not always reliable) sources, especially the invaluable but scarce compilation--including only those 20<sup>th</sup>-century architects who were still alive at the date of publication (and so omitting many important but long-lived practitioners!)--by Henry F. and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* ([Self-published?], 1956; reprinted by Hennessey & Ingalls, Los Angeles, 1970), on which the present biographical dictionary was deliberately modelled. Withey should be consulted directly for their own bibliographical sources, usually professional periodicals including obituaries.

This version of the biographical dictionary is intended to supplement--and in some cases to correct--the tour guides, Architectural Foundation and Historical Society publications, and other readily available sources on the architecture of the Cincinnati area. It is based largely on contemporary sources, particularly *The American Architect & Building News* (Boston; *The American Architect* after 1909), *The Inland Architect & News Record* (Chicago), *The Western Architect & Builder* (Cincinnati; published at least from the 1880s until the 1930s, although so far only a few volumes between 1904 and 1910 have been accessible, aside from a few individual late 19th-century issues), and their generally short-lived rivals and successors; directories, local histories, promotional publications, and newspapers and periodicals; and an unpublished list of architects who appeared in Cincinnati business directories assembled by Roger Clark for the Cincinnati Historical Society (1989).

In addition to some records of the Cincinnati Chapter of the American Institute of Architects, founded in 1870, the Cincinnati Historical Society has an extensive collection of drawings by Cincinnati architects, and some are preserved in the Rare Book Room of the Public Library of Cincinnati and Hamilton County and in the Archives of the University of Cincinnati, which also hold other materials used and whose staffs are usually helpful; there are also a few drawings in private collections.

The format used here is obviously based on that employed by several more comprehensive dictionaries (or encyclopedias) of architects, American and otherwise. The pioneer work of the type for the U.S.A. is Henry F. & Elsie Rathburn Withey in their invaluable, if inevitably flawed, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, Cal., 1956 [facsimile, 1970]). Also not totally reliable and spotty in coverage is Wodehouse (1976). The *Macmillan Encyclopedia of Architects*, Adolf K. Placzek, ed. (N.Y.: The Free Press, 4 vols., 1985), has many admirable essays on architects throughout history, with international representation, including a number cited here, but there are notable omissions among American,

particularly 19th- and early 20th-century architects, and almost all regional practitioners (virtually no primarily Cincinnati architects are included, for instance). I have used these sources throughout, but supplemented and corrected their entries when possible, using the sources listed above and below. Often I have paraphrased and even quoted the information in these sources without specific note, except where opinions, interpretations, and particularly fine phrases have been quoted. For the better-known architects, these sources provide extensive bibliographies, usually not repeated here; I have also not cited sources for most individual buildings in the Cincinnati area, although they are readily available in my database and card files.

This Dictionary itself is based on information--in original and reproduced form--now in my own collections, library (it helps to work in a bookstore!), and files, assembled over more than 35 years (since I first began to study American architectural history at Yale University in 1966, primarily under the aegis of Henry-Russell Hitchcock, George Hersey, Vincent Scully, and faculty members, as well as fellow students including Neil Levine.

This material has been systematized in turn in my dBXL [?] database, which consists of records of more than 21,000 buildings (architect and client biographies will be computerized later); these buildings are identified as far as possible by name, client, architect, builder, location, date, physical characteristics, condition, costs, bibliography, illustrations and original drawings, current ownership, and miscellaneous information and surmises. The buildings can, of course, be indexed by any of these fields/categories.

The database emphasizes buildings in the Greater Cincinnati area, as does this Dictionary, but the database also includes many architects and buildings elsewhere in Kentucky and Ohio not listed here, as well as structures whose designers, if any, have not yet been identified. Here the focus is on architects who worked, at least temporarily, in the Cincinnati area, whether with offices in the city or elsewhere. I have included as many well-known or even lesser-known outside architects as possible, in the hope that scholars elsewhere will recognize architects from their own locales and/or research. I would be glad to share the sources and references from which these summaries have been compiled, and welcome additions, corrections, references, and suggestions.

Special thanks are due to the late James Alexander, Allen Bernard, Mary Ann (Brown) Olding, Thomas W. Brunk, Karen Carter, Chris Cain, the late Harriet Hord Cartmell of Maysville, Ky., Richard Chafee, Cecie and Jay Chewing, Jan Cigliano, Addison Clipson, Jeffrey A. Cohen, Robert Dorsey, June and Lloyd Engelbrecht, Scott Gampfer, Carol and Joe Gastright, Al Geiser, Bruce Goetzman, Steve Gordon, Nancy House, Leah Konicki, Clay Lancaster, Bea Lask, Blanche Linden-Ward, Stewart Shillito Maxwell, Jr., Zane L. Miller, the late Denys Peter Myers, the late Carol Nagel, Sue Ann Painter, Robert M. Polsgrove, the late George F. Roth, Jr., William B. Scott, Jr., William Seale, Henry D. Shapiro, Suzanne Sizer, Patrick Snadon, Juanita Stork, Beth Sullebarger, Paul Tenkotte, Jeffrey Tilman, Elisabeth Tuttle (Miller), Rita Walsh, the late Dottie Walters, Margaret (Margo) Warminski, Robert J. Wimberg, and many others who have helped on individual architects, buildings, themes, and problems. Correspondents and colleagues from other institutions have also been generous with their assistance--often mutual; these include Jan Cigliano, Kevin Rose of Springfield, O., and Ben Ross of Lafayette, Indiana. Without the late Andy Zinghis I could not have managed the original database (dBXL?) and word-processor (WordPerfect, later Windows 3.1?) on which this dictionary has been prepared. Rob Wilson, Lloyd Engelbrecht, and other friends have helped me maintain it.

As always, my late parents, Walter C. and Julia E. Langsam, my late cousin Eve Hardinge, Marjory Meanwell, the late Priscilla Colt, the late Janice Forberg, my collaborator Alice Weston, my colleagues Patrick Snadon, Beth Sullebarger, and Margaret Warminski, and above all Russell J. Speidel have provided personal and moral support. This version--on the threshold, I hope, of its career--is dedicated to my daughter Thea, on the threshold of hers.

*Note: Places of birth, if known, are given with dates of birth (sometimes themselves, like death-dates, uncertain); if no birth and death dates are given, the place (in parenthesis) refers to the primary locus of professional activity (usually of well-known outside architects and firms).*

*Dates of practice in Cincinnati are mainly based on Clark; birth and dates are often from Withey, who frequently list obituaries; dates of buildings are approximate, usually backed up by at least one reference. Most buildings in the Cincinnati area for which specific addresses are given still exist, or are well represented in other Cincinnati resources. As mentioned above, an effort has been made to include all relevant material (or references) on local practitioners, but the coverage on those from elsewhere emphasizes their Cincinnati-area works and connections.*

*Walter E. Langsam, February 27, 2008.*

***Annotated Preliminary Draft Bibliography of Cincinnati-Area Architecture, Architect, and Related Topics: Abbreviations Used in Database and Biographical Dictionary***

*Compiled by Walter E. Langsam*

[To be reformatted according to original document. WEL, 2008]

**Note that (for the time being) more accurate names of many sources are to be found in the bibliographies of Langsam, *Great Houses*; Clubbe, *Cincinnati Observed*; and other volumes of local history.**

AA&BN=*American Architect & Building News* (1876- ) (the chief American professional architecture magazine, published by the American Institute of Architects, originally in Boston, with a natural focus on East Coast activities, at least before the turn of the last century; there were a number of special editions, so no run, even those on microfilm/fiche, is likely to be absolutely complete, and even the priceless lists of architects' current work, arranged by city and architect)

AIA=American Institute of Architects (may refer to the local Cincinnati chapter's archives at the Cincinnati Historical Society Library)

AIA (1987)=*Guide to Cincinnati Landmarks* (downtown Cincinnati buildings and a few in Northern Kentucky); there are several other recent pamphlets on downtown tours

AinC or Painter, ed., *et al*=*Sue Ann Painter, ed.*, Sue Ann Painter, Jayne Merkel, Beth Sullebarger, *Architecture in Cincinnati: An Illustrated History of Designing and Building an American City* (Athens, O.: Ohio University Press, 2006).

AR (or Arch.Rec.)=*Architectural Record* (1892 until fairly recently [?]; the leading publication for both architects and their clients, with intellectual, theoretical, artistic, as well as professional interests)

ArtWork(1893)=*Art Work of Cincinnati* (portfolio of superb photographs consisting of 12 monthly issues; first album 1893; rare)

ArtWork(1898)=same title, but 2nd album published in 1898; also rare, and often confused with the 1893 edition.

AveryIndex=*Avery Library Index to American Architectural Periodicals* (series of volumes listing the holdings of the Avery Arch. Library at Columbia University, N.Y.; clumsy in book form; probably now available online, but check how far back they have converted the former cards)

BiCGuide(1988)=*Bicentennial Guide to Cincinnati*, edited by Jeffery Giglierano & Deborah Overmyer

Biog.EncyOhio(1876)=*Biographical Encyclopedia of Ohio* (rare)

BookOhio(1912)=*Book of Ohio* (huge, heavy books in 2-4 vols., but wonderful photographs, illustrated chapters on themes such as industry and transportation, as well as chapters on major cities)

BookViews (1904)=*Book of Views* (one of many promotional brochures that include contemporary photographs of public, commercial, and institutional buildings, and sometimes residences)

Boyd(1869)=(very rare, small promotional book, including unique advertisement for (Edwin) Anderson and (Samuel) Hannaford, listing about 100 early works)

BurnhamIndex=(list of architectural periodicals; supplements Avery Index [above], perhaps with Midwestern slant; card catalogue of periodical references and articles held in in Daniel H. Burnham Architectural Library at the Art Institute of Chicago)

CAIA/CAM=one a series of 4 exhibitions of local and national architectural renderings held at the Cincinnati Art Museum in the early 20th century, sponsored by the Cincinnati Chapter of the American Institute of Architects)

Campan (1973)=Richard Campan, book on Ohio Architecture

Centennial Review (1888)=*Centennial Review of Cincinnati*

CHSD=Cincinnati Historical Society (Library) at Union Terminal Architectural Drawings Collection (extensive, and virtually only, public collection of drawings, from the mid-19th-century until about 1980; most given by local firms at the behest of the Architectural Foundation of Cincinnati)

CHSL=Cincinnati Historical Society Library (located in the Cincinnati Museum Center at Union Terminal; open only afternoons)

CHS-SHList=Samuel Hannaford & Sons account-book, from mid-1870s until 1930s [?], arranged basically alphabetically, chronologically within letters of alphabet; in CHSL Manuscript Collection)

Cinti&ItsResources(1891)=*Cincinnati and Its Resources* (scarce but large and invaluable promotional publication, including biographies of such important architects as H.E. Siter and S.S. Godley, not available elsewhere, as well as information on engineers, surveyors, builders, etc.

CintiIllus1909-1910=Cincinnati Illustrated 1909-1910 (large publication with sections on Portsmouth and Ironton, Ohio, as well as Cincinnati)

CintiQC(1901)=*Cincinnati the Queen City* (first in a series of publications by this name; reprinted?)

CintiQC(1938)=*Cincinnati the Queen City* (one of the few sources from the 1930s [post-] Depression era; published by John Kidd, one of the city's two leading booksellers at the time; admirable photographs [WEL has a unique copy--probably Kidd's own--bound in deteriorated red leather with the photographers identified] including such categories as country clubs and

hospitals not always found in such books)

CintiundSeinDeutschthum(1901)=*Cincinnati and Its German-American Community* (obviously, in German; one of several such volumes in the late 19th and early 20th centuries; most include biographies)

Cist(1841=Charles Cist, *Sketches and Statistics of Cincinnati in 1841* (one of three, filled with valuable information and some engravings; Cist was the local census-taker, accounting for the three dates of publication [although each volume is more complementary than redundant to the others])

Cist(1851)

Cist(1859)

Cist=a compilation of short articles or notes from local newspaper in the 1830s and '40s?)

Clubbe(1992)=John Clubbe, *Cincinnati Observed* (a beautifully written, very personal guide to Cincinnati and parts of Northern Kentucky, with brilliant general essays on the impact of the river, hillsides, light, and individual buildings and institutions; too few illustrations)

CPA=Cincinnati Preservation Association (formerly Miami Purchase Assoc. for Historic Preservation; now located on W. 4th St. in Downtown Cincinnati; 721-4506; Margaret Warminski, preservation director, 2005-2006)

CPSB(1997)

Crowe=Michael Crowe, University of Cincinnati Master's thesis on Samuel Hannaford & his firms before 1900, with useful list of works, many illustrated, with sources)

Cuvier(1914)=Cuvier Press Club promotional and informational book, with uls.; associated later with the Natural History Museum?)

Dabney(1926)=Wendell Dabney, *Cincinnati's Colored [sic] Citizens* (the only older source on the history and institutions of the city's African-American community, with biographies and some illustrations; unfortunately not indexed and organized in a confusing way [it was compiled by Dabney, a newspaper publisher and important figure in his own community, it has been reprinted by the Ohio Book Store, like many other important published sources on the area's history)

Foote=John Foote, *The Schools of Cincinnati* (1850s?)

GH/GlendaleHer./Clipson(1976)=*Glendale Heritage*

GHQC(1997)=*Great Houses of the Queen City: Two Hundred Years of Historic and Contemporary Architecture and Interiors in Cincinnati and Northern Kentucky*, by Walter E. Langsam with photographs by environmental artist Alice Weston (the area's first architectural history organized chronologically and stylistically since M. Schuyler's 1908 article [see below], with superb color photographs, an implicit history of the local architectural profession as well as economic, social, and cultural developments, and a general bibliography on the area's architecture, plus an index)

Goss(1912)=Goss, *History of Cincinnati* (with extensive and valuable biographies, many of them apparently cribbed from Greve [1904])

Greve(1904)=*Centennial History of Cincinnati* (very fine history and many accurate biographies; seems to have been delayed some 16 years after Cincinnati's 1888 Centennial; very rare)

HABS=Historic American Buildings Survey (fine architectural drawings and some historic background on American buildings, many destined to be destroyed; begun in the mid-1930s as a Works Progress Administration [WPA; see below] project to keep architects, draftsmen, and later architecture students employed during the Depression; continues as a valuable summer training and documentation program; sometimes plaster models were also made in the

1930s; see the publication by Charles W. Short (see Langsam, Biog. Dict.) & Bush-Brown, Ohioans, with a useful reprint [volume one only] by Richard Guy Wilson) Hamlin, Greek Revival= Talbot Hamlin, *The Greek Revival in America* (long the definitive source; local sections are evidently based on research by Hamlin's students on their native areas; comprehensive, not somewhat out-of-date [although available as a Dover reprint], but on the Greek Revival; Hamlin also published the definitive older biography of Benjamin Henry Latrobe)

House= Nancy House, UC M.A. thesis on Cincinnati architect James W. McLaughlin (supplemented and in some cases corrected by WEL's work on the architect, based on his account book and other sources)

Howe= Henry Howe (series of books on Ohio, arranged by county, emphasizing early/pioneer history and accounts; Howe went around a number of (mainly New England?) states, gathering information and making sketches, first published in ca. 1847 for Ohio, with later editions that include exact reprints of the original text and illustrations, plus amplified and updated information)

IA = *Inland Architect (& Bldg News)* (Chicago-based professional architectural periodical, published 1880s-1908, with emphasis on the Midwest, including regular lists of work [on microfilm/fiche reproductions]; many unique illustrations of drawings and later photographs, plans, details, etc.; see also an thesis on the publication and its influence)

JSAH= *Journal of the Society of Architectural Historians* (published quarterly since the late 1950s?; valuable scholarly articles and reviews, including seminal articles on Cincinnati architects)

Kenny(1876)= D.J. Kenny, *Illustrated Cincinnati* (valuable, well-illustrated promotional book, with extensive text; also similar but not identical [and very rare] German-language edition, and some still scarcer variants in 1879, etc.)

Kenny(1893)= larger format, updated edition of the above; also includes attractive color plates and text on the 1893 World's Columbian Exposition in Chicago)

Kervick= *Architects in America of Catholic Tradition* (quite rare biographical dictionary, with uneven treatment, but interesting illustrations and a number of architects not found elsewhere)

Kidney, HBO(1972)= Walter Kidney (insightful book on Ohio architecture based on HABS records; see above)

Kraemer(1898)= (highly illustrated promotional book, with innumerable good photographs, especially of buildings of all types; there are several other similar publications, with similar names, other dates, and formats; at least one reprinted fairly recently)

MacmillanEncy(1982)= *Macmillan Encyclopedia of Architects* (4 vols.; most biographical articles, with lists of works and bibliography, are by the authorities on their subjects)

Mansfield, Monthly Chronicle= (early periodical edited by E.D. [?] Mansfield, author and co-author of other early Cincinnati books)

McList= a handwritten list by architect James W. McLaughlin of 19th-century Cincinnati buildings by himself and other architects (at the CHSL?)

Merchant&Mfr(1894)= *Merchant and Manufacturer* (a special, huge-format issue of an otherwise unknown local promotional publication)

MesserA&D(1950)= *Frank Messer & Co. Architecture and Design* (a fully illustrated monograph on buildings built by this prominent contracting firm, with photographs labelled by architect; like many such publications, scarce information is included on, not only the

builder, but also less glamorous “functional“ and engineering structures; there are a number of monographs published by architects and builders, many at the end of the 1920s “Boom“ years and the early 1930s Depression era, some at the Cincinnati Historical Society Library, others in the collection of WEL; for example, H.W. Cordes & Son; E.C. Landberg of N. Ky.; the Ferro Concrete [now Turner] Construction Co.)

MMV(1922)=*Memoirs of the Miami Valley* (a neglected multi-volume history with biographies focusing on Cincinnati, Hamilton, Dayton and adjacent counties; includes some of the few post-World War I archs.’ biogs.)

MPA,CHI(1978)=Miami Purchase Association for Historic Preservation (now Cincinnati Preservation Assoc.), *Cincinnati Historic Inventory* (only such survey until current neighborhood-by-neighborhood surveys conducted by Fred Mitchell, who also coordinated the 1978 Inventory, and architectural historian/preservationist Margaret/Margo Warminski of Newport, Ky.; unfortunately, the 1978 publication incorporates individual structures of note only within historic districts)

NR form=National Register of Historic Places nomination form (usually prepared locally by individual property owners or consultants, and submitted to the State Historic Preservation Review Board for approval or determination of eligibility; often the most accurate, focused yet contextual source on a given building, district, or theme; copies available at the CPA and in Columbus at the Ohio Preservation Office)

NYCOPAR(1840-1900)=(list of New York City architects)

NYCOPAR(1900-1940)=( “ “ “ “ “ “ )

QCH=*Queen City Heritage* (now Ohio Valley Review; name 198 -200 [?] of the publication of the former Cincinnati Historical Society, now headquarter at Union Terminal)

M.Schuyler[orMS](1908)=Montgomery Schuyler, “The Building of Cincinnati,” *Architectural Record*, (1908) (valuable, and only chronological critical account [before WEL’s *Great Houses* of 1997] of Cincinnati architecture and some architects, here by a very perceptive, up-to-date turn-of-the last-century New York critic, many of whose writings have been collected by William Jordy and others; in error, however, Schuyler attributes the design of the Taft Museum building to B.H. Latrobe; see *GHQC*)

RCS=*Roman Catholic Souvenir* (189 ) (very useful source--along with diocesan and archdiocesan histories--on all Roman Catholic churches and institutions in the Cincinnati area [Hamilton Co.?], with photographs and occasional drawings of all structures, accurate histories of institutions and their buildings, but almost no references to architects)

Roe(189 )=(useful, quite well illustrated newspaperman’s review of current Cincinnati)

RogersJI=Journal of Isaiah Rogers (1800-1869), nationally important architect who moved from the Boston area to Cincinnati ca. 1850, to supervise construction of the famous Burnet House Hotel, and then stayed here (except for a couple of years in Washington, D.C., during the Civil War), until his death; a number of annual volumes of this precious daily journal were rescued, preserved, and transcribed with a summary by architectural scholar Denys Peter Myers; it was the basis of his early article on Rogers in Cincinnati, but there is much more to be discovered in it; for Cincinnati, only a few years in the early-mid-1850s and 1867 [?] survive]; as of 2004, Elizabeth [“Penny”] Fitzpatrick Jones[- Apple] and WEL--concentrating on Rogers’ Ohio River Valley career and work--and other scholars are trying to complete Myers’ work)

“Sels.”(1894)=*Selections from the Executed Works and Projects of Samuel Hannaford & Son* (ca. 1895) (invaluable monograph for the leading architectural firm that

worked in the Cincinnati area from the Civil War until well after World War II; this volume, with many excellent photographs and informative [and sometimes charming] advertisements for the building industry, emphasizes works since the Hannaford Sons, Charles E. and H. Eldridge Hannaford, joined as partners in 1887; there is also a turn-of-the-last-century self-published monograph on Boll & Taylor, Cincinnati and Northern Kentucky architects)

SG=specifically, a thematic National Register of Historic Places thematic nomination form for the (then) surviving works in the Cincinnati area of Samuel Hannaford and his sons (Stephen=Steve Gordon, then associated with the Miami Purchase Association for Historic Preservation [now the Cincinnati Preservation Association], has been for some time with the Ohio Historical Society's Historic Preservation Office in Columbus, in charge of the Ohio Historic Inventory; the author of a useful book on how to prepare OHI forms, he is an invaluable resource on Ohio architecture)

Shotwell=John Shotwell, *Cincinnati Schools* (1902) (useful publication, with rather jaundiced and self-serving essay by S. Hannaford on local school architecture)

Smith(195?)=William & Ophia Smith, *History of Southwest Ohio* (often neglected but unusually accurate and comprehensive history and biographies, including especially Cincinnati)

Tenkotte&Langsam(198 )=Paul Tenkotte & Walter Langsam, "A Tour of Covington Churches" (no longer available, but includes the most accurate and then-up-to-date histories of a number of important downtown Covington 19th-century churches and their architects)

UCArchives=University of Cincinnati Archives, in Blegen Library building near Clifton Ave and Calhoun St.; includes a list and some rescued drawings from Cincinnati City Hall; Kevin Grace, who also collects and publishes visual materials on Cincinnati history and architecture, particularly sports, is the helpful contact there)

Van Vlyncck(1993)=recent biographical dictionary of American architects

Views in Cincinnati(1910)=another illustrated promotional brochure

WA&B=*Western Architect & Builder* (priceless periodical published weekly in Cincinnati from the 1880s until the 1930s [perhaps under another name]; tragically, only a few scattered individual issues and five [?] volumes from 1905 to 1910 [but missing one year] located in the Science and Technology Division of the Public Library of Cincinnati and Hamilton County are known to survive; if you find one, please let WEL know!)

Wimberg=Robert Wimberg, author of diligent and useful chronicles of Over-the-Rhine, Cincinnati's breweries, and most recently local amusement parks, all published by the Ohio Book Store on Main St. in Downtown Cincinnati; not indexed, they tend to be arranged chronologically or geographically).

Withey=Henry & Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (published 1956, reprint, L.A.: Hennessey & Ingalls, 1970) (scarce but invaluable, and sometimes not quite accurate, source, with an amazing geographical and chronological range, with references; a good place to start looking up any architects not in the conventional sources, i.e. well-known New York or Chicago practitioners)

Wodehouse=Lawrence Wodehouse, author of biographical dictionaries, articles, and bibliographies of American, and also British, architects, including Frank Milburn and A.B. Mullett.

WPA(1943)=*WPA Guide to Cincinnati* (probably the last in the series of regional, state, and city guides produced by the Works Progress Administration in the late 1930s and early 1940s; sometimes gossipy, but remember they collected information and wrote more than half a

century ago, so were closer to many sources)

### AAA

Adams, Herbert. New York sculptor who exhibited memorial tablets for Ranson Bethune Welsh at the 3rd CAIA/CAM (1903).

Adams, Julius W. (1825-1902). Advertised in the *Cincinnati Daily Gazette* (June 30, 1837 [at the age of 12?!]), 3:4, as "Architect and Civil Engineer. Surveys, plans, estimates and drawings of lands, roads, canals, bridges, buildings. Office w. side of Main. Below Second." Listed in New York City 1845-46; member of the American Society of Civil Engineers & Architects (chartered 1852); corresponding member of the A.I.A. (1900-1902).

Biblio.: Sikes List (CHS); *NYCOPAR* (1840-1900), 11; *NCAB*.

Adamson, Montague F. Listed in Cincinnati directories as architect 1931-32.

Addams, William W. Listed with Harry E. Kenny (Kenney? Kennedy?) 1926-29; on own 1930-32; known works are Traditional residences.

Adkins, J.S. (John Scudder) (St. Louis, Mo., 1872-1931). Educated and trained in St. Louis; worked for George I. Barnett of St. Louis, and in the St. Louis branch offices of Shepley, Rutan & Coolidge, and Peabody & Stearns, both superior Boston firms (probably on buildings for the World's Columbian Exposition, Chicago, 1893). To Cincinnati 1893. Usually worked as a designer with partners, including Samuel Hannaford & Sons, George S. Werner (1900), Frank M. Andrews, H.E. Kennedy, the Weber Bros. of N. Ky. (Weber, Werner & Adkins), Matthew H. Burton, and Hugh M. Garriott (later Garriott & Becker; Becker, incidentally, was from St. Louis). Adkins was a specialist in refined Beaux-Arts or Traditional design, based on a variety of historic styles, usually handled with authenticity, restraint, and craftsmanship of quietly high-quality.

The editors of the 1920 *Memoirs of the Miami River Valley* (Chicago, Ill.: Robert O. Law Co.) supply a sensitive portrait of the architect: "It does not need the name of the artist on a painting to determine who the artist was, and so it is with the really talented architect. His work bears the imprint of his genius and can everywhere be distinguished from that of others. So with the pretentious [sic] buildings planned by Mr. Adkins. He has an original manner of so designing a building that its location, material and design all blend into one complete and harmonious whole. In fact the genius he displays in creating buildings that harmonize with their surroundings, the material of which they are constructed and the purpose for which they are intended, prove that he is an architect and not merely a draughtsman or a drawer of tasteful designs. . . . In 1900, Mr. Adkins formed a partnership with George S. Werner, and engaged in business for himself. Mr. Adkins does the designing and planning of the buildings, while Mr. Werner supervises the building of them. Since the formation of the partnership, the firm has continued with unabated success, until at the present time they are known throughout the whole southeastern part of the United States."

Adkins' works, on his own or in partnership, include the Governor's Mansion, Frankfort, Ky.; Second National Bank Bldg, SEC 9th & Main (1908; E.J. Schulte in his autobiography, "The Lord Was My Client" [ca. 1970], pp. 5-8, provides an intimate glimpse into the life of the Werner & Adkins office at this period, and claims that an architect from a large firm in Chicago, named Putnam, was responsible for the professional completion of this uncharacteristically large commission for a small firm); Cincinnati Gymnasium & Athletic Club, Shillito-Rikes Alley; City

Hall, Library, First National and Norwood National Banks, Norwood; Brighton German Bank, Colerain & Harrison Aves; Courthouse, Portsmouth, O.; Grace Episcopal Church, College Hill; First Baptist Church, Lexington, Ky.; Kanawha National Bank, Charleston, W.Va.; Audubon (Store Arcade & Office) Bldg, Canal & Burgundy Sts., N. Orleans, La. (1909). His obituary lists him as architect or consultant for the Scioto County Court House, Portsmouth, O.; the Court House and the Nurses' Home, Muncie, Ind.; the Court House and Hotel General Denver, Wilmington, O. Aside from many fine houses in the Cincinnati area, residences by Adkins and his associated firms include those on Rural Lane, Clifton, where Adkins himself lived in his later years, as well as houses in Muncie, Ind.; Dallas, Tex.; and N. Orleans, La.

Biblio.: Withey, 8-9; *Cinti Business Proclamation* (ca.1900), ; Fetter, *Notable Men of Cinti* (1903), 159; Goss, *Hist. of Cinti* (1912), IV, 331-32; *Memoirs of the Miami River Valley* (1920), III, 390-91; obit., *Cinti Enq.* (7/27/1931), 10:1.

Adler, Dankmar (1844-1900). Chicago-based architect and engineer, partner of Louis Sullivan in the masterful firm of Adler & Sullivan 1881-95. The firm proposed a design ca. 1894 for alterations to east wing of Isaiah Rogers' Burnet House (3rd NWC Vine); a fine surviving perspective at the Burnham Library of the Art Institute of Chicago is illustrated in DeWit, *Louis Sullivan: The Function of Ornament* (1986), Fig. 80d, p. 91; Fig. 101, p. 117. Adler, an expert in acoustical engineering, was largely responsible for those of the firm's famous Chicago Auditorium; see Robert Howes, , for the probable influence of that Auditorium on the form of the Emery Auditorium by Samuel Hannaford & Sons, part of the former Ohio Mechanics' Institute building, Walnut St. NEC Central Parkway, Over-the-Rhine (190 -19 ).

Biblio.: Wodehouse (1976), I, 18-21; *Macmillan Ency.*, I (1982), ; NYCOPAR (1840-1900), 11; NYCOPAR (1900-1940), 2.

Ahlschlager, Walter W. (died 1965). Chicago architect; listed in New York City 1928-36. Although there is a striking lack of sources on Ahlschlager's firm and career, Wollner states that "Principal architect [of the Carew-Netherland complex] Walter W. Ahlschlager of Chicago had designed hotels, theaters, and mixed-use facilities in New York, Chicago, and other Midwestern cities. His skyscraper work included an unbuilt Chicago project of 1929, the Crane Tower, which was to have been both the tallest and the largest office building in the world" (p. 36). Wolner also illustrates a cross-section of the firm's famous Roxy Theater in New York of 1926-27 in relation to the complex interior spaces and circulation of the Carew-Netherland complex.

With some participation from William Delano of the N.Y. firm of Delano & Aldrich, designed the Carew Tower Complex, including Netherland Plaza Hotel (1930); constructed by the Starrett Investing Co./Investment Corporation for the Emery family.

See Raymond E. Bosworth.

Biblio: Edward W. Wolner, "Design and Civic Identity in Cincinnati's Carew Tower complex," *JSAH*, LI, 1 (March 1985), 35-47; NYCOPAR (1900-1940), 2.

Aiken, William Martin (Charleston, S.C., 1855-1908). Trained at the University of the South and M.I.T. (1879); worked for H.H. Richardson at Brookline, Mass., Ware & Van Brunt and W.R. Emerson, Boston; for James W. McLaughlin, Cincinnati, in early 1880s, then on own ca. 1886; to N.Y. ca. 1886, although listed in Cincinnati directories until 1895 (Aiken & Ketcham) and apparently listed in N.Y. only in 1899 and 1908; Supervising Architect of the Treasury, 1895-97 (one of the few appointments to this Federal post generally approved by the architectural profession); returned to N.Y.; noted for early "restoration" in old New York City Hall. Sources: AIA (1886); FAIA (1889).

While in Cincinnati Aiken designed many residences, including a remarkably early and compatible addition to “Belmont,” the Federal-style Martin Baum-Nicholas Longworth mansion on Pike and 4th Sts. in Downtown Cincinnati (now the Taft Museum), for David Sinton in 1887; also buildings in Glendale and Dayton, O., Chattanooga, Tenn., and Mass., Fla., and Colo.

Biblio.: *Centennial Review of Cincinnati* (Cincinnati: J.M. Elstner & Co., Publishers, 1888), 71; Henry F. & Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (1956; 1970), pp. 11-12; Lawrence Wodehouse, *American Architects from the Civil War to the First World War* (1976), I, 21; NYCOPAR (1840-1900), 11; (1900-1940), 2; Lee, *Archs. to the Nation* (2000), esp. Chap. VII, pp. 191-97; WEL, *Great Houses* (1997), with erroneous date of 1880 for the Sinton Wing to the Baum-Longworth House: see *Inland Architect*, X, 3 (10/1887), 39, and photograph of the original house from the southwest.

Ajax Construction Co. “Ability to provide plans, through their corps of expert architects, do the work generally and then contract for the buildings, brings this company among the few who handle all the phases of the work in this manner. . . .” Especially residences but also engineering. Biblio.: Menefee, *COQC* (1926), p. 23.

Akeroyd. Listed with N.B. Kelly 1866.

Albro, Lewis Colt (Paris, France, 1876-1924). Prominent New York City specialist in domestic architecture, associated before World War I with Harrie T. Lindeberg. Born in Paris of American parents, Albro spent his youth in Pittsfield, Mass. [{Consider a possible connection with H. Neill Wilson, son of architect James K. Wilson of Cincinnati?}] Ca. 1895 entered office McKim, Mead & White as student, later draughtsman, soon promoted s a skilled designer. During nine years in this major American Beaux-Arts firm, Albro was associated in the design of the Columbia University Library and buildings on the New York campus, the influential group of early urban New York Carnegie libraries, and, among other residences, the Manhattan townhouse of the famous artist-cartoonist Charles Dana Gibson, for whom he later on his own designed a summer house in Newport, R.I. Gibson was, incidentally, the father of Irene Gibson Post (Mrs. John J.) Emery of Cincinnati.

From 1916 until 1914 Albro was a partner of Harrie T. Lindeberg, and “the firm acquired a reputation as designers of the highest type of residential work, with many prominent people numbered in its clientele.” (Withey)

During the last decade of his life and career Albro practiced again in his own, designing among other ambitious residences an “Italian villa” for John Bushnell in Springfield, Ohio (ca. 1922; John was a son [?] of Asa Bushnell, a governor of Ohio at the turn of the last century and an important architectural patron); and a house for Dr. M.E. Johnson of Lexington, Ky. (who may have been connected with the Carnegie family).

The year of Albro’s death, *The Architect* (January 1924) published a “Preliminary Study, House, Mr. Edwin S. Reynolds, Dayton, Ohio,” showing a large stuccoed “Cotswold Cottage” with a somewhat Modern character in its relative lack of ornament and apparently metal-framed casement windows in groups and rows.

Biblio.: Withey, 12-13; see also Mackay on Long Island Country Houses; M.A. Hewitt on American country houses..

Aldrich, Chester Holmes (Providence, R.I., 1871-1940). Graduate of Columbia University (1893); then worked for Carrere & Hastings; studied at M.I.T. and the *Ecole des Beaux-Arts* in Paris 1895-1900; joined William Adams Delano at Carrere & Hastings while the firm was designing the New York Public Library, then set up partnership in New York City in 1903; Delano & Aldrich became one of the leading elite firms of the East Coast between the world

wars. Active in civic and professional affairs. See Delano for Cincinnati works.

Biblio.: Withey, pp.13-14; *Macmillan Ency.*, I (1982), 538-39 (on Delano); LICH (1997), especially 128; NYCOPAR (1900-1940), 2.

Alger, J.B. Exhibited watercolors of the arcade at San Juan Capistrano, a business house, public library, and various residences including English thatched cottages (from photographs) at the 4th CAIA/CAM (1908).

Biblio.: /not in Withey/

Allan, James E., Jr. (Cincinnati, 1894-1969). Graduate of University of Cincinnati College of Engineering 1919; listed with (Rowland E.) Hunt & Allan 1926-32; on own 1946-69. Taught architecture in UC Evening College 1932-63. Designed UC Field-House; original Alms Memorial Building=Design, Architecture & Art (now DAAP) Building; also Millett Hall, Miami University, Oxford, O.; and field-houses at Ohio (State [?]) University and Bowling Green (State) University.

Biblio.: Obit., *Enq.* (4/17/1969), 16:1.

Allen, A.M. Listed 1923.

Allen, Francis R. (Boston, Mass., 1843-1931). Prominent Boston architect, with firm of Allen & (Charles) Collens [sic]. See L.E. Jallade, New York & Mariemont.

Biblio.: Withey, pp. 15-16.

Allen, J.W. Listed 1868.

Allen, William. Listed as "Architect & Builder" in the 1859-60 *McEvoy's Aurora [Ind.] Directory and Business Mirror*, where his advertisement states that he "will furnish drawings and specifications for public and private buildings. Special attention given to stair building."

Allyn, The, Company. Little-known but apparently prolific, large-scale architecture and engineering firm before World War I (ca. 1912-14). Cuvier (1914), 115: "Harry Allyn, President. The Allyn Company, offices in the Second National Bank Building [Main SEC 9th St.], is one of the foremost firms of architecture, not only in Cincinnati but in the United States. The Allyn Company has been a distinct leader in this line for a very long period and its business is nationwide in character. Harry Allyn is President; Morris U. Bernheim, Vice-President; E. Oalmer [?] Bernheim, treasurer; J.K. Browning, Secretary."

Biblio.: Bruck, *L.B. Willeke*; Cuvier Press Club (1914), 115.

Althaus, William D. Listed 1915-19.

Alves, Bernard S. Listed with (Clifford M.) Stegner, (B.S.) Hughes & Alves 1913-14.

Anderson, A.W. Listed as architect 1864-65, although Alonzo Anderson, Sr., was listed as a wood carver, and Jr., as a carpenter in 1862.

Anderson, Alfred. Listed on own 1927-30 and 1939; with Robert Holz 1931-32.

Anderson, Edwin (Long) (Clermont Co., O., 1834-1916). A fine architect whose career has unfortunately been subsumed under that of his early partner, Samuel Hannaford, and also often confused with a later (unrelated) architect with the same last name, George Mendenhall Anderson (1869-1916), who was a partner of A.O. Elzner in the very important turn-of-the-last-century firm of Elzner & Anderson. Anderson's work was published in national architectural periodicals. He was active in the architectural profession and trained a number of significant younger local architects.

Educated in Cincinnati as a civil engineer; engaged in railroad construction in Ohio, Indiana, and Illinois; studied architecture with Hamilton & Rankin of Cincinnati; practiced in partnership with Samuel Hannaford, 1857-71, as Anderson & Hannaford (works said to have aggregated over \$80,000,000!); practiced on own, 1871-93. One of the founders in 1870 of the Cincinnati

Chapter of the American Institute of Architects, of which he was made a Fellow in that year.  
Contributed architectural design(s) to the 1883 Cincinnati Exposition.

Anderson & Hannaford works include the Cincinnati Workhouse (demolished 1990-91);  
Cincinnati, Hamilton & Dayton Railroad Depot; St. John German Lutheran (later Evangelical?)  
Church (later an African-American church; now [2008] vacant), 12th NWC Elm Sts.; Mound St.  
Synagogue, 8th & Mound Sts. [also attributed to Hannaford & A.C. Nash?].

Among Anderson's most important works on his own were the Pappenheimer Hardware Co.  
Bldg (now Contemporary Galleries), at 221 W. 4th St.; Farmers' National Bank, Ripley, O.; Bank  
of Maysville and A.J. Cox (Hord) House, Maysville, Ky.; Niles Tool Works, Hamilton, O.;  
Congregational Church, Ironton, O.; Claypool Bldg, Indianapolis; and the Kanawha Presbyterian  
Church, Charleston, W.Va.

Irish-trained architect William Tinsley worked with Anderson & Hannaford in 1857; the  
important architect Leroy S. Buffington in the mid-1860s, before he went on to a career based in  
Chicago and Minneapolis; S.S. Godley was trained by Anderson 1875-78; H.E. Siter got his start  
in Cincinnati working for Anderson after arriving here from Boston in 1884; that same year the  
talented but short-lived James S. Trowbridge served as Anderson's delineator, before joining  
Buddemeyer, Plympton & Trowbridge.

Biblio.: *Biog. Ency. Ohio* (1876; a contemporary source, in full; my paragraph breaks; I believe it  
is significant that Anderson, "the former head of the firm," rather than Hannaford, received a  
biography in this important source):

"Anderson, Edwin, Architect, is a native Ohioan, having been born in Clermont county [sic] on  
the 24<sup>th</sup> of February, 1834. His father died in January, 1841, and soon afterwards his mother  
removed to Cincinnati. Here Edwin was educated, with a view to adopting the profession of  
civil engineer. He devoted special attention while attending the public schools to mathematics,  
and when he left school he continued the study of civil engineering. For some years he was  
engaged in the business of railroad construction in Ohio, Indiana and Illinois.

In the meantime he had pursued the study of architecture with Messrs. Hamilton & [sic] Rankin,  
of Cincinnati, and in 1857 he formed a partnership with Samuel Hannaford, and commenced  
business as architect, to which he henceforth devoted his energy and skill. The firm continued  
until January 1<sup>st</sup>, 1871, since which time he has continued the business in his own name. He has  
attained very high rank in his profession, and commands a very extensive patronage.

"While the firm of Anderson & Hannaford continued, they were the architects of buildings  
aggregating in cost over \$80,000,000 [!]. Among these buildings may be mentioned the  
Cincinnati Work-House [sic]; the Cincinnati, Hamilton & Dayton Railroad Passenger Depot, at  
Cincinnati; Turner's Opera House, at Dayton, Ohio; St. John German Lutheran Church, at  
Cincinnati; and the Jewish Synagogue at Eighth and Mound streets, Cincinnati; and many others  
of equal importance.

"Since the dissolution of the partnership the former head of the firm has been the architect of the  
Congregational Church at Ironton, Ohio; Clay Pool [sic] Building, at Indianapolis, Indiana;  
Kanawha Presbyterian Church, at Charleston, West Virginia; Niles Tool Works, at Hamilton,  
Ohio, and many other public and private buildings throughout the country. He was one of the  
founders of the Cincinnati Chapter American Institute of Architects, of which he was for several  
years the Secretary.

"Political office he has never sought and never accepted. He entered the Federal army in 1861  
and served throughout the war in various capacities, principally in the engineering department.

He is a thoroughly public-spirited man, and although he has not allowed his name to come into marked prominence, he has been a warm and active supporter of every public enterprise of merit, and to his active and well-directed labors Cincinnati, the city of his home, owes not a little of her advancement.”

Biblio.: *Biog. Ency. Ohio* (1876), 61; *A.I.A. College of Fellows Hist. & Dir.* (2000), p. 6; SGC, 74, Lot 14.

Anderson, George M. (Mendenhall) (Cincinnati, 1869-1916). Educated in Cincinnati, the Department of Architecture at Columbia University (graduated with honor, 1891), and the *Ecole des Beaux-Arts*, Paris (in the atelier of Godefroy & Frenyet, 1894-96)--the first Cincinnati known to receive a diploma from the *Ecole*.\* Before sailing for Europe, he had decided to become an architect, and "with this end in view he studied under Louis [Comfort] Tiffany, the eminent decorator, in New York City." [cf. Wm F. Behrens?]

Anderson is said to have worked with Hannaford & Sons on return to Cincinnati; but he then became the partner of A.O. Elzner as Elzner & Anderson from 1897 until his death 20 years later (the firm retained his name until its dissolution ca. 1940).

A son of Larz Anderson, Jr. (1845-1902), and of the talented artist NO!!! Emma Mendenhall, and connected to the Longworth and other prominent Cincinnati and Eastern families, George M. Anderson was perhaps responsible for the firm's relatively authentic Colonial Revival work at the turn of century, especially in East Walnut Hills and Hyde Park. Anderson's brother Robert (1874-1913) became a vice-president of the Ferro Concrete Construction Co. (now absorbed by the Turner Construction Co.), which built Elzner & Anderson's pioneering 190 -190 reinforced-concrete Ingalls Bldg (4th NEC Vine Sts.), as well as numerous other important structures in Cincinnati and elsewhere. Another brother, Richard Clough Anderson (1872-1916), was associated with a Cincinnati plaster decorative relief manufacturer.

George Anderson served as president of the Cincinnati Chapter of the A.I.A., and was active in several important Cincinnati clubs and institutions, such Spring Grove Cemetery (which has a rare photographic portrait of him) and the Cincinnati Country Club, from both of which Elzner & Anderson received several commissions. In 1904, he was a delegate to the International Convention of Architects in London.

Biblio.: *Obit.*, *Enq.*(10/5/1916),8:6; *Times-Star* (10/14/1916),2:1; *Representative Citizens of Ohio* (1926), 119 (with additional information on activities, memberships, and family); information on the Ecole from Richard Chafee; also, according to E. Delaire, *Les Architectes Eleves de l'Ecole des Beaux-Arts, 1793-1907* (Paris: *Librairie de la Construction Moderne*, 1907), p. 160, "Anderson Georges-M. [sic], ne 1869 Cincinnati (E.U. [=Etats Unies]), prom. 1894-2 [sic], eleve Ginain, 2 [in circle], A.I.A. [or A.I.A.?] constr. part. (avec Elzner). Arch. a Cincinnati, Ingalls building"; also listed p. 480; SGC, 24, Lot 1.

Anderson, Isaac M. (Carthage, O., 1816-1886). Builder and contractor, Cumminsville; built Norman Chapel (S. Hannaford, 1883?), sheds, etc., in Spring Grove Cemetery.

Biblio.: SGC, 14, Lot 211.

Anderson, Latham (Dayton, O., 1835- ). Civil and consulting engineer. Educated at West Point; served in the Union Army during the Civil War; located in Cincinnati after the war; served as City Engineer 1876-79; then partner of A.S. Hobby; on own after 1886. Consultant for the U.S. military reservation, which moved from Newport to Fort Thomas, Ky., on the hills above, in the late 1880s.

Biblio.: *Cinti & Its Resources* (1891), 142 (with considerably more information).

Anderson, Peirce (Oswego, N.Y., 1870-1924). Chief designer for D.H. Burnham & Co. of

Chicago after 1900, and partner in the successor firm, Graham, Anderson, Probst & White, Peirce Anderson was involved in the design of the Burnham firm's Schmidlapp Memorial Wing of the Cincinnati Art Museum (1901-1906) and probably others of their half-dozen or more early 20th-century Cincinnati works.

Anderson was educated at Harvard College and entered Johns Hopkins College in Baltimore for a post-graduate course in electrical engineering, but after conferring with Burnham in Chicago he attended the *Ecole des Beaux-Arts* in Paris, as a member of the *Atelier Paulin* in 1894-99. After a leisurely tour of the Continent, he returned directly to Chicago and entered the office of D.H. Burnham & Co., soon being made Chief Designer. He accompanied Burnham to the Philippines in 1903 in developing Manila and the summer capital, Baguio. This decade is the period of Burnham's major planning concerns in Washington, D.C.; Anderson is also given credit for the firm's 1902-1906 Washington Union Station.

Anderson is mentioned in Burnham-Schmidlapp correspondence during the protracted design process of the Schmidlapp Wing of the Museum, and it seems likely he filled a similar role in Schmidlapp's Union Savings Bank & Trust Co. (now Bartlett) Building, 4th NWC Walnut, 1900- ? ), and its several additions attributed to the later incarnations of the Burnham firm. It therefore seems likely he was involved with the First National Bank, 4th National Bank, 5th/3rd Bank, Traction Building, and possibly the later additions to the Alms & Doepke and Shillito's Department store (see Burnham, below).

Biblio.: Withey, p. 20; Sally Kitt Chappell, *Graham, Anderson, Probst & White* (199 ).

[move above] After Burnham's death in 1912, [Peirce] Anderson joined Ernest Graham (the main contact on the firm's Cincinnati commissions, it appears); later Edward Probst and Horace Judson White became partners, with as many as 200 draftsmen. Withey lists many major works for which it is assumed Anderson had design responsibilities.

Anderson, Robert (Cincinnati, 1874-1913). A younger brother of architect George M. Anderson of Elzner & Anderson, Richard became vice-president of the Ferro Concrete Construction Co., and presumably played a major role in the commission for the Ingalls Buildings, the firms' collaborative effort designing and building the first-high-rise office building of reinforced concrete; Robert superintended its construction.

Robert Anderson attended Yale College and graduated with the 1894 Class of Sheffield College, then studied technology in Boston, before "an extended trip in Europe."

Biblio.: *Representative Men of Ohio* (1926), 118-21.

Anderson, William Pope (1875-1951). Probably a brother of George M. and Robert Anderson (see above,) he was a founder of the Ferro Concrete (now Turner) Construction Company, which built the pioneering reinforced-concrete Ingalls Building on the NEC of Vine and 4<sup>th</sup> Sts. (190 -190 ); President of American Concrete Institute 1922-23. Worked as a survey engineer for mine and smelting interests in Colorado, became financier and industrialist.

Biblio.: SGC, 24, Lot 1 (Longworth Family Lot).

Andrews, Frank M. (Mills) (Des Moines, Iowa, 1867-1948). One of the most prolific early 20th-century architects and developers, especially of hotels, Andrews has not yet been studied extensively. He studied civil engineering at Iowa State College (now University?) and Cornell University (B.S. 1888); was trained in the office of William Miller, Ithaca, N.Y.; worked for George B. Post, N.Y.; Jenney & Mundie, Chicago, 1891-93, including work on the World's Columbian Exposition; to Dayton, O., 1894; worked for National Cash Register Co., Dayton, 1893-1907; with Charles I. Williams, then on own; office in Cincinnati, 1905-1908, partner of

H.E. Kennedy (also associated with J.S. Adkins); in N.Y. 1910-14 and 1924-25; after 1914 had fascinating career in England, road-building throughout the world; resumed career in architecture 1929 (!), aggregating about \$22,000,000. Married the once-renowned actress Pauline Frederick. Works in the area include the Hotel Sinton (1907) and renovation of the Gidding-Jenny Store (ca. 1910), at 18 W. 4th St., both including Rookwood tiles; his firm also employed Rookwood Architectural Faience in the Seelbach Hotel, Louisville, Ky., Hotel McAlpin, N.Y., Hotel Taft, N. Haven, Conn.; Andrews was associated with Charles P. Taft of Cincinnati in these and other hotel developments. Other works include the Arcade Building, Dayton, O.; and the handsome Kentucky State Capitol, Frankfort (1905-1909).

See also H.E. Kennedy, H.H. Hiestand, and William F. Behrens. E.J. Schulte provides an unusual and intimate account of life in this office [not named] around 1907-1910 in his autobiography,

Biblio.: *Cinti Times-Star* (9/20/1938); Withey, 20-21; NYCOPAR (1900-1940), 3; *Macmillan Ency.* (1982), I, 80 (by Donald Martin Reynolds; omitting the Cincinnati and Dayton offices altogether!); *Who's Who in America*, IX (1916); obits., *N.Y. Herald Tribune* (9/3/1948), *NYT* (ditto); E. J. Schulte, "The Lord Was My Client" (ca. 1970), pp. 7-8 10-1; SGC, 9, Lot 472.

Anton, Fred. Listed 1866.

Anton, John C. Listed on own 1871-75; with Hermann Arnold 1876-86.

Archer, S. Listed 1887.

Arnold, Bion J. (ca. 1861-1941). "An important figure in the evolution of electric railroad transportation and urban transit in the United States," Arnold proposed five alternative plans for unifying Cincinnati's interurban railway situation in 1912-13, embodied in his "Report on an Interurban Electric Railway Terminal System for the City of Cincinnati" (1913). A graduate of Cornell University in electrical engineering (1888) he worked for the Iowa Iron Works and General Electric Co. before setting up as a consulting engineer in 1893, when he gained international recognition for his design of the Intramural Railway at the World's Columbian Exposition at Chicago. He served as consultant and/or planner for numerous street railway, transit, rail terminal, and mainline railroad electrification projects across the country and in Canada.

Biblio.: Condit, *RR* (1977), pp. 165-71; biographical sketch p. 203, n. 24.

Arnold, Hermann. Listed with John C. Anton 1876-86.

Arnold, Joseph N. Listed with (Harold A.) Boster, Arnold & (Charles W.) Bauer, (Jr.) 1928.

Arrasmith. Louisville mid-20th-century architect; with Wischmeyer, Elswick, and other firm permutations, designed many Greyhound bus terminals between 1932 and 1972, including the Cincinnati station formerly at 5th SEC Main Sts. [WEL may have a monograph on this or a related firm.]

Art Joinery, The. Cincinnati Arts & Crafts firm; exhibited at the 2nd CAIA/CAM (1902), including a library interior for the residence of Charles P. Taft /prior to the present Taft Museum?/. Also exhibited 16 photos of woodwork and furniture by C. Dannenfesler at the 3rd CAIA/CAM (1903).

From: *Leading Manufacturers and Merchants of Cincinnati and Environs* (N.Y., Boston, Cincinnati, & Chicago: International Publishing Co.), p. 115:

"**Art-Joinery, Dannenfesler, Timmich & Biemann**, Hand-Made Furniture, No. 312 Main St. [bldg still there?].--Messrs. Dannenfesler, Timmich & Biemann, all of whom are skilled wood-carvers and cabinet-makers of year' experience, united their energies and ability during the past year and founded one of the few art-joinery establishments in Cincinnati. The firm make to order

all kinds of carved antique and modern furniture [!], and also carving for decorative purposes, make designs and execute them in the most artistic manner, and their genius and skill have been abundantly attested in every kind of work in their line. Their carving is all made by hand, and evidences the touch of the artist in accuracy, beauty of detail, and general excellence, and the encouragement the firm has received and the patronage they have enjoyed is a just tribute to their ability, energy, and business integrity. Messrs. Dannenfesler and Timmich are Germans by birth, and Mr. Biemann was born in Cincinnati."

Biblio.: See also Haverstock on Biemann &/o Timmich, but oddly not on Dannenfesler. Ken Trapp and other sources on Cincinnati art-carving?

Artos, Fred. Listed 1866.

Aspinwall, J. Lawrence or James L. (N.Y., 1854-1936). New York architect who is reputed to have studied in N.Y. with a French architect and engineer named L. Colian/Collain/Collan; after 1875 served as a draftsman for James Renwick, Jr. (Aspinwall was a distant cousin of Renwick's wife), working on the designs for St. Patrick R.C. Cathedral in N.Y.; became a partner in 1883; and after Renwick's death in 1895 he became the senior partner in the successor firm, (William W.) Renwick, Aspinwall & (Walter T.) Owen. A [see Bullock? res in Vernonville, Cinti] Their George Bullock house in Oyster Bay, L.I. (1896?), may have been designed for a Cincinnati client. In 1903 Renwick, Aspinwall & Owne [sic] exhibited interiors of the C.W. Wetmore house, Oyster Bay, L.I. (see the Charles W. Wetmore Residence, "Applegarth, " Centre Island, L.I., 1892, in LICH [1997]), at the 3rd CAIA/CAM.

Biblio.: Withey, pp. 23-24; *Macmillan Ency.*, I (1982), 109-110 (by Selma Rattner); LICH (1997), especially 372, 374-76 on "Applegarth"; NYCOPAR (1840-1900), 12; NYCOPAR (1900-1940), 4.

Astruc, Jules(-Godefroy) (Avignon, France, 1862-19 ). Member of a dynasty of Parisian architects; trained at the *Ecole des Beaux-Arts* under Douillard Andre Laloux (1884-89); his works included "*eglise de Plaisance a Paris, chapelles, chateaux, ecoles*"; represented by a design for a tomb at the 3rd CAIA/CAM (1903).

Biblio.: EBA(1907),163.

Atterbury, Grosvenor (Detroit, Mich., 1869-1956). "Although he had a long and successful [career as a?] designer of conservative, large-scale residential architecture for the rich,... Atterbury . . ., a New York-based contemporary of Frank Lloyd Wright [Wright was actually two years older], is of special note as the architect of Forest Hills Gardens (begun 1908), Queens, N.Y., the archetypal American middle-class [planned] community of the early 20th century, and as the designer of America's first practical prefabricated concrete houses. Both achievements are the direct result of philanthropic ideals concerning the amelioration of the working man's environment" held by Atterbury and his contemporaries (Dwyer). See also his design of a building and involvement with the philanthropic Russell Sage Foundation in New York City. Educated at Yale (1891) and in Columbia University Architecture School; worked in the office of McKim, Mead & White (N.Y.); in 1895 at *Atelier Blondel* of the *Ecole des Beaux-Arts*, Paris. In New York, he established a reputation as a restoration architect, particularly at the New York City Hall (1902-1920); he also designed the original American Wing at the Metropolitan Museum of Art (1924). Among important country house estates by Atterbury were "Old Westbury," the John S. Phipps house and gardens (with Englishman George Crawley), Long Island, N.Y.; and the Arthur B. Clafin house at Shinnecock Hills in eastern Long Island (1896-97), where Atterbury also designed the Parrish Art Museum in Southampton; and designed a house for himself (his father was a developer of the area)..

Atterbury designed at least three mansions in Cincinnati, two for the daughters of Lawrence Maxwell and their husbands: the Mrs. William Horace (Jean Maxwell) Schmidlapp House, "Ca' Sole," off Grandin Rd, Hyde Park, and "Cobble Court," the Mrs. Joseph S. (Marjorie Maxwell) Graydon House, Indian Hill. His firm designed another house, with similar distinctive use of red brick trim against rough stone walls, and picturesque accents of tile, ironwork, and carving; it was designed for Harry L. Linch (the house was later identified with his daughter, Dr. Adele Goldstein), in N. Avondale; an elevation study drawing for it by John Tompkins was published in (1929). At least one of these estates benefited from landscape design by [q.v. indexed by Atterbury?].

Related in concept and/or appearance to Forest Gardens may be the Atterbury Group, called Sheldon Close, in the much-admired planned community of Mariemont in eastern Hamilton County (1924-26).

See also landscape architect Ferruccio Vitale.

In 1903 Atterbury exhibited a view of a number of residences including his own at Shinnecock Hills, L.I., N.Y., /and the H.O. Havemeyer houses (sic), Islip, N.Y., 1897, listed in *Macmillan Ency. & LICH?* as well as the New Haven, Conn., Country Club at the 3rd CAIA/CAM (1903). Biblio.: NYCAIA (1897); NYCOPAR (1840-1900), 12; NYCOPAR (1900-1940), 4; *Macmillan Ency.*, I (1982), 113-14 (by Donald Harris Dwyer; with Bibliography); Hewitt, *The Architect & the American Country House* (1990), pp. 267-68, 285; Mackay, *et al.*, *Long Island Country Houses* (1997), 49-57; Susan L. Klaus, *A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens* (Amherst: University of Massachusetts Press, 2002), esp. pp. 49-50 & very useful notes, pp. 179-80.

Austin, William D. (1856-1944). Prominent Boston, Mass., architect, who practiced with Frederick Stickney as Stickney & Austin ca. 1892-30 (see Stickney for Cincinnati involvement). Austin practiced on his own in Boston ca. 1883-90; then with William E. Chamberlin 1890-91; after 1930 he retired to Cambridge, Mass., and compiled a history of the Boston Society of Architects. Austin laid many of Boston's public parks during the early part of his career. Biblio.: Withey, p. 26; Mass. COPAR (1984), 9; Mackay, *et al.*, *Long Island Country Houses* (1997), 391.

### BBB

Baack, Fred W. Listed 1921-30.

Bacon, N.B. Toledo, O., architect; with his partner Thomas F. Huber, exhibited their well-known Spritzer Building in Toledo at the 2nd CAIA/CAM (1902). /not in Withey/

Bail, Frank W. Associated with Harry Hake of Cincinnati and consultant Albert Kahn of Detroit in the design of the magnificent Art Deco Ohio State Office Building in Columbus. For reference, see Kahn; not in Withey.

Baker, James M. Listed 1912-15.

Baker, John Hunton (Rushville, O., 1890-19 ). Educated at Ohio State University (B.S. in Arch., 1914); draftsman with Schenck & Williams, Dayton, O. (1914-16); with Burroughs & Deeken (1916-25); with John H. Deeken (1925-41); with C.F. Cellarius (1945-54+). Instructor, Ohio Mechanics' Institute (1945-53).

Biblio.: AIA(CHS).

Balfour, James. Ontario, Canada, architect who competed unsuccessfully in the Cincinnati City Hall competition (1887; won by S. Hannaford & Sons).

Baldwin, Bert L. (Lecompt), Major (Cincinnati, 1858-1942). Architect, architectural and mechanical engineer, educated in Cincinnati public schools and the Chickering Institute; associated with the engineering department of the important firm of Lane & Bodley 1876-88; practiced on own 1888-1898, specializing in street-railway construction, including incline planes; ca. 1900-1930, designed and built factories and other industrial structures, "more than 100 public and private plants in and near Cincinnati," according to his obituary; among them were the first streetcar cable lines, the Union Terminal (as engineer?), and the high-pressure fire-fighting system "now in use in the basin of the city." A Republican in the Cox period, he served two years as superintendent of the Cincinnati Water Works. Served in the U.S. Army as an engineer 1917-19.

Biblio.: Cuvier (1914), 131 (with add'l info); Menefee, *COQC* (1926), p. 31 (with additional info); Leonard, *Greater Cincinnati* (1927), IV, 574-76 (with another general list of works); obits., *Enq.*(5/30/1942),1:6, and (6/1/1942); *Times-Star* (5/30/1942); other articles by Charles Ludwig (4/25/1940); *Post* (10/26/1931), and *Times-Star* (9/30/1937),.

Baldwin, Frank C. (Conger) (Galesburg, Ill., 1869-1945). Educated at St. Paul's School, Concord, N.H.; studied architecture at M.I.T. (1890); began practice with William B. Stratton as Stratton & Baldwin in Detroit, Mich., 1893; and after 1911 on own in Fredericksburg, Va., and Washington, D.C. According to Ferry, "Although trained in design and draftsmanship, Baldwin became the administrator of" Stratton & Baldwin. They exhibited Baldwin's own house, along with several others, at the 3rd CAIA/CAM (1903).

Biblio.: Withey, p. 33; Ferry, *The Buildings of Detroit* (1968), esp. pp. 184, 262-26, & Fig. 289; see also Emil Lorch, "Frank Conger Baldwin," *MSAB* (1/15/1946), p. 4.

Ballinger, R.C., & Co. Philadelphia construction and architectural firm on John Nolen's list for Mariemont (10/20/1922), but apparently not used. According to Hewitt, the firm was among the leading builders of American "stately homes" during the 1920s: "Ballinger built many of the noted houses of Wilson Eyre and Mellor, Meigs and Howe." These two prominent Philadelphia firms were also on Nolen's second list (12/28/1992??) of architects "working" on Mariemont, although no projects are known by Mellor, Meigs & Howe, and that designed by Wilson Eyre (& McIlvaine) was not built. With then-partner Emile G. Perrot (also considered for Mariemont), Ballinger designed the *Lexington Herald* Building formerly behind the Fayette County Courthouse in Lexington, Ky. /not in Withey/

Biblio.: NYCOPAR (1900-1940), 5; Hewitt, 121, 292.

Banderman, John H. Listed with (Jacob A.) Kuckertz 1897; as Banderman & Co. 1905; on own 1906. See also Jacob Glick.

Banham, Reyner (19 -19 ). Creative and challenging late 20th-century architectural historian and theoretician, best known for his path-breaking book *Theory and Design in the Machine Age* (?). A later work, *The Concrete Atlantis* ( ), refers to at least one Cincinnati structure as having a role in the early European Modern Movement, in Germany during the 1910s: the John Roth (Meat) Packing Company storage facility was illustrated in 'Gropius' (and also ?). Designed by and located at Gest and Sts. in the West End of Cincinnati, the building was illustrated prior to the addition of a classical balustrade or parapet around the top of the otherwise virtually bare cubic block.

Banham, *The Concrete Atlantis*.

Bardon, Oliver H. (ca. 1890-1964). Listed 1926-63. After about 1960, specialized in industrial and commercial structures, but had also designed churches, schools, and houses. Member of the A.I.A.

Biblio.: Obit., *Enq.* (5/22/1964), 31:3; *Post & Times-Star* (5/21/1964), 8.

Barnard, Henry. Well-known mid-19th-century American educator; author of *School Architecture; or, Contributions to the Improvement of School-Houses in the United States*, the 6th edition of which was published in Cincinnati by H.W. Derby & Co. (1854); although this edition includes an engraving of the original Hughes High School in Cincinnati (by Earnshaw??) as its frontispiece, a perspective repeated later along with plans of the school's four floors including the basement) and a history and description of Cincinnati's schools pp. 261-63). Most of the other examples reflect Barnard's prior experience in Rhode Island, including several by the talented R.I. architect Thomas A. Tefft who, incidentally, designed a magnificent factory complex, still standing, at Cannel(?)ton, Ind., far west of Cincinnati above the Ohio River (1850s). Other examples of school-houses cited by Barnard are elsewhere in New England, including an octagonal Gothic design by (Ithiel) Town & (A.J.) Davis, although there is also a proposal by Dr. A.B. Lord of Columbus, O.

(See Shotwell on the later history of Cincinnati schools and school-houses.)

Barnett, George. Published book on in 1840s or '50s; a response to Orson ("Squire") Fowler's octagon house proposals.

Barnhorn, Clement J. (John) (Cincinnati, 1857-1935). Important turn-of-the-century Cincinnati sculptor, especially known as a colleague of Frank Duveneck and as the sculptor of figures that play a significant role in the success of several major Cincinnati-area buildings, including six life-size soldiers on the upper facade of Memorial Hall, Elm St. NWC Grant, Over-the-Rhine; and Madonnas and other statues at the Cathedral Basilica of the Assumption, Covington, Ky.; and St. Monica R.C. Church, W. McMillan and Fairview Ave, Clifton Heights.

Barnhorn exhibited a model for a Soldiers' Monument by Elzner & Anderson at the 2nd CAIA/CAM (1902); and whole series of photographs of sculpture at various local buildings at the 3rd CAIA/CAM (1903). A number of architecture-associated commissions were also displayed at the exhibition devoted to Barnhorn at the CAN (1914).

Biblio.: Clark, Ohio Artists; Haverstock (2000), 49-50 with biblio.; files in CAM.

Bast, Adam J. and John (Johann). Adam Bast, native of Cincinnati; in practice after 1870 (to 1886) as architect and superintendent of construction. John (C.) Bast (listed on own 1870-73) designed the Germania Building for Henry A. Rattermann, the prominent German-American publisher and insurance executive, Walnut SWC 12th St., Over-the-Rhine, a splendid emblematic Teutonic Italianate insurance and community headquarters; and several Roman Catholic churches for the Cincinnati German-Americans, including the former St. Boniface, Northside; also the Ursuline Convent Chapel, Louisville, Ky. Bast & (Emil F.) Baude, 1885-1911.

Bates, Arthur (dates unknown). Almost nothing is known about this architect except that he was a Charter Member of the Cincinnati Chapter of the American Institute of Architects in 1870 (and is shown in a contemporary photograph of the group, leaning away from the rest of them with his arm on a table) and that he had already disappeared from the local scene a few years later, according to a mention by George W. Rapp (?) to the A.I.A Cincinnati Chapter in the 1880s (?). Bates was (automatically) made a national A.I.A. Fellow in 1870 [as Bate]. According to *The Cincinnati Enquirer* (12/2/1923), he was listed in 1870 as a partner of A.C. Nash, living in Ludlow, Ky. The only known building attributed to Bate alone or with his partner was alterations to the 1870 Roderick D. Barney House (originally by James W. McLaughlin), a handsome Italianate villa in Wyoming, Ohio, of which Barney was the (first) mayor.

Biblio.: *The American Institute of Architects College of Fellows History & Directory, Year 2000 Edition* (N.Y.: McGraw-Hill Cos.), p. 64.

Baude, Emil F. (Zduny, Kreis Krotoschin, Posen, Germany, 1859- ). Attended the Krotoschin Gymnasium and technical high schools in Frankenberg, Saxony, and Rheydt, near Dusseldorf; worked on the Ems-Jade Canal 1881-82, having served in a Prussian regiment in Breslau 1880-81. In May 1882 Baude arrived in New York City; after spending some time in Louisville, Ky., he moved to Cincinnati, where he is listed with (Adam and/or John) Bast & Baude, 1885-1911; although the firm was listed as Bast & (Anthony J.) Kunz, (Jr.) ca. 1891-99. By 1891 Baude was described (in German) as "The best-loved and architect of the city." Before 1891 Baude founded the United States Portland Cement Co., with three quarries /?/ in Ludlow, Ky., on the Cincinnati Southern Railway line; this is said to have been one of the three cement companies in the U.S. at the time.

Biblio.: Burgheim, *Cincinnati in Wort und Bild* (Cinti, 1891), 427.

Bauer, Charles (Sr.) Listed 1870. Bauer, Charles, Jr. Listed with Harold A. Boster & Hermann Arnold in 1928.

Baum, Dwight J. (Little Falls, N.Y., 1886-1939). "A highly respected practitioner of the eclectic residential styles popular in the U.S. during the 1920s and 1930s" (Robins in *Mac Ency.*), Baum specialized in large country houses and estates. He was graduated from Syracuse University in 1909 and opened a New York City office in 1915. One of his best-known and most original works is the Ca' d' Zan, Sarasota, Fla. (1922-26), for John Ringling, who had Cincinnati/N. Ky. connections. Baum's firm designed the Powel Crosley, Jr., House, College Hill (now part of Providence/t Hospital?; photographed while still a residence by Samuel Gottscho? of N.Y.), for the Cincinnati radio-broadcasting pioneer, whose commercial buildings were usually designed by the local firm of Samuel Hannaford & Sons.

Baum also designed a home in Dayton, O., for Allyn . He also provided a design for a "Dutch Colonial" house and described the style for a Philip Carey (Asbestos Shingles) Co., Lockland, O., advertisement ca. 1930.

C. Matlack Price, in his 1927 monograph, *The Work of Dwight James Baum*, cited in LICH, wrote, "With houses of moderate size [or even large ones] the architect is constantly called upon to achieve the greatest possible effect with the greatest economy of means."

Biblio.: Withey, 43-44; NYCOPAR (1900-1940), 6; *Macmillan Ency.*, I (1982), 155 (by Anthony W. Robins; with biblio.); LICH (1997), 67-68 (by Michael Adams). [ck Price for Ohio works?]

Baumann, E.A. No known direct connection with Cincinnati, but listed as one of designers of the early planned railroad-commuter suburban community (pretty much contemporary with Cincinnati's Glendale) of Llewellyn, N.J., along with N.Y. architect A.J. Davis and Howard Daniels, who had had a career in the Cincinnati area.

Biblio.: /Roth & Favretti/

Bausmith, William P. (Baltimore, Md., ca. 1873-1956). Practiced in Cincinnati and N. Ky., ca. 1906-1919; partners included C.C. Weber of the Weber Bros. and John G. Drainie (1902-16); with latter designed the Gerke Bldg, 125 W. 6th St.; Bausmith & Drainie dissolved at the former's retirement ca. 1931. A. [sic] Bausmith exhibited a memorial library at the 2nd CAIA/CAM (1902). Bausmith & Drainie exhibited various buildings at the 4th CAIC/CAM (1908). They designed the first (?) Madisonville-Eastwood School, Ward St. (1909; replaced by Hake & Hake, ca. 1934), and competed unsuccessfully for the design of the Corryville School Annex (J. Gilmore, 1908, Old Vine SWC University Ave).

Biblio.: AIA(CHS).

Baxter, W. Howard. With Arnold Tschan 1930.

Bayless (or Bayliss), William H. Listed (as Bayless) in New York 1840-48; was apparently the

last partner of the great (New Haven, Conn., and New York) architect Ithiel Town, as Town & Bayless, in 1844 (and perhaps shared offices in Town & Davis' Merchants' Exchange 1845-46?). Bayliss practiced in Cincinnati with Stephen R. Reddish, 1853-55; listed on own in 1850 *Williams' Cincinnati Almanac* and in 1856; remodelled the Young Men's Mercantile Library quarters, 1853.

Biblio.: NYCOPAR (1840-1900), 14.

Bechman, C.V. Listed 1861-62 and 1871-72, although in 1862 he was also a clerk in the County Recorder's Office.

Beck, William H. Listed with (Anthony) Kunz (Jr.) 1921-32. Apparently referred to as A.K. Beck (confused with the initials of his partner?) as the architect of the Early Christian Revival basilical St. Boniface R.C. Church in Cumminsville/Northside (1925) in Tenoever, "Schulte" (UC M.A., 1974), p.24 (also listed as by Kunz & Beck).

Becker, Bernhard (died 1929). Toledo, O., architect, partner of Arthur E. Hitchcock 1894-ca. 1905; together they exhibited a mechanical drawing of the Newberry School at the 2nd CAIA/CAM (1902).

Becker, John W. (William) (St. Louis, Mo., 1902-1974). Received degrees from Harvard and Washington (St. Louis) Universities. With Garriott & (Hubert M.) Becker 1931-41 and 1949-63; Garriott, Becker & (Henry A.) Bettman 1942-48. Becker is perhaps best known as the husband of cookbook author Marion Rombauer Becker (her mother, Irma Rombauer, who first produced *The Joy of Cooking* in 19 , was from St. Louis), with whom he collaborated after retiring ca. 1964. Locally, however, he was noted for his subtle early Modern residential designs, as well as his interest in progressive educational and other concerns. Many of the firm's drawings, including some by earlier architects, are preserved at the Cincinnati Historical Society. Walter E. Langsam also holds some drawings and photographs--some taken during construction--of Becker's works, as well as associated materials.

Becker was for 25 years on the board of the Cincinnati Art Museum, which his firm altered after World War II; most of his firms' Modernist interventions have since been undone.

Biblio.: *Obits., Enq.* (10/25/1974), 27:3; *Post* (10/24/1974), 20:1; *Stand Facing the Stove*, biography of Rombauer & Becker women, including much information about John Becker, although little on his architectural career; SGC, 117, Lot 32.

Becker, M.J. Cincinnati engineer; designed the Pittsburgh, Cincinnati & St. Louis Railroad Passenger Terminal and Freight Shed, E. Pearl & Butler Sts. (1880-82), with S.J. Hall, architect (although the passenger head-house looks very much like the contemporary work of Cincinnati architect A.C. Nash); Becker also designed the 1896-97 replacement for the L. & N. R.R. Ohio River Bridge between Cincinnati and Newport, Ky. Since Hall's only known other work is a school in Columbus, O., perhaps they both worked out of another office of the railroad system. Biblio.: Condit, *Railroad and the City* (1977), 72-77, 106-107.

Beecher, Catherine, and Harriet Beecher Stowe.

Beekman, William F. Practiced in New York City with James M.A. Darrach 1905-1910; on own 1911-22. See Darrach.

Biblio.: NYCOPAR (1900-1940), 6.

Behrens, Peter (Hamburg, Germany, 1868-1940). Highly influential in the development of Modern architecture and industrial design in a wide range of fields, Behrens provided work for Gropius, Mies Van der Rohe, and Le Corbusier just before World War I. It was at this time that he seems to have been one of the leading organizers (as well as the designer) of the exhibition of German and Austrian early Modern design, including architecture, which toured several U.S.

cities in 1912-13, including Cincinnati.

Peter Behrens (listed as of Neubabelsberg, near Berlin) not only exhibited in virtually every category of design at the German-Austrian Touring Exhibition held at the Cincinnati Art Museum in 1912-13, but probably had a considerable role in the promotion and choice of exhibits. Among his buildings included were the City Library, Dusseldorf; the Cuno and Schroder Villas, Hagen i. W. (im Wald), as well as the Crematory and the entrance to a shop in Hagen; a reception room, Keller & Reiner (store or office?), Berlin; and several views of his best-known work, for the Allgemeine Elektrizitäts-Gesellschaft (Electric Company), Berlin. Biblio.: *Macmillan Ency.*, I (1982), 165-69 (by Stanford Anderson; with extensive Biblio.). Behrens, William F. (Frederick) (St. Catherine, Canada, 1860-1920). Behrens' parents were from Hanover, Germany; he was educated in Buffalo, N.Y., but joined his father, an interior decorator, before completing high school. At the age of 21 he moved to New York City, where for a decade he was associated with Tiffany and other firms in their decorative and "art-glass" departments. "During this period, because of his artistic skill and his original treatment of decorative schemes, Mr. Behrens had gained a splendid reputation as an interior decorator, and in 1890 The Decorative Art Co., of New York, sent him to Cincinnati as their representative." He represented them until about 1905, when he set up The W.F. Behrens Co., of which he was president until his death.

In spite of the size and geographic distribution of his firm's commissions, Behrens himself is said to have been involved with every detail as well as the overall conception of their work. "Mr. Behrens had entire charge of the interior decorations of the new [sic] Court House in Cleveland, the Claypool[e?] Hotel in Indianapolis, the Seelback [sic] Hotel in Louisville, the Battle House in Mobile, Ala., and the Music Hall and the Hotel Sinton in Cincinnati." The Seelbach and Sinton hotels were designed by the firm of Frank M. Andrews of Dayton, O., Cincinnati, and New York City; the Seelbach was restored and renovated in the 1970s (see the National Register of Historic Places nomination form for it, as well as promotional materials), but the Sinton was razed in 197? to make way for the [?] Building, although it was well-documented visually and some superb Rookwood Pottery panels by John D. Wareham from the Sinton Dining Room have been preserved at the Cincinnati Art Museum.

Presumably Behrens was involved in the mid-1890s Neo-Classical renovation of the Cincinnati Music Hall by Samuel Hannaford & Sons (Hannaford himself had been a partner in the original design in the late 1870s). It was apparently Behrens who commissioned New York mural-painter (Conrad) Arthur Thomas (1858-1932) to paint the large circular shallow dome above the huge central chandelier in Music Hall with an elaborate Neo-Baroque allegorical scene (see *The Enquirer*, Cincinnati, 10/15/1941, when the ceiling was first cleaned).

Behrens played an active role in organizing the exhibits of the Cincinnati Chapter of the American Institute of Architects at the Cincinnati Art Museum in 1901, 1902, 1903, and 1908. At the 1st CAIA/CAM Behrens exhibited projects in Chicago, Indianapolis, and Louisville, Ky.; at the 2nd, interiors and designs for textile fabrics, the Phoenix Club Kneipe, and a Moorish Room; at the 3rd CAIA/CAM, the Claypool Hotel, Indianapolis, including four panels by Th. L. Wilberg; and at the 4th, several buildings in Indianapolis, Chicago, and Louisville.

Behrens must have been one of the earliest and most influential interior designers in Cincinnati. He resided from in Lucian F. Plympton's home for his mother, Mrs. Cordelia A. Plympton [sic], at the south end of Upland Place in East Walnut Hills.

According to research by Nancy Kollin (2006), the Behrens' daughter and only child Ellen Behrens (1901-1971) succeeded her father as a leading East Side interior decorator. In 1931-32

she was listed at 2233 Francis Lane, E. Walnut Hills, as a partner in Behrens-Swofford Galleries with her mother, Mrs. Ina Behrens, and Mrs. Elizabeth Swafford, widow of John Herbert Swafford..

Biblio.: *Representative Men of Ohio* (1926), 185-86 (with photo portrait).

/not in Withey or Zukowsky, *Chicago*; try Indianapolis survey?!

Beiting, E. (Edward) J., Sr. and Jr. Northern Kentucky architects, who worked mainly for the Roman Catholic Church, at least before World War II when at last public schools began to be commissioned from "Catholic" architects. WEL interviewed E.J. Beiting, Jr., ca. 1982-86.

Bel Geddes, Norman. Important early Modern architect and designer. Designed buildings for the Toledo (Ohio) Scale Company, featured in Sheldon Cheney, *New World Arch.* (1930), esp. pp. 9, [289], 294, 297. Nephew by marriage of Cincinnati-based Stanley Burnet Resor, who with his wife Helen commissioned a design for the grounds of their Greenwich, Conn., estate, from English landscape designer Gertrude Jekyll.

Biblio.: See Sally Festing, Richard Bisgrove, on others on Jekyll.

Belmont, Louis G. (Burgundy, France, ca. 1853-1935). Said to have been a descendant of author Victor Hugo; came to U.S.A. when 17, and eloped to Cincinnati with first wife, Blanche Rouget de Lisle, about 1878! Attended Ohio Mechanics' Institute in the architectural department, winning several prizes. Listed 1915-32 as "Architect and Superintendent of Buildings"; but he was probably primarily a draftsman and builder, and perhaps decorator. His obituaries called him "designer and builder" of the Grand Opera House; "Laurel Court," the Peter G. Thomson House, College Hill [designed officially by James Gamble Rogers of Chicago and N.Y.], "duplicating in it the Petit Trianon of his native France"; "the home of the late Dr. Ravogli" [Clifton; attributed to Desjardins & Hayward], mausoleum of Robert O'Brien, many branch libraries, including that on Walnut Hills [by McLaughlin & Gilmore], and a number of elegant houses. He also designed and constructed the grotto and gardens of Good Samaritan Hospital [Clifton; the original building by G.W. Drach]." Obviously Belmont worked on many important buildings with major architects, but his design responsibility is unclear.

Biblio.: Obits.: *Times-Star* (10/15/1928),2:3; obit., *Times-Star* (4/19/1935); *Enq.* (4/20/1935),22:4.

Beman, Solon S. (Spencer) (Brooklyn, N.Y., 1853-1914). Prominent Chicago architect, trained in the office of Richard Upjohn of N.Y., 1870-77; practiced in Chicago after 1879. His best-known work was the comprehensive plan and design of Pullman, Ill., near Chicago, "the most celebrated--indeed notorious--of company towns" (Condit in *Mac Ency.*). Shortly afterward, Beman's large firm designed Procter & Gamble's Ivorydale Plant in the Mill Creek Valley north of Clifton (St. Bernard), 1884-89 /see possibly John Edelmann?, working for Beman about this time/; inspired by, but different from in many respects--especially the lack of self-contained residential community--Pullman. Beman also designed the Richardsonian Romanesque R.J. Barney House, Dayton, O. (see also Edward Colonna).

Beman's firm specialized in the design of buildings for the Christian Science Church, including the main complex in Boston, as represented in a 19 monograph, ; all the examples shown are in a restrained Neo-Classical style, as is the First Christian Science Church of Cincinnati, 1888 and ca. , which is listed but not illustrated. Beman exhibited an unidentified Church of Christ Scientist, as well as St. Paul Episcopal Cathedral at the 3rd CAIA/CAM (1903).

Biblio.: AIA (18882); FAIA (1885); Wodehouse (1976), I, 25-26; *Macmillan Ency.*, I (1982), 175-76 (by Carl W. Condit; with Biblio. referring to original source material on Beman in the Procter & Gamble Co. archives); June Engelbrecht, unpublished paper on Ivorydale; NYCOPAR

(1840-1900), 15.

Benedictines of Beuron, Germany. Friar Bonaventura and Friar Paulus exhibited church decorations at the 3rd CAIA/CAM (1903).

Bennett, Amos. Mid-19th-century Lebanon and Warren County, Ohio, builder and perhaps pattern-book architect, responsible for "Glendower" and several other houses in Lebanon identified by Hazel Spencer Phillips; all known examples are Greek Revival but it is likely Bennett was involved with buildings in other styles. The Roosa-Hayner House, originally in Warren County and now in the Heritage Village Museum (part of Historic Southwest Ohio, Inc.), Sharon Woods Park, Sharonville, Hamilton Co., O., has been attributed convincingly to Bennett. Biblio.: Phillips, *Traditional Architecture* (of Warren County); research by staff and volunteers of Historic Southwest Ohio; Langsam, GHQC (1997).

Bennett, E.H. (Edward Herbert) (England, 1874-1954) Chicago architect with the firm of D.H. Burnham & Co. during the period that all or most of downtown's Cincinnati's Burnham high-rise office buildings were constructed, shortly after 1900 and before World War I. He was trained in Bristol and later in an office in London, England; thanks to American/Californian philanthropist Phoebe Apperson Hearst (later a client of both Bernard Maybeck and Julia Morgan?), Bennett attended the *Ecole des Beaux-Arts* in Paris (1895-1902). In started work with George B. Post in New York City on his return to the U.S., but soon transferred to Burnham's Chicago office, where he remained until the latter's death in 1913. Bennett was involved with large-scale "City Beautiful" planning movement in Chicago, San Francisco, Minneapolis and elsewhere. After Burnham's death Bennett served as the Consulting Architect to the Chicago Plan Commission (1913-30), while also maintaining a private architectural practice as Bennett, Parsons, Frost & Thomas.

Biblio.: Birnbaum & Crowders, eds., *Pioneers of American Landscape Design [I]* (NPS, 1993), pp. 13-14 (inc biblio. & photo).

Berg, Charles I. (Philadelphia, 1856-1926). New York architect trained at the *Ecole des Beaux-Arts*, Paris (1877-79) and in offices in London; practiced in New York after 1880; often his buildings exhibit "a somewhat florid classicism" (Chafee). His firm, Cady, Berg & See, exhibited a design for Fayerweather Hall at Yale University at the 2nd CAIA/CAM (1902). Biblio.: Withey, pp. 52-53; *Macmillan Ency.*, I (1982), 183 (by Richard Chafee; with biblio.); NYCOPAR (1840-1900), 15.; NYCOPAR (1900-1940), 7; EB-A (1907), 175.

Berg, "Baurat" [Max?] (Stettin, Poland, 1870-1947). Exhibited the Market Hall, Breslau, at the German-Austrian Touring Exhibition held at the CAM (1912-13). It seems likely that the "Baurat" Berg listed in the exhibition catalogue was Max Berg, an architect/engineer whose life and later career in Berlin after 1925 are little known, but whose earlier *Jahrhunderthalle* in Breslau of 1912-13 in a landmark of Modern architecture, frequently illustrated and discussed; it is tempting to suggest that that was the structure displayed in Cincinnati during its construction as a Market Hall.

The city of Breslau, Germany /where?/ was a regional cultural center in the years before World War I. The great "Expressionist" architect Hans Poelzig was head after 1911 of the Breslau Academy of Fine Arts, and was active as both teacher and practitioner in the area, somewhat anticipating Walter Gropius "workshop" methods in the Bauhaus at Weimar after 1919. Poelzig was responsible for most of the layout and buildings developed in a public park near Breslau for the centenary of the 1813 "war of liberation," except for its centerpiece, Berg's "Hundred-Year-Hall," with its vast, sweeping four-lobed concrete dome--a third wider than the dome of St. Peter's in Rome. It was probably the major achievement in the structurally inspired and

expressed use of reinforced concrete before World War II.

One would think it would particularly have impressed Cincinnati architects Elzner & Anderson, who had innovated the use of reinforced concrete in constructing high-rise office buildings--as Berg preferred to call them; he admired American "skyscrapers" but deplored their siting in narrow urban canyons. Gustav W. Drach of Cincinnati had also used reinforced concrete on a large, but lower scale prior to Elzner & Anderson's Ingalls Building; and the /proposed/ ca. 1910 Industrial Exposition Hall had a shape somewhat similar to that of Berg's /?/.

Biblio.: *Mac Ency.*, I (1982),183-85 (by Julius Posener).

Bernhard, Lucian. A Berlin architect who exhibited a cafe on the Halensee, Berlin, at the German-Austrian Touring Exhibition held at the Cincinnati Art Museum in 1912-13.

Bernheim, Morris U., and E. Palmer. Administrative principals in The Allyn Co. 1912-13. Morris U. Bernheim (the name was changed to Burnham during World War I) was a major developer.

Biblio.: See Brunk, *L.B. Willeke*.

Berolo, Charles F. Listed 1932-40.

Bertsch, F. William (Cincinnati, ca. 1902-1957). Graduate of UC (1923). With Guy C. Burroughs ca. 1925-30; Burroughs' successor; listed on own 1932-56. "An associate of the firm of Kruckemeyer & Strong since 1945, he was associated earlier with Fosdick & Hilmer, engineers" (*Post obit.*). See also Bertsch, Kruckemeyer & Strong, ca. 1930? He specialized in the design of churches for a wide range of denominations, including . . . . Designed several buildings in Lawrenceburg, Ind., in the 1930s: the People's National Bank, 329 Walnut St. (1930); the First Baptist Church (ca. 1937); and the O.M. Keller House, Bielby Rd (1938).

Biblio.: *Obits.*: *Times-Star* (1/25/1957); *Enq.* (1/26/1957), 14:6.

Bertsch, Karl. A Munich architect who exhibited a "Sitting-Room" at the German-Austrian Touring Exhibition at the CAM (1912-13).

Bettman, Henry A. Attended Harvard School of Architecture 1931--. Home address 3603 Washington Avenue, Avondale, Cincinnati.

Biblio.: *First Report of the Alumni in Architecture of Harvard University 1932* (Cambridge, Mass.: Harvard University Press, 1932), p. 38.

Bevis, Henry (Newport, Isle of Wight, England, 11/10/1834-84). Educated in England and Toronto, Canada; apprenticed as builder and millwright in Hamilton, Ontario [a possible connection to William Stewart, architect from Hamilton, who returned there after a stint of some ten years in Cincinnati and Northern Kentucky during and after the Civil War?]; to Cincinnati 1858 as pattern-maker; in Illinois during Civil War and as carpenter and builder; returned to Cincinnati 1866, as architectural draftsman after 1868; listed as architect 1876-84; see also Will H. Bevis, listed 1886-89.

Henry Bevis was described in 1876 as "a skilful and rapid designer, his plans displaying originality and fine taste in their arrangement and adornment. He is a member, in excellent standing, of the Architectural Chapter of Cincinnati [of the A.I.A., of which he was a local founding member in 1870], and is liberally patronized by the builders and capitalists of that city. His place of business is at No. 163 Central avenue. . . . He is highly esteemed in social and professional circles, as a gentleman of energy, culture, and public spirit."

Bevis designed several public schools and a building still located at the SWC of Race & Court Sts. He designed the 1870s Emery Arcade and Hotel complex on Vine St. south of 5th (the site of part of the existing Emery-sponsored Carew Tower/Omni Netherland Hotel complex), so he may well have preceded the Hannaford and Steinkamp firms as the Emerys' "house-architects."

Bevis was an original member of the Cincinnati Chapter of the A.I.A., 1870.

Biblio.: *Biog. Ency. Ohio* (1876), 171-72 [and a later source, inc death date?]; see also Wollner on Carew Complex.

Bevis, Henry Herman (New Harmony, O. [or Ind.?], 1867-Glendale, Cal., 1932). Presumably a son of Henry Bevis (Sr.).

Bevis, Rowland G. With (S.E.) Desjardins 1911-12.

Bicknell, Russel [sic?]. Listed on own 1932; with (Paul C.) Hill 1933.

Biedinger, J.R. Engineer who designed the reinforced-concrete Ida St. Bridge in Mt. Adams (1931).

Biblio.: *BiCG* (1988), p. 170.

Biemann. See Carl Dannenfelser and the Cincinnati Art-Joinery; Haverstock?

Biggs, Thomas R. (Clermont Co., 1821-76). Architect and/or builder; associated with circus-manager John Robinson's house at One Circus Place in Terrace Park.

Biblio.: SGC, 43, Lot 23.

Birch, Edward E., and Ernest O. Possibly one of Cincinnati's earliest African-American architectural firms. Listed as Birch Bros. 1916-26; Edward E. separately 1929-67; Ernest O. 1927-51. E.E. Birch is listed by Dabney, *Cincinnati's Colored Citizens* (1926), 406.

Biblio.: See short biographical notice by WEL in Dreck Spurlock Wilson, ed., *African-American Architects: A Biographical Dictionary, 1865-1940* (N.Y.: Routledge, 2003).

Bissiger, John J. While working in the office of the Supervising Architect of the Treasury (then J.K. Taylor), Bissiger exhibited a design for a shooting lodge at the 1st CAIA/CAM (1901).

Blomfield, Sir Arthur W. (William) (1829-99). Notable British late Victorian architect and architectural historian; uncle of Edwardian architect and architectural historian Sir Reginald T. Blomfield (1856-1942), and, incidentally, employer of the novelist Thomas Hardy during his abortive early career as an architect. Articled to Philip Charles Hardwick, 1852-55; travelled with Frederick Pepys Cockerell before beginning practice on London 1856; knighted 189.

After Sir Arthur's death (and long after his nephew had left the firm in 1884), Sir Arthur Blomfield & Sons exhibited several designs to the 3rd CAIA/CAM (1903): St. Savior's Church, Southwark; the Westminster Memorial, Chester Cathedral; and the Chapel, Selwyn College.

Biblio.: Wodehouse, *British Archts.* (1978), 88; Arthur Edmund Street, "Sir Arthur Blomfield," *RIBAJ*, VII (1899-1900), 36-37; see also Richard A. Fellows, *Sir Reginald Blomfield, An Edwardian Architect* (Architects in Perspective, London, 1985), Chapter I.

Boake, G. Glover. Listed 1930-33. Described as "Builder of Modern Homes," in Menefee, *COQC* (19260, p. 32.

Bodley, Thomas M. Supposedly designed 1859 U.S. Marine Hospital on face of Mt. Adams at 6<sup>th</sup> and Lock Sts., but listed in Cist (1859), 353-54, as "constructing superintendent." The actual official architect was probably the then-Supervising Architect of the U.S. Treasury, Ammi B. Young.

Bohnard, William W. (1877-1945). Prominent Cleveland architect, with his partner Raymond D. Parsson, 1907-1932.

Biblio.: Campen, *Shaker Heights* (1992), p. 23, *et passim*.

Boll, John H. (Cincinnati, 1864-Ludlow, Ky., 1941). Educated in the Cincinnati public schools; studied architecture with George W. Rapp, with whom he probably began practice; the 1891 biography states that Boll "now has his office and draughting rooms in the old quarters of his preceptor in the Esplanade Building, corner of 5th and Walnut" Sts. Boll was first listed in

Cincinnati 1890; with Charles C. Taylor, 1889-1907; then on his own 1916-19, 1931-32. John H. Boll & Co. published a brochure on the firm's works and projects in the early 1890s (copy in the Cincinnati Historical Society). Buildings illustrated in this brochure include the superb Richardsonian San Marco Apartment Building, SEC Gilbert and Woodburn Aves, EWH; the 5th District School, Covington, Ky.; "the large new planing mill on Hunt Street" (1891); the Wadsworth Electric Watch Case Co., Dayton, Ky.; the Hecla Clock Works, Harrison, O.; buildings for the John Henry Estate, Toledo, O.; and a high school in Racine, Wisc. Probably carrying on the work of G.W. Rapp, Boll "planned the large hotel in Addyston and supervised its construction, as well as the erection of the store buildings and the immense buildings of the Addyston Company, which are among the largest of the kind in the world" (1891). Boll also designed a school building for Addyston. The surviving structures in Matthew Addy's "company town" along the Ohio River west of Cincinnati have recently been listed in the National Register of Historic Places. A rare 1894 promotional brochure called "Descriptive Linwood" indicates the Boll designed more than one of this suburban community's original school buildings.

Several works by the firm have recently been identified by means of captions, along with illustrations in the 1905 monograph of the L.P. Hazen Co., prominent contractors at the turn of the last century. Among them are a building for the Bodman(n) Estate, formerly on 8th St. Near Broadway; the Kroger Grocery & Baking Co. Building at 521-23 Hunt St (destroyed by fire 8/22/1907); and the E.H. Huenefeld Plant on Spring Grove Ave, whose reinforced concrete foundations are illustrated. Last but not least is the elegant saucer-domed interior, lit by curving rows of electric lights, of the Duhme Jewelry Co. Store in the Carlisle Building, 4th SWC Walnut Sts.

Boll (and Taylor) designed a number of suburban Cincinnati residences making the transition from the "Queen Anne" or late Richardsonian Romanesque to the early Colonial Revival styles, including the Collier residence in Avondale and the Lawson house in (East?) Walnut Hills; and a residence in the Highlands (now Ft. Thomas, Ky.?) for Louis Pfeiffer. Boll & Taylor designed two fine 1902 houses on Ridge Avenue in Lawrenceburg, Ind., for George P. & William Squibb. Boll lived in Ludlow, Ky., where he designed St. Boniface R.C. Church and a school-house. The best-known work of Boll & Taylor is the Covington, Ky., Carnegie Library & Auditorium (now the N. Ky. Arts Council), Scott Blvd SEC Russell St., a superb Beaux-Classical design with exquisite detailing.

Biblio.: *Cinti & Its Resources* (1891),141; Boll & Taylor Monograph; SGC, 112, Lot 77.

Bollenbacher, John C. (Bloomington, Ind., 1884-1939). Chicago architect, who with Alfred H. Granger and Elmo C. Lowe designed the Hyde Park (former Bethlehem United) Community Methodist Church & Community Center, Madison Rd & Hyde Park Ave (1924-28).

Bollenbacher was graduated from Indiana University in Bloomington and trained in architecture at M.I.T. He entered the Chicago office of Lowe and became a partner in 1908/1909. Alfred H. Granger joined them 1924-29 and then the firm became Granger & Bollenbacher. The firm specialized in religious, especially Methodist, churches and institutions, as well as other academic structures; a number of designs for Northwestern University in Evanston, Ill., included two 1920s dormitories in collaboration with Chicago/New York architect James Gamble Rogers, who had designed "Laurel Court" and other buildings in Cincinnati during the first decade of the 20th century.

Biblio.: Withey, p. 64; see WEL draft for HPCUMC (2007).

Bonatz, Paul (Lorraine, 1877-1956). Trained in Munich but spent most of his long career at

Stuttgart where he began teaching at the Technical School in 1908, developing his mentor Theodor Fischer's use of massive rough-cut masonry, particularly in public buildings such as the Stuttgart Railroad Station (1911-28 or 1913-27). This "monumental yet modern" masonry style evolved from somewhat eclectic historicism toward asymmetrical massing and reduced historic references. Although Bonatz received few commissions after World War II, and he and his work were admired and "protected" by Hitler's architect Albert Speer, he is said to have retained his artistic and personal integrity under the Third Reich.

Professor Paul Bonatz of Stuttgart exhibited the "Champagne vaults" of Henkel & Co., Biebrich A.Rh. (am Rhein) at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Biblio.: *Mac Ency.*, I (1982), 141-42 (by Barbara Miller Lane); B.M. Lane, *Architecture and Politics in Germany, 1918-1945* (Cambridge, Mass., 1968, 1985); see also *Mac Ency.*, IV (1982), 4-5 (on Bonatz' partner Friedrich Scholer).

Bond & Smith Toronto, Ont., architects who exhibited a design for the main entrance hall of R. & Co.'s Steamer (?). Possibly Eden Smith, who exhibited under his own name. CAIA (?).

Booker, Albert J. Listed 1898.

Boring, William A. (Alciphron) (Carlinville, Ill., 1859-1937). The son of an Illinois builder, Boring attended the architecture school of the University of Illinois; moved to California in 1882, working in Los Angeles as (C.B.) Ripley & Boring and with Sidney I. Haas; moved to New York in 1886, where he studied at the Columbia University School of Architecture and then spent three years at the *Ecole des Beaux-Arts* in Paris, in the *atelier* of Leon Ginain (or Pascal?). Returning to N.Y. in 1890, he worked briefly with McKim, Mead & White, then practiced with E.L. Tilton as Boring & Tilton, 1890-1929; in his later years he was a professor and then Dean of the School of Architecture at Columbia. The firm exhibited their best-known work, the U.S. Immigrant (or Immigration) Station at Ellis Island in N.Y. Harbor (1895-1902; now a museum of immigrant history), at the 3rd CAIA/CAM (1903); along with the William J. Matheson house, Lloyd's Neck, L.I., N.Y. See also Tilton, who specialized in the design of libraries.

Biblio.: Withey, pp. 66-67; *Macmillan Ency.*, I (1982), 127 (by Dennis McFadden); NYCOPAR (1840-1900), 17; Ward, NYC (COPAR, 1989), 9; EBA (1907), 188 (student of Pascal).

Bossau, Pierre. Bossau and (et A.-L.-J.) Sainte Marie Perrin, French architects, were represented by the church of Notre-Dame de Fourriere (sp?), Lyons, at the 3rd CAIA/CAM (1903). /Possibly Pierre-Francois Bossard [Rennes, France, 1868-19 ], student of Lenoir at the *Ecole des Beaux-Arts*, 1886.

Biblio.: EBA (1907), 188./

Boster, Harold A. Listed with Boster, (Hermann) Arnold & (Charles W.) Bauer (Jr.) 1928.

Bostrom, Robert E. Listed 1918-19.

Bosworth, Raymond E. Attended the University of Cincinnati (B.Arch., 1930). Served as job clerk for W.W. Ahlschlager of Chicago during the construction of the Carew Tower/Netherland Hotel complex (1930-31); draftsman for James Stewart & Co. of N.Y.C. in Cincinnati (1931-32); draftsman for Kruckemeyer & Strong (1936-37); for A.M. Kinney (1945-46); for Felsberg & Gillespie (1946-54+).

Biblio.: AIA(CHS). /See Wollner, et al., on Carew Complex?/

Bosworth, William Welles (Marietta, O., 1869-1966). A distinguished New York architect, educated at the Marietta Academy, M.I.T. (1889); worked in the Boston area for Shepley, Rutan & Coolidge (H.H. Richardson's successors); landscape architect Frederick Law Olmsted; and William Rotch Ware, with whom he toured Europe. Bosworth then began his own practice, but returned to Europe to study with English archaeological painter Sir Lawrence Alma-Tadema in

London and at the *Ecole des Beaux-Arts* in Paris. He worked briefly for Carrere & Hastings in New York before returning to his own very successful practice, which included work for John D. Rockefeller's estate at Pocantico Hills, N.Y. (recently opened to the public) and Rockefeller's house in New York City; his alma mater M.I.T.; and elegant commercial buildings in New York. During World War I, he returned to Paris, where he spent most of the rest of his life, assisting in the restoration of cathedrals and the palace of Versailles.

Bosworth exhibited a design for the Bazaar Building at the Pan-American Exposition [St. Louis, Mo.??] to the 2nd CAIA/CAM (1902), as well as a Sketch at Moret.

Biblio.: NYCOPAR (1840-1900), 17; NYCOPAR (1900-1940), 9; Wodehouse (1977), II, 25; *Macmillan Ency.*, I (1982), 261; see *Pencil Points*, VI (1/1925), 59-64, "Modern /Master?/ Draftsman, IX," including an account of Bosworth's career with various firms; Birnbaum & Crowder, eds., *Pioneers of American Landscape Design* (NPS, 1993), 19-21.

Bottomley, Myrl E. (Elijah) (Charlotte, Mich., 1893-1956). Landscape architect and teacher. Studied at Michigan State College and Cornell University; worked for the Olmsted Bros. in Palos Verdes, Cal., in 1922; taught landscape architecture at Iowa State University; practiced with T. Glenn Phillips in Detroit (1925-30). In 1926 Bottomley joined the faculty of the University of Cincinnati as head of the Department of Landscape architecture, where he taught landscape architecture and city-planning until his death. He served as the University's Campus Architect and, during World War II, worked on a Master Development Plan for the City of Cincinnati. In 1931 he was appointed to the President's Conference on Home Building and Home Ownership. He was the author of three popular and influential books on the design of home landscapes, particularly for small properties, as well as articles in *House Beautiful*, *Pencil Points*, and other magazines. The University of Cincinnati Library holds his lecture notes and drawings relating primarily to his teaching career.

Biblio.: Birnbaum & Crowder, eds., *Pioneers of American Landscape Design* (NPS, 1993), pp. 21-23 (with biblio)..

Bouscaren, L. (Louis) F. (Frederick) Gustave (Guadaloupe, West Indies, 1840-1904). One of the great late-19th-century American engineers, Bouscaren served many years as chief engineer for the Cincinnati Southern Railroad; he perfected the cantilever truss, which he used in designing the Central Railway Bridge linking Cincinnati and Newport, Ky., 1891; and in completing (1877; replaced in 1911) John A. Roebling's famous "High Bridge" over the Ky. River near Danville (and Shakertown at Pleasant Hill). Also involved in the construction of the original Chesapeake & Ohio Railroad Bridge between Cincinnati and Covington, Ky. Also, with Jacob H. Linville, the original Cincinnati Southern Railway Bridge between the Mill Creek Valley, O., and Ludlow, Ky. (1876-77).

Bouscaren's family moved to a farm in Kentucky, about half-way between Cincinnati and Lexington, about 1850; he attended St. Xavier College in Cincinnati for a few months about 1853, before going to Paris for education and training at the Ecole centrale des arts et manufactures [like William LeBaron Jenney?] (1859-62); he then returned to Cincinnati, where he worked for architects Anderson & Hannaford before recognizing his true "genius" in the field of engineering.

His papers are preserved at the Cincinnati Historical Society.

Biblio.: Ford, *Cincinnati* (1881), 465-66; *Cinti & Its Resources* (1891), 142; Condit, *RR* (1977), 64, 68n.ii, *et passim* (?); Louis Henri Bouscaren, *et al.*, *The Bridge Builder: Louis Frederic Gustave Bouscaren, 1840-1904* ([*Cincinnati?*]:Louis Henri Gustave Bouscaren, 1953).

Bowman, Benjamin. Listed with Charles Vogel 1989. [see also Newport?]

Boyce, C.O. Listed 1926-31; as Boyce & Assoc. 1935.

Boyer, India (Sidney, O., 1907-1998). Educated Ohio State University (B.Arch., 1930) and UC Evening College. With the U.S. Engineers' Office, Cincinnati (1934-45+); later the architect for the huge engineering and infrastructure firm Vogt, Ivers & Assocs.). Early female architectural and engineering practitioner in Cincinnati. A Boyer Guild has been established to encourage women architects in the area.

Biblio.: AIA(CHS); WEL has visual and other materials from Boyer's estate.

Boyington, W.W. (William W.) (Southwick, Mass., 1818-98). A prominent Chicago architect who designed for Cincinnati in 1881 a splendid Central Union Depot, Central Ave west to Smith, between Pearl & 3rd Sts.; although it was considerably truncated, probably by the railroad's house architect or engineer, during execution (1882-83; see Condit, *Railroad*). Boyington worked in Massachusetts before 1853, when he moved to Chicago. He is said to have designed the first locomotive cab (for the Boston & Albany Railroad, for which H.H. Richardson later designed small but important suburban railway stations), and designed several cotton mills in Massachusetts. He worked extensively in Chicago both before and after the Great Fire of 1871, and was responsible for the celebrated Water Tower & Pumping Station (1867-69), which survived the Fire and--even more amazingly, perhaps--has survived to this day, as well as the early Chicago University (1857-65) and Illinois State Penitentiary at Joliet (1857-ca. 1862); he was also noted for the design of churches in Ohio [where?], Michigan, Pennsylvania, Indiana, Iowa, and Wisconsin, as well as the Chicago area.

Boyington's career survived the influx of architects and engineers after the Chicago fire--many of them better-trained than the "pioneer master-builders of the 1850s and 1860s"--and contributed much to the rebuilding of the city, with public and commercial buildings, hotels, and railroad stations. His work included innovative solutions to the problems of Chicago's foundations and fireproofing. Toward the end of his long life he designed the little-admired Illinois State Building at the World's Columbian Exposition of 1893.

Biblio.: Withey, 71; *Macmillan Ency.*, I (1982), 267 (by Thomas L. Sloan); Condit, *RR* (1977), 83-90.

Boyle, Charles B. Listed 1855, in latter year [?] as architect and solicitor of patents.

Bradshaw, Preston. See Louisville, Brown Hotel (?).

Bragdon, Claude (Fayette) (Oberlin, O., 1866-1946). An interesting and original designer and author, "who believed that architecture should express the vitality of American democracy. In this and his insistence on organic rather than arranged architecture and ornament and in his rejection of eclecticism he firmly belongs to the school" of Sullivan and Wright (Strauss). Educated only through high school in Upstate New York, he worked as a draftsman for architects including Charles Ellis, a brother of the brilliant but erratic draftsman Harvey Ellis. Bragdon worked in N.Y. under Bruce Price (in 1889, soon after Price was designing houses and a Chamber of Commerce Building competition project for Cincinnati), and then for Green & Wicks (who did a good deal of work in northeastern Ohio) in Buffalo. He practiced on his own in Rochester, N.Y., from 1901 until 1923, when he moved to N.Y.C. (listed with Hollingsworth ca. 1917-40?), as a set designer, continuing to publish on architectural proportions and ornament, philosophy, and the occult.

Bragdon submitted several sketches to the 1889 Cincinnati Architectural Sketch Club Exhibition, perhaps under the influence of Price and Harvey Ellis, who also exhibited [?].

Biblio.: NYCOPAR(1900-1940),36; Wodehouse(1976),I,28-29; *Macmillan Ency.*, I( 1982), 268-69 (by Susan Strauss); article in *JSAH* (late 2006). [see also Jean France?]

Bremmer, Harry E. Cleveland, O., architect, partner of Joseph E. Potter in Cincinnati, 1934-37. Biblio.: Campen, *Shaker Heights* (1992), 23, *et passim*.

Brethauer, Jacob. (Cincinnati, ca. 1885-1940). Trained at Woodward High School and the Ohio Mechanics' Institute. Listed 1897-99; 1934-48 (Jr.?). Associated with the firm of Harry Hake, his obituary states that he was the associate architect for a series of fine Art Deco buildings: the magnificent Ohio State Office Building in Columbus; the American Building, Walnut St. & Central Parkway [by the Steinkamps?]; the Bell Telephone Co. Bldg, 7th & Elm Sts.; and the UC Teachers' College.

Biblio.: Obit., *Enq.* (12/3/1940).

Brielmaier, Erhard (Wuerttemberg [?], Germany, 1841-1917). When about six years old, he was brought to Cincinnati, where his father was/became (?) a builder. Later practiced in Milwaukee, Wisc., where his sons succeeded him in a firm that lasted over a century. Erhard Brielmaier & Sons was listed in New York City in 1904-1905.

Biblio.: NYCOPAR (1900-1940),10; Kervick, p.22.

Brink, G. & A. (August). Prolific but little-known German architect/builders; G. Brink was listed 1870-84, G. & A. Brink 1885-93; August Brink was associated with Anthony Kunz, Jr., 1894-95; Kunz carried on the firm after August's death. The Brinks' (or Brincks') almost exclusively German-background clientele included John Hauck of the brewery (see possibly alterations to his home at 812 Dayton St., West End); other breweries and factories; private residences, "tenements," and speculative residential and commercial buildings, many in the area west of downtown Cincinnati.

Biblio.: See *MMV* on Kunz; WEL, *GHQC* (1997).

Brinkman, William J. (18 -1910). Chicago architect who designed Walsh Hall at the University of Notre Dame and Holy Cross church in Chicago. He exhibited interiors of Our Lady of Sorrows church, presumably also in or near Chicago, at the 3rd CAIA/CAM (1903).

Biblio.: Kervick, p. 24.

Brite, James (or "Jay") (1865-1942). Active in New York. "Born in the south," according to the Witheys, who provide additional information and noted works; trained in New York, with McKim, Mead & White, among others; practiced with Henry Bacon (later designer of the Lincoln Memorial, Washington, D.C.) 1897-1902; with Isaac E. Ditmars 1908-1910; and then on his own. While with Bacon 1897-1903, the firm designed the studio (1898) and residence (1901) of the great sculptor Daniel Chester French at his "Chesterwood" Estate in Stockbridge, Mass. Early in his career, Brite acquired a copy of Leopold Eidlitz' rare and important, although little-known, treatise, *The Nature and Function of Art, More Especially of Architecture* (1881), which he signed "Cincinnati, O., Dec. 15, 1883." In this period he also drew Cincinnati buildings or details for local architects published in the AA&BN (and/or IA?).

Biblio.: Withey, p. 77; obit., *NYT* (2/10/1942); NYCOPAR (1840-1900), 18; NYCOPAR (1900-1940), 10 *WPA Guide to South Carolina; Architect & Bldg News* (11/1914); *Arch. Record* (August 1932); Jackson & Gilder, *Houses of the Berkshires* (2006), 2008; and books by Mark Alan Hewitt and Mackoy on Long Island country houses in particular. See the *JSAH* article on late 19<sup>th</sup>-century arch. renderers?

Britt, Nelson A. Listed with N.B. Kelly 1862.

Brockie, Arthur H. (Germantown, Philadelphia, 1875-1946) Philadelphia architect, active in the T-Square Club. After a trip to Europe, Brockie worked for Cope & Stewardson in Philadelphia, 1895-1904; with T. Mitchell Hastings as Brockie & Hastings, ca. 1904-1918, specializing in hospitals. It was probably on another trip, 1899-1901, at the American Academy in Rome, the Continent, and England, that Brockie drew the views at Ely and South Wraxhall Manor House that were exhibited at the 1st CAIA/CAM (1901).

Biblio.: Withey, pp. 77-78; *Biog. Dict. of Phila. Archs.* (1985), pp. 106-110; Brooke (or Brooks), Finley C. Listed 1928-47.

Brooke, P.R. Cleveland, O., architect, partner of George H. Burrows in the mid-1920s.

Biblio.: Campen, *Shaker Heights* (1992), 23.

Brown, Israel. Bought a copy of Asher Benjamin, *The American Builder's Companion* (Boston, 1816), in Cincinnati in 1823 for \$4.00. [Does Patrick Snadon now own this copy?]

Brown, John J. Listed 1930-38, 1942-44.

Brown, W.J. While at Urbana, Ill., Brown exhibited a design for a country club at the 1st CAIA/CAM (1901). Possibly the Ward Brown (San Francisco, 1877-1946), who studied architecture in Chicago and practiced in and around Washington, D.C.

Biblio.: Withey, p.83.

Brown, William R. Listed on his own primarily in 1897-98, with occasional other independent listings between partners: he was a partner of Charles Crapsey, 1889-95; in Brown, (Matthew H.) Burton, & (David) Davis, 1899-1901; Brown & Davis, 1902-1907. In 1909 W.R. Brown was listed in Chicago and as associated with the Builders' Exchange in Cincinnati. A William R. Brown was listed in New York City 1905-1906 and 1909, about the time churches in Upper New York State and New Jersey were designed by Brown & Davis.

Earlier works listed by Brown in the *AA&BN* and *IA* in the mid-1880s include the Dayton (O.) Odd Fellows' Hall (1883), Loveland (O.) School House, Liberty (Ind.; 1886) and Bellevue (Ky.) M.E. Churches, the Franklin (O.) and Maysville (Ky.; 1886) Baptist Churches; suggesting that Brown was already established as a specialist in the design of churches before joining Crapsey. Brown & Davis also specialized in church design, confirming that it was Brown who was influential in this respect. They designed, not only Methodist churches in Ithaca (1906) and Watertown, N.Y. (1907), in Verona, N.J. (1907), and Bellevue, Ky. (1909; Brown alone), as well as St. Mark R.C. Church in Richmond, Ky. (1907), but also educational buildings such as the administration building and library of the Union College of the M.E. Church at Barbourville, Ky. (1906), and a structure at Kansas City (Kans.) State University (1907).

See Crapsey and Davis for other major works in which Brown participated.

He was a registered member of the Cincinnati Chapter of the AIA, and an F.A.I.A.

Browne, Herbert W.C. (Boston, 1860-1946). Eminent Boston architect and restoration expert; studied abroad and in the Boston office of Jacques & Rantoul; joined Arthur Little as Little & Browne, from ca. 1890 until World War II. Among many wealthy and socially elite clients was Larz Anderson of Cincinnati (father of Cincinnati architect George M. Anderson of Elzner & Anderson), whose Beaux-Arts-style mansion in Washington, at 2118 Massachusetts Ave, N.W. (1902-1905; now the headquarters of the Society of the Cincinnati), is considered "the firm's outstanding achievement in domestic architecture."

Biblio.: Withey, p. 83; *Dir. Boston Archs., 1846-1970* (Mass. COPAR, 1984), 15; *NYCOPAR* (1840-1900), 18.

Bruce, Alexander C. (Atlanta, Ga.). With partner Thomas H. Morgan, contributed architectural

design(s) to the 1883 Cincinnati Exposition.

Biblio.: Withey, 84.

Bruce, Edward. Washington, D.C., architect who served on the jury for the 1938 competition for the Covington, Ky., U.S. Post Office and Courthouse. Also on Supervising Architect's Advisory Committee on Arch. Design.

Biblio.: Lee, *Archs.* (2000), pp. 256, 271. /not in Withey/

Brunner, Arnold W. (William) (N.Y., 1857-1925). Laid out Denison College/University, Granville, O. Biblio.: Wodehouse; *Macmillan Ency.*, I (1982), 314; *NYCOPAR* (1840-1900), 18; *NYCOPAR* (1900-1940), 11.

Bryant, Gridley J.F. (Boston, Mass., 1816-99) Important Boston architect, whose firm was innovative technologically and functionally, if often *retardataire* stylistically, except when partners like Arthur Gilman brought it into the vanguard. H.E. Siter worked for Bryant early in his career, before coming to Cincinnati in 1884.

Biblio.: Withey, 87; Dir. Boston Archs. (Mass. COPAR, 1984), 15; and many other Boston and American arch. sources.

Buckrow, Philip J. Cleveland, O., architect, listed in Cleveland 1922-29.

Biblio.: Campen, *Shaker Heights* (1992), 23, *et passim*.

Buddemeyer, Edwin. (Cincinnati, 1862-Memphis, Tenn., 1904). Practiced on own 1884-86, when many varied commissions for both German- and Anglo-American communities of Ohio and N. Ky. That were listed in *The Inland Architect* attest to his success. Buddemeyer, (L.F.) Plympton, & (J.S.) Trowbridge, 1887; Buddemeyer & Plympton, 1888. Buddemeyer signed several of the fascinating sketches in the firm's 1888 New Year's greeting brochure. A few of their works, such as the Cavagna Farm near Cincinnati, were published in Europe at the time as examples of American architecture. Buddemeyer designed an remarkably precocious Japanese-inspired grandstand and judges' box for the Carthage (O.) Fairgrounds north of Cincinnati in the 1880s. Buddemeyer is said to have designed the Chapel and other buildings at Duke University, Durham, N.C.

Information from Avery/Buddemeyer descendants.

Buffington, Leroy S. (Sunderland) (Cincinnati, 1848 /or 1847, *MacEncy?*/-1931). Son of a mechanical engineer /but only 2 carpenters & clk in 1862 dir/; trained in the mid-1860s in the Cincinnati office of (Edwin) Anderson & (Samuel) Hannaford; by 1869 had also worked as a draftsman in Terre Haute, Ind., and Cleveland, O. He was both a student and a teacher at O.M.I. in Cincinnati, and a founding member of the Cincinnati Chapter of the A.I.A. in 1870.

Buffington moved to St. Paul, Minn., in 1871 as superintendent of construction of the U.S. Customs House and other government buildings (occasionally with a partner, Abraham M. Radcliffe). While retaining the St. Paul office, he established himself in Minneapolis in the later 1870s and '80s, the period of his greatest success, although he continued to practice almost until his death. Controversial claimant of the conception of the steel-frame high-rise building. /see *Mac Ency*/

Much of the work for which Buffington's firm is best-known was designed by the brilliant draftsman Harvey Ellis, who contributed several sketches under the firm name to the 1889 Cincinnati Architectural Sketch Club Exhibition.

Biblio.: Wodehouse (1976), I, 33; *Macmillan Ency.* I (1982), 320-21 (by Donald R. Torbert); "Appreciation," *Arch. Record*, LXIX, 3 (3/1931), 92 (re skyscraper anecdote and claim).

Burbank, Nelson L. (1898-19 ). Educated Miami University, Oxford, O.; taught architectural drafting at Cincinnati Public schools.

Biblio. AIA(CHS).

Burdick, Harold D. (1895-1947). Cleveland, O., architect, who designed at least 28 houses in Shaker Heights. According to Campen, "His own residence on Stratford Road in Cleveland Heights, executed in the 1930's, is believed to be the first, and one of the very few, in the International Style in the eastern suburbs of the city."

Biblio. Campen, *Shaker Heights* 1992), 20, *et passim*.

Burke, Milo D. (Ashland Co., O., 1841- ). Civil engineer. Educated at Oberlin College, O.; served in Union Army; worked for railroads as engineer; opened office in Cincinnati 1871. Involved with the design and construction of the Price Hill and the (reconstruction of the) Mount Auburn Inclined Planes, and one at Hamilton, O.

Biblio.: *Cinti & Its Resources* (1891),142 (with additional information).

Burnham, D.H. (Daniel Hudson) (Henderson, N.Y., 1846-1912). One of the major Chicago and American architects at the turn of the century, noted for his organization of the modern large-scale architectural firm, and for his visionary "City Beautiful" planning schemes, which included projects for Cleveland, O., as well as Chicago, San Francisco, and Washington, D.C. Chief designer for the World's Columbian Exposition, Chicago, 1893, Burnham was apprenticed to William LeBaron Jenney (who apparently had at least family connections in Cincinnati) in Chicago, 1879; worked for several firms including Carter, Drake & (Peter B.) Wight, where he met the brilliant designer John Wellborn Root, with whom Burnham practiced from 1873 until Root's death in 1892; for Burnham's later firm names and partners, see the reference sources below. D.H. Burnham & Co. had a New York office from approximately 1904-1914.

At the turn of the century, D.H. Burnham & Co. was hired by Cincinnati's leading financial institutions to design their new headquarters buildings on 4th and 5th Sts. A hybrid between "typical" Chicago and New York high-rise office buildings, these steel-frame structures clad in stone and pale brick brought a certain restraint (rather than the bold innovation the city's own architects and engineers often provided) to the downtown Cincinnati architectural scene.

The major Cincinnati commissions by D.H. Burnham & Co. were the Union Savings Bank & Trust Co. (or Jacob Schmidlapp Bldg), 4th NWC Walnut (1902; see below); the Traction Bldg, 5th SEC Walnut (1902); the First National Bank Building, 4th SEC Walnut (1903); the 4th National Bank Bldg, north side of 4th, between Walnut & Vine (1905); the Schmidlapp Memorial Library or Wing (now the main entrance) of the Cincinnati Art Museum, Eden Park (1905, with several earlier proposals); and the east wing addition to the Hannafords' Alms & Doepke Department Store, Central Parkway NWC Sycamore (1908). D.H. Burnham & Co. with Graham, Burnham & Co., the successor firm, designed the 1914 addition to the Union Savings Bank & Trust Co. (1914), and added a section to J.W. McLaughlin's Shillito Store building at 7th and Race Sts.

Burnham, and later his partner and successor Ernest R. Graham (founder? of the present Graham Architectural Foundation [?] in Chicago), were evidently quite good friends with Schmidlapp, one of Cincinnati's major financiers and businessmen at the turn of the century.

/move above/ Burnham (& Root) probably also designed "Maxwellton," the home of Lawrence Maxwell (now) at 2220 Victory Parkway in Walnut Hills (ca. 1888; Music Room addition and alterations, ca. 1900). Sidney D. Maxwell, probably related to Lawrence Maxwell, was the Executive Director of the Chamber of Commerce during the competition for and the construction of their building. (On "Maxwellton," see the NR form & Ohio Historic Inventory form by Steve Gordon, 1988.)

Burnham & Root had contributed architectural design(s) to the 1883 Cincinnati Exposition; and

D.H. Burnham & Co. exhibited a design for an unnamed office building entrance at the 1st CAIA/CAM (1901), representing the Chicago Architectural Club.

/above/ Burnham & Root submitted a high-roofed Gothic design quite similar in massing and parti to the winning Romanesque design by H.H. Richardson in the competition for the Cincinnati Chamber of Commerce Building (1885).

According to Condit, the directors of the Pennsylvania Co., who controlled the Pittsburgh, Cincinnati & St. Louis Railroad, hired D.H. Burnham & Co., in late 1901 to prepare working drawings in early 1902 for a proposed union station in Cincinnati; in October 1903 the editors of *The Railroad Gazette* reported that plans "were under consideration... to build a union station in Cincinnati," and claimed in December that preliminary drawings were being prepared at Burnham's Chicago office for a station at Third and Walnut Sts. Although a union station company was formed in 1904, other railroads began improving their own facilities as early as 1903, and a comprehensive union terminal was not to be realized until the brink of the Great Depression. (This Burnham project is not included in Hines' admittedly incomplete list of the firm's works.)

Biblio.: Withey, pp. 96-100; NYCOPAR (1900-1940), 11; Wodehouse (1976), I, 33-39; *Macmillan Ency.*, I (1982), 352-56 (by Thomas S. Hines); Moore & Hines on Burnham; Rudd on Cincinnati C of C Bldg; *AA&BN* (?); other HHR sources?; see *Arch. Record*, XXXVIII, 1 (7/1915), for illustrations of Cincinnati & other Ohio commissions; Compton Allyn (?); see also Schmidlapp Papers, etc.; Condit, *RR* (1977), 144-45 & 198, n. 6

Burns, Silas R. (Morgantown, W.Va., 1855-1940). Member of the prominent Dayton, O., firm of (Luther) Peters & Burns before moving to Los Angeles, Ca., for a second major career.

Biblio.: Withey, 100-101

Burr, William H. Designing engineer of the innovative and influential first Chesapeake & Ohio Railroad Bridge between Cincinnati and Covington, Ky. (1886-88), a combined railway and highway bridge that was a fore-runner of the 20th-century long-span steel railroad bridge.

Biblio.: Condit, *RR* (1977), 99-100, 130, n. 22.

Burroughs, Charles E. Listed 1909-1914.

Burroughs, Guy C. (Chaney) (Oregon, Ill., 1881-1936). Educated at the University of Illinois and Lake Forest University (or College?), Ill.; then to Cincinnati ca. 1909; (V.J.) Hall & Burroughs, 1911-13; with John H. Deeken ca. 1918-25; with William F. Bertsch 1926-31. Best-known as a designer of fine Traditional residences, including those of B.H. Kroger and Mrs. George Eustis, he was described in an obituary as a "pioneer in English architecture in the Ohio Valley." He is said, however, to have brought with him "a mixture of Georgian and Western types of architecture, then prominent in and around Chicago," probably referring to the Arts & Crafts mode represented by several houses by Hall & Burroughs on Greendale Avenue, Clifton (ca. 1909). Burroughs designed the picturesque Gruen Watch Case Co. building on "Time Hill," E. McMillan St., Walnut Hills (now part of the Union Institute), demonstrating "that a building headquarters for a place of business might be designed so as to be beautiful from an architectural standpoint as well as useful."

See also John H. Baker.

Biblio.: *Memoirs of the Ohio Valley*, III (1920), 385; obits.: *Enq.* (12/7/1936), 2:7; *Post* (12/7/1936), 10:1; *Times-Star* (12/7/1936), 31:5..

Burrous, W.S. Listed in Cincinnati 1881-83; appears as able delineator for several other architects, including /???, in this period.

Biblio.: /see JSAH articles on draftsmanship?/

Burrows, George H. Cleveland, O., architect, partner of P.R. Brooke in mid-1920s.

Biblio.: Campen, *Shaker Heights* (1992), 23.

Burton, M.H. (Matthew Henry). First listed in Cincinnati in 1897-98; with (W.R.) Brown & (David) Davis, 1899-1901; later with (J.S.) Adkins and (G.S.) Werner; on own again in 1920s? Apparently specialized in residences, as the few known works are houses, of varying cost and location. Early in his career Burton designed the huge but elegantly restrained Frank Enger House, Marion NWC Dakota Aves, N. Avondale (before 1898), a Beaux-Arts buff-brick box with extensive, delicate white glazed tile trim. Werner & Burton designed at least two houses in East Walnut Hills with a distinctive mix of Spanish Mission, Arts & Crafts, Art Deco, and even belated Art nouveau elements: the Frank Dinsmore house at Madison Rd SWC Baker Court, EWH, and the George Longstreth house, 2950 Wold Avenue nearby, with its high foundations of hand-made bricks set at "crazy" angles. Burton also designed "La Lanterne," one of the most refined, sophisticated, and uncharacteristically (for both Indian Hill and, apparently, Burton for during the previous 20 years) "authentic" estates in Indian Hill (1929); it is said to have been inspired by "La Lanterne" in the town of Versailles, but is probably on an ampler scale, with formal gardens by the nationally-known Cleveland landscape architect A.D. Taylor.

It appears that Burton served as one of the leading architects for the extremely prolific firm of developer Myers Y. Cooper; at least one house for Cooper has been identified on Marion Avenue in Avondale near the Enger House.

Matthew H. Burton's 1947 obituaries in the Cincinnati newspapers (January 20 and 21) say virtually nothing of his career, perhaps because he had "retired many years ago." Nevertheless, *The Cincinnati Enquirer* provided a fine, if unspecific, tribute to the "Cincinnati Architect Noted As Suburban Homebuilder":

"Any person who cares to stroll or motor leisurely through the city's residential sections will see many fine homes, notable for the grandeur of their architecture, that were designed by Mr. Burton. Some are in the colonial style and others appear to have been transported from the Old World. It may be a courtyard or a tower that attracts the attention, or perhaps fluted columns and arched windows, for Mr. Burton sought to make every structure that he built a thing of beauty. "A notable example certain to arrest the eye and kindle the imagination may be seen on Dana Avenue, not far from Xavier University.

"In Indian Hill there is a replica of a chateau that stands in Fontainebleau, the home of French kings. When Mr. Burton designed this residence [the Mrs. Norma Windisch Sullivan House, "La Lanterne"], his attention to detail extended even to the courtyard where the cobblestones are of the same size, shape and appearance as those in the French courtyard.

"The edifice of which Mr. Burton was most proud was the Kennedy Heights Presbyterian Church, 6312 Kennedy ave. Here he lavished a wealth of detail that made it plain this was a 'labor of love.'"

Burton was a son of Rebecca Cloon and Josiah Burton, whose families were both identified with the development of central and northern Avondale; the Burtons were connected by marriage to Robert Mitchell, developer of the Rose Hill neighborhood. According to a second *Enquirer* notice, Matthew Burton's "grandfather, also an architect, participated in making the layout of the suburb now known as Avondale." [This may refer to Samuel Cloon, whose Gothic Revival "cottage" in Avondale was illustrated in *The Western Horticultural Review*, which was published in Cincinnati in the early 1850s.] M.H. Burton's funeral was conducted by his cousin, the well-known Rt. Rev. Spence Burton, at that time ninth Episcopal Bishop of the Diocese of the Bahamas; he had been Bishop of Haiti from 1938 to 1942. Among the prominent pall-bearers

were Campbell and Joseph C. Dinsmore.

Biblio.: Langsam & Weston, *Great Houses* (1997), 108-109; SGC, 57, Lot 4; other materials from Larry Southwick, owner of the Enger House.

### CCC

Cady, J. (Josiah) Cleveland (Providence, R.I., 1837-1919). An important New York architect at the turn of the century. Educated at Trinity College, Hartford, Conn., 1860 (the college buildings were later [1875-81] designed by the great English High Victorian architect William Burges); then trained by an unknown German architect; worked in New York for the leading firm of Town & Davis; on own 1868; J.C. Cady & Co., 1891, including Louis DeCoppet [or Charles I.?] Berg (1856-1926) and Milton See (1853-19 ), who became full partners after 1893. (Cady & Gregory are listed 1909-1919.) Cady, Berg & See are best known for the old Metropolitan Opera House in N.Y. (1881-84), a series of buildings for Yale University including the Law School (1894-97), the Hampton (Va.) Institute Memorial Hall (1886), and the south wing of the American Museum of Natural History in New York (1891-1908). Stylistically he and his firm moved from High Victorian Gothic to an austere version of Richardsonian Romanesque and finally to Collegiate Gothic and Beaux-Arts classicism.

Early in his career Cady contributed architectural design(s) to the 1873 Cincinnati Exposition. Cady, Berg & See exhibited the design for Fayerweather Hall at Yale University at the 2nd CAIA/CAM (1902).

Biblio.: Withey, 104; NYCOPAR (1900-1940), 12; Wodehouse (1976), I, 40-41; *Macmillan Ency.*, I (1982), 364-65 (by Andrew Scott Dolkart); M. Schuyler, "The Works of Cady, Berg & See," *Arch. Record*, VI (April-June 1897), 517-553; NYCOPAR (1840-1900), 20.

Cady, J.K. (Jeremiah Kiersted) (Indianapolis, 1855-1925). Prominent Chicago architect who first worked in Cincinnati with James W. McLaughlin during the early 1880s (ca. 1880); Cady maintained the office while McLaughlin was in Europe. Cady, with two other alumni of the McLaughlin office, A.O. Elzner and Frank W. Handy, opened an office in Chicago in 1887-88. Although Elzner remained in Cincinnati for a long career, Handy and Cady continued to practice there until at least 1910.

/apparently not mentioned in Peat, *Indiana Houses*, although born in Indianapolis/

Cahill, Thomas M. Listed 1872-73. (Isaiah B. & Channing, or Cahill, in 1870?)

Calliat, Amand (Armand?). Exhibited a reliquary, etc., at the 3rd CAIA/CAM (1903).

/not in listed in EBA(1907)./

Calvert, J. (Jesse) F. Listed 1923-42.

Cameron, Wesley M. (Cecil Co., Md. 1813-95). Architect said to have built pontoon bridges [across the Ohio River for the "Squirrel Hunters" to cross to defend the Cincinnati area against the approaching forces of Confederate general Kirby Smith during the Civil War?]. The 1830s

Wesley Methodist Church, E . 5<sup>th</sup> St., was attributed to him.

Biblio.: Nuxhall, SGC, 39, Lot 45.

Carey, E.H. Listed 1874-76.

Carpenter, M.R. Listed 1915-16; with (?) Weldon 1917.

Carrel (or Carrell), H.C. (Henry Clay) (Cincinnati, 1869-1915). Born and educated in Cincinnati, Carrell was apparently associated with the firm of Charles Crapsey in the late 1890s, when the firm is listed as Crapsey, Carrel & Crapsey on a "Competitive Design for the Proposed

Saengerfest Building"; he also served as a delineator for Crapsey & Brown. He moved to Brooklyn, New York, before the turn of the century, and practiced there as Carrell [sic] & (Charles H.?) Gillespie for the rest of his life. He was associated in the design of the Chevalier Hotel before 1898, with J.G. Glover.

Biblio.: Withey, 109; *Amer. Art Annual*, XIII; *Arch. & Bldg News* (1898); *NYCOPAR* (1900-1940), 13..

Carrere, John Morven (Brazil, 1858-1911). Educated in Switzerland and at the Ecole des Beaux-Arts, Paris (1878-82), as a student of Ruprich Robert, Laisne, and Ginain. . Both Carrere and his later partner Thomas Hastings worked for McKim, Mead & White in New York, 1882-84; they formed their own firm in 1885, Hastings serving as the chief designer, "while Carrere directed the office and dealt with clients and official agencies" (Blake). They were among the finest and most successful firm working primarily in the Beaux-Arts Classical manner from the turn of the century until the mid-1920s, and "In many areas of their work, Carrere & Hastings demonstrated the relevance of the best features of the Beaux-Arts system--its adherence to functional planning and the appropriate use of materials [without] the obvious excesses of ornament and modish composition--for later architectural phases" (Blake). Their best-known work is the New York Public Library Main Library, 5th Avenue at 42nd St. (competition 1897; construction 1902-1911). (Their earliest well-known work was the Hotel Ponce de Leon, St. Augustine, Fla., designed [with the assistance of the Bernard M. Maybeck, later an admired California architect] for railway magnate Henry M. Flagler.

The firm competed unsuccessfully for the design of the Hamilton Co. Court House (ca. 1918; won by Rankin, Kellogg & Crane). They designed the handsomely severe Kumler Memorial Chapel, originally on the Western College Campus (now part of Miami University), said to have been based on a French medieval church. Carrere & Hastings designed the superb James Ross Todd mansion in Louisville, Ky.; and Hastings, a friend of Judge Robert Worth Bingham (who had married Flagler's widow), designed the (handsome but acoustically inadequate) Memorial Building in Louisville, promoted by the Judge, as well as a Grecian amphitheater at the Bingham family estate in Glenview (?), a suburb of Louisville. According to the 1907 Ecole des Beaux-Arts biographical note, Carrere "projected the reconstruction of the two cities of Cleveland and Baltimore."

Biblio.: Withey, ; *NYCOPAR* (1900-1940), 205; Wodehouse (1976), I, 41-44; *Macmillan Ency.*, I (1982), 387-88 (by Channing Blake); *NYCOPAR* (1840-1900), 20; William Seale, *The Tasteful Interlude* [see Hastings]; Langsam Louisville sources?

Casey, Edward P. (Pearce) (Portland, Me., 1864-1940). New York-based architect and engineer, educated at the Columbia University School of Mines in civil engineering and at the Ecole des Beaux-Arts, Paris (1890), as a student of Laloux; he practiced in New York from 1891 until his death, but was also active in Washington, D.C., where was in charge of the completion of Smithmeyer & Pelz' controversial Library of Congress. In Washington he designed the Congressional Library (1899-1901), the D.A.R. Continental Memorial Hall (1904-1907), and the Connecticut Avenue Bridge, which may correspond to the Potomac Memorial Bridge exhibited at the 3rd CAIA/CAM (1903), along with a National Academy of Design, etc. Casey was also noted for monuments and memorials, and, with Arthur D. Sneden, of churches.

Biblio.: Withey, 113-14; *NYCOPAR* (1840-1900), 21; *NYCOPAR* (1900-1940), 13; *EBA* (1907), 206.

Cellarius, Charles F. (1891-1973). A fine Traditional designer, from at least 1921 until his death. He was a graduate of Yale and M.I.T. He practiced in Cincinnati after serving in World War I;

with Herbert F. Hilmer after 1956 [see list of later works in *Enq.* obit.]. Cellarius is best known for his subtle and convincing adaptations of the Colonial Revival styles. Among his commissions were many educational buildings for Berea College (Ky.), Ohio University, Ohio State University, Wooster College; Miami University and the former Western College for Women in Oxford, Ohio; and the University of Cincinnati, whose Tangeman Student Center is characteristic in quality and inspiration. He also designed many local high schools, including Fairfax, Bond Hill, and Woodward (in Roselawn, at Reading Road & Seymour, ca. 1950s). Cellarius & Hilmer designed the Church of the Redeemer, Hyde Park (1953), and Mt. Washington Westminster Presbyterian Church. Cellarius served as the (first?) supervising architect for Mariemont, and designed the Dale Park Fire Station, and the Cellarius Group, Beech St. (ca. 1925), there.

According to Antoinette J. Lee, Cellarius served in the 1930s as a member of the jury that judged the competition for a post office in Leavenworth, Kansas, but wrote in protest to the chairman of the A.I.A.'s Committee on Public Works expressing his disappointment in the quality of the few entries submitted and apparently felt that even the prize-winning design by the well-known Modernist St. Louis architect William B. Ittner was not "as good as could have been executed by the Treasury Department itself." It may well be that Cellarius had further involvement with Federal architecture.

See also John H. Baker.

Biblio.: Obit., *Enq.* (9/13/1973); Lee, *Architects to the Nation* (N.Y.: Oxford University Press, 2000), p. 172.

Century Architectural Co. Listed only in 1901!

Ceruti, Joseph (1912- ). "Senior Cleveland architect; long-time member of the City's Fine Arts Commission."

Biblio.: Campen, *Shaker Heights* (1992), 23.

Chambers (?). New York architect? Perhaps early (mid-1850s) Cinti City Hall &/or Pike's Opera House? See also Trimble?

Channing. See (Isaiah B.) & Channing (or Cahill?) 1870.

Chapman, J.H. (born N.Y.C.; died 1895). Boston, Mass., architect; senior partner in Chapman & (Horace S) Fraser/Frazer 1892-95. Studied architecture at Yale and in Germany; draftsman with Ware & Van Brunt, Boston or Cambridge, Mass. Designed public buildings in New England cities, as well as numerous residences. Chapman & Fraser designed a summer residence in Watch Hill, R.I., for George W. Hamilton of Cincinnati and Covington, Ky.

Biblio.: Withey, 119.

Chapman, James L. Listed 1911-15.

Cherry, William John ((1883-1942). New York architect; as Cherry & Maltz specialized in church design in N.Y. area. Designed a summer residence for Bradford Shinkle of Covington, Ky., in Watch Hill, R.I.(ca.1916).

Biblio.: Withey, 120.

Clarke, Ernest P. Listed 1933-40.

Clarke, Gilmore P. New York architect who served on the jury for the 1938 competition for the Covington, Ky., Post Office and Courthouse.

Biblio.: Lee, *Archs.* (2000), p. 271. /not in Withey/

Clayton, Clifford A. Listed 1933-48. A rendering delineated by Clayton of the (proposed?) St. Bernard Theater, dated 1930 (collection of Walter E. Langsam), indicates that he was associated with Paul A. Jones & Co.

Clayton, Nicholas J. (Cork, Ireland, 1849-1918 /1916 in *Mac Ency.?*). Immigrated to the U.S. in 1851, and is said to have spent some of his early years in Cincinnati, before 1871 or 1872, when he established himself in Galveston, Texas, where he spent the rest of his life; his prolific work was noted for "vigor and boldness." [c/o Lloyd Engelbrecht]

Biblio.: Withey, 125; *Macmillan Ency.*, I (1982), 423 (by Roxanne Williamson); Junior League of Houston, *Houston's Forgotten Heritage* (1991), 80, 338; see also the Clayton Collection Rosenberg Library, Galveston; Howard Barnstone, *The Galveston That Was* (1966).

Cobb, Oscar (State of Maine, 1847-1908). Midwestern theater architect who designed the famous/notorious Heuck Opera House (1883), Vine NWC 13th Sts., in Over-the-Rhine, was part of complex that included the still-existing (if dilapidated) People's Theater; the Opera House, one of the largest and acoustically most admired in the region, was demolished ca. 1859.

Cobb moved to Chicago after the Fire of 1871, almost immediately specializing in theater design. Among his works elsewhere was the Frankfort, Ky., Opera House.

Biblio.: Withey, pp. 129-30; on Heuck's Opera House: *Cinti & Its Resources* (1891), p.121; BiC 96.

/Cobb, Henry Ives (1859-1931). Chicago and New York (listed ca. 1915-36) architect, for whom several Cincinnati architects worked?

Biblio.: See Wodehouse (1976), I, 46-47; NYCOPAR (1900-1940), 15./

Coffin & Coffin. New York architects on John Nolen's list of architects suggested for work in Mariemont (10/20/1922); apparently not used. See Lewis A. Coffin, Jr., New York architect:

(Henry M.) Polhemus & Coffin 1922-40, but also listed as Coffin & Coffin 1920-40; also associated with Clinton Mackenzie (one of the earliest architects of Mariemont) 1920-21.

Designed and described a "Southern Colonial" house for an advertisement for the Philip Carey (Asbestos Shingles) Co., Lockland, O., ca. 1930. Coffin was the author of *Brick Colonial Architecture of Maryland and Virginia* and *Small French Buildings*.

Biblio.: /neither in Withey/ NYCOPAR (1900-1940), 15, 49, 61.

Coleman, Charles (1890-1978). Cleveland, O., architect, trained at Cornell University School of Architecture; served as resident architect for Modernist Eric Mendels[s]ohn's Park Synagogue (1947-50).

Biblio.: Campen, *Shaker Heights* (1992), p. 23.

Collens [sic], Charles. See Francis R. Allen

Collins, Val(entine) P. (Covington, Ky., 1861-1923). Son of Ky. historian Richard H. Collins, whose family owned and/or occupied the Guy Wright House (known as the Daniel H. Beard House, in honor of a putative founder of the Boy Scouts of America, whose father, artist James

H. Beard, rented the house during the Civil War) at the east end, south side, of E. 3<sup>rd</sup> St. in Covington; worked for and probably trained by the important but somewhat eccentric Cincinnati architect S.E. Desjardins; in 1886 moved to Louisville, Ky., where he pursued a not very distinguished career.

Colonna [originally Kloenne], Edward (Muellheim-am-Rhein, Germany, 1862-1948). After reputedly studying architecture in Brussels, immigrated to the U.S. in 1882; worked for Louis Comfort Tiffany and Associated Artists in N.Y (also apparently around 1900; see collaborative works of art). Colonna in the mid-1880s was associated with the important New York architect Bruce Price, who competed unsuccessfully for the design of the Cincinnati Chamber of Commerce Building in 1885 (a competition won by H.H. Richardson of Brookline, Mass.) but designed several houses in Cincinnati then moved to Dayton, O., where he decorated (perhaps in

lieu of Price) railroad car-interiors for the Barney family company, Barney & Smith [see E.E. Barney HHRian res by Price?] and also "published small design books of an original character" (Eidelberg in *Macmillan Encyclopedia*), including "An Essay on Broom-Corn" (Dayton, 1887).

WEL has also attributed to Colonna ("EC") several advertisements for arts and crafts companies, and for a while the letterhead of *The Cincinnati Graphic*, a short-lived but ambitious regional periodical.

From 1888 Colonna worked for the Canadian Pacific Railroad in Montreal.

He is perhaps best-known as one of the principal designers of art furniture, *objets d'art*, and jewelry for S. Bing's seminal store in Paris, *L'Art nouveau*, as well as a sitting-room for the proprietor (see the Musée des Arts décoratifs, Paris).

Colonna is said to have married Louise McLaughlin, a daughter of James W. McLaughlin, prominent Cincinnati architect, in 1888.

Biblio.: *Macmillan Ency.*, I (1982), 441 (by Martin P. Eidelberg, who has published several articles on Colonna); see also the Dayton Art Institute catalogue (1983).

Comes, John T. (Theodore) (La Rochette, Luxembourg, 1873/6-1922). Pittsburgh specialist in Roman Catholic architecture and author of an influential book, *Catholic Art and Architecture* (Pittsburgh, 1920), as well as many articles on church architecture. Brought up and educated in St. Paul, Minn., he later received a Master's degree in architecture from Mt. St. Mary College in Emmitsburgh, Md. In 1897 Comes moved to Pittsburgh, where he is said to have designed more than fifty buildings for the Diocese. Among his many works elsewhere were the Church of St. Agnes in Cleveland and the Cathedral in Toledo, Ohio. Cincinnati architect Lucien F. Plympton worked for him in Pittsburgh after ca. 1900. In Cincinnati Comes designed the superb St. Mary R.C. Church, Erie Ave, Hyde Park (1916-17), with magnificent windows by Charles J. Connick and his colleague Henry Wynd Young.

Biblio.: Withey, p.133 (with a short list of works and bibliographic references); Kervick, p.34 (with a list of memberships); Tenover, "Schulte" (UC M.A., 1974), 21-22; Connick, *Adventures* (1937), 370; *100<sup>th</sup> Year Anniversary St. Mary Parish Directory 1898-1998* (Galion, O.: United Church Directories, 1998), "Our Heritage: History compiled by Tom Donnellon."

Conable, George W. (Cortland, N.Y., 1866-1933). New York architect (listed on own 1904-1935), trained at Cornell University; in 1905 joined Ernest Flagg in preparing drawings for the Singer Building (or Tower, 149 Broadway, N.Y., designed 1902; constructed 1906-1908); Conable was associated with Hobart Upjohn, 1908-1914, especially designing ecclesiastical bldgs; etc. Conable exhibited a country residence at Glen Cove, R.I., at the 2nd CAIA/CAM (1902).

Biblio.: Withey, pp. 133-34; NYCOPAR (1900-1940),15. /Conable is not indexed in Mardges Bacon, *Ernest Flagg: Beaux-Arts Architect and Urban Reformer* (N.Y., 1986)./

Condit, Carl W. (Wilbur) (Cincinnati, 1914-97). "Distinguished historian of urban technology, architecture, and cities," American architecture and engineering, especially that of the Chicago School skyscrapers at the turn of the century. Graduated from Purdue University, W. Lafayette, Ind., in 1936 with a degree in mechanical and civil engineering, and received his M.A. and Ph.D. (1941) from the University of Cincinnati in English literature. During World War II, he taught mathematics and mechanics for the U.S. Army and was designing engineer of buildings for the New York Central Railroad in Cincinnati (leading to his interest in Cincinnati's role in railroad architecture and engineering). He taught at Northwestern University, Evanston, Ill., 1947-82,

where he was an innovative and revered teacher. He was active in the Society of Architectural Historians, a founder of the Society for the History of Technology and its journal, *Technology and Culture*; the SHT awarded him its prestigious Leonardo da Vinci Medal, as “the world’s foremost authority on the history of building and structure in America.”

Condit also dealt in considerable, if sometimes confusing, detail with the developments of railroads in the Cincinnati area in an important publication, *The Railroad and the City* [ ]. He also wrote *The Chicago School of Architecture: A History of Commercial and Public Building in the Chicago Area, 1875-1925* (Chicago, 1964); Condit, *Chicago, 1910-1929: Building, Planning and Urban Technology* (Chicago, 1973).

Biblio.: Obit.: Sarah Bradford Landau, “SAH Newsletter” (8/97), 6.

Congdon, Henry M. (Martyn or Martin) (1834-1922). New York ecclesiastical architect.

Designed Episcopal High Victorian Gothic Grace (?) Church in Paducah, Ky.

Biblio.: NYCOPAR (1840-1900), 22; NYCOPAR (1900-1940), 15.

Connick, Charles. Important stained-glass designer and promoter of the Romanesque attitude toward jewel-like, semi-abstract glass (a la R.A. Cram). Associated with E.J. Schulte in a number of church designs, according to Schulte, “Lord” (ca. 1970), p. 21.

Biblio.: See Connick.

Conway, M.R. (Moncure?). Listed 1885.

Cook, C.B. /possibly Clarence???. Listed 1870.

Cooper, Myers Y. (St. Louisville, Licking Co., O., 1873-1958). Major Cincinnati-area real-estate developer, who employed several fine architects including Matthew H. Burton, J. Ward Franklin (son of William W. Franklin) (“chief designer”; q.v.), and Harry M. Price. According to Leonard (1927), he “has probably built and sold more homes than any other person or organization of persons in the Central States” [but see Albert Harmon of Lebanon, O.?]; known for developing entire suburbs of rather elegant but restrained single-family dwellings, often in a mild Colonial Revival manner. Son of a farmer and school-teacher, educated in the Licking Co. Public School and the National Normal University, Lebanon, O.; to Cincinnati ca. 1897. By 1927 he was president of the Hyde Park Lumber Co., Raymond Realty Co., Norwood National Bank and Hyde Park Savings Bank.

Cooper seems to have been active in supporting the education of African-Americans, as he was a trustee of Lincoln Memorial University [in central Ky., perhaps Shelby Co.?], from which he received an honorary Doctor of Laws degree, as also from (Quaker?) Wilmington College, Wilmington, O.

Biblio.: Leonard, ed., *Greater Cincinnati* (1927), IV, 566-67.

Cooper, S.D. Builder of sub-divisions, including “the extensive and somewhat difficult task of building up that new locality known as Fairview”!

Biblio.: Menefee, *COQC* (1926), p. 47, with photo portrait p. 40.

Cooperative Improvement Co., The. Listed 1913-14, at the First National Bank Building.

Cope, Walter (Philadelphia, 1860-1902). Philadelphia architect, trained with Addison Hutton and T.P. Chandler; travelled in Europe 1884-85; with Cope & (John and Emlyn) Stewardson,

after return. Their many admired “collegiate buildings and campus plans, primarily in creative interpretations of the Jacobean and Gothic styles that became fused in popular references as Collegiate Gothic” (McCue), included several at Princeton, Bryn Mawr, Haverford, and Washington University, St. Louis, the University of Pennsylvania Museum in Philadelphia (with Wilson Eyre, Jr.). Cope was chairman (1896-98) of the committee on restoration of Independence Hall.

Cope & Stewardson exhibited an unidentified University Hall and the Busch Laboratory in St. Louis at the 1st CAIA/CAM (1901), representing the Philadelphia T-Square Club, of which they were founders. (?)

Biblio.: Withey, 139-40; *Macmillan Ency.*, I (1982), 450-51 (by George McCue); *Biog. Dict. Of Phila. Archs.* (1985), 165-70.

Copper, Munroe W., Jr. (Philadelphia, Pa., 1897-1908, or later). Cleveland, O., architect, partner of Donald Omar Dunn.

Biblio.: See Campen, *Shaker Heights* (1992), 18-19 (?), *et passim*.

Coquard, Leon (Detroit, Mich., 1860-1923 or 1926?). Trained in Detroit, practiced, specializing in (Roman Catholic) school and ecclesiastical architecture, from 1887 to death. Designed St. Mary, Detroit; the Cathedral of the Immaculate Conception, Denver; and the main body of the Cathedral-Basilica of St. Mary the Assumption in Covington, Ky. (1895-1900 under Coquard), a drawing for which was exhibited at the 3rd CAIA/CAM (1903), among the Architectural League of America's circuit drawings. His masterpiece, it was based on St. Denis, Paris, at the insistence of the architecturally well-informed Belgium-born Bishop Camillus Maes. Coquard was, however, unable to complete it, so the facade was designed by local architect David Davis, as a version of Notre-Dame de Paris.

Biblio.: Withey, 140; Kervick, 34; sources on Diocese of Covington, Ky., & Cathedral-Basilica of the Assumption, including Robert Krebs.

Corbusier, John W.C. (Rochester, N.Y., 1873-1928). Important architect (not to be confused with the Swiss LeCorbusier; according to Campen, J.W.C.'s name was pronounced "Cor-bu-seer"), who worked in Cleveland, O., originally as the local associate architect for Cram, Goodhue, & Ferguson of New York on their Church of the Covenant project (1909-1911) at University Circle. Biblio.: See Campen, *Shaker Heights* (1992), 22, *et passim*.

Cordes, Harry W. (Pleasant Ridge, Cincinnati, ca. 1869-1938). Educated in Cincinnati; started his career with "the Desjardins & Hayward Company"; later becoming a partner of A.W. Hayward, erstwhile partner of S.E. Desjardins, 1906-1912. Opened his own firm, H.W. Cordes Co., in 1912; apparently with son F.H. Cordes, until the Depression hit in the early 1930s. Harry's sons William and Walter Cordes succeeded to the practice after Harry retired about 1934. Walter W. Cordes (Cincinnati, 1896-19 ) was listed 1922-52, and the firm seems to have survived with various partners into the '60s. Other members of the family, such as Ferdinand H. Cordes (1873-19 ), were realtors, contractors, and builders as well as architects.

W.W. Cordes, who resided in and was associated with Wyoming, O., was trained at OMI, the Cincinnati Art Academy, and in music (CAIA, 1952).

The work of the firm, probably since World War II, was summarized and beautifully illustrated (including some residential interiors as well as exteriors) in *A Monograph of the Work of H.W. Cordes & Sons, Architects* (Cincinnati: Universal Press Publishers, 1927 [WEL]), with a Foreword or Introduction by Walter W. Cordes. The firm's work shown was exclusively residential, and in a vaguely Tudor Revival Traditional style (with one Colonial exception). The picturesque surface of almost every house, whether cottagey or manorial (most quite ambitious, especially inside, with two-story beamed and vaulted living rooms, for instance) includes several materials, such as stone, brick, figured or textured stucco, and half-timbering. Most were concentrated in Hyde Park (Edwards Rd and Observatory Drive), with some in N. Avondale and H.W. Cordes' own house in Wyoming. Much of the firm's later work, by Walter W. Cordes, was in Wyoming; a tour of Wyoming houses focussing on the Cordes' work there was given by the Cincinnati Preservation Association in 1998, based on research by Anne L. Helmsderfer and

WEL, text written by WEL).

Biblio.: Obit. of Harry W. Cordes, *Enq.* (6/13/1938); see Nelson(1894),993,on Harry's father (?) William Cordes, lumber-dealer; Leonard, ed. (1927), III, 294-97 [perhaps not used in the write-up above]; other sources in 1998 Wyoming tour-guide by WEL.

Cotteral, Joseph Wiley (ca. 1820-1901). Contractor and builder.

Biblio.: Nuxhall, SGC, 53, Lot 180; see also WEL history and description of St. Ursula Convent/School complex on E. McMillan E of Upland Place.

Cox, A. With A. Hildebrand and C.E. & E.F. Farrington, engineers, designed the reinforcements for the Covington-Cincinnati (John A. Roebling) Suspension Bridge in 1895-98 for urban railway crossings.

Biblio.: See Folke A. Kihlstedt, "Miami Purchase Association Survey Brochure" (1969), 11.

Coxhead, John H. (Ft. Lee, N.J., 1863-1943). Trained in New York City and with Ware & Van Brunt in Boston (or Cambridge), Mass. Set up own office in Buffalo, N.Y., 1891, practicing there for more than 20 years; with W.W. Carlin (d. 1894), specializing in commercial structures. Among major works were the Delaware Avenue Baptist Church (1895), Market Street Building (C & C), and Phenix [sic] Bldg in Buffalo; hospitals in Jamestown and Perrysburg, N.Y.; and the Cynthiana, Ky., Methodist Episcopal Church South (1904). Coxhead's later years were spent in Washington, D.C., where he was appointed Architect to the U.S. Army Air Force in 1920, designing many hangars and airfields across the country, as well as veterans' hospitals, "models of which were exhibited at the 'Century of Progress' World's Fair held in Chicago, 1933-34."

Biblio.: Withey, pp. 144-45: obit., *New York Times* (5/26/1943); *American Art Annual* (11/21/1943).

Coyle, Joe. Listed 1906-1910; president of the Coyle Realty Co. 1911-12.

Cram, Ralph Adams (1863-1942). A great Boston architect, whose firm (including Bertram G. Goodhue, Frank W. Ferguson, and others) designed the Chapel of the Episcopal Convent of the Transfiguration for members of the Procter family of P&G (192 ). Cram was also responsible for the tiny, exquisite Concordia Lutheran church on East Broadway in Louisville, Ky., and (with or by Ferguson) for the handsome later Second Presbyterian Church on E. Main St. in Lexington, Ky., where they are also said to have advised in the design for the nearby Church of the Good Shepherd (?); also Cleveland? Cram, Ferguson & Goodhue did, however, exhibit views of churches at Great Neck, L.I., N.Y., and elsewhere at the 3rd CAIA/CAM (1903).

A prominent (and elite) Cincinnati architect, Charles W. Short (q.v.), was trained in Cram's office; his architectural partner Stanley Matthews was connected with the Procter family like Miss Mary E. Johnston, the founder and patroness of the Convent of the Transfiguration, its chapel, girls' school, and other elements.

Biblio.: NYCOPAR (1900-1940),17; *Macmillan Ency.*, I (1982), 471-74 (by Douglass Shand Tucci); see Langsam Survey of Louisville *et al.*, and NR forms; ck Tucci *et al.*; Van Vynckt, ed., I (1993), 174-76, by Leland M. Roth [no mention of Transfiguration].

Crane, C. Howard (1885-1952). Listed in New York City 1922-29. /?/  
/see NYCOPAR (1900-1940), 17.

Crane, Edward A. (Andrew) (Philadelphia [or Taunton, Mass.?], 1867-1935). Rankin, Kellogg & Crane won the competition for the present Hamilton Co. Court House, Main St., east side opposite Court St., Downtown Cincinnati (1915-18?). Crane studied at M.I.T., then worked for H.H. Richardson's successors, Shepley, Rutan & Coolidge, and Wheelwright & Haven, both in Boston. In 1896 he joined the office of the Supervising Architect of the Treasury in Washington, then Cincinnati-new York architect William Martin Aiken, as Chief of the Engineering and

Drafting Division, while there he worked on an Akron, O., government building, among others. Crane introduced the later Supervising Architect Louis Simon into the Federal office. Crane was associated with Rankin and Kellogg of Philadelphia 1903-1925.

Biblio.: Withey, 147; *Biog. Dict. of Phila. Archs.* (1985), 171-72; Lee, *Archs. to the Nation* (2000), 195.

Crapsey, Charles (C.) (Fairmount, Cincinnati, 1849-1909). Trained under James K. Wilson, 1865-1873 (or 1875) [see *Great Houses* and Jackson & Gilder on H. Neill Wilson and J.P. Rinn, who may also have worked with J.K.W. at this period]; on his own, 1873-88, and again, 1895-1901; with William R. Brown, 1889-95; with (E.N.) Lamm, 1901-1909.

According to his obituary in the *WA&B*, Crapsey "'blazed the way' for those of today [1909], and did his full share of maintaining the profession to a high standard of honorable dealing." He "soon made a specialty of church architecture, and as much as, perhaps more, than [sic] any other architect of the country, developed the institutional church building, claimed by many as containing the necessary accessories and accommodation for the most effective method of church work." Another obituary in *The Western Christian Advocate* describes Crapsey as "an architect by instinct and training," and lists James W. McLaughlin [see *Great Houses*], S.S. Godley, and George W. Rapp--all major Cincinnati architects during the second half of the 19th century--as honorary pallbearers representing the A.I.A., although, typically, the real pallbearers were selected from members of his Bible class.

Although Crapsey began his career designing mainly residences, such as the fine Shingle-Style Nathan F. Baker House on Madison Rd, E. Walnut Hills (1883) [see *Great Houses*], for the sculptor relative of Crapsey's mentor Wilson, and "A Five-Thousand-Dollar Suburban Home" in the Cincinnati suburb of Hartwell (1886), as well as commercial buildings, Crapsey & Brown specialized in churches and related structures, particularly for the Methodist Church, to which Crapsey belonged (apparently Brown had already emphasized churches). As the quotation above indicates, they were among the first firm to exploit the "Akron Plan," including Sunday School rooms within the main body of the church connected by moveable screens, and were sought after by many Protestant denominations, not only in Ohio and Ky., but as far afield as a \$300,000 Presbyterian Church for Seattle, Wash. (Crapsey & Lamm, 1906). They also designed church-related educational buildings, such as a dormitory for Ohio Wesleyan College, Delaware (1889). Later, Crapsey & Lamm even designed Methodist missionary schools and chapels in China! An attractive double-page spread of Crapsey & Brown's churches--diverse in style and location--was published in the *AA&BN*, XXXVIII, 822 (11/19/1892), including examples in Cincinnati and Kenton, O., and Maysville, Mayslick, Carlisle, Covington, and Dayton, Ky. They were also active particularly in Hamilton, O., and Winchester, Ky. (where Lamm seems to have been a builder, and perhaps designer, early in his career). Known churches and other commissions in Ohio were located in London, Fostoria, Loveland, Ironton, Waynesville, Portsmouth, Woodstock, Xenia, Franklin, Washington Court House, Lima, Jackson, Mechanicsburg, Miamisburg, Milford, Columbus, Carthage, as well as many areas of Cincinnati; in Kentucky, in Henderson, Newport, Richmond, Mt. Sterling, Danville, Augusta, and Ludlow. Works in Indiana include an M.E. Church in Connersville (1895), the Second Presbyterian in Bloomington (1895), the 9th St. Methodist in Lafayette (1895), and a few other smaller commissions; Crapsey & Lamm designed the fine Moores Hill College Administration Building (1907). Maysville, Ky., has a particularly important grouping of churches, commercial buildings (including the Masonic Lodge), and residences, all within a block of each other and still remarkably intact.

Among the firms' best surviving churches are the First English Lutheran, Race St. about 12th

opposite Washington Park (1894); Clifton Methodist, Clifton Ave SEC Senator Place (1891); and the Price Hill M.E., Phillips NWC Considine Aves (now the Church of the Nazarene; 1895); although their smaller churches also have charm.

Like most of the other known work by Crapsey and his partners, the churches have a recognizable, distinctive, and "artistic" character; among their late 19th-century contemporaries, they are more individual and even fantastic than Hannaford or McLaughlin, although usually less so than Buddemeyer, Plympton & Trowbridge, for instance [all in *Great Houses*]. Crapsey & Brown, in particular, used a wide variety of materials, often in combination, whether poly- or monochromatic; composed interesting masses, especially when utilizing the polygonal forms, variety of roof shapes, and diagonal axes associated with "Akron Plan" church complex; and sometimes juxtaposed plain surfaces or masses, such as square towers, with elaborated surface treatment.

Crapsey's and his associates' secular work was also extensive, both in types and geographically. Crapsey competed for the design of the Cincinnati Centennial Exposition building (1887; won by H.E. Siter; expo held 1888) and the Cincinnati Armory (won by Hannaford; 1887). Among Crapsey & Brown's non-ecclesiastical works--some of them perhaps only projects--were "new pavilions" for the pioneering Cincinnati Base Ball Co. (the "Red Stockings") in the West End (1884); the Newport, Ky., Workhouse, Jail, and Police Court (behind the Court House by A.C. Nash; 1887); the delightful Shingle-Style Westwood Town Hall, a complex containing a variety of municipal facilities (Harrison Ave SWC Fairview Ave; 1888); a competition design for the Cincinnati Y.M.C.A. Building (7th NWC Walnut; won by J.W. McLaughlin; 1889; H.C. Carrel, the delineator, submitted his rendering to the 1889 Cincinnati Architectural Club exhibition); another competition entry for the Odd Fellows' Temple (won by Hannaford; formerly Elm NWC 7th Sts.; 1891; delineated by G.W.E. Field, who may have worked for the firm early in his career); the Tippecanoe School (Cincinnati, 1893); and the Parkersburg, W.Va., City Hall (1894). Crapsey, Carrel & Crapsey presented a handsome Beaux-Arts competition design for a Jubilee Saengerfest Building in 1898 (the second Crapsey has not yet been identified). Crapsey & Lamm designed the Carnegie Library for Peru, Ind. (1902), where they also were responsible for the Kendallville Furniture Co. Factory (1907). Among numerous commercial and industrial buildings by the firm, probably the farthest afield were structures for the Monterey Industrial Co. in Mexico. Residential work was also constant.

Crapsey himself was an early member of the Cincinnati Chapter of the A.I.A., as a junior member in their founding year, 1870; and served as secretary from at least 1874 until 1895; he was also an F.A.I.A. W.W. Martin, an advocate of the Akron Plan, in his *Manual of Ecclesiastical Architecture* (Cincinnati: Jennings & Pye, 1897), credits Crapsey with supplying "a valuable collection of photographs and engravings upon Modern Church Architecture." Biblio.: Obit., *Western Architect & Builder* [Cincinnati, 1880s-1930s, not Chicago], XXVI, 32 (8/12/1909), 1; *Western Christian Advocate* (8/4/1909); Withey, pp.147-48; Tenkotte & Langsam, 89-96; Beth Sullebarger [former director of the Cincinnati Preservation Association], paper on churches for the SAH national annual meeting, Cincinnati (1990); Richard S. Jackson, Jr., & Cornelia Brooke Gilder, *Houses of the Berkshires, 1870-1930* (N.Y.: Acanthus Press, 2006), biog. of H.N. Wilson, p. 285, of Rinn, p. 284; Nuxhall, SGC, 113, Lot 434.

Creager (or Cregar), Charles A. (1808-1896). Springfield, Ohio, architect. According to Withey (listed as Creager), "An early architect in the state, known to have planned and built many schools in Springfield in the late 19th century"; also in Springfield the extraordinary combined City Hall, Market House, Opera House, Police Department, etc. (1888-90), in a provincial

version of the Richardsonian Romanesque; the St. John German Evangelical Lutheran Church (1895); and, according to Steve Gordon, many of the largest and finest dwellings after the Civil War.

Biblio.: Withey, 148; see also sources on Springfield history and architecture.

Cret, Paul (Phillippe) (Lyons, France, 1876-1945). Philadelphia architect who figured largely in the efforts to move from Traditional to Modern, or at least Moderne, design between the World Wars. Studied at the Ecoles des Beaux-Arts in Lyons and then Paris, whose principles he maintained while adapting to some extent to modern conditions. Taught at the University of Pennsylvania, Philadelphia, as Professor of Design until 1907, when he began practice with Albert Kelsey, and in association with Zantlinger, Borie & Medary.

Cret served as a major consultant in the design for the Cincinnati Union Terminal; see Fellheimer & Wagner, and Roland Wank. There is also an impressive drawing for a proposed addition and/or recasting of the original McLaughlin building in bold, almost stark quasi-Beaux-Arts style.

As Condit puts it, "Cret was not unknown in Cincinnati: he had prepared architectural plans for the University of Cincinnati in 1909 and 1923 and had acted as consultant in the preparation of plans for the Cincinnati suburb of Mariemont in 1927." Cret was also listed in association with the shopping center/movie-house originally proposed for Mariemont. [See Millard Rogers?] /see also involvement with bridge in Louisville; with Medary? (On Medary, see Wilson, *AIA* [1984], esp. pp. 158-59)/

Cret served on the jury for the 1938 competition for the Covington, Ky., Post Office and Courthouse.

Cret was associated with the great bridge-engineer Ralph Modjeski (q.v.) in the design of, at least, the Calvert Street (now Duke Ellington Memorial) Bridge in Washington, D.C. (1931); see R.G. Wilson, *et al.*, *Machine Age in America* (1986), p. 165.

Biblio.: Withey, 149; Kervick, 36; Wodehouse (1976), I, 54-56; *Macmillan Ency.*, I (1982), 476-77 (by Elizabeth Greenwell Grossman); R.G. Wilson, *AIA Gold Medal* (1984), esp. pp. 163-64 (by Travis C. McDonald); *Biog. Dict. of Phila. Archs.* (1985), pp. 172-75; "Art Deco and the Cincinnati Union Terminal" (University of Cincinnati Department of Art History, 1973), 14; Condit, *RR* (1977), 234-35; Van Vynckt, ed. (1993), I, 176-79, by Marc Vincent [no mention of Cincinnati projects].

[Something missing here??]

Lee, *Archs.* (2000), p. 271.

Critchell, Robert M. Listed with (Richard C.??) Taylor 1930-31.

Crosby, Harry A. Listed 1914-15.

Crowe, Robert E. (Emmett; Sr.?) (Meadville, Pa., 1881-1944). Of Irish parentage; worked as a draftsman for Frank S. Barnum & Co., Cleveland, O., for 3 years; in Chicago for D.H. Burnham & Co., where he was responsible for the office building of the L&N Railroad in Louisville, Ky.; worked in Cincinnati for Frank M. Andrews and S. Hannaford & Sons; and practiced on own after 1917; in 1921 he joined Edward J. Schulte [viz.], with whom he continued to emphasize Roman Catholic commissions, until they split under pressures from the Depression in 1933. St. Ann's Convent, Melbourne, Ky., for the Sisters of (Divine) Providence, was among Crowe's own works. Schulte, in his self-advancing autobiography, *The Lord Was My Client*, characteristically tended to down-play Crowe's design role and qualifications, but the training indicated above suggests that he must have been a fully qualified designer on his own.

Biblio.: Obit., *Enq.* (7/11/1944); *Memoirs of the Miami Valley* (1920), III, 353-54; see also (with perhaps grain of salt) Schulte's "The Lord Was My Client."

/place below Cumberland/Cumberland & Storm. Important Toronto, Ont., firm which exhibited drawings for St. James the Less Episcopal Church in Toronto at the 3rd CAIA/CAM (1903), among the Architectural League of America circuit drawings; W.G. Storm also exhibited a drawing of St. Andrew Church, Toronto.

Cumberland, Frederic W. (William) (England, 1821-81). Apprenticed to William Tress in London; moved to Canada 1847; partner of Thomas Ridout in the 1850s. His major works, with William G. Storm, were University College (1856-58) and Osgoode Hall (1857-60), both in Toronto.

Biblio.: *Macmillan Ency.*, I (1982), 48 0 (by Robert Hill; see also Storm); see Canadian biographical sources; also Douglas S. Richardson, recent book on University College.

Curain/Currin, Timothy P. Listed 1890-91 as Currin; as Curain in (the not altogether accurate) 1889 *Official Guide: Architects, Contractors, Builders* (R. L'H [L'Hommedieu?], Publisher; Cincinnati: Economy Printing Co.), 101.

Curry, S.G. See (Frank) Darling & Curry of Toronto, Ont.

Curtis, Hudson B. Listed 1853-55 (also as carpenter in latter year).

### DDD

Dakin, James H. (1808-1852). Practiced in New York City with Town & Davis, among others, 1831-36; then in New Orleans, La., with Gallier and brother (?) Dakin. Designed the Bank of Louisville (now the lobby of the Actors Theatre of Louisville).

Biblio.: NYCOPAR (1840-1900), 24; Arthur Scully, Jr., *James Dakin, Architect: His Career in New York and the South* (Baton Rouge, La.: Louisiana, 1973); Van Vynckt, ed. (1993), I, 184-85, by Beth Sullebarger, with bibliography.

Dana, Richard Henry, Jr. (1879-1933) /?/. Son of R.H. Dana of New York, where he was listed 1910-11, 1919, 1924-34, he designed the Dana Group housing, Plainville Pike & Chestnut St., Dale Park, Mariemont (ca. 1925), and also the Mariemont Union Gas & Electric Co. Transformer Station. Cf. Talbot Hamlin, partner in Murphy & Dana, 1920-25.

Biblio.: Withey, ; NYCOPAR (1900-1940), 18; /see for add'l info, inc Delano & Aldrich connection/

Daniels, Howard (New York, 1815-63). Responsible for the superb final design--both convincingly Grecian and fireproof--of the Montgomery Co. Courthouse, Dayton, O. (1847-50; now Montgomery County Historical Society), supposedly after a preliminary design by Samuel Forrer and Horace Pease. Designed the original layout of Spring Grove Cemetery in Cincinnati after the proposal of John Notman of Philadelphia was rejected; also laid out other many important cemeteries in the area and elsewhere. Apparently moved to Baltimore and later N.Y. (listed 1851-56, also as a landscape architect), where he placed 4th in the Central Park competition. See Birnbaum & Crowder for Daniels' later works and influence as a publicizer of American landscape architecture, especially rural cemeteries and such early "garden suburbs" as Llewellyn Park, N.J. (along with A.J. Davis and E.A. Baumann [see Roth or Handlin?]).

Daniels was an extremely subtle planner, on the evidence of his few known works, including an ingenious L-shaped "Cheap Suburban Cottage" with a katy-corner central entrance, which was built for the Superintendent of Dale Cemetery, Sing Sing, N.Y. (published in *The Rural Annual and Horticultural Directory for 1857* and reprinted in *The Genesee Farmer*, 2nd series, XVII, 11 [11/1856], 345). He also designed the original "Rookwood," the Joseph Longworth country house on Grandin Rd in Hyde Park, Cincinnati, which was shown in a perspective and plan in

*The Western Horticultural Review* (published in Cincinnati in the early 1850s); Isaiah Rogers later added a belvedere tower.

Advertised in the *Cincinnati Daily Gazette* (February 13, 1845), 3:6, as "Architect. East side of Main, 5 doors above Main. Designs cottages, farm houses, villas, churches and public buildings. Well recommended."

Biblio.: (Sikes List [CHS]); see Mary Tomlan?; NYCOPAR (1840-1900), 24; Birnbaum & Crowder, eds., *Pioneers of American Landscape Design* (NPS, 1993; by Christine B. Lozner), pp. 36-38; including biblio.); Neville H. Clouten, "The Old Montgomery County Court House, Dayton, Ohio," *JSAH*, XXVI, 4 (12/1967), 294-300.

Dannenfelser, C. (Charles?) Sixteen photographs of Dannenfelser's woodwork and furniture were exhibited at the 3rd CAIA/CAM (1903) by the Cincinnati Art Joinery. He was responsible for a carved library for Charles P. Taft in what is now the Room at the Taft Museum, but the woodwork of the Marcus Fechheimer House on Garfield Place in downtown Cincinnati (now part of the Butterfield Senior Center, begun during the Civil War, is also attributed to Dannenfelser.

Listed as D. & Biemann, "art joinery hand made furniture," in the 1887-88 Business Directory.

Biblio.: On the Art Joinery see Biemann in Haverstock.

Darling, Frank (near Toronto, Ont., 1850-1923). Was trained in Toronto, and in London, England (1870-73), with the great High Victorian Gothic architect George Edward Street and the later classicist (Sir) Arthur Blomfield, before returning to Toronto to practice, first with Henry Macdougall and then with S.G. Curry; after 1895 Darling's partner was John A. Pearson. Nevertheless, Darling & Curry exhibited designs for St. Luke (Anglican) Church in Toronto (apparently built 1881-82) at the 3rd CAIA/CAM (1903), among the Architectural League of America circuit drawings.

Biblio.: *Macmillan Ency.*, I (1982), 502-503 (by William Dendy); see Canadian biographical sources.

Darrach, James (M.) A. (Aertsen) (Germantown, Pa., 1874/5-1912). New York architect who studied at Columbia University; had an office in New York; practiced with Bruce Price and later with William K. (or F.) Beckman (or Beekman), specializing in residences. Price & Darrach exhibited a dormitory and apartment building at the 3rd CAIA/CAM (1903).

Biblio.: Withey, p.161; NYCOPAR (1840-1900), 24; NYCOPAR (1900-1940), 18.

Darrow Engineering Co., The. Listed 1909-1910.

Davies [or Davis], Richard [?] Landscape architect. An article in *The Western Horticultural Review*, published in Cincinnati in the early 1850s, describes his design for the Reuben Resor Estate in Clifton, north of Ludlow Avenue, and illustrates its plan. See also Isaiah Rogers on the Reuben Resor/Evans House.

Davis & Shepard. New York firm (listed 1902-1903) which exhibited at the 2nd CAIA/CAM (1902) a competition design for the Yonkers, N.Y., public library, among the A.L.A. circuit drawings.

Biblio.: NYCOPAR (1900-1940), 18.

Davis, Alexander Jackson (New York, 1803-1892). Said by R.R. Jones (Literary Club, 1921) to have been brought as a lecturer to Cincinnati by book-seller/librarian A.R. Spofford (later an influential Librarian of Congress), the renowned N.Y. architect submitted a design for a Gothic villa to Henry Probasco of Cincinnati in June 1858; the sketch-plan is at The New-York Historical Society. Isaiah Rogers (with whom Probasco had probably earlier been the emissary for his half-brother-in-law Tyler Davidson in the design of their dry goods store) and James W.

McLaughlin also were consulted, but Probasco chose Irish-born local architect William Tinsley. "Oakwood," Probasco's Norman Revival mansion, at 430 W. Cliff Lane, Clifton, bears a considerable residence to the Norman villa designed by W. Russell West "of Cincinnati" (of whom little else seems to be known except that he designed an Episcopal Church at Madison, Ind., Bailey Hall at Urbana [Swedenborgian] College in Urbana, and was involved with the design of the Ohio State Capitol at Columbus), presented as Design (?) in A.J. Downing's . Davis *did* design "Loudoun," a surviving Gothic Villa for Francis Key Hunt of Lexington, Ky., which had much influence in the diffusion of the Gothic in the Bluegrass. [Patrick Snadon] Biblio.: Withey, pp. 162-63; *Macmillan Ency.*, I (1982), 505-514 (by Jane B. Davies); Robert Ralston Jones, "The Life of the Literary Club," *Historian's Evening*, March 26, 1921 (Cincinnati: *The Literary Club*, 1921), p. 8; NYCOPAR (1840-1900), 25; Van Vynckt, ed. (1993), I. Davis, David D. (Wales, 1865-1932). Brought to the U.S. as an infant; studied at the Ohio Mechanics' Institute and M.I.T., where he supposedly came under the influence of H.H. Richardson, for whom he is said to have worked (although H.H.R. died when Davis was aged 21). Returned to Cincinnati; with (William R.) Brown & (M.H.) Burton, 1899-1901; Brown & Davis, 1901-1907; on own 1908-22; Davis & (Alex. W.?) Stewart 1923.

After illness prevented the original architect, Leon Coquard of Detroit, from completing designs for St. Mary's Cathedral-Basilica of the Assumption in Covington, Ky., Davis completed the facade (1908-1910), based quite closely (at Bishop Camillus Maes' request) on Notre-Dame de Paris. The upper stages of the towers have never been completed, although the Cathedral-Basilica is currently (early 1990s) undergoing an improvement campaign. Davis, who lived in Newport, Ky., also designed the Kenton Co. Infirmary (recently demolished) in Latonia, Covington, and many other (mostly untraced) buildings. A cross-section from 1907-1910 includes religious, commercial, and other works in Charleston, W.Va., Aberdeen, S. Dakota,, Auburn, N.Y., as well as many private and Catholic commissions in Ky. and Ohio. Davis exhibited the main entrance of the Charleston, W.Va., Chamber of Commerce Building at the 4th CAIA/CAM (1908).

Biblio.: Robert T. Krebs, "The Celestial City," on St. Mary's.

Day, Frank Miles (Philadelphia, 1861-1918). Prominent Philadelphia architect who studied at the University of Pennsylvania and at the Royal Academy School of Architecture in London, where he later worked for the rather eccentric but brilliant Edwardian architect Basil Champneys. Day returned to Philadelphia in 1887; was associated with his brother H. Kent Day, 1892-1912, in the design of buildings at Princeton University, among others; and with Charles Z. Klauder, the specialist in collegiate buildings, 1912-(18); they were responsible for buildings at Yale, the Universities of Pennsylvania and Chicago, Pennsylvania State College, and many others. F.M. Day wrote many articles on architecture, and taught at Harvard, his alma mater, and the Pennsylvania Academy of Art. According to the Biog. Dict., Day and other of his generation such as Cope, Stewardson, and Eyre, "rejected the idiosyncratic architecture which slightly older architects of the day such as Frank Furness and Willis G. Hale had epitomized." F.M. Day & Brother exhibited a country residence near Wilmington, Del. (possibly the Samuel Bancroft house alterations and additions at Rockford, Del., 1899?), at the 1st CAIA/CAM (1901).

Biblio.: Withey, 66; *Macmillan Ency.*, I (1982), 519 (by Patricia Heintelman Keebler); *Biog. Dict. of Phila. Archs.* (1985), 192-97.

Dean, Arthur D. Listed 1921-23.

DeCamp, Benjamin C. Practiced in Cincinnati ca. 1892-1935; with A.H. Kuhlman, Jr., 1892-24;

and with Charles C. Taylor (previously with John H. Boll), 1909-1912.

DeCamp, Daniel (Oxford, O., 1813-after 1883). A local contractor who built, and perhaps designed, several Italianate villas in Glendale, O. He was the first child born in his parents' "log cabin" in Butler Co., O.; "he was rocked in a cradle made of a hollow elm tree." He moved to Cincinnati as a builder in 1833 and formed J. & D. DeCamp, builders, in 1835, with his brother Joseph; the firm continued until 1864, being responsible for constructing numerous important buildings in the area, including the Pike Opera House and the Cincinnati, Hamilton & Dayton Railroad depot, as well as their round-houses and workshops. DeCamp was active as a developer, often building residences and other buildings as well, in parts of the West End of Cincinnati, the early railroad suburb, Glendale, and especially its neighbor, Hartwell. Although he planned his own home in Hartwell, it is unclear whether he served as the designer as well as the builder of a number of houses in Glendale sometimes attributed to him.

Biblio.: *Biog. Cyc. Ohio* (1883), IV, 504-506; [Clipson,] *Glendale* (1976?).

DeCamp, Harvey (Essex Co., N.J., 1807-after 1876). Elder brother of Daniel DeCamp; moved to Cincinnati in 1825 to learn the carpenter's trade from Ezekiel Ross; ca. 1829, set up on his own, with apprentices; he followed his trade of builder for 30 years, building more houses than almost any man of his day, and he was especially instrumental in designing and superintending St. Paul's Methodist Episcopal Church [attributed to W. Tinsley] and Wesleyan Female College."

Biblio.: *Biog. Cyc. Ohio* (1876), 43-44.

Deeken, John Henri (Cincinnati, 1888-19 ). Studied architecture at the University of Cincinnati (1906); then practiced "in different parts of the United States." Associated with Guy C. Burroughs 1916/18-23; with Hubert M. Garriott (one of Cincinnati's first Modernist architects, especially as a partner of John Becker), 1931, for an indefinite time (see announcement of association, *Arch. Record* [2/1931]), 85; then apparently on own 1935-48. Best-known for fine "English" Traditional residences, but also designed the handsome Moderne Coca-Cola Building in Evanston (1937-38).

See also John H. Baker.

Biblio.: *Memoirs of the Miami Valley*, III (1920), 385-86, for biographical sketch; Langsam, *Great Houses* (1997), 4, 97, 122-23.

De Gersdorff. See Gersdorff, George de.

Deglow, Leslie S. Listed on own 1923, 1929-33; with (?) Hawthorn (or Henthorn) 1926-28.

Delano, William Adams (New York, 1874-1960). Graduate of Yale University 1895, then Columbia University School of Architecture; then Carrere & Hastings 1897-1900; Ecole des Beaux-Arts, Paris, 1900-1902. Began partnership with Chester Holmes Aldrich 1902, while both in office of Carrere & Hastings working on the construction of the New York Public Library. Although they designed other works such as the Walters Art Gallery, Baltimore (1910) and Harkness Hall at Yale (1928), as well as the fine Yale Divinity School building, Delano & Aldrich specialized in stately but restrained and refined homes for the very wealthy, such as the Rockefellers, Havemeyers, Otto Kahn, Burdens, and Astors.

This brilliant N.Y. firm, or at least the principal, William A. Delano, served as a consultant in the design for the 1930 Carew Tower-(Omni) Netherland Plaza complex, with architect Walter W. Ahlschlager. They also designed "Peterloon" in Indian Hill (1929-30), the home of John J. Emery, developer of the Netherland complex, and scion of the Thomas Emery whose family has played a leading role in the real-estate development and maintenance of high-quality urbanistic and architectural design in the Cincinnati area. Delano designed another, smaller but elegant residence in Indian Hill, for E. Lawrence Jones (1929).

Biblio.: NYCOPAR (1900-1940), 19; *Macmillan Ency.*, I (1982), 538-39 (by Steven McLeod Bedford); R.G. Wilson, *AIA* (1984), esp. pp. 178-79 (by Frederick Doveton Nichols [of UVa? Insightful & entertaining!]); Hewitt, *Arch. of Amer. Country Houses* (1990), *passim*; Clive Aslet, on *Last Amer. Country Houses*; MacKay, *et al.*, eds., *L.I. Country Houses & Their Archs.*, 1860-1940, esp.127-43.

See also Wollner & Rauh report on Carew Complex; WEL on "Peterloon," *GHQC* (1997).  
Dellinger, F.E. Listed 1930-31.

Denison, Archibald C. (Campbell) (Galveston, Texas, ca. 1897-1970). Received degrees in the arts and architecture from Columbia University; served as a naval officer in World War I; established the department of architecture at Ohio University [Athens, O.?], where he taught until 1960. Listed variously with Stanley Matthews, Charles W. Short, and A.M. Jenkins (Assocs.) 1926-43; on own 1957-61. Served for 38 years on the Glendale, O., Planning and Zoning Commission, as "a firm believer in planning being a matter of preservation rather than creation or exploitation." Denison and his partners were responsible for the renovation (not always sympathetically, according to more recent preservation views), of many residences in Glendale, where he lived and for which he produced a charming bird's-eye view/map in 1932. He was also the author of *America's Maritime History* (1944) and edited *The Letters of William Cooper Procter*, one of Glendale's most prominent residents (the mother of Denison's partner Stanley Matthews was a Procter.)

Biblio.: Obit., *Enq.* (1/22/1970).

Denison [or Denson?], J.F. Washington, D.C., architect who competed unsuccessfully for the Cincinnati City Hall competition (1887; won by S. Hannaford & Sons).

Desjardins, Clarence (d. 1957). Architect; presumably son of S.E. Desjardins.

Biblio.: Nuxhall, SGC, 140, Lot 361.

Desjardins, S. (Samuel) E. ("Dizzy") (Forestville, Mich., 1856-1916). Highly individual, even eccentric architect; conceivably trained at the Ecole des Beaux-Arts (but not listed by Chafee) or possibly in an atelier as a Frenchman. Practiced on own 1882-92, 1905, 1910; with A.W. Hayward, 1893-1903 and 1913-16; with John G. Drainie, 1906; with John F. Sheblessy, 1907-1909; with Rowland G. Bevis, 1911-12. Desjardins, buttressed by his various partners and staff, was one of the most creative of Cincinnati's architects for thirty years, with a fanciful flair in massing, outline, and decoration, often combining elements from different historic sources in a remarkably free way. It was Desjardins' Cincinnati City Hall competition project, for instance--rather than the more conventional Richardsonian Romanesque design of the winning competitor, Samuel Hannaford & Sons--that was published in the influential *American Architect & Building News* (9/10/1887).

Among Desjardins' and his firm's most important works are the 7th Presbyterian Church at 1721 Madison Rd SEC Cleinview Ave, E. Walnut Hills, which burnt several years ago (the striking tower remains above the modern sanctuary); as well as churches of the Christian denomination in Paris, Winchester, and Cynthiana, Ky. A 1904 account mentions a distillery in Old Mexico, a summer cottage in Nova Scotia, and a church in Alaska! The Greek Revival Bell House in Bell Court in Lexington, Ky., was lavishly remodelled by Desjardins after a fire in the 1880s, and is now open to the public.

It was suburban residences, however, that probably gave Desjardins' picturesque talent the freest rein. A most valuable source, *The Autograph Book of Suburban Houses*, prepared by Desjardins & Hayward in 1895, has just been discovered. It appears to consist of about 175 sheets of exquisite India-ink original drawings (hence the name "Autograph Book") of about 75 houses,

most in the Cincinnati area (but not including the Ravogli House). For each residence, there is a perspective of the exterior, in great detail and framed by convincing foliage; a number of houses also have first- and second-floor plans, and a very few also have interior views of the entrance-stair-halls. These designs vary from Richardsonian Romanesque, Chateausque, "Queen Anne" and Shingle Style, to early Colonial Revival, but usually have quaint features of their own. The interior plans also reveal some fantastic spatial affects, particularly in the treatment of staircases and polygonal rooms. Many of these houses survive, although some are in deteriorated condition in no-longer-fashionable neighborhoods.

Desjardins & Hayward exhibited residences in Cincinnati (as part of the A.I.A. Circuit Drawings show) at the 1st exhibit sponsored by the Cincinnati Chapter of the American Institute of Architects held at the Cincinnati Art Museum in 1901; designs for a university and a church at the 2nd CAIA/CA (1902); and a court house, competition design for the Cincinnati Law school, et al., at the 3rd CAIA/CAM (1903). Desjardins & Sheblessy, interestingly, exhibited also at the 1st CAIA/CAM (1901; when J.F. Sheblessy was probably still located in Louisville); and various buildings at the 4th CAIA/CAM (1908). An article on "The Genius of Michael Angelo [sic]" by Desjardins, originally given before the Cincinnati Chapter of the A.I.A. on May 20, 1902, was published in *The American Architect*, LXXVI, 1382(June 21, 1902), 91-93.

Biblio.: *Obit.*, *Western Architect*, XXIV, 7(12/1916), c/o Burnham Index, 24 [not yet consulted]; Desjardins & Hayward advertisement, "A Tour of Fourth Street, Cincinnati" (ca. 1892); numerous listings for individual buildings in *AA&BN*, *IA*, *AR*, *WA*, etc.; Nuxhall, SGC, 23, Lot 2. Despradelle, Constant Desire (France, 1862-1912). Famous professor of design and head of the School of Architecture at M.I.T.; trained at the Ecole des Beaux-Arts and transmitter of Beaux-Arts ideas and practices; mentioned in the biographies of several Cincinnati architects trained there.

Biblio.: Wodehouse (1976), I, 558; see 1989 (SAH) catalogue for an example of Despradelle's work [here spelled Despredelle], see Barbara W. Moore and Gail Weesner (?), *Back Bay: A Living Portrait* (Boston: Century Hill Press, 1995), p. 76.

Detzel, Edward M. Listed with A.W. Hayward 1916-18.

Dickman & Thompson. Listed 1916.

Dietrich, E.G.W. (Ernest George Washington) (Pittsburgh, Pa., 1857-1924). Prominent New York City architect, educated and trained in Pittsburgh, where he began practice about 1883. Contributed architectural design(s) to the 1883 Cincinnati Exposition. Delineated for S.E. Desjardins the Francis H. Cloud House, Walnut Hills ("6-83"?), published in *The American Architect and Building News*, 672(11/10/1888); this suggests that he was located in Cincinnati ca. 1882-83.

Biblio.: Withey, 173; NYCOPAR (1840-1900), 26; NYCOPAR (1900-1904), 20.

Dietz, Bertha Stephens (1888-1955). Architect; studied at Wellesley College, Mass. Said to have designed her own home at 2625 Handasyde Court, Hyde Park.

Biblio.: Nuxhall, SGC, 116, Lot 2.

Dietz, William. Listed 1871.

Disher, Samuel. Listed 1869.

Disque, Chester H. (ca. 1894-1971, aged 77). Architect trained by B.T. Wisenall of the N. Ky., early 20<sup>th</sup>-century firm of Dittoe & Wisenall (pronounced "Wiz-nall"), although he practiced on his own at the beginning and again at the end of his career, after also being associated in the 1960s with Stu Weber (and Bill Brown; conceivably successors to the Weber Bros.??) in Ft.

Thomas, Ky. (sometimes known as “Caketown,” because they have their cake of an isolated ridge overlooking the Ohio River along with temporal proximity to downtown Cincinnati!). Among Wisenall’s late works on which Disque may have collaborated were the former John G.

Carlisle Elementary School, Robbins & Holman Sts. near Pike (1937), and the former 5<sup>th</sup> St. School, SEC Philadelphia.

Disque was based in Covington, Ky., where he designed the Covington Board of Education Building (1938), SS 8<sup>th</sup> between Madison & Scott; 4<sup>th</sup> District School; an addition to the 11<sup>th</sup> District School (early 1930s), in response to a “population explosion,” particularly in West Covington, according to his son Chester H. Disque (not “junior”); and some storefronts in the Central Business District. Elsewhere in Kentucky, he also designed the Latonia (S Covington) Fire Station W of Ritte’s Corner (see WEL, NR &/or local district nomination for Ritte’s Corner District, early 1980s); a fire station in Warsaw (on the Ohio River); a nursing home in Sparta (off I-75 to Louisville); and Glenn Schmitt’s Bowling Alley/Lanes (on SS 5<sup>th</sup> St. bet Monmouth & York?), Newport. He did some residential work, beginning with his own house on the site of Hathaway Court (in W. Covington, where Route 8 bends south away from the Ohio River; the neighboring Greek Revival Mansion on the site had been occupied by Wisenall; perhaps Disque’s house was occupied in 1982 by Frances, widow of Dr. Justice, at Parkway & Highway Avenues)

During World War II, Disque worked at the Wright Aeronautical Plant (now GE) in Evendale. At the end of his careers he provided design services for developers and general contractors.

Disque was among the PWA/WPA draftsmen who measured and drew the Federal-style Carneal-Bullock villa “Elmwood Hall” in Ludlow, Ky. Although (Dittoe &) Wisenall tended to design in an elegant but watered-down traditional style in the early 20<sup>th</sup> century, as far as has presently been ascertained there was a shift on Wisenall’s and Disque’s part to a rather bold, plain Moderne manner in the late 1930s (both of the Wisenall school buildings mentioned above had wide horizontal stripes in buff and brown brick, aligned to a considerable extent with the sill- and lintel-courses of the openings, and perhaps also a three-dimensional banding of the brick-courses themselves).

Source: Interview 12/14/1982 with Chester H. Disque, who claimed his father announced that, if the son became an architect, his father would kill him! Presumably this was at least partially the response of an architect whose early career was blighted by the Depression. (The son worked as “building engineer” for the Covington Board of Education in the structure designed by his father, when I interviewed him.)

Diss, Charles. Practiced 1873-1905. Only known work is the John Goetz House (now Lenhardt's Restaurant), 1151 W. McMillan St., Clifton Heights.

Ditmars, Isaac E. (Edward) (Nova Scotia, 1850-1934). New York architect, trained there with John F. Miller; joined William Schickel as Ditmars & Schickel 1885; they specialized in Roman Catholic churches and institutions, such as St. Ignatius (Loyola), Park Avenue & 84th St., N.Y., which was exhibited at the 3rd CAIA/CAM (1903), along with St. Patrick, Elizabethtown, N.J. Biblio.: Withey, p. 175; NYCOPAR (1840-1900), 26; NYCOPAR (1900-1940), 20.

Dittoe, Louis G. (Covington, Ky., 1867/70-1947). Son of the editor of the *Kentucky State Journal* (Newport), which carried useful articles on architecture and building during his tenure. Educated at the Ohio Mechanics' Institute (where he later taught) while working for S.



1967-68 at 4340 Foley Road!?!/

Dombar, Abrom (or Abe) (born 4/27/1912). Considered Frank and Olgivanna Lloyd Wright's first Taliesin Fellow in 1932; continues to practice in Cincinnati (1997).

Biblio.: See sources on Wright, Taliesin Fellows and Assocs., and Benjamin Dombar, as well as local sources.

Dombar, Benjamin ("Bennie") H. (born 1916). Trained at Frank Lloyd Wright's Taliesins in Spring Green, Wisc., and Phoenix, Ariz., 1934-41/42; supervised an addition to Wright's Rosenbaum house, Florence, Alabama (1948), as well as the Cedric Boulter House in Clifton (1954) and a 1958 addition. "Bennie" seems to have been one of the most popular of the early Taliesin fellows, figuring in a number of memoirs by other architects, often as in charge of the Taliesin newsletter and film showings. After World War II he rented an office from Woodie Garber (1945); worked for Carl A. Strauss & Assocs. (1945-48); then on his own and with his brother Abrom until the present (1997).

Biblio.: On Benjamin Dombar: CAIA(1951); interview with Benjamin Dombar, March 1992; Besinger, *Working with Mr. Wright* (1995), 298; & many other sources on Wright & Taliesin Fellows.

Donn, Wood & Laist. A Washington, D.C., firm, probably including E.W. Donn, Jr. (or John M. Donn?), and Waddy B. Wood; they exhibited a design for a Riggs Bank in Washington at the 1st

Biblio.: CAIA/CAM (1901), as members of the Washington Architectural Club.  
See Withey on W.B. Wood.

Dorman, J.H. Listed at the Builders' Exchange 1899.

Dornette, Edward H. (Cincinnati, 1874-1949). Attended Cincinnati public schools and the Ohio Mechanics' Institute. Began practice ca. 1893 (his first known work is moving and reorienting the Greek Revival-Second Empire William Resor house, now 254 Greendale Ave, Clifton); with (Gordon) Sheppard, 1899-1902; listed until 1917 (according to his obituary, he practiced 1895-1918). Beginning in 1898 according to Shotwell, Dornette (& Sheppard) specialized in public schools, often handsome Tudor Revival, such as the Avondale School, Condon Avenue (before 1910). The pale brick Clifton Public School (Clifton Ave NWC McAlpin Ave, 1905), is in a restrained Neo-Classical style, enlivened by a red-tile roof and cupolas. Interestingly the Hyde Park School, Observatory NWC Edwards Avenues (1903), has the pyramidal-roof massing associated with Dornette's predecessor as school architect, H.E. Siter, but with more up-to-date early Colonial Revival details and understatement. Dornette's other public school designs included the extravagantly Flemish-gabled Central Fairmount, Evanston, First Intermediate, and Eleventh District. Also designed the Spanish Mission Revival Clifton Livery Stable & Garage; see ad in 1908 Harrison Avenue Viaduct brochure, etc. He was appointed assistant building commissioner by the City of Cincinnati's Civil Service Commission on three different occasions, and was appointed a member of the Rapid Transit Commission in 1914.

Biblio.: Obit., *Times-Star* (10/29/1949); *Enq.* (10/29/1949); Shotwell, *Schools of Cincinnati* (1902), 327-28; *Cincinnati Business Proclamation* (ca. 1904), 139; see Goss (1912), IV, 440-42 on father John Dornette and family background in construction business; WEL UC student Doug Dornette, member of Dornette family, "The Family and Professional Life of Edward Henry Dornette (Sr.)" (3/10/2001); Nuxhall, SGC, 122, Lot 146.

Downing, Andrew Jackson Important landscape architect and author of influential pattern-books, illustrated with designs by Alexander Jackson Davis, W. Russell West, and other architects associated with the Cincinnati area. According to *The Western Horticultural Review*, edited by Dr. John Aston Warder of Cincinnati, I, 7 (4/1851), 359; and I, 8 (5/1851), 397-98, the

exterior of the Gothic Revival cottage of J.F. Meline on Grandin Rd, EWH-HP, was inspired by a design in Downing's *Country Residences*, p. 149.

Drach, Gustave W. (Cincinnati, 1861-1940). One of Cincinnati's most important architects from the late 19th century until his death. His works ranged from elegant residences in late Victorian styles to major structural innovations. Educated in Cincinnati, including study at the original Woodward High School, for which he designed the later replacement (now the School for Creative and Performing Arts), and the Ohio Mechanics' Institute; M.I.T. School of Architecture (1883; perhaps one of the earliest Cincinnatians there; or at least one of the first generation, including Elzner); associated with the sophisticated firm of Cummings & Sears, Boston, for a year; and with the even more elite Herter Bros., N.Y., 1884; worked for George W. Rapp in Cincinnati 1884-85; practiced in Cincinnati under his own name, 1885-1940.

It is claimed that Drach employed reinforced-concrete skeleton construction on a large scale prior to its pioneering use by Elzner & Anderson in the Ingalls Building (1902-1903), the first high-rise office building of reinforced concrete in the world: by 1904-1905 Drach had under construction in Cincinnati 8 concrete structures of 2-10 stories totalling 75,000 square feet, including the Harrison Building at 7th & Walnut Sts. and the Merkel Bros (later Hale-Justis) Building on the NEC of Jackson and Canal Sts., OTR (ca. 1904-1905). Many of his works were both large and functionally and/or technologically innovative, combined with relative stylistic restraint; they include the Cincinnati Water Works in California, O.; Good Samaritan Hospital on Clifton Avenue opposite Burnet Woods; additions to I. Rogers' 1850s Longview Asylum, Carthage, O.; the new Woodward High School (now the School for Creative & Performing Arts), on Sycamore & 13th St., Over-the-Rhine; the Textile Building, 4th SWC Elm Sts.; the former Hotel Gibson (1913-23); and numerous other buildings from Dayton, O., to Birmingham, Ala.

Drach, who was an active member and president of the Cincinnati Chapter of the A.I.A., becoming an A.I.A. Fellow when the national A.I.A. merged with the Western Society of Architects, exhibited at all four of the shows organized by the Cincinnati Chapter of the A.I.A. in 1901, 1902, 1903, and 1908. At the 2nd and 3rd CAIA/CAM he was represented by the Cincinnati Water Works; at the 4th, by a perspective drawing of the new Woodward High School. One of the most respected and balanced (in clientele and types of projects) architects in Cincinnati, Drach proposed "Canal Improvements" for the 1910 Ohio Valley Exposition and is said to have named the fashionable suburb of Hyde Park.

Biblio.: *Obits.: Enq.* (7/19/1940), 1:5; *Times-Star* (7/19/1940); Withey, 181-82; *Illus. Cinti*(1891),188; *MMV*, III (1920), 386; Cliff M. Stegner, "The Harrison Building," *Transactions of the Association of Civil Engineers of Cornell University*, XIII (1904-1905), 97-104; also M.A. Thesis (?UC, ca. 1984??) by Chris H. Luebke(?)

SAME OR DIFFERENT? Drach, Gustave W. (Cincinnati, 1861-1940). One of Cincinnati's most important architects from the late 19th century until his death. His works ranged from elegant residences in late Victorian styles to major structural innovations. Educated in Cincinnati, including study at the original Woodward High School, for which he designed the later replacement (now the School for Creative and Performing Arts), and the Ohio Mechanics' Institute; M.I.T. School of Architecture (1883; perhaps one of the earliest Cincinnatians there; or at least one of the first generation, including Elzner); associated with the sophisticated firm of Cummings & Sears, Boston, for a year; and with the even more elite Herter Bros., N.Y., 1884; worked for George W. Rapp in Cincinnati 1884-85; practiced in Cincinnati under his own name, 1885-1940.

It is claimed that Drach employed reinforced-concrete skeleton construction on a large scale prior to its pioneering use by Elzner & Anderson in the Ingalls Building (1902-1903), the first high-rise office building of reinforced concrete in the world: by 1904-1905 Drach had under construction in Cincinnati 8 concrete structures of 2-10 stories totalling 75,000 square feet, including the Harrison Building at 7th & Walnut Sts. and the Merkel Bros (later Hale-Justis) Building on the NEC of Jackson and Canal Sts., OTR (ca. 1904-1905). Many of his works were both large and functionally and/or technologically innovative, combined with relative stylistic restraint; they include the Cincinnati Water Works in California, O.; Good Samaritan Hospital on Clifton Avenue opposite Burnet Woods; additions to I. Rogers' 1850s Longview Asylum, Carthage, O.; the new Woodward High School (now the School for Creative & Performing Arts), on Sycamore & 13th St., Over-the-Rhine; the Textile Building, 4th SWC Elm Sts.; the former Hotel Gibson (1913-23); and numerous other buildings from Dayton, O., to Birmingham, Ala.

Drach, who was an active member and president of the Cincinnati Chapter of the A.I.A., becoming an A.I.A. Fellow when the national A.I.A. merged with the Western Society of Architects, exhibited at all four of the shows organized by the Cincinnati Chapter of the A.I.A. in 1901, 1902, 1903, and 1908. At the 2nd and 3rd CAIA/CAM he was represented by the Cincinnati Water Works; at the 4th, by a perspective drawing of the new Woodward High School. One of the most respected and balanced (in clientele and types of projects) architects in Cincinnati, Drach proposed "Canal Improvements" for the 1910 Ohio Valley Exposition and is said to have named the fashionable suburb of Hyde Park.

Biblio.: Obits.: *Enq.* (7/19/1940), 1:5; *Times-Star* (7/19/1940); Withey, 181-82; *Illus. Cinti*(1891),188; *MMV*, III (1920), 386; Cliff M. Stegner, "The Harrison Building," *Transactions of the Association of Civil Engineers of Cornell University*, XIII (1904-1905), 97-104; also M.A. Thesis (?UC, ca. 1984??) by Chris H. Luebke(?)

Drainie, John G. (or H.?) (born Edinburgh, Scotland). Listed with S.E. Desjardins 1906; with William P. Bausmith 1907-1918. (see also N. Ky.?) With Bausmith 14 years (CAIA, 1917).

Dreisoerner. St. Louis architect who, with partner F.A. Ludewig is credited with the design of St. John the Evangelist R.C. Church, Pike St., Lewisburg, Covington, Ky., in the 1924 dedication brochure.

See Roy Hampton, author of article on St. Lawrence, Price Hill, and St. Francis de Sales, E. Walnut Hills.

Drucker, Fred, Jr.

Druiding, Adolphus (Germany, 1839-99). Said to have been a graduate of the academies of both Berlin and Munich, Druiding was a prolific Chicago-based (and/or Detroit?) Roman Catholic architect who worked throughout the Midwest. He published an impressive book of his designs, including the Church of Sts. Peter and Paul in Pittsburgh.

In the Cincinnati area Druiding designed Mt. St. Joseph Sisters of Charity Convent and Mother House, Delhi, in Western Cincinnati (1884-86, 1893-94), 400' long, on the crest of bluff overlooking the Ohio River; the Monastery of the Sisters of the Poor, Hartwell; the fine stone Gothic Revival St. Lawrence, Price Hill; the distinctive Sacred Heart Church, Camp Washington; and St. Aloysius on the Ohio (1888; somewhat altered in the 20th century), Saylor Park; among others.

Biblio.: Not in Withey; Francis W. Kervick, *Architects in America of Catholic Tradition* (1962), p. 44; Roy Hampton (1997); for more information, contact Dr. Allen Bernard, (513) 381-5558; Dr. has collected quantities of material on Druiding, his work in the Cincinnati area and

elsewhere, as well as on other Roman Catholic architects active in the area..

Dubach, David (dates unknown). Indiana architect, known for handsome Italianate courthouses in Madison, Jefferson County, and Vevay, Switzerland County, once prosperous towns along the Ohio River.

Biblio.: Withey, 182; Burns, "Early" (1933).

Duffy, John D. Listed (on the Madisonville Pike) 1880-83.

Duhring, Herman Louis (Philadelphia, 1874-1953). See Okie & Ziegler.

Biblio.: *Biog. Dict. of Phila. Archs.* (1985), pp. 221-26.

Duning, Hilbert C. Born a deaf-mute, Duning became the first such student at the University of Cincinnati to complete a course of study, in 1933. He had won a brilliant record at the Ohio Mechanics' Institute (1927-30), including travel in Europe, and then attended the College of Engineering and Commerce evening session at UC, being awarded a certificate in architecture. Worked (perhaps as a "co-op student") with architects Russell Potter, and Garber & Woodward, and later in the studio of sculptor of Jules Brys. There he worked on the models for the superb stone and metal ornaments for the Hannafords' *Times-Star* Building, Broadway at 8th St. (193- ), which were designed by H.B. Wuebling; sculptor Ernest B. Haswell was responsible for much of the designing and modelling of the figures (facts which might not have been known except for a correction to *The Times-Star's* too hasty attribution of the designs to Duning). The multi-talented

Duning also painted decorative panels in the Cameron Methodist Episcopal Church for the Deaf.

Biblio.: *Times-Star* (5/25/1933); attribution of *Times-Star* Building ornament withdrawn, *Times-Star* (5/27/1933).

Dunn, Donald Omar (1892-1932). Partner of Munroe W. Copper, Jr., in Cleveland.

Biblio.: See Campen, *Shaker Heights* (1992), 18-19, *et passim*.

Durang, Edwin F. (Forrest) (1825 or 4/1/1829[Tatman & Moss]-6/12/1911). Prominent Philadelphia architect, almost exclusively for Roman Catholic institutions. Listed in New York 1909; F. Ferdinand Durang listed there ca. 1922-38. Scions of famous professional actors and performers (E.F.'s grandfather John Durang [1768-1822] was credited with being the first native-born America actor). E.F. Durang was trained by John E. Carver [1853-59], "veteran residential and ecclesiastical architect of Philadelphia" and a leader in the American Ecclesiological Movement, whom Durang succeeded in 1859, practicing on his own until joined in 1908/1909 by his son F. Ferdinand Durang [1884-1966], who succeeded him in 1911 and carried on the firm until well after World War II.

In Cincinnati E.F. Durang designed the Summit Country Day School for the Sisters of Notre Dame de Namur in East Walnut Hills (now Hyde Park) (1890-95, in several stages).

Biblio.: Francis W. Kervick, *Architects in America of Catholic Tradition* (Rutland, Vt.: Charles E. Tuttle Co., 1962), 46; Sandra L. Tatman & Roger W. Moss for The Athenaeum of

Philadelphia, *Biographical Dictionary of Philadelphia Architects: 1700-1930* (Boston, Mass.: G.K. Hall & Co., 1985), 229-34 on E.F. Durang, 234-37 on F.F. Durang; NYCOPAR

(1900-1940), 22. On "Our Lady's Summit": *Souvenir Album of American Cities: Catholic Churches of Cincinnati and Hamilton County, Ohio, Edition* (Cincinnati: United States Church Album Publishing Co., 1896), 201; *Bicentennial Guide* (1988), 358; Roger Fortin, *Faith and Action: A History of the Catholic Archdiocese of Cincinnati, 1821-1996* (Columbus: Ohio State University Press, 2002), esp. pp. 133-34 & 213-15.

Dwyer, Charles P. Listed 1863-64.

### EEE

Earl, John. (Listed with no other information in R. Clark.)

Earnshaw, John B. Architect in Cincinnati mid-1850s; designed the original Tudor-Gothic Revival Hughes High School (1852-53), 5th opposite Mound Streets, in the West End. Henry Earnshaw served as the hydraulic engineer for the ca. 1870 Eden Park Water Works; landscape architect Adolph Strauch was responsible for the "improvements." Joseph Earnshaw was a prominent "landscape engineer" who began practice in Cincinnati in 1856; born in England, he had come to Cincinnati in 1847; was joined by T.B. Punshon in 1891. Specialists in cemetery design, they claimed responsibility for the survey, grounds layout, and/or engineering work on the Spring Grove Cemetery (for which Strauch was the leading Superintendent), and dozens of other cemeteries throughout the U.S.; the Eden Park (Mt. Adams) Inclined Plane Railway; bridges, railways, parks (including improvements at Eden and Burnet Woods Parks, Cincinnati), insane asylums and other hospitals; and the sub-division of 3,400 acres of land for the South San Francisco (Cal.) Land & Improvement Co.

Biblio.: 1891 source? Menefee, *COQC* (1926), pp. 116-17 (on Punshon with ref to Joseph Earnshaw).

Eastman, Mark F. (d. 1964). Architect who lived in Norwood at the time of his death.

Biblio.: *Cinti Post Times-Star* (1/13/1964).

Eberson, John (1875-1954) Listed in N.Y. 1928-40. Born and trained in Vienna, Austria (?), Eberson virtually invented the American "Atmospheric Theater." One of his earliest identified American works is a porch and facade addition at Dayton St., Hamilton, O. (19 - ).

Biblio.: NYCOPAR (1900-1940), 22; books on Eberson's theaters, etc.

Edelmann, John (1852-1900). Raised in Cleveland, O., Edelmann was working for Burling, (Dankmar) Adler (Louis Sullivan's later partner) & Co. in Chicago by 1872. In 1872 he became the foreman of the draftsmen of William LeBaron Jenney, a Chicago architect with possible Cincinnati connections; here he met Sullivan, for whom Edelmann served as both friend and mentor. After a hiatus, he and Sullivan joined Adler in 1880. Yet in the early 1880s Edelmann designed several buildings in Cleveland, O., for architects Coburn & Barnum and J.B. Perkins. He worked for Solon S. Beman in Chicago in 1884, when plans for the Procter & Gamble Co.'s Ivorydale industrial complex near Cincinnati were underway, so that it possible that Edelmann had a hand in its design /?/. By 1887, however, well before Ivorydale was completed, Edelmann had moved to the New York-New Jersey area.

Biblio.: *Macmillan Ency.*, II (1982), 7 (by Theodore Turak).

Edwards, Edward W. (b. Allegheny, Pa.; d. 1956). Founder of important Edwards Mfg Co., incorporated 1901; produced sheet-metal ceilings and other architectural elements, as well as metal caskets and burial vaults.

Biblio.: Nuxhall, SGC, 18, Lot 73.

Edwards, James. Listed 1874-75.

Eggers, Otto (1883-1964). See *Mac Ency*; worked (with Daniel Paul Higgins) for J.R. Pope at period of CG&E HQ (1928-30) Listed on own in N.Y. 1918-21; with Higgins 1939-40.

Biblio.: NYCOPAR (1900-1940), 22.

Ehmcke, F.H. A Dusseldorf architect who exhibited a room at the 1910 Dusseldorf "Sonderbund" Exhibition at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Eid, Ludwig or Louis (Germany, 1859-1919). Described as "the engineer both of the Eden Park

bridge and the Ingalls building, [who,] shortly after the completion of the latter structure in 1903, himself found on a trip to Europe that his innovation had been anticipated by concrete buildings in Germany. Eid, however, was an independent pioneer in the structural use of concrete in this country at least, and as such he reflects honor on the city.”

Biblio.: *BHPSO*, V, 4 (12/1947), 19-20; Nuxhall, *SGC*, 88, Lot135.

Eidlitz, Leopold (Prague, Czechoslovakia, 1823-1908). Important New York architect and theoretician, one of the most original and "honest" of late 19th-century American architects. His work and ideas were promoted by Montgomery Schuyler, the influential New York architectural critic who compared the rather advanced Gothic Revival work of Cincinnati James K. Wilson to some of Eidlitz'.

Wilson's exotic B'nai Yeshurun/Plum St./Isaac Mayer Wise Temple in Cincinnati of 1864-66, however, may have been an influence in turn on Eidlitz' Temple Emanu-El on Fifth Avenue in New York, 187 ; which in turn may have influenced Frank Furness' famous Pennsylvania Academy of Fine Arts, Philadelphia, 187 .

Biblio.: Withey, 192-93 (where Eidlitz' date of death is given as 3/21/1906); NYCOPAR (1840-1900), 28; NYCOPAR (1900-1940), 22; *Mac Ency.*, II (1982), 13-16 (by Stephen S. Garmey); M. Schuyler, *The Work of Leopold Eidlitz, Architectural Record*; M. Schuyler, "The Building of Cincinnati," *AR*, ( 1908), esp. pp. ; Van Vynckt, ed. (1993), I, 226-30, by Biruta Erdmann, with bibliography; see also WEL unfinished Yale University Ph.D. dissertation on the New York State Capitol, Albany.

Eisenman, Peter (Newark, N.J., 1932- ).

Biblio.: Van Vynckt, ed. (1993), I, 233-36, by Suzanne S. Frank, with biblio.

Charles Ellett (?). Important bridge-builder, to whom has been attributed the Covington-Newport Suspension Bridge.

Biblio.: Biography of Ellett.

Ellett, Thomas H. (Harlan) (Iowa, 1880-1951). New York architect, listed there 1916-40, with a few gaps. Architecture degree from University of Pennsylvania 1906; studied in Europe on traveling fellowship [Rotch?] with American Academy in Rome until 1909; in office of McKim, Mead & White; practiced on own in N.Y. 1915-41. Designed the Cosmopolitan Club in New York (1933), but specialized in country houses/estates.

Won First Premium in the competition for the Covington, Ky., Post Office, which still stands at Scott Blvd & 7th (1938). This was an important and unusual competition for a Federal building, to which several later prominent architects contributed in a variety of styles, most conventional but a few "modern"; Ellet's design is a handsome Moderne. Commentary on the competition was provided by Talbot Hamlin (?).

Biblio.: NYCOPAR (1900-1940), 22; *Pencil Points*, ; MacKay, eds., *L.I. Country Houses* (1997), esp. p. 154; Lee, *Archs.* (2002), indirect references pp. 17. /not in Withey or Hewitt/

Elliott, Charles Wyllys (1817-83). Boston-based author of books and articles on late 19th-century interiors that made him “one of the leading apostles of the [Aesthetic] taste” in the U.S.A. Best known is/was his *Book of American Interiors* (1876). His 187? *Cottage* includes the Dining Room of Joseph Longworth's "Rookwood" formerly on Grandin Rd, Hyde Park. Elliott had family connections with a prominent Cincinnati family (see Perkins, "Owl's Nest," formerly near O'Bryonville, an early [1840s?] Gothic cottage in East Walnut Hills/O'Bryonville designed by “Uncle”).

Biblio.: See *In Pursuit of Beauty* for several references; Howe, ed., *Cincinnati Art-Carved Furniture and Interiors*.

Elliott, Curtis Graham (Wyoming, O., ca. 1907-1970). Member of a prominent African-American family from Wyoming, a railroad-commuter suburb north of downtown Cincinnati. His father and brothers had a building and contracting firm responsible for a number of rock-faced “composition” concrete-block houses, particularly around their own residences at Chestnut and Burns Avenue in Wyoming, a traditionally black area. C.G. Elliott attended the “Colony” or “Oak Avenue” School in Wyoming (now the home of the Wyoming Historical Society), a segregated black primary school built in 1911-12, and graduated from the integrated Wyoming High School in 1925. He then attended Howard University in Washington, D.C., from which he was graduated in 1931; he remained associated with Howard, serving as its treasurer; he also designed this important African-American institution’s power plant. He practiced as an architect in the Washington area for the rest of his career, also serving as vice-president of a construction firm.

Biblio.: Dreck Spurlock Wilson, ed., *Biographical Dictionary of African-American Architects*, published ca. 2003, including WEL research based on WHS records and telephone interview with CGE’s sister Inez Elliott Christian, 2/11/2002).

Ellis, Harvey (Rochester, N.Y., 1852-1904). Brilliant designer and draftsman, who often worked for other architects, including Cincinnati-born and -trained Leroy S. Buffington. Several of Ellis’ dazzling compositional renderings for Buffington appear in the 1888 Cincinnati Architectural Club Exhibition.

Biblio.: Wodehouse (1976), I, 61-62; *Mac Ency.*, II (1982), 21-22 (by Eileen Manning Michels); see Jean France /?/ catalogue, etc.

Ellis, William Hartshorn, Jr. (1893 [?]-1939). General contractor [more likely father, if birth-date correct!] for the Ingalls Building (1902-1904; see Elzner & [George M.] Anderson, as well as other members of the Anderson family associated with the Ferro Concrete Construction Co. Grandson of furniture-maker Robert Mitchell, son of William H. and Lillie Mitchell Ellis; m. Mary LaBoiteaux.

Biblio.: Nuxhall, SGC, 19, Lot M.

Elliston, H. Richard (Covington, Ky., 1902- ). Trained at UC and Yale University; received a diploma from the Ecole des Beaux-Arts at Fontainebleau. CAIA(1932).

Elliston, Howard Lowe (Covington, Ky., 1909-19 ). Trained at UC and Penna. State College; with Carl J. Kiefer Assoc. 1935-46.

Biblio.: CAIA(1952).

Elton, George. Listed 1886.

Ellwood, Craig (1922-92). California Modernist, self-taught follower of Mies van der Rohe; early experience in steel construction contributed to his understanding of the aesthetic of International Style Modernism at its purist, although sometimes Ellwood conveys a somewhat Japanese-inspired flair for floating masses, subtle screens, and juxtaposition of the geometrical abstract and natural elements. Now best known for his post-World War II California Case Study Houses (see considerable literature). Ellwood designed (with project architect John Tyler?) the Miesian Irving and Selma Harris House in Hyde Park.

Biblio.: See WEL, *Great Houses* (1997).; Neil Jackson, *California Modern: The Architecture of Craig Ellwood* (N.Y.: Princeton Architectural Press, 2002); original name John/Jon (?) Burke: see also *Vanity Fair* (2/3 2003)?

Elswick. Louisville mid-20th-century architect; with Wischmeyer, Arrasmith, and other firm permutations, designed many Greyhound bus terminals between 1932 and 1972, including the Cincinnati station formerly at 5th SEC Main Sts.

Elzner, A.O. (Alfred Oscar) (Cincinnati, 1862-1933). Educated in Cincinnati, including art studies with Thomas S. Noble, C.T. Webber, and Frank Duvenceck, as well as technical training at the Ohio Mechanics' Institute; attended M.I.T. /when?/; contributed architectural design(s) to the 1883 Cincinnati Exposition; worked for J.W. McLaughlin in Cincinnati in the early 1880s, at least as a delineator, possibly introducing the influence of H.H. Richardson /but not obviously in the drawings for the Morgan and Haydock houses!/, for whom Elzner worked in Brookline, Mass., ca. 1885.

Elzner returned to Cincinnati about early 1886 as the superintendent of construction for Richardson's Cincinnati Chamber of Commerce Building, working on the huge stone foundations; Elzner is shown at an easel with a rendering of the Chamber of Commerce Building in a famous photograph in Mrs. Van Rensselaer's biography, and presumably had a considerable role in its design. After Richardson's death, an account by Elzner delivered at a meeting of Cincinnati's venerable Literary Club (two of whose clubhouses Elzner remodelled) provides one of our most vivid pictures of Richardson's personality and office practice. (The talk was published in the *Inland Architect* /?/ and has since been used as a resource for understanding Richardson's late office environment.)

Elzner set up his own office in Cincinnati early in 1887 (although he was listed with two other alumni of the McLaughlin office, J.K. Cady and F.W. Handy, in the 1887-88 Chicago directories), proudly citing his recent association with Richardson, although he seems to have soon abandoned Richardsonian influence, even while contemporaries in Cincinnati were succumbing to it. This move away from late Victorian styling was increased when, in 1896 /?/, Elzner was joined by George M. Anderson, of the prominent local and national family of Larz Anderson. It was apparently Anderson who brought Beaux-Arts methods and styling to the firm, until his early death in 1916. The firm remained Elzner & Anderson even after Elzner's death, not dissolving until the brink of World War II, after Joseph Nardini, Elzner's designated successor, made some important studies of wartime housing.

The firm is perhaps best known for the design of the Ingalls Building, 4th NWC Vine (190 -190 : then diagonally opposite Richardson's Chamber of Commerce Building), recognized as the first reinforced concrete high-rise office building in the world. Built and named for one of Cincinnati's leading turn-of-the-century entrepreneurs, railroad baron Melville E. Ingalls, this constructively innovative building (erected by the Ferro Concrete Construction Co., one of whose officers was a brother of Anderson's) was deliberately clad conservatively in Beaux-Arts stone, tile, and buff brick, according to Elzner in his several times-published article "The Artistic Expression of Concrete"; he soon thereafter designed a warehouse in Kansas City that attempted a direct architectural expression in the framework of the concrete exterior. (See also Louis Eid, engineer for the Ingalls Building, as well as the Eden Park Bridge.)

From the start, Elzner's clients included Cincinnati's WASP establishment, eventually including members of the Taft, Emery, Procter, and Bullock families, with the extensive Longworth-Anderson Roosevelt connection brought in by Anderson; but also the Cincinnati German-American elite. Elzner was an active community volunteer and clubman as well as artist, designing facilities for the Cincinnati Country Club on Grandin Rd, Hyde Park, and other such institutions, and gaining prolific commissions. Also interested in civic improvements, such as Lytle Park (opposite the Taft Museum, for which he made proposals for an addition) and the Canal conversion to Central Parkway.

The Central Branch of the Cincinnati Y.M.C.A., Central Parkway NWC Elm (before 1919), was illustrated with an article by Fiske Kimball on "The Social Center" in *The Amer. Arch.* (1919).

For Mrs. Mary Emery at Mariemont, E & A designed Linden Place (1924).

Elzner & Anderson exhibited St. Paul M.E. Church at the 3rd CAIA/CA (1903); and various buildings--most drawn by John Zettel, who may have submitted them. At the 1st CAIA/CAM they exhibited several projects, including their submission to the Phoebe Hearst competition for a plan for the University of California at Berkeley (organized by Bernard Maybeck); at the 2nd CAIA/CAM they exhibited the new Homestead Hotel in Hot Springs; the New Jerusalem Church; and a model for a soldiers' monument (see also Clement J. Barnhorn); as well as residences, and hardware for J.B. Schroder & Co.; and several buildings at the 4th CAIA/CAM (1908).

Considerable numbers of the firm's drawings are preserved at the Cincinnati Historical Society, in the hands of institutional and individual owners of the firm's surviving buildings, and in another private collection. Elzner's early work was quite often published in the *AA&BN* and *IA*, and Elzner & Anderson's in the *Architectural Record* shortly after the turn of the century; a high proportion of the recent works were illustrated and discussed, generally favorably, in the important critic Montgomery Schuyler's seminal article, "The Building of Cincinnati," published in the *Architectural Record* in 1908; it seems likely there were connections between Schuyler, Elzner, and perhaps Anderson.

Biblio.: Obit.. *Enq.* (12/7/1933); other materials in the Cincinnati Art Museum artists file, and many other local sources; Nuxhall, SGC, 17, Lot 60.

Embury, Aymar, II. (N.Y., 1880-1966). New York architect considered "One of the foremost Beaux-Arts architects of his day," who served on the jury for the 1938 competition for the Covington, Ky., Post Office and Courthouse. (Also on Supervising Architect's Advisory Committee on Design.) Received Civil Engineering degree from Princeton 1900 and M.A. in 1901. Taught architecture at Princeton and served as architectural consultant to the New York depart of Parks under Robert Moses, creating or collaborating on the design of many structures including the Central Park Zoo, Randall Island Stadium, and New York City Building at the 1939 New York World's Fair. He specialized in the design of small houses, especially favoring the Dutch Colonial style, and published several influential books on these and related subjects.

Biblio.: Hewitt, *The Arch. & the Amer. Country House* (New Haven: Yale University Press, 1990), esp. p. 272; Mackay *et al.*, eds. *Long Island Country Houses & Their Archs.* (N.Y.: Norton, 1997), esp. pp. 155-56; Lee, *Archs.* (2000), pp. 256, 271. /not in Withey/

Emerson, William Ralph (Alton, Ill., 1833-1917). Outstanding Boston-area Shingle-Style architect, who played a considerable role in the movement first studied by Vincent Scully, Jr. Designed "A residence at Cincinnati," apparently overlooking the Ohio River, ca. 1900; it has not yet been identified, if it was built. It is possible that Emerson may have met the client at one of the New England resorts where a number of prominent Cincinnatians had summer homes.

Biblio.: Withey, p.198; Wodehouse (1976), I, 63-64; *Macmillan Ency.*, II (1982), 24-25 (by Cynthia Zaitzevsky); see also Scully and Zaitzevsky; correspondence.

Emery Family. Thomas Emery's Sons were among the leading real-estate developers of the 19th and early 20th centuries in Cincinnati and N. Ky. After the Civil War Samuel Hannaford seems to have been their "house architect," designing several of the earliest fashionable apartment houses in the city, including the Lombardy on W. 4th St. (ca. 1881; perhaps finally about to be renovated). Hannaford designed the Cincinnati (now Palace) Hotel for the Emerys, but a wall collapsed during construction and, perhaps because of criticism in the *AA&BN* of the Emerys' hiring architects only for the "cosmetic" aspects of design, they then abandoned Hannaford and thereafter employed their former builder, the Steinkamps, who designed dozens of apartment

buildings in Walnut Hills, Avondale, Clifton, and elsewhere for the Emerys, often following the turn-of-the-century expansion of the street railway system. The widow of Thomas Emery, Mrs. Mary Emery, was a great and conscious patron of architecture, through her amanuensis, Charles J. Livingood, particularly in the design of the overall conception by and individual projects within her planned community of Mariemont, E of Cincinnati.

Biblio.: *Cinti & Its Resources* (1891), 141; article (in *Saxby's Magazine*?) on the Emerys and Steinkamps.

Endell, August (Berlin, 1871-1924). "An architect, theorist, and Arts and Crafts designer active in German, [whose] works clarify some of the ways in which Jugendstil and Kunstgewerbe (arts and Crafts) ideals contributed to the development of modern architecture during a period of stylistic diversity and change." His diverse work is usually represented only by his first architectural work, the famous German Art nouveau or Jugendstil facade of the Elvira Photographic Studio, Munich (1896-97).

In the German-Austrian Touring Exhibition held at the CAM (1911-13), Endell was represented by the Kuhl (Apartment) House, Westend (1910-1911); "Neumann's" Banqueting Rooms (probably the Neumannsche Festival Hall, 1905-1906); and "Salamander's" shops and a store-window (1909), all in Berlin, where he had returned from Munich in 1901.

Biblio.: *Macmillan Ency.*, I I (1982), 25-26 (by Eugene A. Santomasso); Van Vynckt, ed. (1993), I, 239-40, by Hans R. Morgenthaler, with biblio.

Engelhorn, Philip. Engelhorn & Co. is listed 1894.

Erd, Francis Ignatz. A member of the parish to whom is traditionally attributed the design of Old St. Mary's R.C. Church, 13th St. between Main & Walnut, Over-the-Rhine. WEL suspects, however, that a sophisticated Greek Revival architect was responsible for the design, although the claim that members of the congregation built it is more persuasive. Candidates for architect include several who were working in the 1840s and '50s for the Roman Catholic Church (as well as other denominations): Henry (& his son William) Walter, architect of St. Peter-in-Chains Cathedral; Seneca Palmer, who slightly later designed the similar, nearby St. Paul R.C. Church; and John Jolasse, to whom Ratterman in Ford attributes the actual design contribution of the previous two architects.

Biblio.: Ford, *Hist. of Cinti* (1881), 243; see also paper for WEL by Erd descendant.

Everett, Arthur Greene (Boston, 1855-1925). Perhaps Everett joined Edward M. Wheelwright, also of Boston, in order to submit their rather austere "Chicago"-style contribution to the Cincinnati Chamber of Commerce Competition of 1885, when both were starting their independent careers; H.R. Richardson, of nearby Boston, won the competition, of course. Both Everett & Wheelwright had attended M.I.T. and worked for McKim, Mead & White, among others.

Ewing, U.C. Listed 1929.

Eyre, Wilson, Jr. (Florence, Italy, 1855/8-1944). One of the most interesting and influential Philadelphia architects from the late 19th through the first third of the 20th century. Born in Italy of American parents; educated at Newport, R.I., and elsewhere, before studying architecture at M.I.T. for a year; worked in Philadelphia for James P. (Peacock) Sims, whom Eyre succeeded in 1881; J. Gilbert McIlvaine joined in practice 1911/12-39. New York City office 1903-1914, with McIlvaine 1913-18. Best known for his residential work, largely inspired by English buildings and initially influenced by Philip Webb, from the Shingle Style through 20th-century Traditional and Arts & Crafts, Eyre was active in the Philadelphia T-Square Club.

Eyre lectured at the University of Pennsylvania 1890-94. He founded *House & Garden* in 1901

(deceased just over a century later, in 1993?) /quote Hewitt/.

In 1901 Eyre exhibited at the 1st CAIA/CAM a residence at Torsdale [sic], Pa.; perhaps this refers to the Neilson Brown House at Torresdale, Pa., of 1900, listed among Brown's works, along with other commissions, mainly residences and gardens, in Kentucky and Ohio. At the 2nd CAIA/CAM in 1902 Eyre exhibited a sketch for a garden at Noble, Pa.

Eyre & McIlvaine designed a house for Hopkins Place, Mt. Vernon Avenue, Mariemont, O., in the early 1920s, but this was apparently not built.

Biblio.: Withey, p.202; *Mac Ency.*, II (1982), 35-36 (by Edward Teitelman); NYCOPAR (1900-1940), 23. *Biog. Dict. of Phila. Archs.* (1985), 253-61; Hewitt, *The Architect & the American Country House* (1990), 272, *et passim*; see also Scully, *et al.*, on Shingle Style, country houses, etc.

### FFF

F & Y Building Service, Theater Division. A Columbus, Ohio, firm that specialized in Moderne movie theaters during the 1940s, with several commissions in the Cincinnati area and Northern Kentucky, several of which survive, rather amazingly. The principals were Leo Yassenoff and Fred W. Stritzel, then listed as an architect with the Columbus firm of Alcox & Stritzel. Aside from the many movie-houses listed in a 1947-48 advertisement in "Theatre Catalogue," they designed the Mariemont, Ohio, theatre, in place of the original conception by Philadelphian Paul Cret and {???}. Since they provided both design and construction services they did not conform to contemporary A.I.A. requirements for separation of such activities.

Biblio.: Steve C. Gordon, OHS HP Office (letter to Leah Konicki, Covington, 1989).

Fahnestock, L.W. Practiced early 20th century; on own 1908-1910, 1923; partners included Louis G. Dittoe, C.H. Ferber, Jr., and Lanham Robertson 1911-19.

Fallis, E.O. Prominent Toledo, O., architect; exhibited a high school and church at the 2nd CAIA/CAM (1902). Designed Recitation Hall, Wittenberg College (1888-90); many other buildings in Toledo & elsewhere listed WEL DB.

Biblio.: Not in Withey.

Farrington, C.E. & E.F. With A. Cox and A. Hildebrand, engineers, designed reinforcements to the Covington-Cincinnati (John . Roebling) Suspension Bridge in 1895-98 to allow an urban railway crossing.

Biblio.: See Folke A. Kihlstedt, "Miami Purchase Association Survey Brochure" (1969), 11; also Gastright, *N. Ky. Review* [?].

Fasse, Charles H. (or Carl Henry) (Cincinnati, 1911-85). Trained at OMI and UC; lived and practiced particularly in Silverton, a suburb of Cincinnati for which he also served as building commissioner. Practiced 1895-1918; partners included J.B. Sparks, Jr. (1901), and Edward H. Reed (1908); with Cincinnati & Suburban Bell Telephone Co. (1928-71). According to his obituary, he was registered as an architect in 14 states.

Biblio.: Obit., *Enq.* (12/5/1985), C7:1; CAIA(1954).

Fay, Spofford & Thorndike. Boston firm; designed heating plant & other utility structures for Mariemont, O. Frederick H. Fay wrote a paper on the development of Mariemont.

Biblio.: Warren Park, Millard Rogers, and others on history of Mariemont; also on John Nolen.

Fechheimer, A. Lincoln (1876[/1879/ca. 1876]-1954). Member of a prominent Cincinnati family (see the Marcus Fechheimer House, Garfield Place; formerly part of the Butterfield Senior Center; WEL, *GHQC*). Said to have been deaf, but a brilliant draftsman; attended Columbia

University; in Paris 1900-1904, receiving Diploma from Ecole des Beaux-Arts 1904.\* Spent 2 years in Chicago, before returning to Cincinnati and starting practice in association with Harry Hake, 1906; Fechheimer & (Benjamin L.) Ihorst, ca. 1926-41. With Hake, Fechheimer won the competition for the original group of buildings at Hebrew Union College, Clifton Avenue (1907- ; exhibited at the 4th CAIA/CAM [1908]); also designed several important buildings on the Clifton Campus of the University of Cincinnati including the handsome Moderne-style Wilson Auditorium; and the (former) Wise Center Building, Avondale (ca. 1928). Fechheimer, Ihorst & McCoy designed the Dale Park School in Mariemont (1924-25). Fechheimer & Ihorst designed the fine Ault Park Pavilion (1930; see Sullebarger on Cincinnati parks).

Biblio.: See obits.; Sarna & Klein, *The Jews of Cincinnati* (1989), 8 (including a dashing photo, c/o Mrs. Alfred [Helen Fechheimer] Glazer). According to E. Delaire, *Les Architectes Eleves de l'Ecole des Beaux-Arts, 1793-1907* (Paris: Librairie de la Construction Moderne, 1907), p.319, "prom. 1901-1 [sic], eleve Laloux, 1ere cl. 1902, 1 [in circle], dipl. 1904. A.D.G. Arch. a Chicago, 1615, Ashland block"; but listed as from Cincinnati, p. 480.

Felder, Otto. Listed 1870.

Fellheimer, Alfred (Chicago, 1875-1959). Fellheimer & (Steward) Wagner, New York firm, designed the Cincinnati Union Terminal; Paul Wank was the chief engineer; and Paul Cret served as design consultant. Fellheimer & Wagner's obelisk-shaped design for the 1922 Chicago *Tribune* competition has some of the single-minded power of the Union Terminal conception. According to Stanford, "Fellheimer was graduated from the University of Illinois in 1895, having been fortunate to attend the school during the years Nathan Ricker was Chair of the Department of Architecture, 1873-1910, and Dean of the College of Engineering, 1878-1905." As one of the first graduates of Ricker's innovative program in Architectural Engineering, "Fellheimer fully accepted the emphasis on 'principles of scientific construction' and he persistently described himself as an architect-engineer." (Ricker and his circle exhibited several projects at the first and later exhibits of the Cincinnati Chapter of the A.I.A. at the Cincinnati Art Museum in 1901 and 1902 [?].)

About 1898 Fellheimer joined the Chicago firm of (Charles S.) Frost & (Alfred H.) Granger, "noted for their civic designs and particularly their midwestern railway stations." (They exhibited railway stations at the same 1901 CAIA/CAM, when Fellheimer was apparently still working for them, and had other Cincinnati connections later in their careers.) By 1903 Fellheimer was a junior partner in Reed & Stem, a St. Paul, Minn., firm just beginning work on their major commission, the magnificent and efficient Beaux-Arts-style New York Grand Central Station (1903-1912; with Warren & Wetmore, Assoc. Archts.). In 1913 (after Reed's death in 1911) the firm was known as Stem & Fellheimer and in 1914-16 as Fellheimer & Long with Allen H. Stem Associated Architects, reflecting Fellheimer's increasingly important role in the design and functional disposition of the firm's railroad projects; he also served as a nation-wide railway consultant.

In 1923 Fellheimer & Wagner was established; Steward Wagner, who had been an associate for several years (?), had had experience with several important New York-area firms with an American Beaux-Arts orientation. Their firm, which lasted until 1940, emphasized specialization of responsibilities, with an overall collaboration under the principals. This was the firm hired in 19 to design the new Cincinnati Union Terminal, joined in 1930 by Paul Cret as consultant.

A number of New York State railroad stations by Fellheimer & Long, Allan H. Stem, Assoc., were published in the *Arch. Record* in 1914.

Biblio.: NYCOPAR (1900-1940), 24; Condit, *RR* (1977), 223-27 *et seq.*; Linda Oliphant Stanford, "Railway Designs by Fellheimer and Wagner, New York to Cincinnati," *Queen City Heritage*, XLIII, III (Fall 1985), 3-24.

Felsberg, Nelson (Cincinnati, 1899-1979). Trained at UC. With C. Howard Gillespie (1921-29), after several years as a draftsman; with Joseph G. Steinkamp & Bro. (1929-39); with Gillespie again (1939-58); listed on own 1959-77. Also worked for Garber & Woodward (1923-29). Felsberg was the architects' representative on the Cincinnati Board of Appeals (1943-77). Public buildings with which he was associated include the Hamilton County Juvenile Detention Home, the Courthouse Annex, the James N. Gamble School (in Westwood, where Felsberg largely practiced), the Eastern Hills School, the Summit Country Day School, and 12 buildings for the Hudepohl Brewing Co.

Biblio.: Obit., *Post* (6/8/1979), 16; CAIA(1952).

Ferber, C.H. (Charles Hubert), Jr. (Cincinnati, 1891-19 ). Trained at OMI. With Rapp, Zettel & Rapp 1909-1913; (William A.) Otis & (Edwin H.) Clark, Chicago (successors to William LeBaron Jenney?), 1913-14; (James M.) Reid & (Merritt J.) Reid, San Francisco, 1914-15; (L.W.) Fahnstock, Ferber & Robertson 1915-17; (Louis G.) Dittoe, F., & F. 1918-21; C.H. Ferber 1922-25; (Gustave W.) Drach, Heinhold & F. 1926-32; C.H.F. 1933-42; Division of Architecture, the Ferro Concrete Construction Co., 1942-50 (and later). Designed the fine Belvedere Apartment House at Reading Rd & Rose Hill Ave, N. Avondale (1925).

Biblio.: CAIA Records at CHSL (ca.1950).

Ferguson, Frank W. (1861-1926). Boston architect, the "third partner" in the important and influential firm of Cram Goodhue & Ferguson (after Cram & Ferguson, specialists in ecclesiastical and educational architecture from before the turn of the 20<sup>th</sup> century unitary last the beginning of World War II.

Biblio.: Withey, 207-208; see sources listed in WEL NRHP (as originally written) for the Hyde Park Community United Methodist Church (2007); also materials in Lexington-Fayette County, Ky. Historic Commission records on the Presbyterian church there.

Ferro Concrete Construction Company. Important Cincinnati construction company that as among the pioneers in promoting and using reinforced concrete for large-scale structures. Built the Ingalls Building, 4<sup>th</sup> NEC Vine Sts., in downtown Cincinnati, recognized as the first reinforced-concrete high-rise office building (or "skyscraper") in the world; on NRHP and National Engineering landmark; possibly intended to represent local innovation in rivalry with the group of steel-frame "Chicago Style" high-rise banks and other offices buildings designed by D.H. Burnham & Co. of Chicago in downtown Cincinnati during the first decade of the 20<sup>th</sup> century. The Ingalls Building, erected for the significant Cincinnati-based railroad entrepreneur Melville O. Ingalls, was designed by Elzner & Anderson, whose partner, George M. Anderson, was a brother of one or more officers of the FCCC.

The FCCC produced at least one handsome illustrated monograph on their work. The firm was later merged into the huge Turner Construction Company (see its own monograph)

Biblio.: .

Field, G. (George) W.E. (after 1870- ) A talented, if mannered, architect whose known works exaggerate the characteristics of the Romanesque Revival and Shingle Style work of H.R. Richardson to an extreme degree. Probably the son of Omaha, Neb., architect and civil engineer George W. Field, G.W.E. Field seems to have practiced in Cincinnati in the late 1880s, perhaps for Crapsey & Brown, whose fascinating Odd Fellows' Temple competition project he delineated

(1891; won by S. Hannaford & Sons). Field contributed a "Design for City [House] Front" to the 1889 Cincinnati Architectural Club Exhibition, the same year his design for a \$2,000 frame dwelling won 1st prize in *Carpentry and Building's* XIXth competition (XI[4/1889]). Field's magnificent Richardsonian Romanesque Office Building for the Central Union Depot & Railway Co. (1890; XIX[5/1892]), known as the "Big Four" Building because it was the headquarters of Melville E. Ingalls' railroad interests, stood on 3rd St. and Central Avenue west of Downtown until burnt and demolished in the late 1980s. Field moved to Hot Springs, Va., in 1891 to superintend the construction of a large resort hotel owned by the C.&O.R.R. (perhaps the "Virginia" Hotel that still exists in the center of Hot Springs across from the Homestead, although sadly stripped of its fascinatingly mannered Shingle Style trim, and altered inside for public housing), as well as at least one equally exaggerated Shingle Style cottage, a laundry building, and a bowling alley (IA,XXI,4[5/1893]1893, & 2[3/1893]), and probably other structures for the Ingalls family at Hot Springs, which they developed in the late 19th century as a way-station and resort between Cincinnati and Richmond, Va., the East Coast and Midwest. The turn-of-the-century Colonial-Revival Homestead main building was designed by Elzner & Anderson of Cincinnati; the present facility is by Carrere & Hastings of New York, after a series of fires. Field was apparently in New York City by 1894 (listed 1896-97).  
Biblio.: See sources on the Homestead resort; NYCOPAR (1840-1900); file for biography of George W. Field.

Field, Tylor (d. 1936). President of Ferro Concrete Construction Co.; see Elzner & Anderson.  
Biblio.: Nuxhall, SGC, 22, Lot 20.

Fields, Randolph R. Listed 1932.

Findlater, Ramsey. President of CAIA, 1950.

Firth, Wilber/Wilbur M. ("Bud") (ca. 1889-1959). Listed 1921-59; see also Lee P. Firth, 1940-71. Wilber Firth designed many of the "Home Beautiful" exhibits at Music Hall [ck Robert Howes list of Music Hall documents]. Menefee states the Firths had been in business for 15 years by 1926, emphasizing their "modern and original building plans," and illustrates the Bond Hill Swiss Gardens, a stylized Tudor Revival structure constructed by Carl Mitchell. Also designed a group of residences in Madisonville, according to M. Warminski (2004).

Biblio.: Obit., *Enq.* (11/3/1959); Menefee, *COQC* (1926), p. 61.

Fischer, Theodor (Schweinfurt am Main, Germany, 1862-1938). Influential German educator, writer, and city-planner as well as architect in Stuttgart and Munich, where he taught and trained early Modernists Paul Bonatz, Bruno Taut, Eric Mendelssohn, and J.P. Oud, among others. His own work is said to have had a lighter "South German" quality than the more monumental Prussian style of both late historicism and early Modernism.

At the German-Austrian Touring Exhibition displayed at the CAM (1912-13), Fischer was represented by entrances to his extension to the 16th-century University of Jena "in a simplified middle-German Renaissance style" (Bletter) (1904-1908); the Garrison Church, Ulm (1908-1911); and the Liebeck House, Tubingen (another university town).

Biblio.: *Macmillan Ency.*, II (1982), 72-74 (by Rosemarie Haag Bletter).

Fisher, Martin (Jr.) (Cincinnati, 1851-1929). Educated in Cincinnati, trained in father's trade of carpenter/builder, also "railroading" and engineering; practiced as architect and superintendent ca. 1891-1928. Although he specialized in factory buildings, his few known works are residences and "St. Louis flats."

Biblio.: Nelson (1894), p. 913; *Fetter's Notable Men of Cincinnati* (1903), p. 163 (photo portrait).

Fitzhugh, Thornton (Indianapolis, Ind., 1864-1933). Active in Los Angeles and elsewhere in the Southwest after 1900, Fitzhugh was active in Cincinnati ca. 1887-91; in 1887 as manager for the office of (Walter) Forbush & (Lonsdale) Green; succeeded to their business in 1888; listed with Samuel Hannaford & Sons, 1890-91. Designed a College Building, Oxford, O.; the Delhi (O.) Big Four Railroad Depot; and 20 or more houses for a Cincinnati Syndicate, in Findlay, O. Contributed articles on Aesthetic interior decoration to the short-lived Cincinnati periodical (???), as well as a "Sketch for a Church," delineated by John Zettel, in the 1889 Cincinnati Architectural Club Exhibit.

Probably not to be confused with (although probably related to) the J. Fitzhugh Thornton to whom a sculptural monument in Sayler Park/Fernbank is dedicated (see Sullebarger, *Guide to . . . Cinti Parks*, 1995), p. 51; also to architect/builder of Allan Cornelius' house on Ridge Ave in Lawrenceburg, Ind.?

Flagg, Ernest (Brooklyn, N.Y., 1857-1947). Educated at the Ecole des Beaux-Arts, Paris, as a student of Blondel (1889-92); practiced in New York, 1891-1940, usually in a style influenced by his training, but amalgamated with both a strong sense of materials and technology, as well as a personal flavor. Although his work was somewhat limited, and often patronized by the Vanderbilt family to whom he was related (by marriage?), several were very influential; these include the 1904 and 1907 Singer Buildings in New York and the huge complex at the U.S. Naval Academy in Annapolis, Md.

Flagg designed the Gwynne Building, Main NEC 6th St., for (his cousin?) Alice Gwynne (Mrs. Alfred) Vanderbilt (1913-14), used later as offices for the Procter & Gamble Co.: although little known, it is probably one of Flagg's finest and most intact high-rise office buildings.

Biblio.: Wodehouse (1976), I, 65-66; NYCOPAR (1840-1900), 30; NYCOPAR (1900-1940), 25; EBA (1907), 261; *Macmillan Ency.*, II (1982), 87-89 (by Margdes Bacon); Bacon's thesis and publication; Van Vynckt, ed. (1993), I, 266-67, by Leland M. Roth.

Fleishauer, E.H. Listed 1921-22.

Forbush, Walter (Cincinnati, ca. 1855- ). Practiced in Cincinnati with partner Oliver C. Smith, 1884-86 (with "3-6 competent assistants!"); with Lonsdale Green, 1886-88; then office manager Thornton Fitzhugh succeeded to the business. Apparently the mayor of Cincinnati then appointed Forbush Building Inspector. Smith and Forbush & Green are known (?).

Ford, George B. (Burdett) (Clinton, Mass., 1879-1930). Internationally-known expert on city planning, who prepared an admirable (?) plan for Cincinnati in 19 . Educated at Harvard University, in Boston, and at the Ecole des Beaux-Arts in Paris. Returned to the U.S.A. in 1907, worked in office of N.Y. architect George B. Post (perhaps when Post's successors were designing hotels in Cleveland, and elsewhere in Ohio?). Served with the American Red Cross in France during World War I, re-organizing their Reconstruction Bureau and promoting the first international town-planning conference in Paris. After returning to the U.S., Ford practiced in New York ca. 1919-23, but soon gave up private architectural practice to concentrate on city-planning, and became a leading figure in the field. He participated in large-scale plans for New York City and Philadelphia, among others. According to Withey, his city plan for Cincinnati was "generally considered his most successful example of Municipal Planning."

Biblio.: Withey, 215; NYCOPAR (1900-1940), 25.

Forrer, Samuel. Chief engineer of Miami & Erie Canal system, according to Painter.

Fosdick, J. William. New York artist who exhibited "The Glorification of Jeanne d'Arc" at the 3rd CAIA/CAM (1903).

Foster, Cornelius M. (Mathers). (Cincinnati, 1871-19 ). Trained at Cincinnati public schools,

Woodward High School, Ohio Mechanics' Institute, and the Cincinnati Art School (Art Academy of Cincinnati?). Began practice 1891; listed 1894-1930. With Republican affiliations, Foster was for 4 years "Park Architect of the City of Cincinnati, and during this time built [sic] all buildings in the city parks." These included the quaint and popular Spring House Gazebo overlooking the former Reservoir (now Fountain Lake) in Eden Park, Mt. Adams (see Sullebarger, *Guide to . . . Cinti Parks* [1995], p. 22), and the similar Music Pavilion in Washington Park, OTR, ca. 1910 (p. 52). A few residential commissions are known from the first decade of century, including an elaborate and exquisite house in Avondale roofed with American S Tile, made by the Cincinnati Roofing Tile & Terra Cotta Co. (also the Gazebo in Eden Park?).

Biblio.: *Book of Ohio*, II (1912), 116; Beth A. Sullebarger, *A Guide to Art and Architecture in Cincinnati Parks* (1995).

Foster, Philip W. Cambridge, Mass., city-planner. With John Nolen, planned and laid out Mariemont, O.; Foster also designed the Mariemont Concourse and Pergola, on Miami Bluff Drive, overlooking the Little Miami Valley.

Foster, R.F. Listed 1877.

Fox, Charles Hust [?] (1869-1950). Fireman and supposed architect of several late 19th-century local firehouses in a provincial version of the Richardsonian Romanesque style.

Biblio.: See various sources on Cincinnati firehouses; Nuxhall, SGC, 101, Lot 390.

Fox & Walentarsky. Listed 1911. (Possibly Robert DeCamp Fox, with George Roth in 1970s & '80s??)

Frankel, Leon Kaufman (Louisville, Ky., 1878-1949). Prominent Lexington, Ky., architect and Professor of Design at the University of Kentucky College of Engineering. With partner James J. Curtis designed many important, if seldom inspired, buildings in Lexington and around Ky., including the Second Presbyterian Church on E. Main St. with (Cram &) Ferguson of Boston. Frankel & Curtis designed the Russell Theater in Maysville, Ky., as well as a public housing project in Covington, Ky.

Biblio.: Withey, 219-20; Bill Scott on Ky. arch. Profession.

Frankenberger, G.F. (George Frederick) (Cincinnati, 1890-1963). Trained at OMI; with Elzner & Anderson 1906-1908; Garber & Woodward 1908-1910; E.N. Alger, Huntington, W.Va., 1910-13; Tietig & Lee 1914-20; G.W. Drach 1920-23; S. Hannaford & Sons 1923-33; on own after 1933; associated with engineer William M. Junker (ca. 1953-63). While with the Hannaford firm in the 1920s he participated in the design of the *Times-Star* Building, 8th & Broadway, and the U.S. Post Office Annex on Dalton St. in the West End.

Biblio.: Obit., *Post & Times-Star* (3/27/1963); CAIA(1946).

Franklin, J. Ward (Cinti, 1886-1978). Son of architect W.W. Franklin; educated in Cincinnati; a fine water-colorist, he studied at the Art Academy of Cincinnati and was an active member of the Cincinnati Art Club. Practiced as a partner with his father 1908-1918; then on own for a couple of years. For 30 years Franklin was the chief architect for the Myers Y. Cooper Co., which developed much of Hyde Park. He specialized in residential design and was the principal architect for the Cooper developments in the Kilgour Sub-Division in the Ault Park area (Mt. Lookout) and in Kenwood. Apparently J.W. Franklin worked with Robert E. Crowe about 1919-21 on the design of St. Catherine R.C. Church in Westwood, before Edward J. Schulte joined Crowe as partner in 1921.

J.W. Franklin exhibited drawings for a proposed residence in Rose Hill, Avondale, and sketches of the Fountain of St. Sulpice, Paris, and the Temple of Karnak, Egypt, at the 4th CAIA/CAM

(1908), suggesting that he had made an architectural Grand Tour at the turn of the century. Biblio.: *Obit., Post* (2/6/1978); *Enq.* (2/8/1978); Edward J. Schulte, "The Lord Was My Client" (ca. 1970), p. 14..

Franklin, William W. (W.W.) (London, England, 1848-1918). Born in London or Bedford; educated in London, with a two-years' course at Oxford. "Determining to adopt architecture as a profession, he entered the office of several of the best known architects in London, remaining three years. In 1866 Mr. Franklin came to America, landing in Boston, in which city, as well as in New York, he was employed in the study of his profession with several of the leading architects of those cities" (1891). Another account states that he moved to N. Orleans in 1864; travelled to Europe in 1866 for a professional education, studying in London and Paris; and moved to Chicago ca. 1871 (presumably just after the Great Fire). In any case, "In 1877, Mr. Franklin determining to enter into business for himself, came to Cincinnati, where he at once opened an office" (1891); he practiced in Cincinnati at least 1880-1908, then with his son J. Franklin Ward. He is supposed to have opened an abortive office in Lexington, Ky., with H.E. Siter, in 1886.

Although now little known, W.W. Franklin was one of Cincinnati's most prominent architects in the late 19th century. He was evidently a prolific and more than competent designer, especially of houses, some for quite prominent citizens, such as Henry Pogue of the former Pogue's Department Store; Frederick Lunkenheimer, off Kemper Lane in Walnut Hills, overlooking the Victory Parkway Bridge; and inventor Napoleon DuBrul, whose mansion above Colerain Avenue was called "Cote Bonneville." Although several of these have a restrained, panelled brick Queen Anne character, the William Oskamp House at 2397 Harrison Avenue, Westwood (now part of the Judson Village Retirement Community), is an early (mid-1890s) example of the Colonial Revival, a vast yellow-brick house with understated exterior details but a variety of superbly designed and executed eclectic interiors. (See Langsam & Weston, *Great Houses*.) Other works include schools at Hartwell, O., and Newport, Ky.; the Avondale Methodist Episcopal Church, and others. Later works included the former Hyde Park Savings Bank on Erie Ave, Hyde Park Square; and a "moving picture theater building" on Main St. S of Liberty in Over-the-Rhine, which appeared in the recent film "Eight Man Out."

Franklin contributed sketches to the 1880 Cincinnati Exposition, and architectural design(s) to the 1883 Exposition; exhibited drawings, including a ca. 1875 competition design for (Trinity Episcopal?) Church in Boston, Mass., as well as the Henry C. Sherick house on Marion Avenue, Avondale (ca. 1895), at the 4th CAIA/CAM (1908); he is said to have published *Studies of Artistic Houses*, although no copies are known (Labree). Franklin served as Professor of Architecture at the Ohio Mechanics' Institute for at least five years.

Biblio.: *Cinti & Its Resources* (1891), 141; LaBree (1903), 163.

Franzheim, Kenneth (1891-1959). New York architect whose wife owned an estate in Bourbon County, Kentucky, near Lexington; he may have done some work in that area. Listed in New York 1924-38 (and probably later); Charles M. Franzheimer Co. was listed at the same address in 1924-25.

Biblio.: NYCOPAR (1900-1940), 26.

Fraser/Frazer, Horace S. (Boston, Mass., 1862-1931). Lifelong Boston resident and architect; educated at Sheffield Scientific School, Yale Univ., N. Haven, Conn., and "Boston Tech." Entered office of Cabot & Chandler 1885 for "practical training"; with Peabody & Stearns as draughtsman; independent practice 1890; then organized (J.H.) Chapman & Frazer, continuing after Chapman's death in 1895; largely domestic practice. Designed a "speculative rental

cottage” in Watch Hill, Westerly, RI, for William A. Procter and William P. Anderson of Cincinnati, partial developers of Watch Hill.

Biblio.: Withey, 720.

Fredin, Auguste (Beauvais, France, 1818- 1902). The Hon. Auguste Fredin served as French Consul in Cincinnati for 30 years and “was one of the foremost residents of the city,” according to a posthumous tribute in Greve. Educated in France and trained as a dyer for the famous Beauvais tapestries, Fredin came to America in 1865, opening a “furnishing establishment” in Chicago. He moved to Cincinnati after the Great Chicago Fire of 1871. He was later listed as a steamship agent. Before locating in Cincinnati, however, he had apparently already participated in the decoration of “Scarlet Oaks,” the George K. Shoenberger House in Clifton (1866-70) by James K. Wilson, according to one of Shoenberger’s obituaries. It seems likely he was responsible for the fine painted and stencilled treatment of walls and ceiling, including the faux-fabric hangings in the Main Hall, very stylish Dresser-like stencilling in the secondary halls, and the Drawing Room ceiling; others have yet to be uncovered. Fredin is one of the few identified craftsmen on major post-Civil War building jobs in Cincinnati, aside from the well-known Henry and William Fry, Benn Pitman, and their school of “lady” wood-carvers, and the Pedretti family of wall and ceiling painters. Fredin was also a representative from Cincinnati to the Centennial Exposition of 1876 in Philadelphia (whose Managing Director was Alfred T. Goshorn of Cincinnati). Fredin’s wife, Mme. Blanche Mathieu Fredin, was a noted teacher of the French language.

Biblio.: Research on “Scarlet Oaks” by Thomas Huenefeld (1999); Greve (1904), II, 681-82.

Freeman, George A. (Albree), Jr. (New York, N.Y., 1859-1934). Educated in New York; in architecture at M.I.T.; practiced in New York City 1880-1918, in Stamford, Conn., and later in Sarasota, Fla. Designed the Sarasota home, called "Seagate" (1929), of Powel Crosley, Jr., Cincinnati radio magnate (see also Dwight J. Baum).

Biblio.: Withey, 221; NYCOPAR (1840-1900), 32; NYCOPAR (1900-1940), 26.

French, Leigh H., Jr. (Minneapolis, Minn., 1894-1946). Residential specialist, educated in New York City public school and at Columbia University, served as draftsman with “several well-known firms,” and practiced there after World War I. Among well over 100 “fine homes in and around New York and Westchester County, was a Georgian Revival residence in Dayton, O., for Mrs. Eleanor Patterson (of the National Cash Register Co. located there). See his interesting later career.

Biblio.: Withey, 222; Hewitt, *The Arch. & the Country House* (1990), biog. 274.

Freund, R. Carl (Appleton, Wisc., 1902-1959). Trained at UC and OMI. Draftsman for A.L. Fechheimer, Zettel & Rapp, J.S. Adkins, and Crowe & Schulte; and practiced on own, all before 1945. According to his obituary, he was "a noted designer of religious buildings and park structures." As Staff Architect and Superintendent for the Cincinnati Board of Park Commissioners, his contributions included the Park Board Administration Building in Eden Park, the Trailside Museum in Burnet Woods, and lodges in Mt. Airy Park (see Sullebarger for others). His rather Wrightian manner suited the natural environment of these parks and continued the harmonious, if sometimes heavy-handed, tradition developed by the WPA in the 1930s.

Biblio.: Obit., *Enq.* (4/25/1959); CAIA(1945); Sullebarger on Cinti Parks (1995).

Freund, Jacob (ca. 1854-1935). President of J.F. Roofing and Cincinnati Roofing Tile & Terra Cotta Co.

Biblio.: Nuxhall, SGC, 118, Lot 129.

Frey, A.M. Listed 1877.

Frommann, George. Listed 1870-71; with (F.M.?) Moore in 1866.

Frost, Charles S. (Sumner) (Lewiston, Me., 1856-1931 /1932 in *Mac Ency*). Chicago architect, who worked with Henry Ives Cobb and later with Ohioan Alfred H. Granger. Studied at M.I.T. (1876), then worked for the prominent Boston firm Peabody & Stearns. In 1881 he moved to Chicago, and practiced as Cobb & Frost until 1898, designing major public, educational, and institutional buildings. [cf. redesign of Burnham & Root's Calumet Club, and almost immediate direct imitation by S. Hannaford & Sons for their Phoenix Club, Race SEC 9th, 1892-93?] Frost & Granger were partners 1898-1910, specializing in railway stations; they exhibited photographs of a railway station at the 1st CAIA/CAM (1901).

Frost was contributed to Chicago Architectural Club exhibitions, including an early proposal for the Navy Pier in 1915. He left his outstanding architectural library to the CAC.

Biblio.: Withey, p. 224; *Mac Ency.*, II (1982), 119-20 (by Donald Martin Reynolds); Hasbrouck, *Chicago Architectural Club* (2007), *passim*.

Fry, Henry L. (Bath [?], England, 18 - ). Introduced Aesthetic wood-carving to Cincinnati, along with Benn Pitman. Fry and his family supplied superb carvings, both architectonic and Ruskinian naturalistic, for the Henry Probasco House by William Tinsley, in Clifton. His son, William H. Fry (18 -19 ); grandson, Harold Fry (ca. 1868-1949) [obits., *Post* (6/23/1949); *Enq.* (6/23/1949)] continued the tradition well into the 20th century.

The early work of Henry and William Henry Fry seems to have been professional, even commercial in nature, although inspired to some extent by the teachings and example of William Beckford, A.W.N. Pugin, and John Ruskin. The influence of Ruskinian naturalism was more marked in the work of Benn Pitman and his carving school (see below), which apparently had considerable influence on the Frys' later work, as well as their students and assistants.

An 1859 promotional paragraph on Henry and W.H. Fry states their experience and willingness to design classical orders, molds for castiron, and other less idealistic products. They prepared the mold for the huge eagle atop the Pike Opera House, for instance, and are credited with participating in the interior fittings of the Ohio State Capitol in Columbus [perhaps Isaiah Rogers of Cincinnati was a common factor?].

From shortly after their arrival in Cincinnati, however, their ability in Gothic-inspired ecclesiastical and residential carving (probably including intrinsic design) was revealed in their contributions to J.K. Wilson's Gothic Revival Seventh Presbyterian Church on the WS of Broadway bet 4th and 5th (mid-1850s; later the Scottish Rite Temple; dem 1920s) and in work for Nicholas and/or Joseph Longworth.

Biblio.: On Henry L. & William H. Fry, see *AA&BN*(1877?); *In Pursuit of Beauty*; CAM publication (2003): biography by Jennifer Howe, essay by WEL & Patrick Snadon; Aharon Varady's self-published book on Bond Hill.

Fundeisen, Theodor. "A landscape gardener-engineer" to whom is attributed the original layout of the Cincinnati Zoological Garden in Avondale, in 1874. According to Ehrlinger, Fundeisen lasted only a year in this position.

Biblio.: David Ehrlinger, *The Cincinnati Zoo and Botanical Garden From Past to Present* (Cincinnati: The Cincinnati Zoo and Botanical Garden, 1993), p. 7.

Furness, Frank (Philadelphia, 1839-1912). This great, if deliberately (?) eccentric, High Victorian Philadelphia architect, whose rediscovery in the late 1960s and '70s coincided with the birth of Post-Modernism, in large part articulated by fellow Philadelphians, is not known to have worked in the Cincinnati area (and very rarely, if at all, outside Philadelphia and its suburbs). On

the other hand, a previously unknown (in architectural circles) commission for a prominent Cincinnati still exists (at least partially) in Cincinnati. Alfred Traber Goshorn (18 -1902), knighted by Queen Victoria, directed the 1876 Centennial Exposition in Philadelphia so successfully that the city of Philadelphia is said to have given him "a handsome leather-bound library representing the great books of the past and present. To house this fine collection, Philadelphia architect Frank Furness designed oak bookcases, a mantel [unsic], an escritoire, and matching center-table desk, all of which fit neatly into a designated room in Goshorn's Cincinnati home." (Vitz, *Queen and the Arts*, 213; citing Maass and *Catalogue of a Collection of Books Presented to Alfred Traber Goshorn*, Cincinnati: Robert Clarke & Co., 1878). Most or all of these exciting golden-oak objects remain in the Goshorn house at Clifton Ave, Clifton, designed by J.W. McLaughlin (ca. 1890).

Furness' name is now quite often mentioned in connection with the High Victorian design characteristics of Hannaford & Procter's 1876- Cincinnati Music Hall in Over-the Rhine, the result of a national competition to which Furness did not apparently contribute. Furness (and his partner Hewitt) designed several original buildings for the Philadelphia Zoo, built in 1875-76; these are sometimes described as the oldest zoo buildings built for that purpose in the United States, but in fact they postdate James W. McLaughlin's earliest buildings for the Cincinnati Zoological Gardens (1874-75), two of which are now recognized as the oldest surviving structures in America erected for a zoo.

Biblio.: Withey .pp.226-27; *Mac Ency.*, II (1982), 127-30 (by Andrew Craig Morrison); James F. O'Gorman, *The Architecture of Frank Furness* (Philadelphia, 1973); George E. Thomas, Jeffrey A. Cohen, and Michael J. Lewis, *Frank Furness: The Complete Works* (N.Y., 1991 [& alter edition?]); Michael J. Lewis, *Frank Furness: Architecture and the Violent Mind* (N.Y.: W.W. Norton, 2001); Dave Ehrlinger on the Cincinnati Zoo; Van Vynckt, ed. (1993), I, 283-85, by George Thomas; Langsam, *GHQC* (1997), on Goshorn House, with photos of library.

### GGG

Gans, A.H. and Al. Listed 1897-98.

Garber, Frederick W. (William) (Cincinnati, 1877-1950). Principal of Garber & Woodward, in which he was associated with Clifford B. Woodward from 1904 until the firm was dissolved in 1933, after which Garber practiced on his own until shortly before his death.

This firm was of national significance in several respects. Garber & Woodward's work was basically Traditional, building on their admirable Beaux-Arts training, but of high quality and in some respects innovative for its day. Their outstanding works in Cincinnati, recognized in several important wider publications, are the public schools they designed; the firm carefully chose appropriate historic models and adapted them to what were "modern" needs, the most obvious example being Walnut Hills High School, based on Thomas Jefferson's University of Virginia Rotunda. Walnut Hills, like Withrow High School, demonstrates their admirable handling of challenging sites: the charming bridge at Withrow spans an awkward ravine at the front of the site, and leads to a tower or campanile that forms a neighborhood landmark at the angled junction of two main streets.

The beautifully detailed Adamesque arcade in the Dixie Terminal Building on 4th Street in downtown Cincinnati solves a complex circulation problem as a transportation exchange, a retail mall, and the lobby of an office tower; the subtle lighting of the arcade was considered innovative and the entrance was framed in an Art Deco frieze of Rookwood Pottery. Garber &

Woodward also collaborated with two of America's leading early 20th-century firms--those of Cass Gilbert and John Russell Pope, both of New York--in the design of the Union Central Life Insurance Co. Building (PNC) and Cincinnati Gas & Electric Co. (Cinergy/Duke Energy) headquarters; they also worked with other local firms on several important projects.

Their work included significant contributions to the University of Cincinnati and other campuses, hospitals, and public housing, as well as fine residences that sometimes combined forward-looking with Traditional elements. Although they are known to have designed only a few religious buildings, the former Bethlehem (now Calvary United) Methodist Church in Evanston represents their somewhat austere but handsome and site-specific work in the Collegiate Gothic Revival style. Altogether, Garber & Woodward's impact on the Cincinnati area's built environment during the first half of the twentieth century was surely greater than any other firm's.

Garber and Woodward were fellow-students, partners, and brothers-in-law. Both were educated at the Cincinnati Technical School; worked as draftsmen for Elzner & Anderson in Cincinnati; attended a two-years' course in architecture at M.I.T., studying with the famous Beaux-Arts-trained Professor C.-D. Despradelle. Garber won a Rotch Scholarship and studied abroad (while Woodward worked in Boston?). Garber is said to have travelled with Bertram Goodhue while in Europe, as well as with a partner in the firm of Cass Gilbert [Oscar Eggers?]. After the firm of Garber & Woodward was dissolved, Garber practiced with John Postler and Lawrence Lefken, 1933-38; and as Frederick W. Garber, 1939-52. His son, Woodie (Woodward) Garber, had his own firm with a more contemporary approach, 1949-71, reacting against Garber & Woodward's Traditionalism with his own brand of Modernism. John M. Garber [not related?? But not to be confused with a prominent mid-20th-century realtor also named John Garber] practiced in Cincinnati 1965-64. [!]

F.W. Garber was active in the Cincinnati Art Club and chairman of the jury of the Society of Crafters. He exhibited renderings of the Chateau Epreville, Martainville, and Mont-St.-Michel, Normandy, at the 4th CAIA/CAM (1908); as well as other works with Garber & Woodward and David Davis. He was a fellow of the A.I.A. and a member of its Board of Directors, a member of the Corporation of M.I.T., and a member of the visiting committee of the art and archaeological department of Princeton University. Like his partner he lived and was active in the community affairs of Glendale, O.

Garber & Woodward were generally traditional in style and refinement of approach. According to Woodie Garber (who was prejudiced in favor of Modernism), his father was primarily concerned with the "skin" of a structure, although the firm's massing was also often well-considered in relation to the site and intrinsically interesting, as in the case of both Withrow and Walnut Hills High Schools. In any case, the firm also participated in some of the most innovative and ambitious projects in Cincinnati during the first half of the century, and F.W. Garber was the chief architect for the Cincinnati Metropolitan Housing Authority during the planning and design of the pioneering Laurel Homes and Lincoln Court housing projects in the West End, between Music Hall and Union Terminal.

Garber & Woodward worked with Cass Gilbert on the superb Beaux-Arts Union Central Life Insurance Building (now Central Trust/PNC), SWC 4th & Vine Sts., which replaced H.H. Richardson's 1885-89 Chamber of Commerce Building after its destruction by fire in 1911; in fact, Garber & Woodward proposed that the surviving stonework be reused for a Cincinnati Astronomical Observatory to be located in the Western Hills (Delhi Township). There is difference of opinion over the extent of Gilbert's involvement in the Union Central design;

Garber & Woodward designed the 1920s Annex, and claimed credit for that of the original tower. They also worked with John Russell Pope on the bolder Doric Beaux-Arts Cincinnati Gas & Electric Co. headquarters, SWC 4th & Main Sts. (19 ); and collaborated with local firms such as the Hannafords and Tietig & Lee on major hospitals, university buildings, and other projects here and elsewhere. The Jacobean Revival Vernon Manor Hotel, Oak & Burnet Sts., Avondale, was designed with S. Hannaford & Sons. Garber & Woodward contributed a (somewhat awkward) design to the famous 1922 *Chicago Tribune* Building competition, as well as a competition project for the slightly earlier Hamilton Co. Court House, which also drew national competitors. Garber & Woodward designed the Dixie Terminal Building, on 4th St., providing a shopping center with its superb Adamesque barrel vault and (originally) indirect lighting, as well as ingenious and effective circulation in the former terminal for buses crossing the Ohio River on the Roebling Suspension Bridge. They designed several buildings (some with Tietig & Lee) for the University of Cincinnati, including the Nippert Stadium (recently remodelled); additions to J.W. McLaughlin's Cincinnati Art Museum, including the Emery, French, and Hanna wings; and the Elks Temple (now Crosley Square), 9th NEC Elm Sts.

Among their best and most influential works are many public schools throughout the city, of which the finest are probably the early Guilford School on E. 4th St. opposite Lytle Park (1911), Walnut Hills High School overlooking Victory Parkway in Evanston (1929-31), Withrow High School on Madison Rd opposite Erie Avenue, the Western Hills High School, and the Westwood Public School; others include the Frederick Douglass and Rothenberg Schools, and the High School in Lexington, Ky.; several of these school buildings received attention in national architectural books and periodicals. Public libraries included the Price Hill and Avondale Branches of the Cincinnati Public Library and a library in Aurora, Ind. They designed several public buildings in Wyoming (near Glendale), O., the Milford, O., National Bank, and, farther afield, the Charleston, W.Va., Chamber of Commerce Building. The Cincinnati Club was apparently designed with the Hannaford firm. Another noted work, although on a smaller scale, was the Christ Church Episcopal Chapel, 4th St.

An early client (perhaps inherited from Elzner & Anderson, like the Tafts) was William Cooper Procter, a noted philanthropist, for whom they designed not only a residence in Glendale, O. (1904), but also a \$30,000 concrete summer house in Devon, L.I. (1909). For the Taft family, Garber & Woodward designed the Phelps Apartment House at 506 E. 4th St., and they remodelled the Baum-Longworth-Sinton-Taft House as the Taft Museum after the deaths of Charles Phelps and Anna Sinton Taft (ca. 1930); they restored much of the Victorianized interior according to a fairly authentic but Deco-flavored Federal style. The Anna Louise Inn for Girls (originally the Union Bethel), on Pike St. near the Taft Museum, was also probably a Taft project, perhaps in association with Elzner & Anderson.

During the Depression, F.W. Garber was head of the Associated Architects responsible for the design of the early PWA Projects, Laurel Homes and Lincoln Court (formerly on Ezzard Charles Drive) west of Music Hall (replaced by City West ca. 2002-2003), and later for the English Woods and Winton Terrace housing projects.

Biblio.: F.W. Garber obits. (*Times-Star*, 8/7/1950; and *Enq.*, 8/8/1950); Goss, *Cincinnati--The Queen City*, III (1912), 951-52; "Selections from Work Designed and Executed by Garber and Woodward Architects" ("Cincinnati, Ohio, July 1924"; colophon inside back cover:

"Architectural Catalog Co., Main Office, 15 West 38<sup>th</sup> Street, New York, Architectural, Engineering, and Building Publications), n.p., copy from Woodie Garber archives at Miami

University, Oxford, Ohio); Menefee, *COQC* (1926), p. 73; conversations with Dr. Stanley T. Garber and Woodie Garber, sons of F.W. Garber; Woodie Garber had many of Garber & Woodward and F.W. Garber drawings and papers, and distributed others to former clients; he is believed to have left the remainder of the firm's & his architectural holdings to Miami University; Nuxhall, SGC, 113, Lot 205.

Garber, John M. (New Haven, Conn., 1922-88). Son of John H. Garber (d. 1972), a Cincinnati real-estate developer who was one of the "original developers in Hyde Park, Mt. Lookout, and Indian Hill" (obit., *Post-Times-Star*, 10/12/1972, 15:3). John M. Garber was graduated from the Lotspeich and the University Schools in Cincinnati; studied at Yale University and the Harvard Graduate School of Design. Taught at the University of Cincinnati and Columbia University, N.Y.; also served in the Signal Corps in World War II. He was briefly associated in Cincinnati with (Richard) Tweddell and (Richard) Wheeler, whom he had met at Harvard, as Garber, Tweddell & Wheeler; they were responsible for the sublime Oratory (a remodelled barn) for the Grailville Roman Catholic women's retreat community in Loveland, Clermont Co., O., for which the firm also received a gold certificate from the Cincinnati Chapter of the A.I.A. in 1962, for their design of a Dining Hall at Grailville ("Honors Awarded Architects Here, *Post-Times-Star* (12/29/1962), 2:3. Garber's best known design, intended as contextual within a middle-class residential neighborhood, was for St. Unitarian Universalist Church, Resor Ave, Clifton. See Sullebarger in "AC."

Biblio. Obit., *Enq.* (10/19/1988), D5:4; see Sullebarger in *Arch. in Cinti.*

Garber, Woodie (1913-94).

Biblio.: See Sullebarger; Merkel in Painter, ed., *et al.*, *Architecture in Cincinnati* (2005); also CAC, *Unbuilt Cincinnati* catalogue..

Garden, Edward G. (Toronto, Ont., 1871-1924). Partner in Mauran, Russell & Garden, a St. Louis firm that exhibited at the 2nd CAIA/CAM (1902). Garden was trained in Toronto; moved to St. Louis in the early 1890s, serving as a draftsman and then partner in the firm; he moved to San Francisco at the turn of the century.

Biblio.: Withey, p.229.

Garriott, Hubert M. (Marion) (ca. 1894-1984). At Harvard School of Architecture as a Special Student 1920-22; practiced as Allen & Garriott, Indianapolis, Ind., 1922-26; in Cincinnati, as (John Scudder) Adkins & Garriott 1926-31 (on own 1928-30); associated with John Henri Deeken (q.v.) 1931; partner of John W. Becker 1931-63 as Garriott & Becker; also with Henry A. Bettman (also Harvard School of Arch. Alumnus) 1942-55; and others later. In 1970 he and the Pistler-Brown firm became associated as Architekton, Inc.; he retired about 1976. Many Garriott & Becker drawings are preserved at the Cincinnati Historical Society Library.

According to his obituary, Garriott "participated in the architectural development of many Cincinnati projects, including the Central [later Walter C. Langsam] Library and Patricia Corbett Pavilion [of the College-Conservatory of Music] at the University of Cincinnati, Marquette Manor high-rise for the elderly, and numerous schools and other public buildings."

Garriott & Becker are considered to have been among the first firms to introduce "Modern" architecture to Cincinnati, although their relative roles in this movement are not yet known.

A.J. Reichert in G. & B. office 1935-36.

*Publications*: "Elevator Installation," *Arch. Forum* (6/1922).

Biblio.: Obit., *Enq.* (10/13/1984); *First Report of the Alumni in Architecture of Harvard University 1932* (Cambridge, Mass.: Harvard University Press, 1932), p. 38; see also Paul Bennett on the UC campus buildings.

Garry, Michael D. (England, ca. 1863-1943). Wood-carver: "Some of Cincinnati's richer homes, built years ago [as of 1943], contain ornate mantels carved by him."

Biblio.: Obit., Times-Star (7/20/1943).

Gartner, John B. Sr. (ca. 1859-1986) Listed on own 1927-47; with others later; eventually a founder of the large, important firm Gartner, Burdick, Bauer-Nilssen, Inc., known as GBBN.

Biblio.: Obit., Eng. (10/11/1986).

Gasser, Paul. Listed 1921-23.

Gehret, Casper. Listed 1890. [as sausage-maker! (Gehred); see N. Gehret, stone mason & contractor, 119 Neave (St.)]

Gehry, Frank O. (as Ephraim Goldberg, Toronto, Ont., 1929- ). Designed Vontz Center for Microbiological Research, M.L. King Drive NWC Eden Ave, Corryville (1999).

Biblio.: Van Vynckt, ed. (1993), I, 3023-303, by Ann Glenn Crower, with biblio.; WEL, "Arch. Cinti" (1999); and innumerable other sources.

Geiffert, Alfred, Jr. (Cincinnati, Ohio, 1890-1975). A prominent New York City landscape architect, especially with Ferruccio Vitale, who designed the grounds for Grosvenor Atterbury's Jean Maxwell Schmidlapp House, Hyde Park, Cincinnati, and possibly also the two other known Atterbury residences: the Marjory Maxwell (Mrs. Frank) Graydon estate, "Cobble Court," in Indian Hill; and the Harry Linch House in N. Avondale.

Biblio.: MacKay, et al., eds., *Long Island* (1997), esp. pp. 419-22; also see Griswold & Weller, *Golden Age*.

Gengembre, Charles Antoine Colomb (Paris, France, 1790-ca. 1864). Fascinating architect/engineer/inventor/artist who did major work in France, Germany, and England before coming to Cincinnati after the Revolution of 1848; in 1849 moved to Allegheny, Pa., where Gengembre designed the new City Hall (1862-64); the next generation called themselves Hubert, and a son, Philip G. (Gengembre) Hubert, became a well-known architect in N.Y. and Los Angeles after beginning his career in Cincinnati. Another son, Henry P. Gengembre (Paris, ca. 1825- ), made some early lithographs of the city and its buildings for the *Western Horticultural Advertiser* (1/1851) and *Review* (11/1850) Haverstock, ed., calls him a "'Professor of Drawing and Painting,' lithographer, civil engineer and painter of landscapes and portraits, active in Cincinnati (Hamilton [Co.] during the early 1850s. . . . His subsequent whereabouts are unknown." Their sister, Sophie Gengembre (1823-1905), was a portrait, landscape, and genre painter active in Cincinnati at the same time; she exhibited varied works at the Western Art Union.

According to Haverstock, "While in Cincinnati contributed at least four illustrations to Henry Howe's *Historical Collections of the Great West* (Cincinnati: H. Howe, 1851), kept up a thriving portrait business, and found time to collaborate with her future husband, Walter Anderson, on a projected album of portraits of the Protestant Episcopal Bishops of the United States." Walter Anderson also collaborated with H.P. Gengembre on illustrations to Samuel P. Hildreth, *Biographical and Historical Memoirs of the Early Pioneer Settlers of Ohio* (Cincinnati: H.W. Derby, 1852). The Andersons spent much of their later lives in London, England, where Sophie exhibited works at the Royal Academy of Arts and the Royal Society of British Artists.

Biblio.: Haverstock, ed. (2000), pp. 329-30; also p. 18 on Anderson.

Gernet, Joseph C. Listed 1914-16.

Gersdorff, George B. de (N.Y., 1866). Educated at Harvard University and the Ecole des Beaux-Arts, Paris; worked in offices of McKim, Mead & White for eight years, then listed in N.Y. 1905-1936. Best known for design of America's first concrete stadium for Harvard (1903) [see Bunting & Floyd?]. Mackay cites his only known Long Island commission, a fairly large

Georgian Revival country house in Oyster Bay called "Sunken Orchard" (ca. 1914) for Fay Ingalls (1882-1957; see Mackay, p. 505, inc biblio.), "a lawyer who had founded the New York firm of Holter, Ingalls & Guthrie in 1912"; conceivably the client was a member of the Cincinnati family of railroad entrepreneur Melville O. Ingalls; also, the landscaping was originally by Innocenti & Webel, who had some Cincinnati connection (? See Macke/ay, pp. 233-34.). De Gersdorff designed the Recreation Building, Mariemont, O. (1928). See Herbert D. Hale, partner of James Gamble Rogers, who did significant work in Cincinnati (and also Louisville, Ky.).

Biblio.: NYCOPAR (1900-1940), 19; Mackay, ed., *Long Island Country Houses* (1997), 125, 234, 505; and other similar sources by Mark Alan Hewitt, the Acanthus Press, and others..

Gest, Erasmus. Engineer who proposed a fantastic railroad tunnel over 10,000 feet long under Walnut Hills in 1853-54; although the scheme was reduced to 6,200 feet and Gest replaced as contractor, it was never completed. Gest was an incorporator of the town of Ludlow, Ky., in 1864, with Cincinnati's fire-engine developer, A.B. Latta.

Biblio.: Condit, *RR* (1977), 21-22, *et passim*; *Bicentennial Guide* (1988), 525; WEL original form of NRHP nomination form for the Hatch-Gest House, 830 Dayton Street, West End.

Giannini, Arthur. Listed in Cincinnati ca. 1875-99; with Edwin H. Moorman 1894-97, when their known work was several residences and schools in Cincinnati (Jim Tarbells' former residence on Clifton Ave near Woolper), and Warsaw and Osgood, Ind. Giannini, apparently a brother of Wright's glass-maker, Orlando Giannini, also worked in Lexington and perhaps Louisville, Ky. Orlando Giannini exhibited a design for a mosaic mantel with the Chicago Architectural Club at the 1st CAIA/CAM (1901).

Biblio.: Sources on Wright?

Gibson, Robert W. (Williams) (Essex, England, 1854-1927). Trained in England and toured the Continent before immigrating to the U.S.A. in 1881. Listed in New York City 1888-1916, he maintained a "large and lucrative" as well as varied (if not notably innovative) practice in New York City. Gibson won the competition for the Albany Episcopal Cathedral (dedicated 1884, but still incomplete), over H.H. Richardson's admired design. In 1902 (CAM/CAIA?) he exhibited the Merchants' & Mechanics' Bank at Scranton, Pa., one of his major works. Gibson also designed a fine Shavian Shingle-Style studio (in the late 1880s?) for Theodate Riddle (later Mrs. Pope, and incidentally an aunt of architect Philip Johnson); a perspective sketch of it is preserved in the Dinsmore Homestead, a house museum near Burlington, Boone County, Ky.

Biblio.: Withey, p. 232; *Macmillan Ency.*, II (1982), 199-200 (by Mosette Glaser Broderick); *NYCOPAR* (1840-1900), 33; *NYCOPAR* (1900-1940), 28; see also WEL/NYSC files.

Gilbert, A.W., Col. Engineer and author of autobiographical book related to Cincinnati (?). The original 1852-55 Findlay Market in Over-the-Rhine (the only market-house surviving in the area) is attributed to him, as well as Joseph Hogan(e)..

Gilbert, Cass (Zanesville, O., 1858/9-1934). Educated at M.I.T. after apprenticing to Abraham Radcliff in St. Paul, Minn.; travelled in England, France and Italy 1880; worked for McKim, Mead & White in New York; after 1881/82 Gilbert practiced in Minneapolis and St. Paul, Minn., as well as New York; with James Knox Taylor 1884-92, although they are both (?) responsible for the design of the Minnesota State Capitol in St. Paul (1895-1903). The Cass Gilbert firm was listed in New York until 1940; Cass Gilbert, Jr., only in 1924-25.

Gilbert is best-known for the Gothic-styled Woolworth Building (1911-13) in New York, for some time the tallest building in the world. His lavish Beaux-Arts Baroque manner was deployed on a number of state capitols (including Minnesota and West Virginia), the former New

York Custom House, the Detroit Public Library, and many other structures. Gilbert's career has been somewhat under a cloud (Winston Weisman summarized it as "classically correct and competent but cold and unoriginal"), until recent restorations and reassessment of the considerable merits of his work, in their appropriate adaptation of historic styles to modern types and scales of buildings, as well as occasional spectacularly effective compositions and spaces. Gilbert's firm was associated with local firm of Garber & Woodward in the design of the Union Central Life Insurance (now Central Trust) Building, 4th SWC Vine Sts., on the site of Richardson's Chamber of Commerce Building (the Garber & Woodward were said to have met Gilbert on an Alpine walking tour; descendants of the Cincinnati architects recall that they designed the building, then sought Gilbert's cooperation as a big-name competitor; only one drawing from the Gilbert firm, by \_\_\_\_\_, is known to survive, according to \_\_\_\_\_). Gilbert's firm competed unsuccessfully for the design of the Hamilton Co. Court House (ca. 1918; won by Rankin, Kellogg & Crane). Gilbert is also credited with buildings for Oberlin College, O., including the exquisite Finney Memorial Chapel (before 1907), the Administration Building (1919), and the Allen Memorial Art Building (to which Venturi, Rauch & Brown made a significant addition?).

Biblio.: Obit., *Times-Star* (5/18/1934); Wodehouse (1976), I, 69-72; *Mac Ency*, II (1982), 202-204 (by Winston Weisman); *NYCOPAR* (1840-1900), 34; *NYCOPAR* (1900-1940), 28; see also Hitchcock & Seale on State Capitols; etc.; Van Vynckt, ed. (1993), I, 309-312, by Leland M. Roth, with biblio.; Sharon Irish, *Cass Gilbert, Architect: Modern Traditionalist* (N.Y.: The Monacelli Press, 1999); Barbara S. Christen and Steven Flanders, eds., *Cass Gilbert, Life and Work: Architect of the Public Domain* (N.Y.: W.W. Norton & CO., 2001); see also Robert A.M. Stern, especially *New York 1930*.

Gilchrist, Edmund B. (Beaman) (Germantown, Philadelphia, 1885-1953). A prominent early 20th-century Philadelphia designer of country houses in several traditional period styles, including regional Pennsylvania farmhouse and Georgian Colonial Revival adaptations. Educated in the Philadelphia area, at Drexel University and the University of Pennsylvania, he served his apprenticeship with "two Philadelphia giants in residential design," Wilson Eyre and Horace Trumbauer, then launched his own firm in 1911. His interest in housing probably led to his being chosen by Mrs. Mary Emery to design the Gilchrist Group, a row of 39 "Philadelphia Row" houses of varying size (as well as a service station) on the Plainville Rd, Murray Ave, and Oak St., in Mariemont, O. (1924)--one of Gilchrist's few known works outside his native area.

Biblio.: *Biog. Dict. Phila. Archs.* (1985), 304-305; Hewitt, *The Architect & the American Country House* (1990), pp. 79, 206, 274, 286; Parks, *Mariemont Story* (1967), 74.

Gillespie, C. Howard (Carlisle, Ky., 1894-19\_\_\_\_). With (Nelson) Felsberg 1921-29; like Felsberg, was associated with Joseph G. Steinkamp & Bro. 1929-39; with Felsberg later.

Biblio.: CAIA(1952).

Gilmore, James (Cincinnati, 1875-1962). Scion of a prominent family of early Cincinnati bankers, James Gilmore early discovered his vocation for architecture and is said to have been sent abroad at the age of 10 to prepare himself for his profession! "He graduated from the technical schools of Florence, Italy, the University of Pisa and the School of Application of Engineers in Rome." He returned to Cincinnati 1902, entering the office of Desjardins & Hayward, and from 1903 until mid-1906 he practiced with the aging James W. McLaughlin, a leading Cincinnati architect for over half a century; their best-known joint work is the Walnut Hills (Carnegie) Branch Library, Kemper Lane SWC Taft Rd. (1904-1908); Gilmore practiced here on his own 1906-1932.

Much of Gilmore's work seems to have been high-quality but under-stated residences in traditional modes, but with simplified forms and stripped of detail; these include several well-known estates in Hyde Park, E. Walnut Hills, and Indian Hill, including the William S. Rowe House and Barn, "Goodwood," 7325 Indian Hill Rd (1923-24). In E. Walnut Hills there is a concentration of Gilmore houses, including the documented L.P. Ficks House, 1842 Madison Rd (1906); and probably its similar neighbor (also on the former W.W. Scarborough Estate) the W.M. Greene House, 1840 Madison (1904). Among others in the area are Gilmore's own home, 5 Annwood Lane (1920); residences for B.F. and Rudolph Balke, 1859 Madison (1910); W.R. Collins, 1900 Dexter (1909-1910); John W. Herron, Jr., Dexter Ave opposite the Cincinnati Tennis Club (1910); Mrs. Camilli Cross, Fairfield Ave (1907); Felix Cross Bungalow, 2709 Johnstone Place (1910); Miss Mary Klinkhamer, Johnstone Place at Madison Rd (1908); and a double-house for Mrs. Joseph Niehaus, 2727-29 Cleinview Ave (1909). Nearby in Hyde Park, Gilmore designed a residence for Joseph S. Graydon, 2187 Grandin Rd (1907).

Gilmore designed the handsome Corryville/23rd District School (1909); and three buildings for the Cincinnati Riding Club on Reading Rd (before 1920). He apparently laid out the Pinehurst Sub-Division on Grandin Lane, and the William Rowe Sub-Division at Madison Rd and Easthill Ave, both in Hyde Park.

Gilmore also occasionally exhibited a modernist streak, particularly in the Coppin (Department Store) Building (now the Covington, Ky., City Hall), 7th NEC Madison Sts. N. Ky.'s earliest high-rise reinforced concrete structure (and built, like Elzner & Anderson's pioneering Ingalls Building on 4th NEC Vine Streets in downtown Cincinnati, by the Ferro Concrete Construction Co.); it has a restrained Chicago School flavor (actually more so than Chicago architect Daniel H. Burnham's slightly earlier banks in Cincinnati). (The narrow high-rise office building east of Dixie Terminal on 4th St. resembled the Coppin Bldg.) The Cleinview Apartments, 2628 Cleinview Ave, EWH (1928) also has an Art Deco character, with its tile insets, as probably does an unidentified apartment building at 2531 Kemper Lane, Walnut Hills (also 1928).

Gilmore exhibited various representative buildings, including the photographs of the Ficks House; a project for a Memorial Hall (probably a competition entry for the building on Elm Street in Over-the Rhine designed by S. Hannaford & Sons), as well as a sketch of a tomb in Verona, Italy, at the 4th CAIA/CAM (1908).

Biblio.: *Obit., Enq.* (12/31/1962); CAIA(1919); *Memoirs of the Miami Valley*, III (1920), 411-12; Nuxhall, SGC, 35, Lot 164.

Ginther, W.P.

Githens, Alfred M. (Morton). Philadelphia (? [but not in Tatman & Moss (1985)]) and New York (listed ca. 1909-1940) architect who was listed ca. 1909-1917 with the distinguished Charles C. (Coolidge) Haight (1841-1917); apparently practiced with E.L. Tilton after 1920, specializing in libraries. Exhibited in the 2nd CAIA/CAM (1902).

Biblio.: NYCOPAR (1900-1940), 29, 32; reference in Withey, p. 601, re Tilton.

Glaser, Emil/Emile Fred (born Basle, Switzerland, 18 -19 ). Began designing for the important L. Schreiber & Co. Ironworks ca. 1890; on own from 1908 until at least late 1920s; firm, later Glaser & Myers, continues as Glaser Assocs., Inc., later Glaserworks E.F. Glaser himself specialized in the architecture and engineering of industrial plants, ice plants and cold storage, (meat-)packing houses, (grain-)elevators, and above all breweries, including facilities for Christian Hudepohl, the Gambrinus Stock Co., A. Sander, Foss-Schneider, Lackmann, and Jackson Brewing Cos. in Cincinnati, as well as part of the castellated Bavarian Brewery visible from I-71/53 at 12th St. in Covington, Ky. [See Robert J. Wimberg on Cincinnati's breweries,

1989; Downard, and other authors; several of these breweries still exist.] See also WEL's copy of a history of breweries that belonged to Emil Glaser (as the name is printed on the front cover), *One Hundred Years of Brewing: A Complete History of the Progress made in the Art, Science and Industry of Brewing in the World, particularly during the Nineteenth Century*, A Supplement to *The Western Brewer*, 1903 (Chicago and New York: H.S. Rich & Co., Publishers, 1903), with dozens of illustrations of Cincinnati-related brewers and breweries, and particularly machinery. Emile Glaser's grandson (?), Richard E. Glaser (born ca. 1924), has been a partner in Glaser & Myers (later Glaser & Associates), etc.

Biblio.: Menefee, *COQC* (1926), pp. 68-69 (with emphasis on his role as Consul of Switzerland and other activities), with photo portrait p. 75. On Richard E. Glaser, *Enq.* (1/7/1978).

Glick, Jacob. Active in Newport, Ky., with John H. Banderman, from at least the late 1880s; listed on own in Cincinnati 1923-27. Aside from residential and commercial (often combined) work, the firm designed one of several H. Wadsworth Watch Case Co. factories in Newport (or Dayton), Ky., and the Newport Patrol House & Workhouse (1908). In remodelling an old building at 6th & Monmouth Sts. in Newport as a cafe (in the once-notorious gambling district), Glick (or Gluck) used a "new variety of green and gold facing brick." Typical of the German under-class in the local architectural profession, Glick was long-lived and prolific, but is now little-recognized; even these few commissions may have been with Cincinnati firms, as a Northern Kentucky connection, and the few identified works are utterly provincial.

Godley, George H. (18 -1961). Son of S.S. Godley, with whom he practiced 1921-31; then under his own name until his death, although probably still with his father until the latter's death. /A Frederick A. Godley (died 1961) practiced in New York City ca. 1917-25, with Haskell, Hood, & Sedgwick; Biblio.: NYCOPAR (1900-1940), 29./

Godley, S.S. (Samuel S.) (Cincinnati, 11/2/1858-11/2/1941). Educated at the Farmers' College in College Hill; "received his practical education in the offices of local architects," having entered the office of Edwin Anderson, "preparatory to becoming an architect" in 1875, remaining for three years; worked for Henry Bevis approximately 1878-81. "He then studied and trained himself for architectural work under H. [Henry] Wolters, of Louisville, was with Mr. [James W.] McLaughlin of this city [Cincinnati], several years, and spent a year each in Chicago and St. Louis, so as to remedy any possible provincialism that one might acquire by confinement altogether to one city and its standards of taste and style." This wise and modest architect (!) returned and opened an office in Cincinnati on his own in 1888 (after also working for the Syenite Granite Co.); expanded it in 1893; practiced on his own, and with his son G.H. Godley in the 1920s, probably until his death.

S.S. Godley seems seldom to have promoted himself (in contrast to the Hannaford firm, for instance), but was one of the most sophisticated designers of residences for both the Jewish and Gentile elites of the city for several decades. His residential clients included members of the Doepke, Duttonhofer, Feiss, Fleischmann, Freiberg, Heinsheimer, Herschede, Jacob, Kuhn, Mack, Mitchell, Prichard, Resor, Steinau, Strader, Wise, Wolf, and Workum families, all of whom had leading roles in the economic, social, and cultural life of the city.

Perhaps best-known is the handsome Beaux-Arts Frank Herschede mansion, 3668 Reading Rd, Avondale (1908); the vestibule doors, designed by Godley and made by the L. Schreiber & Sons Co. in Cincinnati, were exhibited at the 4th CAIA/CAM (1908). There are also several delightfully mannered Queen Anne/Colonial Revival residences on Greendale Avenue in Clifton. Godley also designed additions and alterations to the home of novelist and scientist John Uri Lloyd, Harris Ave, Norwood (1908); a pair of houses in Ripley, O. (1907); a parsonage for a

church in Glendale, O. (1891); a large hotel in Connersville, Ind.; a \$25,000 residence for Mrs. J.E. Rumbaugh in Asheville, N.C. (1891), where he also designed a hotel (ca. 1889); the Henrietta (for Charles Fleischmann) and a couple of \$200,000 apartment buildings in Avondale. He also "made the plans for the costly farm house of W.R. Allen, Pittsfield, Mass." (1891). Godley also designed distilleries and other commercial and industrial structures for (at least) several of his residential clients.

Other early works (listed in 1891) included "the Jewish Home and Hospital,... the plans for The [Grove Park??] Inn, at Asheville, N.C., a structure which Cincinnatians are proud of, as the work of one of their own architects."

In his later years, with G.H. Godley, he designed the Transport, Duttonhofer, Reakirt, and Walsh buildings.

Biblio.: Obit., *Times-Star* (11/3/1941), 4:4; SGC Records; *Cincinnati & Its Resources* (1891), 141.

Goettle, Joseph (or James?) Listed ca. 1853-89, at West End addresses.

Goldsworthy, Thomas. Listed in Walnut Hills 1872.

Goodhue, Bertram G. (Grosvenor) (1869-1924). See Ralph Adams Cram.

Biblio.: R.G. Wilson, *AIA Gold Medal* (1984), esp. pp. 154-55 (by Richard Oliver);

NYCOPAR(1900-1940), 29; Van Vynckt, ed. (1993), I, 329-31, by Brian Kelly, with biblio.

Goodrich, B.F. Listed as architect in Cincinnati in 1861 /see connection with Dinsmore family of Boone Co.?.

Gores, Landis (Cincinnati, 1919-90). Graduated from Princeton University and from Harvard (1942), where he studied with European Modernists Walter Gropius and Marcel Breuer, and met Philip C. Johnson, with whom he was associated in practice 1945-51. Practiced on own in New Haven, Conn., after 1952, although stricken with polio in 1954.

Biblio.: *Macmillan Ency.*, II (1982), 232 (by Nicholas Peckham); Drew (Gores) Warrington, 9/1992.

Gott, H. (Hubert) H., Jr. Cincinnati residential architect and builder in 1930s; residence at 6304 Montgomery Pike in 1931-32 Directory, but not as architect.

Grace, Lawrence (Ireland, 1849-19 ). Builder, who specialized in courthouses; apparently contracted with the Norcross Brothers of Worcester, Mass., for H.H. Richardson's Cincinnati Chamber of Commerce Building.

Biblio.: *Cinti & Its Resources* (1891), 143.

Graham, Anderson, Probst & White. New York firm (? or branch of Chicago firm?), successors to D.H. Burnham & Co. of Chicago. Designed (either N.Y. or Chicago) the 192? addition to the Union Savings & Trust/Schmidlapp (now Bartlett) Building, 4th NWC Walnut (190 -190 ).

Graham, E.T.P. (Cleveland, O.) Designed the R.C. Church of the Annunciation, 3547 Clifton Ave (1929), a fine Roman temple that was to have had a tall, slender campanile, presumably not built because of the Depression. Church brochures indicate that the priest, Father Kelly, met Graham on the steps of the Erechtheum on the Acropolis in Athens, where they jointly decided to use at least one of that fascinating ancient building's orders for the church, which features an unusually handsome, yet restrained and correct portico. Not to be confused with Ernest Robert Graham (1868/1866 in *Mac Ency*/-1936) of Chicago, who was, however, concerned in the design of the First National Bank Building (1904) and presumably the other D.H. Burnham & Co. high-rise office buildings erected in Cincinnati (as well as large projects in Cleveland, O.) after 1900; this firm became Graham, Anderson, Probst & White, with various earlier and later transmogrifications.

Biblio.: *Macmillan Ency.*, II (1982), 235-36 (on Graham, Anderson, Probst & White; by Sally Chappell).

Granger, Alfred Hoyt (Zanesville, O., 1867-1939). A well-known Chicago architect, who attended Kenyon College, Gambier, O., where he later designed Pierce Hall (ca. 1929) and other buildings; M.I.T.; and the Ecole des Beaux-Arts, Paris (although not listed in 1907). He worked for Shepley, Rutan & Coolidge in Boston and Chicago, where Granger supervised the erection of their Art Museum and Public Library. Partner of Frank B. Meade in Cleveland, O., 1894-98; then Charles S. Frost in Chicago, 1898-1910. Granger was in Philadelphia 1910-24; then back to Chicago, where he practiced with (Elmo C.) Lowe and (John C.) Bollenbacher. Granger was a member of the jury for the famous 1922 *Chicago Tribune* Building competition. Frost & Granger exhibited photographs of railway stations, in which they specialized, at the 1st CAIA/CAM (1901). Granger, Lowe & Bollenbacher designed the Hyde Park Community United Methodist Church, Cincinnati (1924-27).

Biblio.: Withey, p. 247; George A. Larson & Jay Pridemore, *Chicago Architecture and Design* (1993). [See additions and corrections in NRHP form for Hyde Park Community United Methodist Church: mid-1960s Education Wing.]

Grau, Ferdinand. Listed 1870.

Graves, Michael (Indianapolis, Ind., 1934- ). Attended University of Cincinnati 1954-58, B.Arch. Designed Riverbend; Engineering Research Building, UC; project for townhouses, Walnut Hills; project for the Rev. Jerry Bates, Ezzard Charles Drive NWC Linn St., West End; Kendle House, Indian Hill. Also Humana Corporation Headquarters, Louisville, Ky. (1983), after competition.

Biblio.: Van Vynckt, ed. (1993), I, 331

Graveson, Isaac (Haxey, Lincolnshire, England, 1826-1903). Graveson, who perhaps considered himself an architect, and his business supplied cut and sawed stone for many of the major buildings in Cincinnati and vicinity from ca. 1850 on, including the old Hughes High School (J. Earnshaw, 1851), the Pike Opera House on 4th St. (1854-58), the Covington Odd Fellows' Hall (Madison NEC 5th St.; 1856), the Mitchell & Rammelsberg Block on 4th St. (now part of McAlpin's; Walter & Wilson, 1856); the Henry Probasco House, Clifton ( W. Tinsley, 1869- ); probably the Marcus Fechheimer House on Garfield Place (now the Butterfield Senior Center; Anderson & Hannaford, ca. 1863); the Handy-Shillito House, Mt. Auburn (J.W. McLaughlin, 1864); the rebuilt Pike Opera House (I. Rogers, 1867); the A.H. Hinkle House (later Planned Parenthood) formerly on Mt. Auburn (A.C. Nash, 1868); and the Esplanade and base for the Tyler Davidson Fountain, Fountain Square (originally W. Tinsley, 1870); as well as supplying stone and/or building structures in Dayton, O., Cairo, Ill., St. Paul, Minn., St. Louis, Indianapolis, Louisville, Memphis, and Canada. All these and many others, representing virtually every significant architect working in Cincinnati in the Civil War period, plus "the New Chamber of Commerce in Chicago" (1872), are listed on a year-by-year basis in his 1876 (?) biography. Presumably he built his own magnificent Italianate mansion at Auburn Avenue in Mt. Auburn as a showplace for his skills.

Biblio.: Joblin(1872); or Biog. (1876)?; many of Graveson's business papers survive at the Cincinnati Historical Society (1992); Nuxhall, SGC, 36, Lot 6.

Greco, Charles (Boston and Cleveland). With Edward G. Reed, designed several ambitious residences in Indian Hill, including the frame Colonial Revival Learned B. Harrison house (1929-30) and the John J. Rowe Bordeaux-inspired chateau (1931-32).

Biblio.: /not in Withey/.

Green, Lonsdale. Graduate of M.I.T.; worked for Samuel Hannaford (whose 1885 Gaff-Kinney Building formerly on W. 7th St. was more than competently delineated by Green, presumably Lonsdale, for *The Cincinnati Graphic*); opened his own office in Cincinnati 1886; with Walter R. Forbush 1887; designed residences and the existing Northside (now North) Presbyterian Church, Hamilton Avenue (1885; with additions by Desjardins & Sheblessy, 1910; Bertsch, et al., 1955?); also "the new Hamilton County morgue, to cost \$18,000.... Special apparatus and appliances are used, by which means bodies after post mortem examinations are kept in glass cases at a temperature from 20 degrees to 40 degrees, thus preserving them for months at a time if need be, and immediately arresting decomposition."

Green, William. Advertised in *The Western Spy*, IV, 162 (10/9/1813),1:2: "Cincinnati. New Meeting House. The subscriber wishes to contract for a large quantity of hewn and sawn timber," etc.; signed, "William Green, architect." (Sikes List [CHS])

This is apparently the first reference to an architect in the Cincinnati records.

Greene & Greene: Charles Sumner Greene (Cincinnati, 1868-1957) and Henry Mather Greene (Cincinnati, 1870-1954). These now-famous early 20th-century California Arts & Crafts architects were born in the Brighton area of Cincinnati, northwest of the Basin; their father was . They were trained at the Manual Training High School of Washington University, St. Louis, Mo., and M.I.T. (1888). Henry Greene worked for H.H. Richardson's successor firm, Shepley, Ruten & Coolidge in Boston, and later with Chamberlin & Austin; Charles Greene, for Winslow & Wetherell, also in Boston. Also early in their careers the brothers (or just Henry?) were associated with (Stickney &) Austin of Boston, who had several Cincinnati-related commissions. Further summary of California careers and significance.

Possibly the finest and most representative of their best work for wealthy "Easterners" in the California bungalow mode after 1907 was the David B. Gamble House in Pasadena (1908; now ???), noted for its "tasteful elegance and restraint" (Makinson in *Mac Ency.*). Gamble, a member of the Procter & Gamble Co. family, had commissioned a residence in Avondale from Samuel Hannaford & Sons about 1890: two more different dwellings it is difficult to imagine! [Discuss.]

Biblio.: Wodehouse (1976), I, 77-80; *Macmillan Ency.*, II (1982), 239-44 (by Randell L. Makinson); Makinson, McCoy, *et al.*; Makinson, "The Gamble House by Greene and Greene," *Prairie School Review*, IV (1968), 1-31; Van Vynckt, ed. (1993), I, 332-35, by Robert M. Craig, with biblio; many other sources on Greene & Greene; S. Hannaford & Sons, "Selections from Executed . . . Works" (ca. 1895)..

Greene, Stephen. Boston representative of Lockwood, Greene & Co., who maintained an office there ca. 1890-93 (see for Cincinnati works). [Conceivably related to G & G??]

Biblio.: Mass. COPAR (1984), 30.

Greiner, J.E. Designing engineer of the 1928-29 replacement of the Chesapeake & Ohio Railway Bridge (1886-88; William H. Burr, engineer) between Cincinnati and Covington, Ky. Biblio.: Condit, *RR* (1977), 239-41 & Fig. 27, p. 100.

Griesser, R. R. Griesser & Son of Chicago designed the 1937 section of the Clyffside Brewing Co. Bottling House at 242 W. McMicken in Mohawk (upper Over-the-Rhine), according to drawings listed by the UC Archives; if they survive, they were probably brought from Cincinnati City Hall.

Griffith, James, & Sons. One of Cincinnati's most important building contractors in the late 19th and early 20th centuries. Built major department stores, railroad depots, public institutions, and

residences.

Biblio.: *Cinti & Its Resources* (1891), 144 (with additional info); Greve, (1904), II, 864-67; Goss?

Gropius, Walter (Berlin, Germany, 1883-1969). One of the most influential theoreticians, publicists, teachers, and architects of the International Modern Movement in America as well as Europe, Gropius founded the famous Bauhaus school of design in Weimar, Germany, which he moved to the important complex he designed for it in Dessau, in 1925. After short periods in Berlin and England, after the Nazis closed the Dessau Bauhaus, Gropius moved to the Boston area in 1937, where he spent the rest of his life teaching and determining the character of the Harvard University programs in architecture and design. Among his students there were Philip Johnson and his early post-war partner, Cincinnati Landis Gores.

Gropius' only known connection with Cincinnati--and that a most minor one--was his inclusion in the 1912-13 German-Austrian Touring Exhibition at the CAM, where he was represented by an unidentified "Gentleman's Study," probably one of his earliest works. Ironically, Cincinnati's premier modernist residential architect, Carl Strauss, left the Harvard School of Design just before Gropius' arrival.

Biblio.: *Mac Ency.*, II (1982), 251-63 (by Reginald R. Isaacs); R.G. Wilson, AIA (1984), esp. pp.190-91 (by James Marston Fitch [with fervent defense against 1980s attacks]; Van Vynckt, ed. (1993), I, 337-41, by Leslie Humm Cormier, with biblio.

Groves, Albert B. (Providence, R.I., 1866-1925). St. Louis architect, trained at the Cornell School of Architecture (1888), after which he moved to St. Louis, practicing with (?) Weber, and then independently. Weber & Groves exhibited the American Brake Co. Office in St. Louis at the 3rd CAIA/CAM (1903). Source?

Grunkemeyer, J.C. (John Clifford) (Cincinnati, ca. 1895-1954). Architect, engineer, and builder. Firm listed, with C.W. Sullivan and others, 1917-53. Menefee: "In his business he has three assistants and furnished the accepted plans for the largest church in the city, St. Martin's church at Cheviot, O. [sic], the St. Stevens [sic] in the East End and for more than two hundred other buildings. Some of the famous residences of the city of Cincinnati are of his design. While he specializes in [R.C.?] church work, he has a number of important schools and business houses to his credit." The handsome Maketewah Country Club is attributed to G&S, as may be the equally elegant & stylish Busse & Boorman (?) Funeral Home on Central Parkway & Clifton Hills (?). See also a Beaux-Arts funeral home on Woodburn Avenue north of Madison Road associated with a governor's family (Gilligan? In 2<sup>nd</sup> EWH Hist. Inventory.). (WEL has a tiny owner's account book for a residence by J.C.G.)

Biblio.: Menefee, *COQC* (1926), pp. 71-72 (with photo of int. of St. Martin's, Cheviot); obit., *Enquirer* (3/24/1954).

Gstrein, Jacob. Listed in Covington, Ky., directories, as carver, then architect. from 1869 through the mid-1880s; in 1880-81 advertised, perhaps more hopefully than through experience, as "Architect and Superintendent. Churches and public buildings a Specialty." No work by him is known.

Gwathmey, Charles (Charlotte, N.C., 1938- ). A member of the "New York Five," Charles Gwathmey, with his partner Robert Siegel, has attempted to stem the tide of classical Post-Modernism in the late 1960s by continuing work based on classical Modernists such as LeCorbusier, Walter Gropius, Ludwig Mies van der Rohe, and Marcel Breuer, with whom Gwathmey worked??

Gwathmey-Siegel designed the Lloyd Taft (now Olson) House, Drake Rd, Indian Hill (1978-82; minor alterations by Carl Strauss Assocs.? ca. 1990?; and by Stewart Shillito Maxwell, Jr., later in 1990s), one of Cincinnati's finest and best-known late 20th-century residences, still largely intact.

Gwathmey/Siegel are participating in the design of the Main Street complex, being responsible for the reconstruction and enlargement of the Tangeman Student Center, at the University of Cincinnati (2001- ).

Biblio.: *Great Houses* (1997); Van Vynckt, ed. (1993), I, 350-52, by Charles Rosenblum.

### HHH

Haerlein, Herman. Landscape architect, known (only) as the designer of the picturesque hillside grounds of the Cincinnati Crematory (1885), the building designed by Plympton & Trowbridge. Biblio.: See sources on Crematory; 1886-87 *CIBD*.

Haight, Charles C. (Coolidge) (N.Y., 1841-1917). Attended Columbia College (later University), for which he later designed fine buildings; fought for the Union during the Civil War; worked in the office of Emlyn T. Littel and then on his own in New York; was the official architect of the Trinity (Episcopal) Church Corporation (his father had been an assistant rector of Trinity Church). Haight did much academic, church, and hospital work. He exhibited St. Ignatius (R.C.?) Church, 87th St. & Amsterdam Avenue, N.Y., at the 3rd CAIA/CAM (1903); see also Schickel & Ditmars and A.M. Githens.

Biblio.: Withey, p. 255; *Mac Ency.*, II (1982), 296-97 (by Caroline M. Mack); DAB; NYCOPAR (1840-1900), 36; NYCOPAR (1900-1940), 32; see Montgomery Schuyler & *Arch. Record?*

Haines (or Haynes), Robert. Listed with Seneca Palmer as Palmer & H. 1855.

Haire, Charles S. (Cincinnati, 1857-1925). "Acquired an early architectural training" in Cincinnati; later worked in Idaho and Montana, with John C. Link as partner in Montana. /see also Hamilton, O.?!/

Hake, Harry, Sr. (Cincinnati, 1871-1955). Founder of a line of three architects named Harry Hake, he was educated in Cincinnati and trained at the Ohio Mechanics' Institute and the Cincinnati Art Academy, and by working as chief draftsman for three of Cincinnati's finest architects in the last decade of the century: William Martin Aiken, Lucien F. Plympton, and George W. Rapp. He is listed from 1897, but apparently opened his own office in 1901, although obituaries indicate that he began his career as early as 1889 and confirm that he opened his own business in 1897 [1891, acc. to Leonard]. Charles H. Kuck was an associate in the firm from 1915-1947, and is given substantial credit in a monograph published by the firm in 1925. The firm was Hake & Son 1945-48, Hake & Hake, Jr., 1945-70, Hake & Partners, including Harry Hake, III, 1971-78.

As a large and successful firm for 80 years, Hake evolved from Beaux-Arts Classicism and other turn-of-the-century Traditional styles to a variety of Modernisms. The credit for actual design is due to the numerous well-trained architects and draftsmen whom the Hakes are said to have been especially effective in discerning, attracting, and keeping in the firm through more-than-adequate working conditions (after the mid-1920s in their purpose-built office facility at 2400 Gilbert Avenue in Walnut Hills [now in 2005 appropriately the offices of (Paul) Muller Associates, architects], with its exquisite and even witty Beaux-Arts facade, "aged" public spaces, and highly efficient, well-lit second-floor working quarters--and an automobile show-room for income on the first story!). Many leaders of the local architectural profession, such as Gavin Gray, spent

most of their careers within the Hake firm.

The specialty of Harry Hake, Sr., might be said to have been applying great historical accuracy, refinement, and subtle surface texture to large-scale buildings (also a characteristic of the Hannaford firm, for whom he oddly did not work; nor did he, of course attend the Beaux-Arts, or even M.I.T., like many of his colleagues). /but see Clubbe on Hake, snide simile/ The firm designed the Elks Temple (with Garber & Woodward; now Crosley Center), 9th NEC Elm (19 ); a Tudor Collegiate dormitory complex (only partially realized) and other classicizing buildings for the University of Cincinnati (see below); two headquarters buildings for the Cincinnati & Suburban Bell Telephone Co. (?), one of them the handsome Art Deco structure with its superbly designed and crafted metal and masonry symbolic sculptural decorations at the SWC of Elm and 7th Sts., as well as (from 1906 on) a series of suburban telephone exchanges in a variety of sophisticated period styles for the Cincinnati & Suburban Bell Telephone Co.; similarly varied and even more charming neighborhood fire stations, including one now used as the Fire Museum on Court St. west of Plum St. (1906-1907); the Western & Southern Life Insurance Co. Building, 4th St. NEC Broadway, as well as the Queen City Club (1925-27) and the 4th & Broadway Apartments at the same intersection; the Provident Savings Bank & Trust Co. and its Annex, 7th SEC Vine Sts., as well as many other downtown and branch banks, including major bank buildings at 6th and Madison in Covington, Ky.; the new Hotel Alms, Victory Parkway at Taft Rd; several branches of the Cincinnati Public Library.

Obituaries also list the [Blegen] Library, Alphonso Taft Law School (swallowed up by a New Brutalist structure), McMicken and Cunningham Halls (replacing Hannaford & Sons 1890s original), Tanner's Research Building (demolished ca. 2002), (Tangeman) Student Union (Center) (swallowed up equally devastatingly by Gwathmey/Siegel's ca. 2004 addition) and Chemistry buildings of the University of Cincinnati [see Paul Bennett's recent guide to UC buildings]; the Cincinnati Gas & Electric Co. Bldg (possibly with John Russell Pope? see also Daniel Paul Higgins, assoc with Pope); the Fountain Square Office Building, 5th & Walnut Sts.; and a Pogue service building.

With A.L. Fechheimer, Hake won the competition for Hebrew Union College on Clifton Avenue (1908); with Tietig & Lee Hake designed the new Chamber of Commerce Building on 4th SWC Race Sts. In Columbus, the firm designed the Ohio State University Library and the superb Art Deco-inspired State Office Building (ca. 1932).

In contrast to these exquisitely detailed buildings, the Hake firm's factories and warehouses for Globe-Wernicke (Norwood), the Lunkenheimer Co., the U.S. Post Office, and others, as well as the former Cincinnati Baseball Club Grounds (the famous Crosley Field, west of Downtown), have a bold efficiency, with at most plain Arts & Crafts brick and tile trim. (Like Hake Sr.'s near-contemporary, Albert Kahn of Detroit.)

Hake proposed a large, \$350,000 convention hall, perhaps for the Industrial Exposition, at Hunt St. & Florence Ave, in 1907. (Hake & Hake designed the Convention Center on Elm between 6th and 7th Sts., which was enlarged and re-styled in the 1980s to its present Post-Modern form.)  
Biblio.: Obits.: *Enq.* (9/17/1955), and an editorial; *Post* (9/15/1955); *Times-Star* (9/15/1955); Leonard, ed. (1927), III, 299-300. A large of collection of Hake firm drawings, along with a summary commission list and other materials, is at the Cincinnati Historical Society Library at the Cincinnati Museum Center at Union Terminal. There is also at least one early 20<sup>th</sup>-century notice of the firm, as well as several firm monographs (including one for Hake & Kuck ca. 1925) and other publications at the CHSL and elsewhere. Nuxhall, SGC, 122, Lot 300.

Hake, Harry, Jr. (Cincinnati?, ca. 1902-1968). Educated at the University of Pennsylvania and Columbia University, N.Y. Joined his father's firm and continued its large-scale, prolific work, including commissions for several of the institutions the father had designed for earlier in the century, such as Cincinnati & Suburban Bell Telephone Co., the Cincinnati Gas & Electric Co., the University of Cincinnati, and Western-Southern Life Insurance Co. Under Hake, Jr., as well as his son and successor, Harry Hake III, the firm also designed the Cincinnati Convention-Exposition Center (since recast and enlarged in Post-Modern style, incorporating Thomas Lamb's Albee Theater arch; and further enlarged to the west in Deconstructivist style ca. 2005), several other university and hospital facilities, and numerous commercial buildings.  
Biblio.: Obit.: *Enquirer*(11/19/1968).

Hale, David C. (Boston, Mass.; died 1896). Trained at M.I.T., Hale worked in H.H. Richardson's office in Brookline and for his successor firm, Shepley, Ruten & Coolidge of Boston. He superintended the construction of Richardson's Cincinnati Chamber of Commerce Building after A.O. Elzner left to practice on his own.

Biblio.: Obit., *IA*, XXVIII, 5(12/1896), 52; *Arch. & Bldg* (11/21/1896); Withey, 256; see other sources on HHR, NYSC, CCofC Bldg.

Hale, Herbert D. (Dudley) (Dorchester/Boston, Mass., 1866-1908). Boston and New York architect. Son of once-famous author ("The Man Without a Country") and clergyman Edward Everett Hale. Harvard 1888; Ecole des Beaux-Arts, Paris (Atelier Blondel); practiced on own in Boston. Listed in New York with George B. de Gersdorff (see Mariemont) 1903-1904; on own 1904-1905; with James Gamble Rogers (ca. 1906-1916) as Hale & Rogers. With Rogers, Hale designed a \$250,000 apartment building for E.W. Wild on Belmont Avenue, College Hill (1907); and presumably was involved in the design of Rogers' Peter G. Thomson house, "Laurel Court," also on Belmont Avenue, and other Cincinnati buildings.

Biblio.: Withey, 256; NYCOPAR (1840-1900), 36; NYCOAPR (1900-1940), 32; Betsky, *JGR* (1994), 16, 31, 78-86, 243nn; see also Boston COPAR and other sources.

Hall, S.J. Hall is said to have been the architect for the Pittsburgh, Cincinnati & St. Louis Railroad Station (better known as the Pan Handle Station and later as the Pennsylvania Station), E. Pearl & Butler(1880-82), with M.J. Becker, engineer; it looks, however, very much like the distinctive, even idiosyncratic High Victorian Eclectic designs of Cincinnati architect A.C. Nash, such as the contemporary Campbell County Court House in Newport, Ky. [but cf. an attribution to S. Hannaford?] The only other known work by Hall is the Fifth Avenue School Building in Columbus, O. (before 1889), a Richardsonian Romanesque design.

Biblio.: Condit, *Railroad and the City* (1977), 72-77.

Hall, V.J. Came to Cincinnati from Chicago 1907; practiced with Guy C. Burroughs 1907-1913. Relatively "modern" for Cincinnati, a number of the known residences by Hall & Burroughs are in Arts & Crafts variants of traditional styles, described as "bungalows," "Mission," or "in Japanese style," many of them stuccoed; several fine examples remain on Greendale Avenue and elsewhere in Clifton. The new "Stone Kote" exterior treatment was used for the Avondale home of E.C. Hall, president of the Hall Safe Co. (1909), and the Resor Avenue house in Clifton of Prof. Claude M. Lotspeich.

See Burroughs, *MMV*.

Halsted, Edwin H. Listed 191--13.

Ham, Joel T. (Covington, Ky.). Patented improvements in bridge construction in 1859. [Steve Gordon]

Hamilton, James [Montgomery] (Ft. Wayne, Ind., 1877-1941). Cleveland, O., architect; partner

of Frank B. Meade (and Abram Garfield). Not to be confused with John L. or John R. Hamilton (see below). Designed alterations and additions to "Verestau," the Holman-Hamilton-O'Brien House near Aurora, Ind. (see also James H. Deeken).

Biblio.: Campen, *Shaker Heights* (1992), 16-17, *et passim*.

Hamilton, John L. Partner in (Dwight H.) Perkins & Hamilton, the prominent Chicago firm that won the 4th prize of \$500 in the 1906 competition for Hughes High School in Clifton Heights, Cincinnati, won by J. Walter Stevens of St. Paul, Minn.

Hamilton, John R. (England, 18 -1905?). According to an 1856 affidavit discovered by Steve Gordon, Hamilton came to the U.S. ca. 1850 and to Cincinnati ca. 1852; he is listed on his own in 1853-55; with Rankin, 1856-57; and with James W. McLaughlin in 1857-58. Haverstock: "In 1852 he received a silver medal at the Ohio Mechanics' Institute for his 'Paintings, Lithographic, Architectural, and other Drawings.'" Hamilton seems to have been in New York City (36 Wall St.) by 1859 (or 1858, acc. to Haverstock), and was made a Fellow of the fledgling American Institute of Architects in 1860. Haverstock, p. 369: "he served during the Civil War as special artist for *Harper's Weekly*, traveling as far south as Port Hudson, Louisiana [end quote?]. He was in Richmond, Virginia, from about 1864 to 1866.

McLaughlin's rival Samuel Hannaford, born in England although brought to the Cincinnati area as a child, also got his start in Hamilton's office, in 1857. Hamilton was an early member of the Literary Club of Cincinnati (1857)

In England, according to the affidavit, Hamilton had designed, among other buildings, the Lincoln and Worcester Insane Asylums; the Birmingham, Plymouth, and Leicester Cemeteries; and churches in London and Oxford.

About 1854 Hamilton won the competition for the design of the Henry Clay Monument in the Lexington (Ky.) Cemetery. In the form of a Gothic dome, it was to have been constructed entirely and innovatively of cast-iron. Supposedly because of cost, it was not built; instead a more conventional (if provincial) column, raised on an Egyptoid mausoleum base, supported a statue of Clay.

Hamilton & Rankin designed the H.W. Derby Building on 3rd St.; the (new) National Theater on Sycamore St. (1857), for John Bates ([open quote?] the pioneer and most successful theatrical manager of the West"; and designed (or perhaps only remodelled) the D.S. Major House near Lawrenceburg, Ind., for Hinkle, Guild & Co. [now Ron & Sonia Halbauer's].

Hamilton & McLaughlin designed the grandiose, exotic, probably Ruskinian, yet precociously Mansard-roofed Masonic Hall or Temple at 3rd & Walnut, as well designing or renovating (perhaps with Richard Upjohn) the Edmund Dexter Mansion formerly on the NEC of 4th St. & Broadway (later the University Club [not the present clubhouse on the SEC] and offices of the Western & Southern Life Insurance Co. before their present building).

Hamilton is said to have designed the First Presbyterian Church in Aurora, Ind., for the Gaff family, and was asked by Henry Probasco to submit a design (perhaps by McLaughlin) for his mansion in Clifton (designed by W. Tinsley).

Hamilton also designed the original Woodward High School, one of the earlier buildings in America to use terracotta for exterior decoration [two cast gargoyles or gutter-spouts survive in the Woodward museum], and the first in Cincinnati, according to an article in the "Editor's Bureau" in the *HR&BM*, IV (?/1854), 428-29. Hamilton's First (?) Presbyterian Church in Columbus, O., survives with its terracotta exterior elements.

[Hamilton won the competition for the Henry Clay Monument in the Lexington, Ky., Cemetery, with a spectacular cast-iron Gothic dome, that would also have been innovative technologically,

but it was deemed too expensive, and a tall stone column was built instead.]

Thus, relatively little is known about Hamilton's American career, but he seems to have been a fine designer, willing to explore new technology, and with a significant influence through his pupils on later 19th-century Cincinnati-area architecture.

Not only did *The Horticultural Review and Botanical Magazine* (published in Cincinnati by H.W. Derby [a Hamilton & Rankin client; see above] and edited by Dr. John Aston Warder and James W. Ward), publish Hamilton's Charles Anderson (later Broadwell House at 5<sup>th</sup> SEC Pike Sts. In downtown Cincinnati, a handsome and ingeniously sited Italian Villa, IV (1854), 141 description & plates between pp. 100-101 inc plan; but the periodical also ran a series of signed articles on architecture by Hamilton in this volume: perhaps the earliest known architectural writings by a Cincinnati-based architect. This series of articles, supposed to be about "Rural Architecture," was announced by the editor in the first issue of the volume, IV, 1 (1/1854), 47. After lamenting and dismissing Andrew Jackson Downing's work as "a thing of the past," he states that "We propose to lend our measure of aid, toward maintaining and developing just principles of propriety, economy, and right taste, in the adornment of our country, by appropriate and beautifully constructed Rural Dwellings. We are enabled to make this proposal with more confidence, having the promise from a gentleman of marked ability, sustained by large and competent experience, and a long study of the many details of the subject, to prepare for our pages a series of articles illustrative of its importance, and conducive to a more general cultivation of its most essential and available principles. We shall probably make a beginning in our March number." "Beauty in Architecture," pp.111-14; "Architecture an Art," 215-18; "Real and False Beauty in Architecture," 303-305

Biblio.: Affidavit from Steve Gordon; *The American Institute of Architects College of Fellows History & [sic] Directory* (N.Y., 2000); Haverstock, *et al.*, p. 369: biblio. inc Museum of Fine Arts, Boston (1962), 2:70-71 (illus.).

Hamlin, Talbot F. (Faulkner) (1889-1956). New York architect (listed 1921-35), teacher, and prolific author of such books as *The Greek Revival in America* (19 ; reprinted by Dover) and *Benjamin Henry Latrobe* (19 ). As a professor at Columbia University, Hamlin apparently assigned his students sections of the country to provide the basis for his work on the Greek Revival (see Major for Ohio).

Hamlin was educated at Amherst and Columbia, where his father A.D.F. Hamlin had been Professor of Architecture until his untimely death in 1926. From 1920 he was a partner in the New York firm Murphy & Dana, which in 1925 became McGill & Hamlin.

A fascinating article by the noted Marxist (?) architectural historian and critic Kenneth Frampton is called "Slouching towards modernity [ref to Yeats, "Slouching Towards Byzantium?"]": Talbot Faulkner Hamlin and the architecture of the New Deal," in Richard Oliver, ed., *The Making of an Architect, 1881-1981* N.Y.: Rizzoli, 1981), pp. 149-65: a history of the architectural education program at Columbia University, N.Y., of which Hamlin was long-time and influential .

Hamlin wrote a short article on the competition for the Covington, Ky., Post office in *Pencil Points* (19 ); it was won by Thomas H. Ellett of N.Y.

Biblio.: NYCOPAR (1900-1940), 32.

Hand, Thomas L. With T. Marshall Rainey, contributed a Wrightian Modern design for a house in the AGA (American Gas Assoc.?) competition.

Biblio.: *The 1940 Book of Small Houses*, by eds. of *The Arch. Forum* (1939), p. 220.

Handy, F. (Frank) W. Listed as architect 1883-85. A frequent client of James W. McLaughlin

(?). With two other alumni of McLaughlin's office during the early 1880s, J.K. Cady and A.O. Elzner, Handy is listed as practicing in the Chicago 1887 and 1887-88 directories. Although Elzner in fact remained in Cincinnati throughout a long career on his own and with George M. Anderson, Handy and Cady practiced in Chicago at least until 1910; Handy was also active in local professional organizations at the turn of the century.

Handy, Truman Bishop, Sr. (1829-884). [Not to be confused with Truman P. Handy of Cleveland.] Developer, possibly architect, although many of his known projects including his own partially completed residence in Clifton, "Bishop's Place," are known to have been designed by James W. McLaughlin. Originally a mathematics teacher, turned contractor, lumber and grain speculator.

Biblio.: Nuxhall, SGC, 19, Lot S.

Hannaford, Charles E. (Edward) (Cincinnati, 1859-1936). Son and, after 1887, partner of Samuel Hannaford. Attended local schools and the Chickering Academy (1878), then joined firm. Like his father a member of the Winton Place M.E. Church; also treasurer of the village of Winton Place for [at least] three terms. Large-scale designs specifically mentioned by Withey (& obit. notices) in reference to Charles Hannaford were the Cincinnati City Hall (1888-93), Music Hall (alterations in mid-1890s?), the Grand and Place Hotels (ditto??), the Methodist Book Bldg; the Odd Fellows' Temple; buildings at the University of Cincinnati and St. Xavier College (Xavier University); General Hospital (1911-15); the Hamilton Co. Memorial Bldg; as well as many residences. Elsewhere, the Ohio State House Annex (1902-1904?) and the Court House (and probably other buildings by the firm) in Terre Haute, Ind.

Biblio.: Withey, p. 262; Menefee, *COQC* (1926), p. 81, with photo portrait p. 16; Leonard, ed. (1927), IV, 493-94.

Hannaford, H. (Harvey) Eldridge (Cincinnati, 1892-1975). Trained at Cornell University (unusually for Cincinnati architects in the period covered here). Grandson of Samuel Hannaford, son of Harvey E. Hannaford (?); with Samuel Hannaford & Sons 1912-60.

CAIA(1919); Menefee, *COQC* (1926), p. 81, with photo portrait p. 16; obit.: *Enquirer* (8/16/1975).

Hannaford, Harvey E. (Eldridge) (Cheviot, 1857-1923). (Eldest?) Son and, after 1887, partner of Samuel Hannaford. An obituary indicates that he was involved in the design of the firm's Cincinnati Music Hall (probably the mid-1890s renovation), City Hall, General Hospital, the Ohio Mechanics' Institute and Emery Auditorium (he was on the board and building committee of O.M.I. before and during the construction?), and the Cincinnati/Business Men's Club (perhaps internal alterations to Richardson's Chamber of Commerce Building for the club, or of the firm's mid-1890s Phoenix Club??), as well as "scores of other public and private enterprises."

Biblio.: Obit.: *Enquirer* (5/26/1923); Nuxhall, SGC, 118, Lot 315.

Hannaford, Samuel (Southcombe Farm, Widdecombe in the Moor, Devonshire, England, 1835-1911). The best-known and probably most prolific of Cincinnati's 19th-century architects, whose firm was surely also the longest-lived: from 1857 until the 1960s, with members of the Hannaford family active until after World War II. According to an 1891 biography, "There are few, if any, men in Cincinnati who have left a stronger or better impress on the architecture of Cincinnati and surrounding cities than Mr. Hannaford.... The professional skill of the firm is in demand over an area extending from Cleveland on the north to Nashville and Chattanooga on the south and from central West Virginia to Illinois." Although the firm has received much attention from historians, architectural historians, students, preservation organizations, and even architects--some at the expense of other important, innovative, and worthy local architects and

firms--there is no complete list of their works, which probably numbered well over 1,000 projects; unless some further documentation by the firm itself turns up, it is unlikely that all their commissions will ever be known, in spite of an 1869 Anderson & Hannaford advertisement that lists 100 buildings, and an account book that seems to include completed works (not unbuilt projects) from the 1880s until about 1930.

Samuel Hannaford was brought to Cheviot, west of Cincinnati, at the age of 10 by his parents; he was educated at the Farmers' College in College Hill; apprenticed to Englishman John R. Hamilton; and practiced on his own for a year, before joining Edwin Anderson as Anderson & Hannaford, 1858-70 (or 1857-71); a recently discovered 1869 advertisement (in *Boyd's Handbook*) lists well over 100 buildings by the firm, including the Cincinnati Workhouse (one of the most important buildings of its type in America; recently demolished wantonly by the Hamilton County Commission); Hannaford practiced alone 1871-74, then took on Edwin R. Proctor, perhaps for the specific purpose of the ambitious competition-winning design of the Cincinnati (Springer) Music Hall, in which Ware & Vanbrunt of Boston and Alexander Oakey of N.Y. also competed. Hannaford then practiced under his own name for a decade, changing the firm-name finally to S. Hannaford & Sons in 1887. At this time his sons Charles E. and Harvey Eldridge became partners; a grandson, H. Eldridge Hannaford, joined the firm in 1912, apparently remaining about 50 years; and another grandson, Samuel Hannaford (II) (ca. 1891-1981) practiced with the firm for much of his long life (obit.: *Enquirer*[9/13/1981]). Samuel Hannaford retired effectively about 1895, with a few exceptions such as his final work, the Methodist Home in College Hill, although he remained active almost until his death in January 1911 as the extremely conservative editor of *The Western Architect and Builder*, a long-lived weekly trade periodical that focused not only on Cincinnati, but included coverage of the rest of Ohio and neighboring states. Hannaford himself was anti-union, anti-concrete, and generally a stick-in-the-mud, although much concerned with certain civic improvements. Throughout his career, beginning with the Workhouse commission or even earlier, Hannaford seems to have been adept at political connections and, along with that and not unrelated, at winning competitions. This naturally caused considerable resentment from other architects, and even seems to have cast a shadow on his national reputation; for instance, as Dottie Walters has recently noted, only his rival S.E. Desjardins' design for the City Hall was published in the *AA&BN*, not Hannaford's less imaginative but actually more canonic Richardsonian Romanesque prize-winning entry. Since Hannaford had drawn up the program for the Building Committee and had an inside track to the city staff's actual needs, as well as an intimate tie to "Boss" George B. Cox (whose fine Chateausque residence at Jefferson & Brookline Aves in Clifton (now a fraternity house), who "ran" the city for several decades at the turn of the century.

Hannaford & Proctor exhibited the only architectural drawings at the 1875 Cincinnati Exposition (when they were designing Music Hall?).

Ironically, the Phoenix Club, Race NEC 9th Sts. (1893-94), which seems the design in which Hannaford gave rein to his preference for subtly detailed surfaces on simply-massed--here a virtually cubic--buildings, was an extremely close imitation of--or perhaps tribute to--the Chicago firm Burnham & Root's Calumet Club of approximately the same date (not to be confused with their 1881 building for the same club).

Biblio.: *Cinti & Its Resources*(1891),140; *Merchant & Mfr*, XXV, 43 (6/16/1894), 24 & ad, 25; *Cinti und Sein Deutschthum* (1901),196-97; *et al.*; Nuxhall, SGC, 100, Lot 437 On later firm, including Samuel N. Hannaford (III), see Menefee, *COQC* (1926), p. 81.

Hannagher, Edward, Peter, and/or Peter, Jr. Listed 1899.

Hardenbergh, Henry J. (Janeway) (Brunswick, N.J., 1847-1918). Important New York architect, who was trained by innovative architect Detlef Lienau in New York, before setting up his own office. Hardenbergh's many works included the famous Dakota, one of N.Y.'s first successful apartment blocks, and above all hotels, including the Waldorf and Astor, and Plaza in N.Y., as well as the Copley Plaza in Boston. He exhibited "Business Premises and Hotel" at the 3rd CAIA/CAM (1903).

Withey, 263-64; *NYCOPAR* (1840-1900), 37; *NYCOPAR* (1900-1940), 32; see Schuyler, *et al.*, in *Arch. Record*?

Harder, Julius E. (died 1930). (Charles H.) Israels & Harder exhibited at the 3rd CAIA/CAM (1903).

*NYCOPAR* (1840-1900), 37; *NYCOPAR* (1900-1940), 32.

Harmon, William E. Real-estate developer, part of team with Robert de Forest of the Sage Foundation (Olivia Sage), F.L. Olmsted, Jr., and Grosvenor Atterbury, who designed and developed Forest Hills Gardens, Queens, N.Y., N.Y., a predecessor of Mariemont. "In the 1880s he [Harmon] introduced an installment plan for purchasing property in Cincinnati's first subdivision, offering buyers low down payments and low monthly installments."

See Susan L. Klaus, *A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens* (Amherst: University of Massachusetts Press, 2002), esp. pp. 47-48.

Harris, William Laurel. Exhibited mural paintings for St. Paul's Church, N.Y., at 3rd CAIA/CAM (1903); an altar in the same church by Stanford White was also shown.

Harrison & Abramovitz (Wallace K. Harrison, Worcester, Mass., 1895-81; Max Abramovitz, Chicago, Ill., 1908).

Biblio.: R.G. Wilson, *AIA* (1984), esp. pp. 204-26 (by Wilson, on Harrison); Van Vynckt, ed. (1993), I, 365--66, by David Cast, with biblio.

Harrison, B.W. Cincinnati surveyor, civil engineer; Hamilton County Surveyor 1893-1902, in Cincinnati City Engineer's office four years, and developer of sub-divisions including "Greenup" and on North Bend Road just east of College Hill

Menefee, *COQC* (1926), p. 82.

Hart, Baxter E. Listed 1911. Joseph H. Hart. Listed 1916-18.

Hartzog, Justin. Planner of Greenhills (1935-38), Federal planned community north of downtown Cincinnati on Winton Road; see also Roland A. Wank, architectural designer. He had previously worked on Mariemont; see John Nolen and Philip Foster.

Biblio.: *Bicentennial Guide* (1988), pp. 600-602.

Harvuot, A.M. and S.E. Listed 1910-1912 as real estate brokers and builders.

Hasecoaster, John. Southeastern Indiana architect in the late 19th century. Listed as an architect in Chicago in 1873. Designed Abram Gaar House in or near Richmond, Ind., for which he commissioned a remarkable (mostly surviving) suite of furniture documented by bills and discussed and illustrated in Donald G. Peirce [sic] article in *Winterthur Portfolio*, XIII (1979).

Biblio.: See J.W. McLaughlin Record Book (WEL) and Peat.

Hastings, Thomas (New York, 1860-1929). See Carrere & Hastings. Hastings was educated at Columbia University and the Ecole des Beaux-Arts, Paris (1880-82), as a student of Andre; worked for McKim, Mead & White in New York before joining partner John M. Carrere. After Carrere's death in 1911 Hastings continued to practice on his own; he also published (with R.A. Cram and C. Bragdon) essays on architecture, and also wrote on the Beaux-Arts influence in America.

Although he is not known to have worked on his own in the Cincinnati area, Hastings designed

the (World War I) Memorial Hall in Louisville, Ky., where its promoter, Judge Robert Worth Bingham (of *The Louisville Courier-Journal*), also commissioned an amphitheater for his own estate in the suburb of Glenview; also a Todd residence in Louisville (see William Seale, *The Tasteful Interlude*, last photograph c/o WEL).

Biblio.: Wodehouse (1976), I, 87-88; *NYCOPAR* (1840-1900), 38; *NYCOPAR* (1900-1940), 33; EBA (1907), 289-90; Van Vynckt, ed. (1993), I, see Carrere & Hastings.

Haviland, John (Taunton, near Somerset, England, 1792-1852). A very important early Philadelphia architect, who came to America in 1816, after working for architect James Elmes, 1811-15, in England. Elmes then joined the Russian Imperial Corps of Engineers; while there he met John Quincy Adams and George von Sonntag of Philadelphia. Haviland not only made major contributions to American architect in such important buildings as the Eastern Pennsylvania State Penitentiary, the \_\_\_\_\_; but also through his pattern-book, *The Builder's Assistant* (Philadelphia, 1818, 1819, 1821).

Among Haviland's earlier American works was a ca. 1820-21 residence for Charles Macalester (spelled many different ways), a son-in-law of distinguished early Cincinnati citizen General William (T.?) Lytle. There is no known visual documentation of what may well have been a locally influential design in Haviland's early Regency style; the location has not even been definitely ascertained, although it seems likely to have been placed on the block between 4th, 5th, Lawrence Sts., and Broadway (now the site of the Western-Southern Insurance Co. complex), diagonally opposite his father-in-law's famous brick mansion, which survived until ca. 1930, when it was demolished for the present Lytle Park.

Haviland also designed a Grand [Masonic] Lodge of Ohio, for Lancaster, O.

Biblio.: Withey, 273-74; *Macmillan Ency.*, II (1982), 3 32-35 (by George B. Tatum); *Biog. Dict. of Phila. Archs.*, pp. 343-37; Jeffrey A. Cohen in *Master Builders*, and letter to WEL; etc.; Van Vynckt, ed. (1993), I, 371-73, by Jed Porter [of Lexington, Ky.].

Hawley, (W.?) Hughson. (died 1936). Listed in New York City 1883-86, 1897, 1899-1935. Well-known delineator; did presentation drawings for \_\_\_\_\_ in Cincinnati.

Biblio.: *NYCOPAR* (1840-1900), 38; *NYCOPAR* (1900-1940), 34.

Haynes. See Haines.

Hayward, Albert W. (Wilson) (ca. 1861-1939). Graduate of M.I.T. Partner of S.E. Desjardins 1893-1905 [Hayward obit.: firm in existence 1884-1909] and 1913-15; /ck Desjardins biog. in *Cinti Bus Pro/*; of Harry W. Cordes, 1906-12; and of Edward M. Detzel, 1916-17. Hayward was probably secondary to the wayward but wonderful Desjardins; he and Cordes seem to have been as much developers and builders, or "Investment Architects" as they called themselves, as designers. They did design a number of residences, as well as at least two large apartment buildings: \$100,000 at Ludlow (or Jefferson) & Brookline Aves in Clifton (opposite Hannaford's Cox House) and \$200,000 at Reading Rd & Mitchell Ave, Avondale (probably recently demolished).

In his obituary, Hayward is described as having drafted Cincinnati's building code. The original Hotel Alms (by Samuel Hannaford & Sons) and the Werk Castle (by W.W. Franklin) are also mentioned, suggesting possible early experience in the offices of these prominent Cincinnati architects. Hayward had resided outside Cincinnati since ca. 1927 when he died.

Biblio.: Obit.: *Enq.* (2/20/1939); see also the biography of his father, Albert Hayward (born 1831), in Roe (1895), pp. 369-70.

Hazen, Levi P. Listed as architect 1890-93; prolific builder: see ad showing several downtown Cincinnati (and Covington) high-rise buildings. Ck *Merchants & Mfrs* and 1891 *Cinti & Its*

*Resources.* WEL has a copy (unfortunately--although interestingly in its own right--to a considerable extent used as the basis for a clippings scrapbook, apparently by an architect! [Apparently Joseph A. Dollriehs]) of a monograph entitled (on the front cover) *L.P. Hazen & Co., General Contractors, Cincinnati, Ohio* (J. Franklin Nelson, Compiler and Publisher, 1905). This publication includes a large number of photographs and reproduced drawings of structures erected by Hazen, with the architects indicated; much of this is material not otherwise known. It is primarily the front matter and advertisements, which would be of interest themselves, that have been pasted over. On the other hand, the vast and varied clippings, and even a few original architectural sketches, provide evidence of the unidentified early 20th-century Cincinnati architect's interests, sources, and tastes; and a few clippings provide useful information and renderings of buildings in Cincinnati and Northern Kentucky.

An 1891 notice states that "L.P. Hazen & Co., the prominent contractors and builders, established their business but a year ago, but so high was the standing of Mr. Hazen in his line that the success of the establishment was at once assured. Mr. Hazen had been, for many years, connected with H.E. Holtzinger, the well-known contractor and builder. Among the buildings designed [!] and erected by Mr. Hazen may be mentioned Herman Hetteberg's residence, the Lunkenheimer Brass Works, the McNeil & Erwin Building, the remodeling of A.M. Doepke's residence and others."

Biblio.: *Cinti & Its Resources* (1891), 144.

Heard, Charles W. (Cleveland,) Ohio architect. See also Blythe, early designer of Akron Plan church(es); cf. Geo. W. Kramer.

Biblio.: "Charles W. Heard, Victorian Architect," *Ohio History*, LXXII, 4 (Autumn 1968).

Heaton, Roy. Designed former Sohio Station, Clifton SWC Howells, Clifton (1930). See Painter in "AC."

Hecker, Sidney H. Pittsburgh architect who designed the Holy Cross Monastery (not the Chapel, which is by Louis Picket) on Mt. Adams; see file. Not in Withey or Kervick.

Hegeman (or Hegerman), Adrian. Listed 1855.

Heich, John B. (?). According to Jay Chewning, taught first architectural program at the Ohio Mechanics' Institute in the 1850s; see Annual Reports at the UC Archives, Blegen Library.

Hein, Paul (Berlin, 18 -after 1897). Decorative artist and designer for interior decoration, Educated in Berlin, graduating from the "Kingley"[I.e., "Koenigliche"???] Academy of Arts [see Schinkel?]. Came to U.S. 1888, first to Chicago for six months, then to Cincinnati, where he worked with the Decorative Art Co. "as director of the fresco department"; then served as a partner in the W. Thien Decorating Co. before setting up on his own in 1893. "Mr. Hein has contributed largely to the beautifying of the interior of some of our most prominent churches, hotels, and private residences."

Biblio.: Nelson (1894), p. 913; Haverstock, ed. (2000), p. 395 [same source plus 1895 + 1897 dirs].

Heinold, Val H. (ca. 1889-1954). Worked with Harry Hake, Gustave W. Drach (1926-32, as D.H. & Ferber), and A.M. Kinney, Inc. (1942-54). His obituaries indicated that he was associated in the design and construction of the remodelled Gibson (Drach) and Alms Hotels, (Old) Woodward High School (Drach), the William Powell Valve Co., the "new" Formica" plant, and the Mennen Co. and other large plants in Morris Plains, N.J.

He also is said to have supervised the construction of Union Terminal and the Cincinnati Gardens.

Biblio.: Obits.: *Times-Star* (5/12/1954); *Enquirer* (5/13/1954).

Heister, Michael. Apparently in the office of L.F. Plympton in 1889, when he won 2nd prize in a Cincinnati Sketch Club "tenement house competition"; and his Cincinnati Architectural Club competition design for "An Entrance to Private Grounds" was published in the *Inland Architect* in 1894. Heister contributed to *Carpentry & Building* a wild design for a huge log and half-timber "Mountain House"--a nightmare version of Plympton's famous "Swiss chalets." Heister himself was responsible for a double-page elevation drawing of Plympton's A.D. Fisher House on Upland Place in EWH (1892-3), the original "chalet." Possibly Heister is the architect by the same name later associated with Kentuckian Frank P. Milburn of Columbia, S.C., active in Federal building in Washington, D.C.

Biblio.: [See L. Wodehouse article on Milburn.] See also German biog. Sources on MH Sr & Jr. Heitmeyer, John F. Listed with Thomas H. Smith 1909-1918.

Henn, Earl C. (d.1974) Listed beginning 1931, later with other members of his family. Biblio.: Obits.

Henry, H. Listed 1898.

Hensgen, Oscar C. Listed 1931-32.

Henthorn, Henry Ellsworth. Listed with Leslie S. Deglow 1926-28; on own 1929-32.

Herbulis, Albert O.(Olszewski) von (Budapest, Hungary, 4/23/1860- ). Was graduated from the Military Academy and from the Polytechnicum in Vienna, Austria, with the degree of Bachelor of Science in Architecture. Came to U.S.A. and worked first as a mining engineer in Pittston [?], Pa. After five years began practice in Scranton, Pa., where he remained the rest of his life, designing buildings across the country, primarily for Roman Catholic institutions. Among them are the Cathedral in Helena, Mont.; Holy Angels Academy and school in Buffalo, N.Y.; the Marist College and the Dominican House of Studies in Helena; Ryan Hall and dormitories at Georgetown University near Washington, D.C. In Cincinnati he designed St. Joseph R.C. College in the West End, which was shown in an elegant perspective drawing in the monograph of prominent contractors L.P. Hazen & Co. (1905), [47].

Biblio.: Francis W. Kervick, *Architects in America of Catholic Tradition* (Rutland, Vt.: Charles E. Tuttle Co., 1962), 133-34.

Hering, Oswald C.(Constantin) (1874-1941). New York architect, listed ca. 1907-1940. Among his many designs for large country houses was "Trail's End," for James M. Cox, Dayton, O. Biblio.: NYCOPAR (1900-1940), 34.

Herklotz, Gustav. Listed 1931-33; associated with Grunkenmeyer & Sullivan 1938.

Hermany, Charles. Louisville engineer responsible for the design of the c. 1870 Cincinnati Water Works Reservoir in Eden Park (?). In Louisville, designed the superb High Victorian Gothic Crescent Hill Water Works Reservoir. See also T.R. Scowden.

Biblio.: [Walter E. Langsam,] "Metropolitan Preservation Plan" (Louisville: FOMCOG, 1972), 47; see also other Louisville sources.

Herter Brothers (N.Y.). Decorated William Tinsley's Probasco House, 430 W. Cliff Lane, Clifton (1857-69), originally and again ca. 1880 when Probasco remarried; photographs of latter exist. Contemporary biography of Gustave Herter indicates that the original Probasco commission was one of earliest "hardwood interiors" in U.S. It appears from Probasco-Rowe family records that the Probasco-Herter Bros. connection lasted over several decades and decorating schemes; see WEL, *Great Houses* (1997) and Snadon & Langsam on "Art-Carved Domestic and Ecclesiastical Interiors" (CAM, 2003?); Karen Zukowsky on "Oakwood," etc. There are indications that the Herter Bros designed and/or manufactured the bronze lamp-stands for the original Fountain Square Esplanade on 5th St. (designed overall by William Tinsley for

Probasco).

Evidence that the Herter Brothers (together) supplied furnishings in 1864 with specified upholstery for the Thomas Sherlock House, "Belsaw," Clifton Ave, Clifton (demolished for Belsaw Avenue development in the 1920s) exists in a statement owned by Probasco-Rowe family descendants. Thomas' daughter Grace Sherlock later married Henry Probasco as his much younger second wife. About the same time the Herter Brothers were associated with the furnishing of the John Shillito family home, Vernonville (by James W. McLaughlin; see Langsam and Snadon, "Art-Carved" in Howe, ed. (2005).

The firm also decorated the Hannafords' ballroom wing with master bedroom above added to "Dalvey," the Alexander McDonald House, Clifton SWC McAlpin Aves, Clifton (188 ' ca. 1893 add.; demolished ca. 1960?); see Hannaford, "Selections."

Biblio.: NYCOPAR (1840-1900), 39; NYCOPAR (1900-1940), 3 4.

Hervieu, Auguste Jean Jacques. French emigre artist, under the wing of Mrs. Frances Trollope on her American trip; illustrated with quaint, satiric lithographs her *Domestic Manners of the Americans* (183 ). Goss and others attribute Mrs. Trollope's Bazaar to Hervieu, and he may well have been responsible for interiors, but Clay Lancaster apparently cites contemporary sources for Seneca Palmer as the architect.

Biblio.: Ford, *Hist. of Cinti* (1881), 243; many sources on Mrs. Trollope and *Domestic Manners*..

Hetherington, John Todd (Canada, 1858-1936). Probably the J.L. [sic] Hetherington who exhibited residences in Chicago and Yonkers, N.Y., at the 2nd CAIA/CAM (1902). A Chicago architect, trained in Scotland, who worked with Treat & Foltz in Chicago for eight years, and then practiced on his own.

Biblio.: Withey, p. 280.

Hetterich, Ralph Henry (Hamilton, O., 1895-19 ). Trained in Hamilton and the UC Evening College (1934), where he later taught. Worked for John F. Sheblessy in Cincinnati 1918; with F.G. Mueller, W.G. Hair (?), and other local architects in Hamilton and Middletown, O., from at least 1913-46.

Biblio.: CAIA(1946).

Heun, Arthur (Saginaw, Mich., 1866-1946). Chicago architect, noted for distinguished residences for Armours, McCormicks, and other exceptionally wealthy clients, as well as the Casino and Art Clubs. In Cincinnati, designed the Thomas Paxton Melish residence (formerly [2006] the home of the president of the University of Cincinnati), Lafayette SEC Middleton Aves, Clifton (1914), a handsome "Cotswold cottage." Floor-plans for a large symmetrical-centered house with a very wide terrace above an arcade for C.L. Harrison, perhaps on Grandin Rd, if executed, are in the CHSL Collection.

Biblio: Withey, 281; H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (Toronto, Canada: University of Toronto Press, 1972; N.Y.: Norton reprint, 1976), pp. 62-64 *et passim*.

Hiestand, Harvey H. (ca. 1882-1944). Began his career in Boston with Little & Browne /ck COPAR and later worked in New York for the Dayton- and Cincinnati-based F.M. Andrews Co., with whom he was associated in the design of the Sinton Hotel, 4th SEC ?, 190 -190 ; the Federal Building, Columbus, O.(?); and the Kentucky State Capitol (see brochure, etc., on

Capitol). He moved to Eaton, O., and was a member of the Dayton Chapter of the A.I.A. 1921-44. He designed the Preble County Courthouse in Eaton, ca. 1918; the Church of the Holy Rosary, Columbus /ck another architect?/; and the Miami University Hospital, Oxford. Hiestand travelled extensively in Europe, living for a while in Rome and in Sicily. In later years he was a professor at Miami University (where an arts building is named for him??).

Biblio.: Obit.: *Times-Star* (10/10/1944); Withey, 285.

Higgins, Daniel Paul (Elizabeth, N.J., 1886-1953). Entered the architectural profession about 1905, after serving as an accountant in the office of John Russell Pope while studying architecture at New York University during his spare time; associated with Pope, N.Y., 1922-37, as an unnamed partner; partner in (Otto R.) Eggers & Higgins, N.Y., 1937-53. According to Bedford, Eggers took "responsibility for the designs and Higgins for administration and sales representation." Among the firm's major works with which he was associated were the D.A.R. Constitution Hall, the Senate Office Building, and the American Red Cross Building, all in Washington, D.C.; the University Club, Milwaukee; and various buildings on the campuses of Yale, Syracuse, and Indiana Universities. It was probably while with Pope that he contributed to the design, or perhaps the construction superintendence, of the grand Beaux-Arts-Deco Cincinnati Gas & Electric Co. headquarters building, 4th SWC Main Sts., 1928-30 (in association with Garber & Woodward); possibly Higgins represented the firm with the client, and so gained the local recognition that led to his Cincinnati obituary.

Higgins was a leading Roman Catholic layman, a national youth leader, active with the Boy Scouts of America and other groups.

Biblio.: *Macmillan Ency.*, II (1982), 12 (on Eggers & Higgins; by Steven McLeod Bedford);

obit.: *Cinti Enquirer* (12/27/1953); Higgins, "Business and Management in the Practise of American Architecture: Their Application in Coordinating Office and Field Forces in the Development of the Estate of Mrs. Marshall Field," *Amer. Arch.*, CXXX (4/20/1928), 491-502.

Hildebrand [or Hillenbrand], A. With A. Cox and C.E. & E.F. Farrington, engineers, designed the remodelling of the Covington-Cincinnati (John A. Roebling) Suspension Bridge in 1895-98, to allow urban railway crossing.

Biblio.: See Folke A. Kihlstedt, "Miami Purchase Association Survey Brochure" (1969), 11.

Hildebrand, Adolf von. Professor Hildebrand, of Munich, showed two fountains--the Wittelsbach and the Hubertus--in that city at the 1912-13 German-Austrian Touring Exhibition held at the CAM.

Hildreth, Charles L. (Covington, Ky., 1887-19 ). Covington architect, also involved in home building and public construction. Probably trained by his builder father, C.L. Hildreth probably qualifies as a "vernacular architect." Numerous works have been identified thanks to early 20th-century *Kentucky Post* "Building Notes," but mostly bungalows, fairly modest houses, store & flat Buildings, "St. Louis flats," garages, small commercial and industrial projects. Designed the Strand Theater, Pike St.; Emanuel Baptist Church, 20th SEC Greenup Sts.; and the Madison Avenue Baptist Church, NEC Russell. Firm is Hildreth & Beckman after ca. 1915.

Hilgemann, Henry. Listed 1923.

Hill, James G. (1814-1913!) As Supervising Architect of the Treasury, 1879-84, responsible for completion of the handsome Richardsonian/High Victorian Gothic Covington, Ky. Court House & Post Office, formerly between 3rd St. & Park Place, Court St. & Scott Blvd (1875-79;

demolished 1969 for present miserable Kenton County Court House by Carl Bankemper, N. Kentucky's political hack architect); more like actually designed under tenure of William A. Potter. Hill designed the U.S. Court House & Post Office in Frankfort, Ky. (1883), although it

was altered before construction from Queen Anne brick to severer but more costly stone, in order to pacify angry citizens (now Paul Sawyer Public Library).

Biblio.: Lee and others on the Supervising Architects of the Treasury.

Hill, John ("Johnnie") deKoven (born Cleveland, O., 1920). Long-time Taliesin Fellow, 1937-53, 1963 until at least 1995 (see Besinger). From 1953 until 1963 Hill served as the architecture editor for *House Beautiful* Magazine, and later as Editorial Director, helping promote the cause of "Modern architecture" and particularly Wright's "Organic" approach. Hill was the interior designer for Frank Lloyd Wright's "Usonian Automatic" Gerald B. Tonkens House, Amberley Village (1954). He was the chief designer for the J. Ralph & Patricia B. Corbett House (1959-60), a Wrightian mansion in Hyde Park that also served as *House Beautiful's* 1960 Pace Setter House of the year.

Biblio.: Besinger, *Working with Mr. Wright* (1995), 299, and other sources of Taliesin Fellows and Assocs.; Ph.D. dissertation (ca. 2007) on *House Beautiful's* Pace Setters House; perhaps a diss. On Hill himself.

Hillenbrand [or Hiuldebrand], William (?) See Gastright in *Northern Kentucky Heritage*; and other sources on the Covington-Cincinnati (now Roebling) Suspension bridge, which he reinforced in the mid-1890s.

Hiller, J.A. Designed Mt. Airy Water Tower as Water Works General Superintendent.

Biblio.: *Bicentennial Guide* (1988), pp. 612-13.

Hilmer, Herbert Frederick (Cincinnati, 1918-1990). A 1940 graduate of the Cornell University of Architecture; also attended the University of Michigan. Draftsman with Charles F. Cellarius before joining the office of Edwin Bergstrom in Washington, D.C., in 1942, where he worked on plans for the Pentagon Building in nearby Fairfax Co., Virginia. He was a World War II veteran of the Navy. Also worked for Tietig & Lee, but rejoined C.F. Cellarius after the war; he was listed as a partner at least from 1956 until 1973, when Cellarius died, and disbanded the firm in 1974. After retirement he founded and maintained the Cincinnati Experiment, a spiritual fellowship. He was a resident of Wyoming, O.

Hilmer probably contributed considerably to the firm of Cellarius & Hilmer. It seems likely he was responsible for the more "Modern" turn it took during the last couple of decades. The Wrightian Seasongood Faculty Club at the University of Cincinnati (1969) is attributed to him  
Biblio.: Obits.: *Enq.*, 3/14/1990, D3:1; 3/17, D4:4; 3/18, B7:5; *Post.*, 3/17, 10A:3; CAIA (1947); Painter, ed., *Arch. in Cinti* (2006), 243..

Hilmer, Otto E. Brother of Herbert F. Hilmer, who predeceased him. Listed 1928-37.

Himpler, Francis G. (George) (near Trier/Treves, Germany, 1833-1916). Attended Royal Academy of Arts, Berlin (1854-58); designed churches in Europe before coming to U.S. in 1867; located in Atchison, Kans., Hoboken, N.J., and N.Y.C., 1870-76, 1880-81, and toward the end of his career. Specialized in churches and schools, from N.Y. and N.J., to Charleston, S.C., and Breckinridge, Colo. A noted early work was St. Joseph R.C. Church in Detroit (1870-73) for a leading German congregation. For a Cincinnati German parish Himpler designed St. Francis de Sales R.C. Church and School, Madison Rd NEC Woodburn Ave, E. Walnut Hills (1878-79), a splendid (French!) Gothic edifice whose crocketed spire is visible for miles.

Biblio.: Withey, pp. 288-89; Kervick, 64; Ferry, *Buildings of Detroit* (1968), p.51 & Fig. 62; NYCOPAR (1840-1900), 39; Roy Hampton (1997).

Hines, E.G. Urbana, Ill., architect who exhibited a brick church at the 1st CAIA/CAM (1901).

Hinkle, Guild & Co. Important Cincinnati mill-work supplier whose very rare 1860 and 1869 surviving catalogues contain a great deal of valuable information, as well as dozens of tiny

perspectives, elevations, and plans, with names of architect and sometimes builders, for houses and other buildings throughout the Southeast. A study of them was begun by a student recommended by William Seale. Members of the Hinkle family were builders and developers, especially in My. Auburn (see below).

Biblio.: Steve Gordon article?

Hinkle, Edward F. Architect who worked at the turn of the 20<sup>th</sup> century in Watch Hill, Westerly, R.I., where there are many Cincinnati associations and summer-residence clients; possibly related to the prominent Cincinnati Hinkle family, mill-work suppliers and publishers of pattern books, and architectural clients?

Biblio.: Robert O. Jones, Jr., "Watch Hill Historic District" (1998), *passim*/not in Withey  
Hinkle, Philip (Bucks Co., Pa., 1811-80). Of Hinkle, Guild & Co. Brother of Thornton Hinkle and possibly of Howard Hinkle.

Biblio.: Nuxhall, SGC, 42, Lot 30.

Hoban, James (Ireland, ca. 1756/ca. 1762[*MacEncy*])-1821). Architect of the White House, Washington, D.C., but not of the Martin Baum house (now the Taft Museum) nor, presumably, of Baum's country house, known as "the White House." See Seale in "Who Was the Architect of the Taft Museum?" (198?).

Biblio.: Withey, p. 291; *MacEncy*, II(1982), 396-97 (by Daniel D. Reiff); Kervick, pp. 66-68; William Seale in "Who Was the Architect of the Taft Museum?" (Cincinnati, 198).

Hobby, Arthur S. (Manchester, England, 1835- ). Trained and practiced in England; to U.S. about 1871, working for railroads and mines in Virginia, then Cincinnati, including the Cincinnati Southern Railroad; served as Cincinnati Sewerage Engineer; constructing engineer for Procter & Gamble Soap Works at Ivorydale (designed by S.S. Beman of Chicago); the Addyston Pipe Works at Dayton, Ky.; and the Avondale and Clifton sewerage systems. See also Latham Anderson, civil engineer.

Biblio.: *Cinti & Its Resources* (1891), 141-42 (with additional information).

Hodgson, Isaac (1826- ). Mid-Victorian architect best known for the design of the Second Empire Bartholomew County Courthouse (1874) in Columbus, Ind., which has recently been renovated sensitively as the historic core of the resuscitated downtown area; Hodgson (I believe) also designed the Romanesque Revival (?) courthouse in Greenville/Greensburg (?), Ind., near Columbus, that is famous for the tree growing from the top of its crenellated tower. Withey mentions that "he was commissioned to design his first public building, the County Court House at Covington, Ky., a picturesque structure, dating 1857, for which his fee was four and a half per cent on cost of the work. Somewhat similar were Court Houses at Martinsville and Verona, Ind., built later." No such building in Covington is known, although the reference may have been to the remodelled 1830s courthouse by Peleg Kidd at 3rd near Scott Streets in Covington; a photograph of the building in its Italianate (rather than Greek Revival) form exists. [ck correspondent/correspondence]

Biblio.: Withey, p. 292.

Hoffman, George H. Listed 1930.

Hoffmann, Josef (Pirnitz/Brtnice, Czechoslovakia, 1870-1956). One of the supreme early 10th-century interior and industrial designers, as well as architects of the Austro-Hungarian Empire in the early 20th century; his work has again had much influence in the late 20th century, particularly for the elegance and simplicity of his designs, and their appropriate use of often superb materials.

These qualities were perhaps best shown in the so-called Palais Stoclet, the lavish home of Belgian industrialist (?) Adolphe Stoclet in Brussels (1905-1911), which was exhibited in half-a-dozen views of the exterior and interior at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Biblio.: *Macmillan Ency.*, II (1982), 397-402( by Eduard F. Sekler); Van Vynckt, ed. (1993), I, 395-97, by Christopher Long, with biblio.

Hoffmann, Ludwig. "Baurat" Hoffmann exhibited a design for the Town Hall, Berlin, at the German-Austrian Touring Exhibition held at the CAM (1912-13). The *Macmillan Encyclopedia* refers to him only as the turn-of-the-century neo-classicist teacher at the Technische Hochschule, Darmstadt, of Paul Ludwig Troost (1878-1934), who "designed the first official buildings of the Third Reich" for Adolf Hitler.

Biblio.: *Macmillan Ency.*, II (1982), 227 (on Troost; by Barbara Miller Lane).

Hogane, James. Supposedly designed Findlay Market, OTR. See also A.W. Gilbert, Hannaford, *et al.*

Holabird & Root (Chicago, Ill.). /this needs a lot of work; sort out Root &/or Roche and include partners as appropriate/

William Holabird (American Union, N.Y., 1854-1923) began practice with Ossian C. Simmonds in 1880; Martin Roche (Cleveland, O., 1853-1927) joined them in 1881, and Holabird and Roche, one of the leading designers of Chicago School skyscrapers, was formed in 1883. After Holabird's death his son continued in the firm, and after Roche's it became Holabird & Root, in deference to a son of the brilliant architect John W. Root (D.H. Burnham's creative partner in the 1880s).

During this stage of the firm, Holabird & Root designed several glamorous interiors for the Hotel Gibson, Walnut SWC 5th Sts. (1936). They also received Honorable Mention in the competition for the Federal Post Office in Covington, Ky. (won by T.H. Ellett; Scott Blvd SEC 7th St.), 1938.

Biblio.: See Wodehouse (1976), I, 89-91? *Macmillan Ency.*, II (1982), 403-405 (on Holabird & Roche; by Carl W. Condit); recent huge catalogue of firm's works, including several Cincinnati area projects, such as a competition project for the Dixie Terminal?

Biblio. on Holabird & Roche: Van Vynckt, ed. (1993), I, 398-401, by Melissa A. Card, with biblio.

Holden, S.M. (Stanley M.). Manhattan and Brooklyn, N.Y., architect, listed there 1888, 1893-1900. Competed for Cincinnati Odd Fellows' Hall (designed by Hannaford, Elm NWC 7th Sts.), 1891.

Biblio.: NYCOPAR (1840-1900), 40, 90.

Holmes, H.S., Jr. Of a prominent Covington, Ky., family, Holmes is said to have studied at the Virginia and Rensselaer Polytechnic Institutes; worked for the Weber Bros. of N. Ky., including the design of the Ky. Governor's Mansion, Frankfort, Ky.; and participated in the designs of Dixie Terminal (Garber & Woodward) and Union Terminal (Fellheimer & Wagner). Listed in Cincinnati 1916-32. His known works include a series of fine residences, somewhat influenced by the Arts & Crafts, on Wallace Avenue in Covington [or were these/this by Harry Hake?], dating from the first decade of the century. [Joe Gastright]

Holtmeier, Robert L. (Norwood, O., 1912- ). During his career Holtmeier completed over 50 commissions for the Archdiocese of Cincinnati, including 20 new church buildings, 5 additions to existing churches, and alterations to 15 or more churches. He also worked on schools and rectories in addition to residences and commercial projects.

Holtmeier attended St. Elizabeth's elementary school in Norwood and Purcell High School;

during summers in high school he attended the Art Academy of Cincinnati, where he studied drawing and painting under Carl Zimmerma (a leader of the Archbishop's team of decorative artists). Holtmeier obtained a Bachelor of Architecture degree from Carnegie Mellon Institute of Technology in Pittsburgh in 1930. Jobs were in short supply at the time, and Holtmeier began his career working "a couple of years" for Edward J. Schulte (a leading ecclesiastical architect), who was his uncle, then in the firm of (Robert E.) Crowe & Schulte (Holtmeier's mother was Clara Schulte, Edward's sister.)

Holtmeier then worked for Bernard Pepinski, whose office was in the Ingalls Building; and with (Frederick) Garber & (Clifford) Woodward for a while; he partnered for a short time with their son and nephew, the maverick Modernist Woodie Garber, but "he was too flamboyant."

Holtmeier also partnered with John Gartner beginning in 1954. In 1957, Jack Burdick joined the firm, which became Gartner, Holtmeier and Burdick. The next year, Holtmeier left the firm and Otto Bauer-Nilsen joined it to form Gartner Burdick Bauer-Nilsen, known today as GBBN Architects.

Holtmeier practiced on his own from 1958 until 1981 when he retired at the age of 68. His first church commission came from his boyhood friend Father Bernard J. Piening, who asked him to design a new church for St. Margaret Mary in North College Hill, which was completed in 1960. Traditional (masonry) Gothic Revival buildings had become too expensive to build. Holtmeier's response was to design the building in a simple, modern style with a wood ceiling and brick walls, which were left unfinished on the interior. This approach enabled congregations to build churches for \$300,000 rather than \$1 million at the time. This led to other church projects in Ohio, Indiana, and Kentucky as Holtmeier's reputation spread.

Biblio.: Information c/o Beth Sullebarger.

Holz, Robert. Listed with Alfred Anderson 1931-32.

Hooper, Henry (Northay) (New Mexico, 1869-1928). Listed 1911-15; with the Ohio Mechanics' Institute 1921-27. Chief engineer for the Ferro Concrete Construction Co.

Biblio.: Nuxhall, SGC, 57, Lot 47.

### **A line or two missing here?**

Hoover, Ira W. Philadelphia architect who exhibited a "Casino and Baths in the Mountains" at the 2nd CAIA/CAM (1902), as part of the A.L.A. Circuit Drawings.

Biblio.: /not in Withey or *Biog. Dict. of Phila. Archs.* [(1985), so perhaps just student?]

Hoover, John. Listed in Cincinnati 1926-31.

Hornblower, Joseph C. (Paterson, N.J., 1848-1908). Principal in the fine Washington, D.C., firm of Hornblower & (John R.) Marshall, 1883-1908. Hornblower was educated at Yale University and the Ecole des Beaux-Arts in Paris (until 1871); practiced on his own before joining Marshall. Among their important Beaux-Arts-influenced works were the Army & Navy Club and the Smithsonian Institution Natural History Museum in Washington, as well as the Baltimore, Md., Custom House (1906-1908), which they exhibited at the 1st CIA/CAM (1901).

Hornbostel, Henry F. (Fred) (Brooklyn, N.Y., 1867-1961). See (William) Palmer, Hornbostel & Jones (of Pittsburgh, Pa.), who submitted a competition design for the Hamilton County Courthouse ca. 1918. Hornbostel was educated at Columbia University and the Ecole des Beaux-Arts, Paris. A rather powerful and individual, if not eccentric, designer. E.J. Schulte pays a tribute to him in his autobiography, "The Lord Was My Client" (ca. 1970), pp. 13-14, claiming that Hornbostel, whom Schulte had met while working in Pittsburgh ca. 1916, offered him a

position in his New York firm, which Schulte rejected.

Biblio.: Wodehouse (1976), I, 92; *Macmillan Ency.*, II (1982), 420-21 (by Steven McLeod Bedford); NYCOPAR(1840-1900),41; NYCOPAR(1900-1940),37; /add'l info on Hornbostel, if needed/. /not in Withey/; Walter C. Kidney, *Henry Hornbostel* .

Hornung, George B. (Cincinnati, 1840- ). Important civil engineer; designed “and built,” among others, waterworks in Linwood, O. (1894), also electric light plant; Newport, Ky. (1872), Martin’s Ferry, O.; Sidney, O. He “reconstructed the Main Street Incline Plane after its horrible catastrophe“ (1872 or before 1894).

Biblio.: *Cinti & Its Resources* (1891), 142 (long & interesting account); “Descriptive Linwood” (O.) (1894),29 (ditto).

Horwood, J.C.B. Toronto, Ont., architect who exhibited a Baptist church in London, Ont., and a house on St. George St., Toronto, at the 1st CAIA/CAM (1901).

House, C.W., & Sons. Listed in Covington 1906; builder.

Howe, Charles T. Listed 1876.

Howe, Lois L. (Boston, Mass.). Designed the Howe & Manning Group in Mariemont, O. (1924-25), with Eleanor Manning. Listed in Boston on own 1896-1912; with Manning 1913-26, and Mary Alny, 1927-37.

Biblio.: *Dir. Boston Archs., 1846-1970* (Mass. COPAR, 1984), 35; monograph on Howe & Manning; see Torre, *Women Archs.*, on Manning; Park & Rogers on Mariemont; etc.

Howell, Carl Eugene (Columbus, O., 1879-1930). Important Cleveland, O., architect, with partner James W. Thomas, Jr.; after attending Ohio State University in Columbus, Howell worked in the office of Frank Packard, before matriculating in architecture at the University of Pennsylvania in Philadelphia. After European travel, Howell returned to Columbus and formed the partnership with Thomas in 1908; the firm moved to Cleveland after World War I.

Biblio.: See Campen, *Shaker Heights* (1992), 21, *et passim*.

Howells, John Mead (Cambridge, Mass., 1868-1959). Howells was a son of novelist and editor William Dean Howells, who grew up in Dayton, O. J.M. Howells was graduated from Harvard University (1891) and from the Ecole des Beaux-Arts, Paris (1897, as a student of Jules-Alexis Godefroy [like George M. Anderson? See above.]); practiced architecture in New York City with I.N. Phelps Stokes 1900-1919; on his own 1919-38. Associated with Raymond M. Hood in the early 1920s, Howells won the first prize in the famous *Chicago Tribune* Building competition in 1922 (built 1923-25). Howells was also the author of influential books on American, especially New Hampshire, Colonial architecture.

Howells & Stokes, with Edgar A. Josselyn of Boston, exhibited their Horace Mann School in New York at the 3rd CAIA/CAM (1903).

Biblio.: *Macmillan Ency.*, II (1982), 433 (by Jane G. Feaver); NYCOPAR (1840-1900), 41; NYCOPAR (1900-1940), 37-38; EBA (1907), 295; Van Vynckt, ed. (1993), I, 413-15, by Leland M. Roth, with biblio. /not in Withey/ See also *Chicago Tribune* competition sources.

Hubert, Philip G. (Gengembre) (Paris, France, 1830-1911). Son of C.A.C. Gengembre, who emigrated to Cincinnati from Europe in 1848 before moving to Allegheny, Pa. Philip Gengembre took his mother's (more easily pronounceable) name. According to Withey, Hubert worked in Cincinnati for some years (although not listed in the directories); he settled in N.Y. about 1870; ca. 1880 he joined James W. Pirsson as the well-known firm of Hubert & Pirsson, specialists in apartment houses 1880; Hubert retired to Los Angeles in 1895.

Biblio.: NYCOPAR(1840-1900),41; see Haverstock, ed. (2000), on Gengembres.

Huber, Anton. Of Flensburg, Germany (or Denmark?); represented by the Jebesen Villa,

Apenrade, at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Hudson, E.Z.C. Advertised in the Daily Cincinnati Gazette [?] (Nov. 7, 1844),4:6: "Civil engineer, architect, surveyor and general draughtsman as has duties of his profession as above. Patent drawings. Opposite the Post Office on 3rd Street." (Sikes List [CHS])

Huesman, A.J. Listed 1931; a building by the firm in the West End, near Over-the-Rhine, where they were then located, has been identified as early as 1911. A.L. Huesman. Listed 1908-1921.

Humbrect [Humbrecht?]. Listed with Schuhman 1892-93.

Hummel, David. Stone-suppliers; see history of the long-lived firm. Also sons George, Edward, and William (d. 1935) Hummel, presidents and manager of business.

Biblio.: Nancy Disher Baird, *Tradition & Progress: A History of Hummel Industries, Incorporated* ([Cincinnati, 1980s]; Nuxhall, SGC, William: 124, Lot 163.

Humphries, George P. Listed in Cincinnati 1869-80; one of William Walter's several partners, listed as Walter & Humphries, 1875; and is said to have "served in some obscure capacity on the Music Hall project with Mr. [Samuel] Hannaford" (Coyan). Humphries designed the Lebanon (O.) Opera House (1877); according to Coyan, this impressive High Victorian Gothic building "incorporated many unique stage devices for the time, and included experimentations with acoustics, balcony construction and audience comforts." Designed at least one residence for Jonathan Hearne (apparently not Hearne's own) on Garrard St., in Covington, Ky., where Humphries also lived, at least 1876-80.

Biblio.: Tenkotte & Langsam; see also Hearne Papers, Cincinnati Historical Society; letter to Langsam from Michael L. Coyan, Miami University (3/5/1985).

Hunt, Rowland E. Listed 1926-45 with James E. Allan, Jr.

Hunt, W.W., & Bros. Listed in Norwood 1908.

Hunter, Harry. Champaign, Ill., architect who exhibited a school of architecture building at the 2nd CAIA/CAM (1902).

Biblio.: /not in Withey/

Husband, J. J. (John J. oir J., Jenks). Listed with Joseph O. Sawyer in 1850-51 (and perhaps 1873?); on own in 1850 *Williams' Cincinnati Almanac*, and 1851-52. Husband designed the former First Presbyterian Church, a wild pinnacled confection with precarious internal pendants, at or near 4th & Main Sts. According to Withey, in the early 1850s Husband, "then a leading practitioner" in Cleveland, trained Charles C. Miller (later of Toledo, O., and Chicago; see Withey, p. 419; book of photographs of Toledo architecture; and perhaps Jane Ware's). An anecdote related in the *AA&BN* in 1907 claims that Husband's name (along with that of the builder and committee) was removed by indignant Republicans from a courthouse (in Cleveland?) he had designed because, on hearing of President Lincoln's assassination, he had shouted "He got just what he deserved!" [Not in Withey otherwise.]

### III

Ihorst, Benjamin L. (Cincinnati, 1887-19 ). Trained at OMI. Draftsman with Zettel & Rapp (3 years), Tietig & Lee (2 years), and A.L. Fechheimer, whose partner he later became, 1926-46 and later. Also listed as partner of Edward Schloctemeyer ([Sr.]; also spelled Sloctemyer) in 1910. Biblio.: CAIA(1946).

Innocenti, Umberto. New York landscape architect (later of Innocenti & Webel), who was associated with Ferruccio Vitale in the design of the grounds of "Ca' Sole," the W.H. and Jean Maxwell Schmidlapp House in Hyde Park, Cincinnati, in the late 1920s, and perhaps of other

Cincinnati-area commissions by the prominent New York architect Grosvenor Atterbury: the Frank S. and Marjorie Maxwell Graydon House, Indian Hill; and the Harry Linch House, N. Avondale.

Biblio.: Griswold & Weller, *Golden Age* (1991), 283-84, *et passim.*; Mark Hewitt, *L.I. Country Houses*.

Isaacs. See Sullivan, Isaacs & Sullivan, Deer Park Baptist Church (1955-62); *BiCG* (1988), 432. Israels, Charles H. (N.Y., 1865-1911). Educated in New York and at the Ecole des Beaux-Arts, Paris (although not included in the official 1907 list of students of the Ecole). Israels & Harder, who specialized in the design of hotels, exhibited New York apartment buildings at the 3rd CAIA/CAM (1903).

Biblio.: Withey, p. 316; NYCOPAR(1840-1900),43; NYCOPAR(1900-1940),39; EBA(1907).

Ittner, William B. (St. Louis, Mo., 1864-1936). Nationally known as a designer, innovator, and promoter of modern schools, Ittner was trained at Manual Training School of Washington University in St. Louis and at Cornell University; then travelled and studied in Europe, before returning to St. Louis in 1888. He worked less than a year for Eames & before opening his own office, later known as William B. Ittner, Inc. In 1897 he was appointed Commissioner of School Buildings in St. Louis, and in 1910-16 he was Architect of the Board of Education, designing all the public schools in the city during that important pre-War period, and providing models for schools all across the country /or mainly Midwest?/.

In Ohio, Ittner's firm designed the Central Technical High School in Columbus and the lavish Edward Lee McLain High School and related buildings at Greenfield (still a source of community pride). Ittner exhibited three "Modern St. Louis Schools" at the 2nd CAIA/CAM (1902) and St. Louis public schools at the 3rd CAIA/CAM (1903), suggesting specific opportunities for the influence of his school design "in which beauty of design was combined with plan efficiency" and up-to-date conceptions of modern education. Several Cincinnati schools by Garber & Woodward were published in recognized early 20th-century books on school design, along with works by Ittner.

Biblio.: Withey, pp. 316-17.

### JJJ

Jackson, Allen W. Boston architect who designed "higher-priced residences, "at Mariemont Ave and Pleasant or Cachepit Sts." in Mariemont, apparently not built.

Jackson, Arthur C. (Cornelius) (Utica, N.Y., 1865-1941). Attended Harvard (1888) and Columbia Universities, then the Ecole des Beaux-Arts in Paris (not listed 1907); returning to New York City in 1898, he practiced on his own for a few years, then worked for the prominent firms Carrere & Hastings and Heins & LaFarge before returning to his own practicing after 1911. Among his better-known works was the Utica, N.Y., Public Library (1903), exhibited at the 2nd CAIA/CAM (1902).

Biblio.: Withey, p. 317; NYCOPAR (1840-1900), 43; NYCOPAR (1900-1940), 39; EBA (1907).

Jackson, H. Neilson. Listed 1927-42.

Jahn, Helmut (Nuremberg, Germany, 1940- ). Competed for design of Fountain Square West project; not built in in related form.

Biblio.: See Scheer, *et al.*, *Unbuilt Cincinnati*; Van Vynckt, ed. (1993), I, 429-31, by Paul Glassman, with biblio.

Jallade, Louis E. (Eugene) (Montreal, Quebec, 1876/77-1957). Brought to the U.S.A. 1877;

educated in New York and at the Ecole des Beaux-Arts, Paris (1901-1903), as a student of the well-known French architect Victor Laloux [like A.L. Fechheimer and E.B. Lee?]; partner of Joel D. Barber (1876?-1951) in New York at the turn of the century; associated with the Boston firm of Allen & Collins [Collens?], in charge of construction of the Union Theological Seminary in New York; then practiced on own in New York after 1906 (as Jallade, Lindsay & Warren, 1920-21), with a wide typological and geographical range.

Jallade designed the Mariemont (O.) Community Memorial Church (1923-1925), one of the finest and most prominent buildings in Mrs. Mary Emery's planned suburb; said (by Parks) to have won 2nd prize in a national competition for small churches.

Biblio.: NYCOPAR (1840-1900), 44; NYCOPAR (1900-1940), 40; EBA (1907), 300; *Who's Who in America*, III (1951-60), p. 44 (c/o Millard Rogers); Parks, Mariemont.

/not in Withey/

James, A.R. (Andrew Rogers) (Cincinnati, 1862-19 ). Educated in Cincinnati; worked in the office of S.E. Desjardins ca. 1881-85; then with S. Hannaford for one year, and William Martin Aiken for two years; said to have begun practice on his own ca. 1888, but listed 1892-1916. Only a few works by James are known, including a school building at Silverton, O. The 1905 and 1906 biographies [actually the same book?] state that "Mr. James during his career as an architect has built many municipal structures, among them being school-houses and fire-engine houses [although none of these public buildings is specifically attributed to him], as well as private residences, and many buildings on the old fair grounds at Carthage, Ohio" [but see also ???]. In 1901 he became an architect in the office of the Chief Engineer of the "new" Cincinnati Water Works; he was associated with the Board of Water Works Commissioners, Chief Engineer's Department, City Hall, at least until 1907. [all under "Boss" Cox, who was also a patron of the Hannafords?] (Henry Norton James or June was listed at the Ohio Mechanics' Institute 1910-19.)

Biblio.: *Ohio's Progressive Sons: A History of the State* (Cincinnati: Queen City Publishing Co., 1905), 616 (with photo portrait); *Who Is Who In & From Ohio, A History of the "Buckeye" State*, I (Cincinnati: Queen City Publishing Co., 1906), 616.

Jannssen, Benno (St. Louis, 1874-1964). Noted Pittsburgh architect; see biography of Edward J. Weber in reference to L.F. Plympton.

Biblio.: See Donald Miller, *The Architecture of Benno Jannssen* (1997).

Jardine, David J. (Scotland, 1830/40-92); also John and George E. (died 1903) Jardine. The New York City firm Jardine, (William W.) Kent & Jardine exhibited several buildings, including their well-known Synagogue on Delaware Avenue, Buffalo, N.Y., as well as Connecticut and New York residences, at the 3rd CAIA/CAM (1903). Mural artist Will H. Low is listed as a designer for the firm.

Biblio.: Withey, pp. 321-22, on David J. and other Jardines; NYCOPAR (1840-1900), 44; NYCOPAR (1900-1940), 40.

Jeffrey, John. Engineer and administrator who designed the old Cincinnati Gas Works (see the 1869 Hinkle, Guild & Co. catalogue?); later moved to Lexington, Ky., where he was associated with architect Thomas Lewinski (??).

Jekyll, Gertrude (1843-1932). Great English turn-of-the-century landscape gardener and associate of the architect Sir Edwin Lutyens. Jekyll designed only three projects for gardens in the United States of America. The first plans were made in 1914 for Grace (Seely) and Glendenning Groesbeck of "Elmhurst," HP, Cincinnati, who had visited Miss Jekyll in England. Rather uncharacteristically, it was a grandiose scheme of formal Italianate terraces, spilling down

a steep hillside in Clermont Co., just east of Cincinnati. Probably for practical reasons of site stability and cost, the Jekyll project was not realized, although Mrs. Groesbeck designed her own, much-admired gardens surrounding a house erected on a less steep nearby site; the remains of that garden, which was surely influenced by Jekyll's philosophy of gardening, are now part of "Wildwood," a Presbyterian camp/ministry center, and may be restored.

The second Jekyll garden design (1926) in America was for the Stanley Resors in Greenwich, Conn.; the Resor family have long been prominent in Cincinnati, and significant architectural clients. It is probably no coincidence that Glendenning Groesbeck was president of the Resor Co. (The third Jekyll American design [1927] was for the "Glebe House," an Episcopal historic shrine in Woodbury, Conn., recently recreated on the site.)

Biblio.: Extensive on Jekyll (and Lutyens); recent publications may include references to the Cincinnati Groesbeck and Cincinnati-related Resor project in Conn.; March 1995 Seminar at CHS.

Jenkins, A.M. Associated with Glendale architect A.C. Denison during the second quarter of the 20<sup>th</sup> century.

Jenney, William LeBaron (Fairhaven/Fair Haven, near New Bedford, Mass., 1832-1907). No direct connection between Cincinnati and this important Chicago architect, who played a major role in the development of the modern steel-framed skyscraper, is known, although a Cincinnati attorney named Herbert Jenney (1839-after 1904) was the son of William Procter Jenney and Eliza LeBaron Gibbs. /see family tree, biogs., of Cinti Jenneys, etc./

In any case, Gerald R. Larson (in John Zukowsky, ed., *Chicago Architecture 1872-1922* [Munich, 1987], 48-49), has hypothesized that Cincinnati architect James W. McLaughlin's second Shillito's Department Store, Race, WS between Shillito-Rikes Place (formerly St.) and 7th (1877-78), had an impact both visually and structurally on Jenney's ground-breaking First Leiter Building (1879), usually considered the first building of the Chicago School. The Shillito's building (now Lazarus Department Store) still stands on Race between Shillito-Rikes Place and 7th St., although all but the south side have been drastically altered (in "Mayan" Deco, according to George F. Roth, who was associated in the renovation design for the firm Potter, Tyler & Martin?) and the original facade treatment has been almost painted out. McLaughlin's exterior, a plan and details showing the construction technique were published in the *AABN* in 1877.

Jenney was educated in engineering at the Lawrence Scientific School, Cambridge, Mass., and at the *Ecole centrale des arts et manufactures* (not the *Ecole des Beaux-Arts*), Paris. After further study in Europe he returned to the U.S. and was active in the Union Army during the Civil War, initially serving at Cairo, Ill. (at the junction of the Ohio and Mississippi Rivers). He opened an office in Chicago in 1866 (Withey: ca. 1868), and later practiced as Jenney, Schermerhorn & Bogart; after a period on his own he formed a partnership with William H. Mundie, 1891-1903. "Jenny & Rolofson" are listed as architects in the 1861 Cincinnati directory.

Biblio.: Withey, 324; Wodehouse (1976), I, 100-101; *Macmillan Ency.*, II (1982), 494-96 (by Carl W. Condit); Larson, etc.; Van Vynckt (1993), I, 437-39, by George M. Cohen, with biblio.

Jernegan, Fred. Listed in Cincinnati 1913-14.

Johnson & Scobey (Chicago, Ill.). Competed in the Cincinnati City Hall competition, along with local architect William Walter, winning a prize for meritorious design (1887).

Johnson, Philip (C.) (Cortelyou) (Cleveland, O., 1906- ). Perhaps the most renowned among long-lived late 20th-century architects, Philip Johnson is "a man for all seasons," who not only

led the van in codifying and classicizing International Modern architecture in America, but also gave Post-Modernism the high sign with his AT&T Building in N.Y., and is still going strong. Soon after getting his belated professional degree in architecture at Harvard University (1943), Johnson took as partner Cincinnati Landis Gores, who worked with him 1945-1951, including the years when the firm designed Johnson's own Glass House in New Canaan (where Gores established his own firm in 1952). Gores was associated with Johnson on his first residential commission (aside from his own wartime house in Cambridge, Mass.), the Eugene and Margaret Withrow Farny [sic] House in Sagaponack, L.I. (1946-47), built for members of two prominent Cincinnati families. (Possibly also attributed to Mies van der Rohe?)

One of Johnson's least-known and most unusual residential designs was the James A.D. Geier House in Indian Hill (1965), which is set half-underground in a bank or berm beside an artificial lake. From the road, the only indication of the house is a series of rusty steel cylindrical drums rising out of a meadow. A descending ramp in a V-cleft leads to a slate wall, through which is glimpsed a mini-lagoon in the center of the U-shaped troglodytic plan.

Biblio.: *Mac Ency.*, II (1982), 499-501 (by John Jacobus); R.G. Wilson, *AIA* (1984), esp. pp. 218-19 (by Robert A.M. Stern: balanced view & effective phrases); specifically, WEL, *GHQC* (1997); Van Vynckt, ed. (1993), I, 440-43, by Franz Schulze, with biblio. [but no ref to Farny or Geier House]; David & , *The Houses of Philip Johnson* (ca. 2001); see also sources on Mies' early American work..

Jolasse, John. Advertised in 1839-40 as an "Architect & Draughtsman," but was also listed as a German-born architect living at the residence of S. Palmer, no doubt the architect Seneca Palmer; Goss (1912) states that Jolasse "is credited with some of the best plans sent out by Palmer." Delineated a superb view of Cincinnati from Northern Kentucky, surrounded by vignettes of public, institutional, and commercial buildings in the Greek and Gothic Revival styles, a foldout in the 1840 *Shaffer's Directory*.

Biblio.: Ford & Ford (by Rattermann), *Hist. of Cincinnati* (188 ); Goss.

Jones, Paul A. Known only through a drawing by his associate architect, Clifford A. Clayton, of a (proposed?) St. Bernard Theater (1930; collection of Walter E. Langsam), labelled Paul A. Jones & Co., Cincinnati.

Jones, Robert D. Listed 1911-13.

Jones, William J. Listed 1873-87; with Vogel 1885.

Josselyn, Edgar A. (Alonzo) (Boston, 1861-1943). Educated in the Boston area; attended the Ecole des Beaux-Arts in 1888, as a student of Pascal, and the School of Technology in Potsdam, Germany; practiced in Boston. With Howells & Stokes of N.Y., exhibited the Horace Mann School (N.Y., 1899-1901) at the 3rd CAIA/CAM (1903).

Biblio.: Withey, 327-28; *NYCOPAR* (1840-1900), 45; *NYCOPAR* (1900-1940), 41; *EBA* (1907), 303.

### KKK

Kahn, Albert (Rhaunen/Rhauen, Westphalia, Germany, 1869-1942). This internationally-renowned Detroit, Mich., architect and engineer, educated in Luxembourg, was brought to the U.S.A. by his family in 1880 and apprenticed in 1884 to George D. Mason, with the firm of Mason & Rice, in Detroit; Kahn served as the firm's principal residential designer and eventually

as chief designer. Shortly after contributing several drawings to the Cincinnati Architectural Club Exhibition of 1889, Kahn spent two years in Europe, returning in 1892 to practice with George W. Nettleton and Alexander B. Trowbridge; in 1902 he formed his own office with two (or three? cf. Withey) of his brothers. The firm was known for its pioneering industrial designs for the Ford Motor Co. and others, but also for fine Traditional residential, public, and institutional work.

According to Boles, "The firm's work in Russia is a unique footnote to the history of international relations. Invited in 1930 to build a tractor plant in Stalingrad, the team of architects and engineers supervised by [Albert's brother] Moritz Kahn eventually built over 500 factories and in the process trained over 1,000 Soviets in American industrial architecture.... At its peak in the late 1930s, the office of Albert Kahn employed a staff of over 600, producing 19 percent of all architect-designed industrial building in the United States...." The firm's standardization of factory and other facility design allowed them to produce outstanding work for the Allies during World War II.

Boles summarizes, "The stylistic schizophrenia that separates Kahn's industrial work from his non-industrial work can be explained in part by the architect's definition of the appropriate. Yet, it must also be attributed to that peculiarly American contradiction that separates industrial ingenuity from domestic and social conservatism. Kahn was in many ways the prototypical American entrepreneur, the self-made man."

Albert Kahn's sketches for the 1889 Cincinnati exhibition reflect the up-to-date Shingle-Style preferences of Mason & Rice; his design for the exquisite Rollman Department Store Building, Vine NWC 5th Sts., demolished in 1991 after having been crudely re-clad for many years, represented his refined Beaux-Arts Classical choice for many public and retail commercial buildings. On the other hand, by 1948, his firm had designed plants for Chevrolet, Fisher Body, Ford Motor, and the Wright Aeronautical Corp., among others, in Cincinnati, Norwood, Oakley, and Lockland, as well as many other cities in Ohio, most in the straight-forward engineering and function-oriented "non-style" of their major industrial work.

Kahn's firm also played a role in the design of the Geier Family's Cincinnati Milling Machine Co./Milacron plant in Oakley (1914? with Tietig & Lee??; currently partially under unsympathetic redevelopment).

Biblio.: Withey, 329-31; Wodehouse (1976), 101-104; *Macmillan Ency.*, II (1982), 535-37 (by Daralice Donkervoet Boles); see Ferry on Detroit & 1970 Kahn catalogue; AK publication (ca. 1944; WEL has a copy); etc.; Van Vynckt, ed. (1993), 452-55, by Hans R. Morgenthaler, with biblio. (only a couple of plants in Cleveland are listed in Ohio, but WEL's source is not in their biblio.).

Kau, Max, Jr. Listed as architect in Cincinnati directories 1907-1926 (Clark). Designed numerous residences and residential-commercial buildings in the Fairview Heights area, over which he seems to have had a virtual hegemony in the early 20<sup>th</sup> century.

Kauffmann, Hugo. Berlin architect represented by tow theater deigns, in Bremerhafen and the Konniggratzerstrasse, Berlin, at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Keeley (or Keely), William (County Tipperary, Ireland). Prolific architect of Roman Catholic churches and institutions (apparently not related to Patrick Keely, although both names are spelled in various overlapping ways!). Worked in Pittsburgh, Pa., and later in Louisville, Ky., where he is said to have lived in and been a trustee of Peewee Valley, a picturesque early railway

suburb. Keeley designed a number of buildings in and around Louisville, displaying a considerable and poetic diversity in interpreting the mid-Gothic Revival for different orders and institutions of the Church. There are (or were) many mid-19th-century R.C. structures in the Cincinnati area whose designers are as yet unidentified that might be attributed to Keeley, particularly en route between Pittsburgh and Louisville.

Biblio.: Kervick (1962), p. 74; see various Ky. NR & Survey forms; Clyde *et al.*, on the Cathedral of the Assumption, Louisville.

Keely (or Keeley /Withey/ or Kelley or Kelly), Patrick C. (Charles) (Thurles, County Kilkenny, Ireland, 1816-96). Extremely prolific Brooklyn, N.Y., architect (listed 1857-60, 1882-87, 1892), primarily for the Roman Catholic community. Patrick, who immigrated to Brooklyn in 1842 after training with his father as a builder in Ireland, has been called the "patriarch of United States Roman Catholic Church architecture" (Murphy). According to Kervick, "From New Orleans to Montreal are to be found examples of his work. He did nearly all the churches and institutions of the Dominicans and many of the Jesuits as well as those for secular parishes. His work developed and some of his churches show remarkable construction and a variety of treatment even though he is credited with having designed more than 600 churches," many of which were intended to be or became cathedrals.

Keely is not known to have worked in the Cincinnati area, which may have had its own cadre of Roman Catholic architects, such as the Pickets and later the Chicago-based Adolph Druiding, to require outside architects, yet it seems likely that the orders he was particularly associated with may well have utilized his designs. A parish school building in Louisville, Ky., is attributed to Patrick Keely.

Biblio.: Withey, 333; NYCOPAR (1840-1900), 91 (Brooklyn); Kervick (1962), p. 72; *Macmillan Ency.*, II (1982), 556-57 (by Robert T. Murphy).

Kellogg, Thomas M. (Washington, D.C., 1862-1935). Partner in Philadelphia firm of Rankin, Kellogg & Crane, specialists in large public buildings who won the competition for the Hamilton County Court House, Main opposite Court Sts (1915-18). Kellogg attended M.I.T.; worked during the summer of 1884 with Van Brunt & Howe in Boston /or Cambridge?/; and began his career in N.Y. with McKim, Mead & White. In 1894 he joined J.H. Rankin in Philadelphia; the firm became Rankin, Kellogg & (E.A.) Crane in 1903.

Biblio.: Withey, 336; *Biog. Dict. of Phila. Archs.* (1985), p. 437.

Kelly, John Sherwood (Tennessee, 1889-1960). Cleveland, O., architect.

Biblio.: See Campen, *Shaker Heights* (1992), 21, *et passim*.

Kelly, Nathan B. (Major) (1808-1871). Important Greek architect, but in Columbus, O., but listed with Nelson A. Britt in Cincinnati 1861-62; with Akeroyd 1866 (presumably same Kelly). Designed the magnificent Western Kentucky Lunatic Asylum, near Bowling Green; major state institutions in and around Columbus, O., including some participation in the design and construction phases of the Ohio State Capitol (1854-59; before Isaiah Rogers completed the original building).

Biblio.: OSC Master Plan (see WEL Database); communication with mark Passerello, Ohio State House (3/14/2007).

Kelsey, Arthur J. Listed 1930-41. (In 1937-38 he apparently practiced out of his home, 3443 Cornell Place, Clifton.)

Kendrick, Robert. New York architect, who exhibited the Beck Memorial Church in the 2nd CAIA/CAM (1902).

Biblio.: NYCOPAR (1900-1940), 42; /not in Withey/

Kennedy, H.E. (Harry Edwards) (18 -1924). According to the *Cincinnati Centennial Review* (1888), p. 72, Kennedy was then manager of the branch office of Cincinnati architect D.S. Schureman in Findlay, O., "where they have contracted a large amount of work," including an Opera House, Catholic School, Findlay College, a business block, and numerous residences. In 1887 Schureman & Kennedy contributed an unsuccessful design for the Cincinnati City Hall competition (won by S. Hannaford & Sons).

Kennedy was listed with John S. Adkins, 1909-1910, when they designed and occupied the Second National Bank Building, Main SEC 9th Sts.; and perhaps as Kennedy & Co. (in that building) 1911-12. Kennedy & Adkins designed the Second District Police Station, Arch St. [? or in Phila.?] & Broadway, 1910. Kennedy was associated with Frank M. Andrews in the remodelling of the Gidding (later Gidding-Jenny) Store facade, framed with Rookwood tile, 18 W. 4th St. (1908). On this period and firm, see E.J. Schulte, "The Lord Was My Client" (ca. 1970), pp. 6-12. Kennedy apparently encouraged Schulte to move to Pittsburgh ca. 1910 to specialize in the design of theaters, but Schulte speaks ill of him in referring to the dissolution of the firm a short while later (p. 14).

An obituary claimed that Kennedy was a personal friend of President Warren G. Harding, and had therefore received commissions for major Federal buildings /somewhat unlikely?/. The obituary also claims that he designed the Ky. State Capitol; contrary to the Philadelphia source, it seems likely that he participated on its design while working for Frank M. Andrews, the ostensible architect of the magnificent Beaux-Arts-style capitol building (190 -19 ) in Frankfort, Ky.

Kennedy is listed in the Philadelphia directories 1921-24, and is said to have designed two hotels (also Andrews' specialty) there in 1923-24.

Biblio.: *Biog. Dict. of Phila. Archs.* (1985), 439-40. /not in Withey/

Kenney, Henry Fletcher. Important mid-20<sup>th</sup>-century Cincinnati-area landscape designer, who worked in both Traditional and Modern projects and solutions. Left to the Cincinnati Historical Society (Library) an extensive collections of drawings, including many for the houses or other buildings he landscaped, so valuable for identifying architects of many significant mid-century buildings; indexed by Jonathan Denbo, formerly at CHS..

Biblio.: Well-illustrated article (or whole issues?) in *Queen City Heritage*.

Kenny, Harry E. (Kenney?) Listed 1926-29 with William W. Addams. Also apparently associated with Frank M. Andrews. Handsome suburban residences known.

Kent, Edward A. (Bangor, Me., 1853-1912). Educated in Bangor and at the Ecole des Beaux-Arts in Paris (although not listed in 1907); worked in Syracuse, N.Y., and then in Chicago (after 1882) with J.L. Silsbee (an interesting architect who also gave Frank Lloyd Wright his first architectural job /?/); later Kent established his own practice in Buffalo, N.Y., with his brother W.W. Kent. (E.A. Kent died on the *Titanic*.) With the New York City firm Jardine, Kent & Jardine, he exhibited several buildings, including a Synagogue on Delaware Avenue in Buffalo, at the 3rd CAIA/CAM (1903).

Biblio.: Withey, pp. 340-41; NYCOPAR(1840-1900),46; EBA(1907).

Kent, William W. (Winthrop) (1860?-1955). Partner in Jardine, Kent & Jardine at the turn of the century; see Jardine.

Biblio.: /not in Withey/ NYCOPAR (1840-1900), 46.

Kenyon, John. Designed a summer residence in Watch Hill, R.I. (1898), for J.S. Wayne of Covington, Ky.

Biblio.: /not in Withey/ See sources on Watch Hill.

Kepler, G.F. An Urbana, Ill., architect who exhibited an athletic club at the 1st CAIA/CAM (1901).

Biblio.: /not in Withey/

Kessler George E. (Edward) (Frankenhausen, Germany, 1862-1923). Major German-American city-planner, now considered by some on a par with Frederick Law Olmsted, although his ethnic background and lack of academic training in America deprived him of recognition and professional status in his own day: his application for membership in the American Society of Landscape Architects was rejected in 1899. Kessler's *Annual Report of the Park Department of the City of Cincinnati* (1907) was important, not only in the development of a larger vision of the city, but also in early 20th-century city-planning.

Kessler's family moved from Germany to the U.S.A. when he was three years old, living in New Jersey, Missouri, Wisconsin, and Texas, before he returned to Germany for education in 1878; there he studied landscape gardening and related sciences, as well as civil engineering; he then toured central and western Europe and southern England, returning to New York City in 1882. A letter to F.L. Olmsted, Sr., led to an opportunity to work for a railroad, planning "pleasure parks" and residential subdivisions along the line in Missouri, Utah, Maryland, and Cleveland, Ohio (Euclid Heights). His first major city plan was for Kansas City, Missouri, parks and boulevards (1893). Commissions in Oklahoma City and Memphis were followed the landscape design for St. Louis' Louisiana Purchase Exposition of 1904, which must have brought him international attention.

Later Kessler proposed park systems for Indianapolis, Ind. (1905), Cincinnati (1906), Denver (1907), Oklahoma City (1910), Dallas (1910-11); master plans for for St. Joseph, Mo., and South Bend, Terre Haute, and Fort Wayne, Ind. In addition to plans for Shanghai Baptist University and Nanking University in China, he created a plan for Miami University in Oxford, O. During World War I Kessler worked for the U.S. Housing Corporation and the Camp Planning Division throughout the country. After the war, he collaborated with other firms on significant master plans, leading to a change in his relationship with his peers; in 1919 he was finally elected to membership in the American Society of Landscape Architects, becoming Vice President in 1922.

Biblio.: Birnbaum & Crowder, eds., *Pioneers of American Landscape Design* (NPS, 1993), pp. 92-94 (including biblio. and photo); for discussion of the 1906-1907 Cincinnati park plan see also P.H. Elwood, Jr., ed. *American Landscape Architecture* (N.Y., 1924); Mel Scott, *American City Planning Since 1890* (Berkeley, Cal., 1971); August Heckscher, *Urban Spaces: The Life of American Cities* (N.Y., 1977); and a fairly recent symposium at the Cincinnati Museum center. Ketcham, E.H. Associated with William M. Aiken in Cincinnati office, 1888-92; in 1888 was in charge of office while Aiken was in Europe. Apparently Ketcham had come from Indianapolis; he designed the Hospital for the Insane in Richmond, Ind. (1887), according to a 2-page spread by Eldon Deane in the *AA&N*.

Kidd, Peleg. Referred to in 1844 as the "Architect of the City Hall in Covington. . . now receiving its finishing touch," a grand towered Greek Revival temple with an over-size statue of George Washington on top! At that time he was erecting a "country house and pleasure-grounds" on "Botany Hill" or "Forrest Hill," the slope now west of the I-71/75 Expressway in Covington; the boxy two-story (yellow-painted) frame house may still exist above the west end of 6th Street. ("Forrest Hill" was named for the actor Edwin Forrest who had a "Swiss cottage" somewhere above Kidd's country house.) Because he was extremely active and exalted in the Kentucky Odd

Fellows, it is conceivable that Kidd was involved in the design of the superb Covington Odd Fellows' Lodge, Madison NEC 5th St. ("1856"), in which John A. Roebling is also said to have had a hand.

Kiehl, Charles. Listed 1895; as Engineer of the Water Works 1898.

Kinney, A.M., Sr.

Kirby, Henry P. (1853-1915). A brilliant New York draftsman (head draftsman with the important New York firm of George B. Post 1899-1901) who contributed sketches to the 1889 Cincinnati Architectural Club exhibition. Michels illustrates a "Proposed Cottage near Columbus, Ohio" by (Albert) Cameron & Kirby, originally shown in the *AA&BN* in 1877; and a drawing of the Guernsey County Courthouse in Cambridge, O., by Kirby for (Thomas) Boyd of Pittsburgh, from 1880. Among those his distinctive drawing technique influenced, according to Michels, were the great Harvey Ellis (who also participated in the 1889 Cincinnati Exhibition?) and Oliver Smith (q.v.). Michels claims that Withey's extensive biography is inaccurate or at least not applicable; instead she mentions that he taught at The New-York Sketch Club and was the author of "a book of remarkable drawings, *Architectural Compositions* (Boston, 1892)."

Biblio.: Withey, 348; NYCOPAR (1840-1900), 47; NYCOPAR (1900-1940), 43 (with John J. Petit, 1910-16); Michels, *JSAH*, XXXI, 4 (12/1972), 299-302.

Kistler, John. Listed 1887-90.

Klauder, Charles Z. (Zeller) (Philadelphia, 1872-1938). Philadelphia architect and leading specialist in the design of colleges and universities, on which he published an influential book, . Educated in Philadelphia, Klauder worked in New York with T.P. Chandler before returning to work with the Quaker City firms of Wilson Bros. & Co., Walter Cope (& Stewardson), Horace Trumbauer, Frank Day & Brother (1900); as Day & Klauder 1913-18; then on own. Although Klauder eventually established "his own style of strong vertical orientation organized by flat pilasters and shallow wall articulation free of historical style" (Keebler), he was earlier noted for the adaptation of Gothic, especially the English Collegiate style, to educational buildings, including many at Princeton, Cornell, Wellesley, the Universities of Pennsylvania and Pittsburgh; at the last he was responsible for the famous "Cathedral of Learning," a Gothic Revival "skyscraper" that includes a series of period and national rooms.

At the 1st CAIA/CAM (1901) Klauder exhibited only a suburban house. He served on the jury for the 1938 competition for the Covington, Ky., Post Office and Courthouse. Also on Supervising Architect's Advisory Committee on Architectural Design.

Biblio.: Lee, *Archs.* (2000), pp. 256, 271. /but ck Klauder for Cinti/Ohio educ bldgs?/

Withey, pp. 349-50; *Mac Ency.*, II (1982), 566 (by Patricia Heintzelman Keebler); *Biog. Dict. Of Phila. Archs.* (1985), pp. 449-50; Turner on U.S. campuses?

Klein, Albert F. (Cincinnati, 1882-1935). Educated in Cincinnati and listed in Clifton Heights 1910-19; moved to Ashland, Ky., and practiced there with Roy A. Wagner and on own after 1917.

Kock, Fred H. President of CAIA, 1953-54. Author of early book on solar heating in houses; also *Cabins, Cottages, and Summer Homes*, with Bernard S. Mason (N.Y.: A.S. Barnes & Co., 1947).

Kohn, Robert D. (1870?-1953). /Why does WEL collect references to him?/

Biblio.: NYCOPAR (1840-1900), 47; NYCOPAR (1900-1940), 44.

Korell, Emile. Listed 1897-98.

Kramer, George W. (Ashland, O., 1847-10/20/1938). Prominent New York architect who specialized in church and other ecclesiastical design: claimed to have designed more than 2,000 buildings in a career of over 50 years! Began practice in Ohio in 1873; associated 1875 and [?] 1885 with Jacob Snyder, who is given credit for the concept and design of the first "Akron Plan" church in Akron, O. (see Crapsey & Brown, late 19<sup>th</sup>-century Cincinnati specialists in church design who helped promulgate the Akron plan in the area) As Kramer & Weary, practiced in Akron; the firm designed high schools in Canton and Akron, O.

Kramer opened his office in New York City 1894; his son George joined him in partnership in 1912. In addition to numerous important church projects, Kramer designed several structures at the Ohio State Agricultural College (later Ohio University [at Athens, O.]) and others at Oberlin College in Ohio.

Kramer contributed a majority of the plans in Marion Lawrence, *Housing the Sunday School* (1911). According to Lawrence, the original concept for the Akron Plan or System was devised by C.C. [?] Miller at Canton, O., during the early 1850s. He later consulted Blythe of Cleveland, O., and Jacob Snyder of Akron [neither in Withey; but possibly Blythe & Heard??] to give his ideas architectural form. The first true/official Akron Plan Church was the First Methodist in Akron (listed on the National Register of Historic Places).

Biblio.: Withey, pp. 355-56; obit., *N.Y. Times* (10/21/1938); see also Lawrence (1911).

Kramer, Otto. Listed 1884-87.

Kruckemeyer, Edward H. (Cincinnati, 1886-1965). Educated and trained at the Ohio Mechanics' Institute, the University of Michigan, and M.I.T. (1911); then associated with (Stephen R.H.) Codman & (famed M.I.T. Professor of Design Constant Desire) Despradelle, of Boston; and then returned to Cincinnati to work with Garber & Woodward, both of whom (Frederick W. Garber & Clifford B. Woodward) had also attended M.I.T. under Despradelle. In 1908 Kruckemeyer participated in a Class B Order Problem of the Beaux Arts Society of New York, listed as with the Atelier (A. Lincoln?) Fehheimer (of Cincinnati). From 1914 until ca. 1919 he travelled in Europe with Charles R. Strong (also M.I.T. 1911), with whom he then formed a partnership that lasted until 1960. Louis Skidmore of SOM had connections to Strong and worked for the K&S firm ca. 1920.

The firm of Kruckemeyer & Strong designed a wide range of buildings, including the K & S Group, Maple St., Mariemont (19 ); several on the University of Cincinnati campus and for the Cincinnati Zoo; Lunken Airport; the Wyoming Civic Center; the General Protestant Orphan Home; Chillicothe, O., Hospital; and Longview State Hospital, Carthage (originally designed by Isaiah Rogers, with many later additions). Among commercial works were facilities for the Bardes Corporation, Cook Well Strainer Co., Williamson Heater Co., and the Sattler (Hospital) Building, E. McMillan NEC May St., Walnut Hills. The firm's projects for the Cincinnati Metropolitan Housing Authority included those at Winton Terrace and Millvale South. Although

few of these may have been of outstanding quality, some designs such as the early structures at Lunken Airport have a handsome Stripped Classical and/or Moderne character, and they generally suit their contexts and period effectively.

See also Raymond E. Bosworth, draftsman 1936-37.

Biblio.: Obit. (c/o CHS via Walter Turner), *Enq.* (3/23/1965); *Enq.* (3/23/1965); *Times-Star* (3/23/1965).

Kuball, Albert C. Listed 1908-1952. Delineator of an elegant perspective drawing of the "Accepted Design" (with a visible dome) for the Covington, Ky., Carnegie Library (ca.1905) by Boll & Taylor.

Kuck, Charles. Practiced on own 1911-14; with Harry Hake, 1915-47. Local architectural gossip has it that he was mostly a writer of specifications. Nevertheless, the firm name Hake & Kuck was used on numerous fine and important buildings, including those in their 1920s monograph.

Kuckertz (or Kuckerts), Jacob H. (Germany, 1853- ). One of the lesser-known, but apparently prolific architects of German background who are listed in the directories for several years--in this case, 1886-1913--although few works are known. In 1890 Kuckertz & Pfeiffer are also listed. Kuckertz studied architecture in Duren and Achren (Aachen?) in Germany. In 1883 he came to Dayton, O.; it is unclear whether it was there or in Cincinnati that he entered the office of George W. Rapp; he later "connected himself" with E.G. Rueckert, perhaps in 1884 when Rueckert, who had also worked for Rapp, opened a firm of his own.

Kuckertz in turn open his own office in 1886 or 1887. Among his works before 1891 were the First Roman Catholic Church, Norwood; German Lutheran church, Mt. Healthy; St. Martin (R.C.?), Lick Run; and the Elmwood Place school-house; as well as residences.

Biblio.: *Cinti & Its Resources* (1891), 141.

Kuhlman, A.H., Jr. Listed with Benjamin C. DeCamp 1891-94; on own 1895-1903.

Kuhne. Partner in the Leipzig firm of Lossow & Kuhne, who contributed a design for the Leipzig Central Railway Station at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Kuhr, Ferdinand, Father (Germany, ca. 1807- ). A priest from Prussia, Fr. Kuhr is said to have designed the original Mother of God Church in Covington, on 6th St. between Washington and Russell; its replacement by William Stewart (or Walter & Stewart) still lifts its patinaed towers and dome above the cityscape. An elevation and broken oval plan attributed to Kuhr bears a strong resemblance to St. Charles Borromeo Church (the "Karlskirche") in Vienna, although there is no evidence that it was built in such unprecedented Neo-Baroque.

Kunz, Anthony, Jr. (Cincinnati, 1872-1954). Educated in Cincinnati; studied architecture in the offices of Emil F. Baude and G. & A. Brink; partner of August Brink, 1894-95; practiced on own ca. 1897-1921; then Kunz & (William H.) Beck; Kunz & Sons, ca. 1933-53. Specialized in commissions for the Roman Catholic community, including the impressive St. Matthew Church, Norwood (1906-1909); St. Leo, Fairmount; St. Francis Seraph Church School and Monastery, Liberty & Vine Sts., Over-the-Rhine (1906); the St. Paul Church Girls' School (1906); a Black R.C. Church, St. Ann, in the West End (1909); Holy Cross Church, Latonia (1906-1908), and Bishop Howard School, Covington, Ky. The \$20,000 Charles E. Roth House on Rose Hill Avenue, N. Avondale, has a famous "green enamelled brick tile roof" (see Langsam, *Great Houses of the Queen City*, 1997). The John C. Roth (Pork) Packing Co. Warehouse (1906-1909) in the West End may have been illustrated as a model of American functional design before World War I; see Banham, *Concrete Atlantis*.

Biblio.: obits.: *Post* (5/3/1954), 19:1; *T.-S.* (5/4/1954), 18:2; *Enq.* (5/8/1954), 14:2; *MMV*, III (1920), .

Kuth, August. Although deceased, Kuth was represented by a design for a room in the German Museum at the Sonderbund Exhibition at Dusseldorf (1910), in the German-Austrian Touring Exhibition held at the CAM (1912-13).

Kutznitzki (or Kuznitzky/Kusnitzky), Sigmund. Listed in Cincinnati 1869-71; an architect named Kusnitzky was listed in New York City in 1872, as a partner of Charles Kinkel. Designed the "old Music Hall" or "Saengerfest Halle," the Cincinnati Industrial Exposition building that preceded Music hall in the early 1870s, as well as St. John German Protestant Church (12th NWC Elm, also attributed to Hannaford??); the Third District Police Station (originally the Kolping Society Building); and the Jaap Building (?) on Main opposite E. 12th St., all in Over-the-Rhine.

Biblio.: NYCOPAR (1840-1900), 48; Wimberg, OTR.

### LLL

Lacker, John (Baden, Germany, 1851- ). Building contractor, specializing in excavation and limestone work.

Biblio.: *Cinti & Its Resources* (1891),144 (with add'l info).

Laist, Theodore F. Listed as a draughtsman at A.O. Elzner's in the 1891 Cincinnati directory. Described as "of Cincinnati" with his successful design for the American Architectural Travelling Scholarship of 1889-90, "A Mansion for the President of the United States": a wild Richardsonian Romanesque pastiche. Presumably he was the partner in the firm of Donn, Laist & Wood, which exhibited a design for a Riggs National Bank in Washington, D.C., at the 1st CAIA/CAM (1901). /see Michels on draftsmen?/

Lamb, Thomas W. (White) (Dundee, Scotland, 1871-1942). Educated at the Cooper Union in New York, where he practiced on his own after 1892, Lamb designed some 300 stage and movie theaters throughout the United States and abroad (and also won an honorable mention in the 1932 competition for the Palace of the Soviets!). Among his most elegant works was the former Albee Theater on the south side of Fountain Square (1926-27), which, according to Condit, "marked the beginning of a city-center renaissance," and whose beloved arch was recently reinstated on the 5th St. front of the renovated Convention Center.

Biblio.: *Macmillan Ency.*, II (1982), 605(by Dennis McFadden); NYCOPAR (1840-1900), 48; NYCOPAR (1900-1940), 45; Carl Condit ; theater histories.

Lamm, E.N. Listed on own 1897-99; with Charles Crapsey 1901-1909. Probably the same Lamm who was an architect and builder in Winchester, Ky., about 1890, when Crapsey & Brown also worked there. With Lamm, Crapsey continued to produce some of his most varied and interesting churches and other buildings, including the Moores Hill (Ind.) College Carnegie Hall (1906-1907), the Carnegie Library in Peru, Ind., not to mention Seattle, Wash., and even China.

Lampe, William (Newport, Ky.). Designed the Dayton, Ky. Gun Club, before 1909.

Landberg, E.C. (Edwin Carl) (Cincinnati, 1894-19 ). Educated in Dayton, O.; UC 1913; and received private instruction in advanced structural engineering 1918-23. Traveled in France and England, studying architectural types and construction. Worked in Charleston, W.Va., with J.L. Montgomery and State Architect J. Russ Warne 1914-17; with the Ferro Concrete Construction Co. in Cincinnati 1917-23; and then on his own and with his brother (?) G.T. Landberg after 1931. Listed in Cincinnati 1928-62, although much of his practice was in N. Ky., including

public schools (he is said to have been one of the first Roman Catholics to break this tacit barrier), such as the Dayton (Ky.) High School (recently converted into apartments), and the Lincoln Grant School on Greenup St., Covington, an attractive Moderne facility for Black children (1931). The firm also designed the Mariemont Jr.-Sr. High School (1936-39), and the N. Avondale School. The grand, belated Moderne Scottish Rite Masonic Temple on Madison Avenue in Covington (1955) is attributed to E.C. Landberg. He was associated with G. Truman Landberg (ca. 1898-1951) on these and other projects.

E.C. Landberg's early work was published on the brink of the Depression in *A Monograph of the Work of E.C. Landberg, Architect* (Cincinnati: Universal Press Publishing, 1929 [WEL]). This displays a varied body of work, including many residences and apartment house in a range of scales and styles (although mostly vaguely Tudor Revival), schools (with some Arts & Crafts aspects), lodge halls, churches (Collegiate Gothic), and a few commercial-cum-residential buildings (Dayton and Bellevue, Ky.), and finally the Silvia Theatre in Bellevue. Almost all the work is in Northern Kentucky; the residences in Fort Thomas, and the other buildings in the river towns or inland. The advertisements at the back of the brochure (like that on H.W. Cordes & Sons) include much other interesting information on builders and suppliers, often illustrated, and possible lists of other attributions to Landberg.

Biblio.: CAIA(1947).

Lantrup, Paul C. Delineated William A. Potter's Covington, Ky., U.S. Court House & P.O., *AA&BN*, I(5/6/1876), perspective drawing. [Not in Withey.]

Latrobe, B. (Benjamin) Henry (1764-1820). "Generally regarded as the founder of the architectural professions and as the father of the Greek Revival in the United States" (Wilson), Latrobe did *not* design the Martin Baum House-Taft Museum in Cincinnati, although the attribution dates back at least to 1887 (see "Who Designed the Taft Museum?" [1987]; and Fazio & Sandon [2006]).

Latrobe is now believed to have provided a design for the former Gen. James Taylor House (ca. 1814), Newport, Ky. (replaced after a fire in the late 1840s by the existing structure, which was considerably altered in the late 19<sup>th</sup> century, a Greek Revival mansion on E. 3rd St. in Newport). Latrobe did design "Adena," the General/Governor?? Thomas Worthington house in Chillicothe, O. (1805; now a house museum), as well as a number of buildings and projects in Lexington, Ky. Latrobe may have exerted some influence on Cincinnati-area architecture in the 1810s and '20s, conceivably on "Elmwood Hall," the Thomas D. Carneal House on Forest Ave in Ludlow, Ky. (1818-20), although none has yet been documented. Latrobe visited the Cincinnati area in 1820 [?] on a trip west to New Orleans (where he died), travelling by steam-boat down the Ohio and Mississippi Rivers. A somewhat inaccurate reference in the Introduction to a publication of Latrobe's travel journals edited by his nephew indicates his possible activity in Northern Kentucky, if not Cincinnati proper.

Latrobe also designed buildings and several projects in and around Lexington, Ky., including the Senator John Pope Villa, which was partially destroyed by fire in the 1980s [?], paradoxically and fortunately allowing the extraordinarily slow and careful restoration of the original form of one of Latrobe's finest and most distinctive American residences, and now one of only three surviving; Henry Clay's "Ashland"; a competition project for the main building at Transylvania College; and the headquarters of the Kentucky Insurance Co. [?].

Biblio.: Withey, 362-63; Wodehouse, ; *Macmillan Ency.*, II (1982), 611-17 (by Samuel Wilson,

Jr.); Hamlin; Patrick Snadon; Bill Scott; *et al.*; Van Vynckt, ed. (1993), I, 484-87, by Michael Fazio and Patrick Snadon, with partial biblio.; Langsam & Weston, *Great Houses* (1999), on Taylor Mansion; Fazio & Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Balto.: The John Hopkins Press, 2006).

Lauber, Joseph. New York architect and/or designer who exhibited designs for windows and mosaic for the Center Church, New Haven, Conn., at the 3rd CAIA/CAM (1903).

Biblio.: /not listed in NYCOPAR (1900-1940), 46/

Lauweriks, J(L.) M. (1864-1932). Architect, writer, and teacher, influential in early Modernism for both a system of proportions and his espousal of the occult system known as Theosophy (invented by Swiss "Renaissance man" and architect Rudolf Steiner). Apparently Dutch by origin, he worked with P.J.H. Cuypers and K.P.C. de Bazel before the turn of the century, and later taught in Dusseldorf, where he was associated with Peter Behrens; Behrens was one of the chief promoters and designer of the German-Austrian Touring Exhibition, held at the CAM (1912-13). Lauweriks, then described as from Hagen im Wald near Berlin, exhibited the entrance to the Osthause Bank and two country houses, all in Hagen, where an "art colony" was sponsored by Karl Ernest Osthaus, director of Germany's most influential museum of modern art and a leading supporter of the Arts and Crafts and Early Modern movements.

Biblio.: *Macmillan Ency.*, II (1982), 622-23 (by Suzanne Frank); see also Lane, *Architecture and Politics in Germany, 1918-1945* (Cambridge, Mass., 1968, 1985), p. 52.

Law, F.C. Toronto, Ont., architect who exhibited the Church of Our Lady of Lourdes in Toronto at the 3rd CAIA/CAM (1903). /not in Withey/

Lawrence, W.C. (William). Listed 1892-94 (William S. Lawrence was listed as an architect residing at 45 Myrtle Avenue /in Walnut Hills or Avondale?/ in the 1891 Cincinnati directory). Designed a \$6,000 African Methodist Episcopal Church in Walnut Hills (1894). If himself African-American, Lawrence is apparently the first Black architect yet identified in the Cincinnati area.

Biblio.: /see Dabney?/

Layman, E.F. (Cincinnati, 1855- ). Civil engineer, educated in Cincinnati; worked for the Cincinnati Southern Railway and other major enterprises, including map-making and serving as Corporation Engineer for at least seven villages in Hamilton Co.

Biblio.: *Cinti & Its Resources* (1891), p. 142 (with additional information).

Leavitt, Charles W., Jr. (1871-1928). New York architect there after 1898; exhibited a model for the landscape development of the estate of James B. Duke, Esq., in Somerville, N.J., at the 3rd CAIA/CAM (1903).

Biblio.: /not in Withey/; NYCOPAR (1840-1900), 49; NYCOPAR (1900-1940), 46.

LeBoutillier, A.B. (Addison) Boston architect who designed a building in Mariemont [?]; listed on own 1903-1905; Fisher, Ripley & LeBoutillier, 1917-18; Ripley & LeB., 191-42; also on own, 1921-36; see Ripley & LeB.

Biblio.: *Dir. Boston Archs.* (Mass. COPAR, 1984), 41.

Lederer, Hugo. Berlin architects Lederer and Emil Schaudt exhibited the Bismarck Memorial, Hamburg, at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Lee, Eduoard-Broon [sic] (Island Pond [?] 1876- after 1907). According to E. Delaire, *Les Architectes Eleves de l'Ecole des Beaux-Arts, 1793-1907* (Paris: Librairie de la Construction Moderne, 1907), p.319, "prom. 1903-4, eleve Umbdenstock. Arch. a Cincinnati"; see also p. 480. [But not in Withey, Cinti 1906 dir.]

Lee, Walter H. (Cincinnati, 1877-1952). Grew up in Sayler Park, west of downtown Cincinnati

(where he later lived); educated at the Cincinnati Technical School and M.I.T. (1898); worked for Samuel Hannaford & Sons (or "various firms") 1898-1903, when he joined his exact contemporary in age and M.I.T. class, Rudolph Tietig, to form Tietig & Lee, one of Cincinnati's major firms, 1902-1956: Lee was associated with the firm for 50 years. According to Thomas W. Brunk's 1986 study of the career of Leonard B. Willeke, who worked with Tietig & Lee in 1911, "Lee managed the office and specialized in the design of meat packing plants and other commercial buildings." See Tietig for the firm's major works.

Biblio.: Obit., *Enquirer & TS* (11/19/1952); Goss, III (1912), 691; Leonard, ed. (1927), III, 198-88; see Brunk on Willeke; Nuxhall, SGC, 53, Lot 72.

Leeker, Fred W. Listed with C.H. Ferber, Jr., 1910; on own 1911.

Leichenko & Esser (Chicago). Designed Flodordia Apartments.

Lennox, Charles P. Toronto, Ont., architect who exhibited a design for a summer cottage on Toronto Island at the 1st CAIA/CAM (1901).

/possibly related to the prolific and influential Toronto architect E.J. Lennox (1854-1933)?/

Biblio.: see *Mac Ency.*, II (1982), 664-65 (by David Cohen).

Leopold, Otto G. Listed as architect 1853 and 1885. Contributed what were called "Mechanical Drawings" to several Cincinnati Expositions in the 1870s and '80s, including 10 of bridge construction, a tension roof, and a competition design for a Union Railroad Depot in 1872.

Leroy, H.M. Listed 1912-13.

Lewis, Robert A. & W.R. Listed as Lewis & Lewis 1926-27.

Lewis, Thomas Shipley (Hartwell, Cincinnati, 1905-19 ). Trained at the Ohio State University and the Cincinnati Art Academy. With S. Hannaford & Sons 1927; Fechheimer & Ihorst; Crowe & Schulte; then in W.Va. before returning to be one of the Associated Architects for the Cincinnati Metropolitan Housing Department (1941); then with C.F. Cellarius before and after World War II.

Biblio.: CAIA(1950).

Lewitz, Reinhold. Listed 1882.

Ligowsky, August (Westphalia, Germany, 1826-99). Trained in civil engineering in Westphalia; served in the Prussian army and German [?], with further studies in between; emigrated to the U.S.A. 1853, surveying in New York State and Madison, Wisc., then during the Civil War, where he served as a topographical engineer and participated in many important battles. After the war he moved to Cincinnati, where he became city editor of the *Volksblatt*, then the leading German newspaper of Ohio; he became City Treasurer in 1875. "Later he became interested in different industrial enterprises, and was the originator of clay pigeons, now known all over the world by sportsmen. During the last years of his life, Mr. Ligowsky filled a position in the City Engineer's office, Cincinnati."

Biblio.: *Ohio's Progressive Men* (Cincinnati, 1905), 621 (with photo portrait).

Lilly, George F. Listed 1930-32.

Lindeberg, Harrie T. (Thomas) (Bergen Point, N.J., 1880-1959). Important and elite New York residential architect, whose career began at the turn of the last century after experience with McKim, Mead & White; he began practice on his own in 1901; practiced with Lewis Colt Albro 1905/1906-1914, and continued on his own; among his and Albro's few non-residential commissions was the U.S. Embassy to the Soviet Union in Moscow (1934). Although best known for his picturesque English-inflected designs of country houses, the variety of styles he employed was extraordinary and included during the 1920s and '30s several "streamlined" Art Deco and/or Modern designs.

Although no work by the firm is known in the immediate Cincinnati area, Lindeberg designed a superb Norman Manor Revival residence (1924-25) for Frederick B. Patterson, president and son of the founder of the National Cash Register Company (NCR), in Dayton, Ohio. (1924-26; illustrated by Hewitt, pp. 57, 81).

The 1940 monograph, *Domestic Architecture of H.T. Lindeberg*, has recently been reprinted by Acanthus Press; it includes exquisite plans of the first two floors and approaches as well as a dozen or exterior and interior (unaccredited) photographs, which possibly do not correspond to the Gottscho photos (all or mostly interiors) in the Library of Congress Collection..

Biblio.: Russell T. Whitehead, "Harrie T. Lindeberg's Contribution to American Domestic Architecture," *Architectural Record*, XX, (April 1924); Mark Alan Hewitt, *The Architect & the Country House 1890-1940* (New Haven, Conn.: Yale University Press, 1990), biog. p. 278, summary of characteristics, 53-55, *et passim*.

Link, Theodore C. (Germany, 1850-1923). Interesting St. Louis architect, best known for the St. Louis Union Station (1891-94). Educated at Heidelberg University; trained in architecture at London and the Ecole des Beaux-Arts, Paris; came to the U.S.A. in 1870, to St. Louis in 1873, as an engineer; also worked in Pittsburgh, Philadelphia [but not in Tatman & Moss (1985)], and N.Y.; returned to St. Louis in 1883, practicing as Link, Rosenheim & (William B.?) Ittner. Link's best-known work is the magnificent and imaginative Richardsonian Romanesque St. Louis Union Station (1891-94); among his other works were the Mississippi State Capitol, Jackson (1900-1903), and the Louisiana State University Campus, Baton Rouge (1923). Link exhibited the Second Presbyterian (1899) and St. John M.E. Churches, both in St. Louis, at the 3rd CAIA/CAM (1903).

Biblio.: Withey, pp. 373-74; *Macmillan Ency.*, III (1982), 14 (by Mary Patricia Holmes). /cf. Harvey Ellis? probably earlier/

Linville, Jacob H. An engineer associated with the Keystone Bridge Co., Linville designed the Cincinnati and Newport, Ky., Bridge of the LM&LC&LRR (1868-72), and also the Ohio River Bridge of the Cincinnati Southern Railway, between Cincinnati and Ludlow, Ky. (1876-77; with L.F.G. Bouscaren).

Biblio.: Condit, *Railroad and the City* (1977), 595-61, 64-6.

Little, Arthur (Boston, 1852-1925). Trained at M.I.T. (1875 or 1871-76?); studied in France; returned to Boston to work for Peabody & Stearns; practiced on own ca. 1877 or 1878; joined Herbert W.C. Browne 1889, practiced together at least until Little's death. Little's 1878 (or 1877?) publication, *New England Interiors*, and some of his own early work had much influence on the incipient Colonial Revival as well as the Shingle Style.

Little & Browne designed Cincinnati Larz Anderson's palatial residence, 2118 Massachusetts Avenue, Washington, D.C. (1902-1905; now headquarters, appropriately, of the Society of the Cincinnati). This Larz Anderson was the father of Cincinnati architect George M. Anderson of Elzner & Anderson.

See also H.H. Hiestand.

Biblio.: Withey, 374-75; Wodehouse (1976), I, 107; *Macmillan Ency.*, III (1982), 15-16 (by Gwen W. Steege); *Dir. Boston Archs., 1846-1970* (Mass.COPAR, 1984), 42; see Sturges & Scully? /NYCOPAR (1900-1940), 48 (Little & O'Connor, 1900-1925)?/

Llewellyn, Joseph C. (Philadelphia, 1855-1932). Trained at the University of Illinois (1877), then served as an instructor in architecture; moved to St. Louis as Superintendent of the Lindell Street Railway; then to Chicago, 1892, where he practiced with his son Ralph C. Llewellyn after 1907. J.C. Llewellyn was prominent and active in Chicago, with varied and widespread work.

His firm exhibited the H.L. Freer residence at Hinsdale, Ill., at the 2nd CAIA/CAM (1902).

Biblio.: Withey, pp. 376-77.

Lockwood, Greene & Co. (New York, Boston, and Detroit?). Architects and engineers, listed in New York 1913-29. Stephen Greene seems to have been the Boston partner, 1890-1923. In Cincinnati, the firm designed a 1925 addition (and perhaps the original?) to the present Baldwin Piano Co. Building (now called the "Grand Baldwin," as adapted for offices), Gilbert Ave at Eden Park Drive; also the superb *Cincinnati Enquirer* Building, 617 Vine St. (1924). According to Hildebrand, work of the firm appeared in the *American Architect* 1916-24 and in *Progressive Arch.* as late as 1953.

Biblio.: Mass. COPAR (1984), 43; Ward, *NYC* (COPAR, 1989), 48; Grant Hildebrand, *JSAH*, XXIX, 1 (3/1970), 51-55, esp. fn. 6; see also Banham, *The Concrete Atlantis* [?]; see WEL copy of history of firm.

Long, R.H. (or R.M.). Listed 1886-90; as R.H.L. in *Official Guide* (R.L'H. Wing, 1889), 101.

Lord, James Brown (N.Y., 1859-1902). Prominent, if short-lived, New York architect; educated at Princeton University; worked for William A. Potter in N.Y. According to Withey, "his last and most important architectural achievement" was the N.Y. Appellate Division Court Building on Madison Avenue at 25th St. (1900); seven photographs of it were exhibited (perhaps posthumously) at the 2nd CAIA/CAM (1902).

Biblio.: Withey, p. 380; *Macmillan Ency.*, III (1982), 32-33 (by Dennis McFadden); NYCOPAR (1840-1900), 51; Ward, *NYC* (COPAR), 48.

Lossow. Lossow & Kuhne, Leipzig architects, were represented by their design for the Leipzig Central Railway Station in the German-Austrian Touring Exhibition held at the CAM (1912-13).

Love, Robert A. (Alexander). An Irish-born architect who worked in the United States ca. 1850, including Cincinnati (listed 1851-52) and Northern Kentucky, then moved to the Gold Rush town of Bendigo, Australia. His relatively small body of known work on both continents seems to have been wide-ranging in style and type. Love proposed an early (three-legged?) suspension bridge linking Cincinnati and Covington (and Newport?). He designed the rather exotic Bene Israel Synagogue, 6th St. SEC Broadway (1851-53), for Cincinnati's oldest Jewish congregation; they sold the building in 1868 to the Allen A.M.E. Church, Cincinnati's oldest Black congregation (known as the Allen Temple, it was razed in 1979 by P & G).

William S. Chapman's Gothic "Linnwood" Cottage near Glendale (illustrated in *The Western Horticultural Review*, published in Cincinnati by Dr. John Aston Warder) and the fantastic Taylor-Moss family Italian villa (later Mt. St. Martin Convent) that formerly towered over Newport, Ky., confirmed Love's skill and range.

It has recently been discovered that Love spent his last years in Bendigo, Victoria, Australia, a gold-rush town that provided opportunities for lavish residential and other commissions in the second half of the 19<sup>th</sup> century. Mike Butcher, a local architectural historian, has identified numerous buildings by Love there, including the impressive former Bendigo Benevolent Asylum (1859); an addition to a Temperance Hall (1872; Love had his office there); St. Paul (Anglican) Church/Cathedral (1868), an Anglican "Chapel of Ease" in N. Lockwood, and other churches; hotels, including a Camp Hotel in the area known as Whipstick that catered to the Gold Rush stakers and its Teetotaler counterpart, the Foundry Arms Hotel in Golden Square; a polychrome brick stable; and suburban villas with such exotic names as "La Mascotte," "Carlisle," and "Banool."

Biblio.: Mike Butcher and Gill Flanders (on Eaglehawk), *Bendigo Historic Buildings* (National

Trust of Australia [Victoria], Central Victorian Branch, 1987): see Index.

Lowe, Elmo C. (Richview, Washington Co., Ill., 1876-1933). Evanston and Chicago, Ill., architect who specialized in Protestant churches and institutional buildings, especially Methodist, in the Midwest. Studied at the University of Chicago; graduated in architecture from M.I.T. (1905). Practiced 1908-1924 with John H. Bollenbacher; as (Alfred Hoyt) Granger, Lowe & Bollenbacher 1924-29; then on own in Evanston. Lowe was active in the important Chicago Architectural Sketch Club, serving as president 1909-1910 and on several juries for architectural competitions. G, L & B designed the Hyde Park Community United Methodist Church, Observatory Rd SWC Grace Ave (1924-27), with Lowe believed to have been the major designer.

Biblio.: Withey, 381; Hasbrouck, *Chicago Architectural Club* (2005), *passim*; see original WEL version of HPCUMC HRHP nomination form.

Lowell, Guy (Boston, Mass., 1870-1927). Educated at Harvard (1892), M.I.T., and the Ecole des Beaux-Arts, Paris (1895-99) [just after George M. Anderson? Cf Tietig & Lee's and other early 20<sup>th</sup>-century Cincinnati architects' dates at M.I.T.?]. He practiced in Boston after 1900 (although he was listed in New York City, 1904-1928). Lowell designed major public, educational, and museum buildings, including the Boston Museum of Fine Arts (1907-1915) and the New York Supreme Court Building on Foley Square. He also was responsible for many large country houses and estates; he published well-illustrated books on American gardens and smaller Italian villas and farmhouses.

Tietig & Lee superintended the construction of Lowell's elegant memorial gate for "Owl's Nest" park on Madison Rd, E. Walnut Hills near O'Bryonville, donated by Bostonian George Perkins, whose distinguished family had owned the property during the 19th century; Charles Wyllys Elliott, apparently a relative, sketched the family's extended cottage on the park site in the mid-19th century.

Biblio.: Withey, 381-82; Wodehouse (1976), I, 108-109; *Macmillan Ency.*, III (1982), 35-36 (by Marjorie Pearson); *Dir. Boston Archs., 1846-1970* (Mass. COPAR, 1984), 43; Ward, NYC (1989), 48.

Luce, Clarence S. Listed in Boston, Mass., 1874-81; in New York City 1885-98 and 1902-1919; AIA 1883-35. Cincinnati architect H.E. Siter, who grew up and was educated in Newport, R.I., worked for Luce in Boston early in his career, probably in the mid to late 1870s. Luce was an early exponent of the American Shingle Style, which was stimulated by Colonial architecture in Newport and elsewhere in New England, particularly shortly before and after the Philadelphia Centennial Exposition of 1876. As a late 19th-century coastal resort center with its roots in authentic 17<sup>th</sup>, 18th, and early 19<sup>th</sup>-century architecture, Newport was also the location of many early and influential examples of the Shingle Style. Among those recognized by the designator of the style, Vincent Scully, Jr., is Luce's Lyman C. Joseph House (1883; Scully, *The Shingle Style* [New Haven, Conn., 1995], p. 120 and Figs, 93-94), an early example of the horizontal continuity in some Shingle-Style residences that may ultimately have influenced Frank Lloyd Wright's Prairie Style. Luce was apparently also a prolific designer of resort hotels. Scully (*The Architecture of the American Summer* [N.Y., 1989], Pls. 66 & 68) illustrates "Hotel Lake Chautauqua" (1887) and "Hotel, Cushing's Island, Maine" (1887), both published in *American Architecture and Building* [?].

Biblio.: *Dir. Boston Archs., 1846-1970* (Mass. COPAR, 1984), 43; NYCOPAR (1840-1900), 51; Ward, NYC (COPAR, 1989), 49; see also Vincent Scully's publications on the Shingle Style and

early Colonial Revival.

Ludewig, F.A. Architect from St. Louis who, with a partner named Dreisoerner, designed the very sophisticated and site-conscious St. John the Evangelist R.C. Church, Lewisburg, Covington, Ky. (1924), a Collegiate Gothic complex with a distinctive tower and superb Arts & Crafts interior. Ludwig & Dreisoerner also designed the St. Aloysius Gonzaga Church, a six-building complex formerly on S. Magnolia Avenue in the South Garden neighborhood of St. Louis (1926) (see illustrations and list at <http://www.emporis.com/en/wm/bu/?id=255087>). F.A. Ludwig Co. Architects, Saint Louis, designed the Pontifical College, Josephinum in Worthington, Columbus, Ohio, "the only Papal Seminary in the United States of America"; the firm's dedication brochure [WEL] for the huge, stone-trimmed, concrete-based, almost-but-not-quite symmetrical campus complex includes many fine photographs, an exquisite title-page sketch of the asymmetrical central pavilion and tower/campanile, as well as a rougher sketch of the Main Entrance feature.

It seems not unlikely that the St. Louis architect can be identified with a Dutch church-restoration architect who worked on at least two early Medieval Netherlands church projects in the early 20<sup>th</sup> century: The Reformed Church or Kleine Bartholomeuskerk in Beek, which was restored by an F.A. Ludwig in 1906-1909 and "the current apse and consistory added" (<http://Gelderlandchurches.tripod.com/beekherv.html>); and Sint-Lambertuskerk (Rosmalen) in 1911 (a transept is mentioned at [http://nl.wikipedia.org/wiki/Sint-Lambertuskerk\\_Rosmalen](http://nl.wikipedia.org/wiki/Sint-Lambertuskerk_Rosmalen)) (Online 8/16/2006). These ancient Northern European buildings share with St. John's and the Pontifical College the use of stone-banded brick and unusual polygonal forms.

Lutyens, Sir Edwin (Landseer) (London, 1869-1944). Probably the greatest early 20th-century English architect, Lutyens designed little in America except the British Embassy, Washington, D.C. (1927-28) and nothing is known in the Cincinnati area. His country houses, traditional in style yet innovative in composition, use of materials, internal "processions," and landscape/garden setting (often with Gertrude Jekyll, who designed an ambitious scheme for the "Wildwood" garden in Clermont Co., O., just east of Cincinnati, for Grace and Glendenning Groesbeck in the 1914) did, however, have considerable influence, at least in detail, on early 20th-century Cincinnati suburban houses and estates. Examples of specific elements might include Rudolph Tietig's own house (believed to have been designed for him by his draftsman, L.B., Willeke), Observatory & Stettinius??, Hyde Park (19??), has the recessed-center composition and flanking roofs of Lutyens'; and "The Towers," the Ludeking "castle" on Keys Crescent, E. Walnut Hills (1928-30), by brilliant Cleveland architect Bloodgood Tuttle, has a recessed quarter-sphere fountain at the rear very much like that at Lutyens'.  
Biblio.: Wodehouse, *British Archs.* (1978), 178-87; *Macmillan Ency.*, III (9182), 42-49 (by Gavin Stamp); Van Vynckt, ed. (1993), I, 536-39, by Robert M. Craig; many other sources on Lutyens and British Edwardian architecture; see also Jekyll above and in the extensive literature on her work.

Lyle, Joseph M. President of CAIA, 1957-68.

Lyman, George W. (Conn., ca. 1813-??). Listed as an architect in Covington, Ky., in 1860; also in 1869 and 1874 directories.

### MCM

McCammon, William. Designer of the Little Miami Railroad Station, Front St near the Miami &

Erie Canal (now Eggleston Ave, just east of downtown Cincinnati; 1853-54).

McCloy, Howard. Prolific Cincinnati and N. Ky. architect; listed in Cincinnati 1912-ca. 1955; succeeded by Thomas J. McCloy (d. 2007). Designed in Cincinnati the refined Beaux-Arts-style former Knights of Pythias Building east of St. Ursula's on E. McMillan St. in E. Walnut Hills (1915-16); Our Lady of Cincinnati/Edgecliff College, East Walnut Hills (1937); the Carthage Public School (1952); as well as a "Store and Flat Building" at 1537 Vine St., Over-the-Rhine. Works in Northern Kentucky include in Covington the St. Augustine Church School (1916); St. Benedict R.C. Church School Building (1922) and Nuns' Home (1927); the Latonia First Baptist Church (1916-1), a rare Protestant work by a "Catholic" architect; Holy Cross Church Elementary School (before 1916); and the Anthe Machine Tool Co. Building (1895-97 or later) on Madison between 4<sup>th</sup> and 5th. Also in N. Ky., St. Henry Church, Elsmere; St. Boniface Church Repairs, Ludlow (1915, after a fire?); St. Francis de Sales Parish House (1915) and St. Vincent de Paul Church and School, both in Newport; the R.C. Church of the Blessed Sacrament, Ft. Mitchell, Ky. (admittedly derived from E.J. Schulte's churches); and several known residences. (McDermott & Collopy of Covington was a firm of similar caliber.)

McClure, James. Listed in Cincinnati 1853-55. Designed the Swedenborgian Foster Hill Academy (now an R.C. church school) in Lockland (1853) [c/o Mary Ann Fischer, 2005], and the first, Early Romanesque Revival ("Rundbogenstil") Cumminsville/North Presbyterian Church (1853; demolished 1887), Langland SEC Lingo Sts., Northside. Said to have been responsible for the design of the 1854 Greek Revival remodeling of "Monmouth Plantation," Natchez, Miss. Originally built for John Nankinson in 1818 in the Federal Style, "Monmouth" was enlarged for John Quitman.

Biblio.: On "Monmouth," see *Arch. Digest* (11/98), 82.

McCoy, P.L.. See Fechheimer, Ihorst & McCoy. Associated in the design of the original Mariemont school building, the Dale Park School (1924-25).

Biblio.: M. Rogers, *John Nolen and Mariemont* (2001), p. 121.

McCready, Charles L. Listed 1926-80; as Arend & McCready 1940-41.

McDonald, McDonald & McDonald. Charles T. McDonald listed 1923-36; George E. McDonald, Jr., 1938-62.

McElfrick, John B. (Bailey) (near Middletown, Pa., 1828-1906). Prolific designer of good and bad theaters, from small-town "opera houses" to great metropolitan multi-auditorium facilities in Washington, D.C., and New York, as J.B. McElfrick & Sons (John Morgan MacElfrick and William H. McElfrick [1854-1922]). Began practice as a carpenter-builder-architect (like his father) in Ft. Wayne, Ind., then moved to Louisville, Ky., and later to St. Louis, Mo.; the firm was established in New York after 1886. Among his earliest known works are the "Central Colored School" (1873; with John Andrewartha?), and Macauley's Theater (1873), both in Louisville, Ky. /also the Public Library??? ck George Yater/; among his last, the (new) Grand Opera House, Cincinnati (1902).

Biblio.: Withey, p. 406 (on William H. MacElfrick); *MacmillanEncy.*, III(1982), 135 (by Andrew Craig Morrison); Ward, NYC(COPAR, 1989), 52.

McGlorey, Howard. See McCloy.

McGoodwin, Robert R. (Rodes) (Bowling Green, Ky., 1886-1967). Considerably younger brother of Henry K. McGoodwin (1871-1927), who was also born and educated in Bowling Green, Ky.; Henry practiced there a few years after returning from study at M.I.T. and the Ecole des Beaux-Arts in Paris; he taught at the University of Pennsylvania, Washington University (St.

Louis), and the Carnegie Institute in Pittsburgh, before resuming practice in Philadelphia in 1919.

Robert R. McGoodwin was educated in Philadelphia and trained at the University of Pennsylvania (B.S., 1907; M.S., 1912); travelled and studied in Europe, especially Paris and Rome, 1907-1909; at the Atelier Duquesne in Paris 1908-1907; returned to the Philadelphia office of Horace Trumbauer, where he had worked before the European trip; formed McGoodwin & (Samuel D.) Hawley, 1909-1912; active in practice and professional affairs until retirement in 1957.

McGoodwin and his contemporaries, Edmund Gilchrist and H. Louis Duhring, concentrated on residential work, particularly large-scale sub-divisions following the English garden city ideal, as promoted in the Philadelphia area by Dr. George Woodward. McGoodwin, Gilchrist, and Duhring /or Ziegler?/ all worked at Mariemont, just east of Cincinnati; specifically, the McGoodwin Group, in Albert Place (ca. 1925).

Biblio.: Withey, pp. 406-407 (on H.K. McGoodwin); Hewitt, *The Architect & the American Country House* (1990), pp. 279, *et passim*; *Biog. Dict. of Phila Archs.* (1985), pp. 514-17 /but list does not include Mariemont commission/.

McIlvaine, J. (John) Gilbert (Philadelphia, 1880-1939). Philadelphia architect; partner of Wilson Eyre (1912-39) in largely residential firm. Eyre & McIlvaine are listed in New York 1913-18. With Eyre, proposed designs for Mariemont, O. (apparently not executed).

Biblio.: Withey, p.408; *Biog. Dict. of Phila. Archs* (1985), pp. 520-21; Ward, NYC (COPAR, 1989), 23.

Mackenzie [MacKenzie?], Clinton. Listed in New York from before 1900 until 1940. Designed the MacKenzie Apartments, Murray Avenue & Beech St., Mariemont, O. (ca. 1925).

Biblio.: Ward, NYC (COPAR, 1989), 49.

McKim, Charles Follen (1847-1909). Educated at Harvard and the Ecole des Beaux-Arts, Paris; worked for H.H. Richardson (in N.Y.?), 1870-72; then on own or with William Rutherford Mead until 1877 (or 1878?), when Stanford White (also formerly with Richardson) joined them. The firm, based in New York City, became perhaps the most renowned and prolific in American architectural history, at least before World War II and the rise of giant firms, for which McKim, Mead & White provided an organizational, if not an artistic, model.

According to Leland Roth, the return of economic prosperity to the country at the turn of the century led to the firm's receiving numerous commissions for colleges and universities, including the plan of whole campuses, "beginning with the general scheme for the University of Cincinnati in 1902. For many years the university had occupied a portion of the McMicken estate close to the center of Cincinnati [actually on the Clifton hill overlooking the downtown area], but this area [Over-the-Rhine, in the basin below] became industrialized, and in 1889 the university was granted a section of Burnet Woods Park for a new campus. Although the first of several buildings [designed by Samuel Hannaford & Sons after a national competition /did it include Mck,M&W?/] no survey of the grounds nor any comprehensive plan was prepared. At the request of President Ayres, during early 1902 William S. Richardson, White's principal assistant, made several trips to Cincinnati. The sketch plans then prepared showed existing and proposed campus buildings organized around two major axes terminated by clusters of new buildings resembling the group for New York University. Little came of the proposed plan, however, although the formal approach to [Hannaford's new] McMicken Hall from Clifton Avenue was constructed." /was this approach lost when McMicken was rebuilt after a fire?/

Possibly not coincidentally, McKim, Mead & White exhibited their designs for the University

Club in New York at the 2nd CAIA/CAM (1902).

Biblio.: Withey, pp. 409-412; Wodehouse(1976),I,116-27; *Macmillan Ency.* ,III (1982),140-51(by Leland M. Roth; on all partners of firm); Leland M. Roth, *McKim, Mead & White, Architects* (N.Y.: Harper & Row, 1983), 279-80 & fn 88, p. 408; R.G. Wilson, *AIA Gold Medal* (1984), esp. pp. 142-43 on McKim; Van Vynckt, ed. (1993), 563-65, by Leland M. Roth, with biblio.; Reginald C. McGrane, *The University of Cincinnati: A Success Story in Urban Higher Education* (N.Y.: Harper & Row, 1963), pp. 175 et seq. /see Paul Turner on campuses?/ drawings at UC Archives? or NYHS?/.

McLaughlin, James W. (Cincinnati, 1834-1923). James W. McLaughlin was probably the most important Cincinnati-born architect during the second half of the nineteenth century. With his contemporary and rival Samuel Hannaford (who was born in England), McLaughlin dominated the Cincinnati architectural scene from before the Civil War until the turn of the century. Between them, they split the major Establishment governmental, institutional, commercial, and residential commissions, leaving the remainder to more individualistic "aesthetic" architects and those who served primarily the German-American community. Both firms gave definitive form to the numerous cultural and public institutions developed during this highpoint of Cincinnati's prosperity, creativity, and influence. For instance, McLaughlin's Machinery Hall, straddling the Miami & Erie Canal for 300 feet during the 1888 Cincinnati Centennial Exposition, effectively complemented Hannaford's Music and Exposition Hall.

While Hannaford adapted the currently fashionable styles sensitively and appropriately, McLaughlin had a more distinctive, if occasionally awkward, stylistic personality, and was more innovative structurally and functionally. His second Shillito Dry Goods Store at 7th and Race Streets (1877-78) is the outstanding example of these contributions, but his first major work, the earlier Shillito Store on 4th Street (1855-56; now the eastern half of McAlpin's, for whom McLaughlin enlarged it in 1892), also reflected John Shillito's highly organized approach to merchandising. McLaughlin's first-generation designs for the Cincinnati Zoological Gardens (1874-75) produced the earliest completed structures specifically for that purpose in the United States, and display his sense of humor and flexibility in housing specimens in buildings inspired by their geographical and ethnically-associated origins. McLaughlin's design for the Cincinnati Public Library (1868-70) was recognized as a functional and structural model for its day. His Italianate "commercial palace" for the Cincinnati Gas, Coke & Light Co. (now Cincinnati Gas & Electric Co.), still at 4th and Plum Streets (1870; the building has been adapted as apartments), reflects his rather hard-edged, bold approach to conventional styles. He was also responsible for designing several of the earliest "skyscrapers" in the city, among many commercial structures throughout his long career.

McLaughlin gave a personal twist, rather tough but handsome, to the design of virtually every building he was responsible for, but his best and most characteristic surviving works are in a late version of the Richardsonian Romanesque style. Stripped to the most basic geometric forms, with minimal ornament, such buildings as the Wayne County Courthouse in Richmond, Indiana (1889-90), the First Unitarian Church at Reading Road and Linton Street (1888-89), and the Sol P. Kineon-John Uri Lloyd (1887) and Sir Alfred T. Goshorn (1890-91) houses on Clifton Avenue, are recognizably McLaughlin's.

McLaughlin's "Florentine Romanesque" facades for the original 1882-86 Cincinnati Art Museum building--the oldest extant museum building in the Midwest--have been almost entirely swallowed up in later additions, but his interiors have recently been restored to approximately their original form and once again demonstrate their structural, functional, and systemic validity.

The adjacent Art Academy of Cincinnati (1885-88), also somewhat reduced in form, is more conventionally Richardsonian Romanesque. McLaughlin's 1884 rebuilding of the Hamilton County Courthouse after a riot and fire, as well as his Y.M.C.A. Building (1890-91; later adapted as the Shubert [sic] Theater), were more interesting variants of the style, but have not survived. He also designed many other institutional, educational, religious, and transportation buildings, clubs, and even the first stands for the Cincinnati Red Stockings baseball team. He was the chief architect for the Ohio State Building at the 1893 World's Columbian Exposition in Chicago, and received other important commissions outside the Cincinnati area.

James W. McLaughlin, son of the co-founder of Shillito's Store, was born in Cincinnati in 1834. His brother George was a prominent insurance agent, sculptor, and local historian, and his sister M. (Mary) Louise has been recognized as a significant figure in the American Arts & Crafts Movement, especially for her innovative technological as well as artistic work in porcelain and pottery; she seems to have shared these characteristic approaches with her brother James.

McLaughlin was trained about 1850 by Cincinnati's first professionally-trained native architect, James K. Wilson, and was a partner in 1857 of John R. Hamilton, an English-born and -trained architect, with whom he designed the prominent, eclectic former Masonic Temple; both of these architects demonstrated an innovative approach to materials, particularly cast-iron and architectural terracotta. McLaughlin was a member of the short-lived Cincinnati Sketch Club in 1860 (?) (with R.S. Duncanson; see biogs. in Haverstock). He was also a founding member in 1890 of the Cincinnati art Club, which still exists (?). He served the Union Army in (?), publishing a book illustrated with his vivid vignettes of Army life based on his experiences with Gen. Fremont in California (?). McLaughlin practiced under his own name until he left Cincinnati for New York City/New Jersey (?) in 1912 (at the age of 78).

During his long career as the dean of Cincinnati architects McLaughlin employed and trained a number of Cincinnati's best late-19th-century architects. These included William Martin Aiken (later Supervising Architect of the Treasury), Alfred O. Elzner (who attended M.I.T., worked for H.H. Richardson in Brookline, Mass., and later worked in partnership with George M. Anderson; Elzner & Anderson carried on McLaughlin's innovative approach by designing the Ingalls Building at 4th and Vine Streets, the first reinforced-concrete high-rise office building in the world), J.K. Cady and Frank W. Handy who later practiced together in Chicago, and S.S. Godley and George W. Rapp of Cincinnati. McLaughlin probably also trained H. Neill Wilson (later a prominent architect practicing in Pittsfield, Mass.), a son of his own mentor, James K. Wilson. His only recognized partner after 1857 was James Gilmore, who joined him after 1900 and probably carried on the firm after McLaughlin's move East, where the aged architect apparently continued to practice until his death in 1923.

McLaughlin was an organizer in 1870 and later president (1878-82 and 1889-93) of the Cincinnati Chapter of the American Institute of Architects. He was made a Fellow of the A.I.A. in 1870, served on the A.I.A. board of directors, and was active in their national meetings, including that held in Cincinnati in 1889, when the A.I.A. and the Western Society of Architects merged. His works were well represented in national and regional architectural periodicals, such as *The American Architect and Building News* and the Chicago-based *Inland Architect*.

McLaughlin was a vivid and often amusing draftsman; fortunately, many of his drawings, sketches, and blueprints, as well as his Commission Book from 1857 until the end of the century, have survived. Although a number of his major works no longer exist, there is more than enough evidence to establish James W. McLaughlin as an important and innovative American, as well as Cincinnati-area, architect.

The 1888 *Centennial Review of Cincinnati* (page 71) recognized McLaughlin's contribution: "Upon no profession does a city more strongly depend for the impressions it produces on the mind of visitors than upon that of the architect. We judge the cities of the past to a great extent by the architectural monuments and remnants they have left behind, and the cities of to-day [sic] impress themselves favorably or unfavorably upon the attention of those visiting them in proportion as they are well or badly built. Cincinnati is recognized as architecturally the leading city of the [Mid]West, and to no one individually in the city is this well sustained reputation more largely due than to Mr. James W. McLaughlin, who has been for many years prominent as one of the most skillful architects of the city."

In a 1913 letter, now the property of Nancy House who has generously allowed quotation from it, McLaughlin recalls the outstanding architects and buildings of Cincinnati, including his own major works (although he refers to himself in the third person):

"[When] The present Shillito's store. . . was erected, this was a new departure in such structures, as previous to this time when spans of joists were upwards of 25 feet the spacing of uprights beneath the supporting girders seldom exceeded 15 feet. Mr. McLaughlin divided the area into spaces of 24 feet and boldly placed all his columns at that distance from centers. This idea was at once copied in New York and other cities and is now the prevailing custom throughout the country."

#### ALTERNATIVE BIOGRAPHY

With Samuel Hannaford, his virtual contemporary, James W. McLaughlin dominated the Cincinnati architectural scene from before the Civil War until after 1900. Although they often competed for major projects (which Hannaford usually won), McLaughlin gained his share of large-scale public and private commissions. Because of the survival of his Account Book listing all his commissions (usually by client or committee, type and material of building, perhaps location, and fee, if any) from shortly before he began to practice on his own in 1857? until shortly before 1900 when his business began to decline, McLaughlin's works are better documented than those of any other late 19th-century architect in Cincinnati. He is also the subject of a UC M.A. thesis (198 ) by Nancy House (with emphasis on family-held personal papers and a useful basic catalogue of works) and further study by Walter E. Langsam (who owns the Account Book as well as some family photographs and has extended the catalogue still further).

James W. McLaughlin's family was largely Scotch-Irish by descent, but the 1901 *Cincinnati und Sein Deutschthum* makes much of the fact that one of his grandmothers, Anna Katharina Althier Iuppenlatz, was born in Wittgenstein, Hesse! The architect's father, William McLaughlin, was a fairly early Cincinnati merchant, moving here from Sewickley, Pa., in 1818. He was one of the founders of the John Shillito Dry Goods store, which provided J.W. with one of his first major commissions and one of his later most important works. About 1850 McLaughlin began an apprenticeship with noted Cincinnati architect James K. Wilson, who had returned to his native city after admirable training in New York in 1847. In the mid-1850s McLaughlin worked with and became a partner of James R. Hamilton, another important Cincinnati architect during the 1850s, who had been born, trained, and practiced in England before immigration. McLaughlin was associated with Hamilton in the design of the Cincinnati Masonic Hall or Temple, 3rd NEC Walnut (?), 185 , and several other works listed in the Account Book and other sources.

During the Civil War, McLaughlin served as First Lieutenant in General Fremont's bodyguard in Missouri, an experience which he illustrated and described in McLaughlin made trips to Europe in 1873 and 1880, according to the 1891 biography, House, and other sources.

James W. McLaughlin was active in founding the Cincinnati Chapter of the A.I.A. in 1870, served as its president; and attended national conferences. He left a useful list of works by other early Cincinnati architects (1916? CHS??).

His brother George McLaughlin was an officer of the Fire Insurance Co., author of the short but quite scholarly text of the 1893 *Art work of Cincinnati*, and left some travel diaries (?) to the Young Men's Mercantile Library Assoc. Their sister Mary Louise McLaughlin (18 -19 ) was a significant figure in Cincinnati's art life, devising the original formula for Rookwood Pottery (?), publishing *China Painting* (18; 2nd ed. 1889?), and active as an artist and craftsperson in several media and writer on the arts and other subjects.

James W. McLaughlin's designs for the first group of buildings at the Cincinnati Zoological Gardens (now the Cincinnati Zoo?) of 1874 (the Zoo was founded in 1873 and opened in 1875 [?]) constitute probably his most playful works, as displayed in the more than 30 surviving drawings, all from the design stage rather than finished presentation drawings. The opportunity to provide structures reflective of the animals' and birds' native lands inspired a variety of exotic pagoda and Brighton Pavilion Indian roof-shapes, contrasting with the clipped gables of log structures for the deer, elk, and yaks. The basic functional buildings for the Zoo, such as the large Restaurant and Boiler House, as well as the more geographically dispersed Carnivora House, have a Neo-Grec severity that, like the more exotic designs, seem to reflect the influence of earlier German, particularly Berlin, zoo architecture, which was studied in Germany by one of the Zoo's first superintendent's and agents, Armin Tenner; unlike the majority of McLaughlin's clients. Most of those actively associated with the early Cincinnati Zoo were of German background. It appears likely that the few surviving 1874-75 structures in Cincinnati--the Monkey House, originally design as an Aviary, but altered during the design process, and now the Reptile House, and a single pavilion of the original Chinese pagoda-like Aviary row, now a memorial to "Martha," the last passenger pigeon, who died nearby in 19 , as well as to the also-extinct Carolina Parakeet--are the earliest architecturally-significant structures designed for a major substantial zoo; none (?) of the fascinating buildings designed by Frank Furness Cincinnati's only 19th-century American rival, Philadelphia, survives, and Furness' structures apparently dated from a year or two later (1875-76)! (Dave Ehrlinger; see also Spraul-Schmidt?) The design for the Cincinnati Art Museum (and Academy), among the earliest in Cincinnati to show Richardsonian influence, was also indebted to the St. Louis Museum of Fine Arts (1879-81), by the prominent Boston firm of Peabody & Stearns; interestingly, the Museum's trustees had sent McLaughlin to Boston to study Sturgis & Brigham's Boston Museum of Fine Arts; all three of these museums share the same *parti*, with sidelit sculpture galleries on the first floor above an English basement, and toplit painting galleries on the upper floor, with its blind sides disguised through arches and panels. *In office:*

Biblio.: Withey, 413; *Cinti & Its Resources* (1891), 140-41; & many other sources; Nuxhall, SGC, 54, Lot 50.

McMiller (wrongly McMillan) & Taft. Designed (or probably just built) splendid Beaux-Arts David May house, 3723 Washington Avenue, Avondale (1910); see Langsam, *Great Houses of the Queen City*, 1997), for attribution to architect John Scudder Adkins.

MMM

Mack, Clarence (Cleveland, O.?, 1888-1965). Cleveland, O., and later Palm Beach, Fla., architect.

Biblio.: See Campen, *Shaker Heights* (1992), 17, *et passim*.

Maginnis, Charles D. (Donagh) (Londonderry, Ireland, 1867-1955). Educated and trained in London; came to the U.S.A. in 1885; first worked for William P. Wentworth, then in the office of Edmund M. Wheelwright, the City Architect [and one of the competitors for the Cincinnati Chamber of Commerce Building in 1885], in Boston, 1888-96; established Maginnis, (Timothy F.) Walsh & (Matthew) Sullivan, 1898; Maginnis & Walsh 1908. The latter became the probably most prominent national firm specializing in designs for the Roman Catholic Church throughout the U.S.A. and in Canada, Mexico, and China. Among their more than 100 ecclesiastical designs were the National Shrine of the Immaculate Conception, Washington, D.C. (1922), which, like many others, sought an alternative style to the Collegiate Gothic or American Colonial/Georgian Revival of Cram, Goodhue & Ferguson and other leading primarily Protestant church designers of the period. Maginnis himself was active in and highly honored by the profession, nationally and even internationally.

Maginnis, Walsh & Sullivan exhibited two Massachusetts Roman Catholic churches--St. Leo, Leominster, and St. Patrick, Whitinsville (1898; the commission that gave Maginnis' career with the Catholic church a start, after its priest read his early article criticizing American church architecture of the period)--at the 3rd CAIA/CAM (1903). A few years later, Maginnis & Walsh designed the St. Joseph Church/Cathedral in Dayton, O. (1908-1909), which also received national attention.

More importantly for the Cincinnati area, Maginnis & Walsh designed the St. Gregory R.C. Seminary Building, Mt. Washington (1927-29), a splendid Neo-Romanesque complex for an important institution; the handsome, totally-crafted St. George Church Seminary, Calhoun NEC Scioto, Corryville (1927), attached to Hannaford's 1873 St. George Church; and the St. Louis Bertrand complex, Walnut SWC 8th (1928), combining a fine chapel with Archdiocesan offices, as well as an early medieval character with Art Deco styling. Thus, Maginnis & Walsh made major contributions to Cincinnati's Roman Catholic community on the brink of the Depression. Biblio.: Wodehouse (1976), I, 109-111; R.G. Wilson, *AIA Gold Medal* (1984), esp. pp. 168-69 (by Eugene F. Kennedy, Jr., & Richard Guy Wilson [good summary of significance]); NYCOPAR (1900-1940), 49; Kervick, p. 90; *Macmillan Ency.*, III (1982), 80-81 (by Mary N. Woods); /not in Withey; see Boston COPAR?/.

Magonigle, H. Van Buren (Bergen Heights, N.J., 1867-1935). Important New York architect

(and artist and sculptor), who practiced on own beginning in the early 20<sup>th</sup> century, after training with Vaux & Bradford, Charles S. Haight, and McKim, Mead & White, and Schickel & Ditmars in N .Y., and three years in Europe thanks to the 1904 Rotch Travelling Fellowship of the A.I.A. May have designed a summer residence in Watch Hill, R.I., for William M. Greene of Cincinnati in 1898 in partnership with Evarts Tracy, both of whom (had) worked for McKim, Mead & White.

Biblio.: Withey, 385-86.

Maher, Philip B. Chicago architect who served on the jury for the 1938 competition for the Covington, Ky., Post Office and Courthouse. [Related to innovative George Maher, Prairie School innovator?] Also on Supervising Architect's Advisory Committee on Architectural Design.

Biblio.: Lee, *Archs.* (2000), pp. 256, 271. /not in Withey/

Mahurin, Guy M. (Ft. Wayne, Ind., 1877-1942). Trained in the office of his uncle Marshall S. Mahurin, the well-known Ft. Wayne firm of Mahurin & Wing, after 1896; was at the University of Illinois 1900-1901; from there, he exhibited a design for a storage warehouse at the 2nd CAIA/CAM (1902). Mahurin then worked on the Philippine exhibit at the Louisiana Purchase Exposition in St. Louis (1907); he practiced on his own in Ft. Wayne, and joined Wing & Mahurin after serving in World War I.

Biblio.: Withey, pp. 386-87.

Maier, Edward J. (Buffalo, N.Y., 1884-1973). Cleveland, O., architect, who worked as draftsman and designer for a series of important area firms, including Green & Wicks, Buffalo (1903-1913); Rhines, Bellman, & Nordhoff, Toledo (1913-19); Albert Kahn, Detroit (1919-22); and Charles S. Schneider, Cleveland (1922-25). In 1925 he formed a partnership with Travis Walsh, which lasted until 1942.

Biblio.: See Campen, *Shaker Heights* (1992), 22-23, et passim.

Major, Howard B. Listed in New York 1916-25. Published a book on Greek Revival architecture in Ohio, and cited as Talbot Hamlin's authority in *Greek Revival Architecture in America* (19 )?

Biblio.: Ward, *NYC* (COPAR, 1989), 50.

Manning, Eleanor (Boston, Mass., 1884-1973). Educated at M.I.T.; in 1913 joined Lois L. Howe (and later Mary Alny) to form an architectural firm specializing in the design of low-cost housing, as well as dwellings for single women. Among their most important works was the Howe & Manning Group, Denny Place, Mariemont (1924-25), described as "The Quiet Spot in the Village." (Eleanor Manning is obviously not to be confused with Warren Henry Manning [1860-1938], the prominent Boston landscape architect, although her first name was not included in the firm's title, along with Howe's.)

Biblio.: *Macmillan Ency.*, III (1982), 91-92 (by Eugenie L. Birch); monograph on Howe & Manning; Susanna Torre, ed., *Women in American Architecture* (N.Y., 1977); *Dir. Boston Archs.*, 1846-1970 (Mass. COPAR, 1984), 44. /Torre here/

Manning, Warren H. (Henry) (Reading, Mass., 1860-1938). Cambridge, Mass., landscape architect whose works and writing had an important impact on the American manmade landscape. According to Robin Karson, his "contributions to the field of landscape architecture were more significant for their relationship to environmental planning and populist movements than for their investigations into questions of 'pure' design."

[NOT COMPLETE]

Manning's prolific work included an as-yet-unidentified park or parks in Cincinnati as well as Louisville, Ky.

Biblio.: Birnbaum & Crowder, *Pioneers of American Landscape Design* (NPS, 1993), 82-86 (with extensive biblio. & photo; the repository of Manning's papers is the University of Massachusetts at Lowell, Center for Lowell History).

Marbeau, P. Contributed a design for "L'Art sacre" to the 3rd CAIA/CAM (1903).

/See EBA(1907),338: Gabriel-Marie-Paul Marbeau (Paris,1843-19 ) at EBA 1863-69, student of Lequeu, Train, and Questel?/

Mardorf, Edward A. Listed 1914-17.

Marioni, Lewis J. (also called Louis or Luigi). Listed 1935-36; designed many modest houses for developers, especially in the Watch Hill area of eastern Cincinnati. [Related to artists Joe & Luigi M.? ck with Ted Gantz]

Marsh, William J. (Washington, D.C., 18 -1926). Trained in Washington with Hornblower & Marshall; set up practice with Walter G. Peter in 1898; Marsh & Peter had a number of important Washington-area commissions, including Walter Reed Army Hospital (ca. 1908), the D.A.R. Administration Building (ca. 1923), the 1st Church of Christ Scientist (1915). Among their earlier works was the Evening Star (Newspaper) Bldg, which they exhibited at the 1st CAIA/CAM (1901).

Biblio.: Withey, 392.

Marshall, James R. (Rush) (Carlisle, Pa., 1851-1927). Educated at Rutgers (1871); travelled in Europe with his father, "a Virginian of scholarly attainments"; in 1872 began work as draftsman in the Office of the Supervising Architect of the Treasury (then Cincinnati A.B. Mullett); (Joseph C.) Hornblower & Marshall after 1883 had a major practice, with noted public, institutional, and ecclesiastical buildings, as well as residences for the Hill, Lathrop, Cameron, and other prominent Washington families, "all reflecting in their design the architects' never-failing refinement." The firm exhibited their U.S. Custom House, Baltimore, Md., at the 1st CAIA/CAM (1901); see also William J. Marsh.

Biblio.: Withey, 393.

Martin, G. (George) Marshall (ca. 1898-1964). With (Russell S.) Potter, (Edgar D.) Tyler & Martin 1933-67; George F. Roth, Jr., was an additional partner after 1952. His obituary indicates that he came to Cincinnati about 1924. According to Gavin Gray, Marshall, like the other partners, had worked for Harry Hake, Sr., before forming their own firm. "Marshall" Martin was trained at the University of Pennsylvania in Philadelphia (he was graduated in 1919). According to DAAP Dean Jay Chatterjee, Martin came into contact there with Paul Cret, the Beaux-Arts-trained early Modernist to whom is attributed the bold arched form of the Cincinnati Union Terminal. Among Martin's (and his firm's) first commissions was a home at 20 Rawson Woods Circle in Clifton for Dr. S. Gale Lowrie and his wife, artist Agnes Potter [?] Lowrie (1933-34). Although the design began in a traditional Tudor Revival style, Martin with Mrs. Lowrie's support gradually moved toward a flat-roofed "Modern" style, making this one of the earliest such dwellings in Cincinnati.

Among his later works at Potter, Tyler, Martin & Roth were the "new" Federal Building; renovations and additions to the Shillito's/Lazarus complex and garage, 7th St. between Race and Elm, and on the northwest corner of 7th & Elm; French and Dabney Halls at the University of Cincinnati, the Ohio State University Law College in Columbus, and the Ohio National Life Insurance Building (probably also in Columbus).

During his period at Harry Hake's firm, it contributed to the design of the firm's Masonic Temple

complex on E. 5th St. between Broadway and Sycamore.

Martin was a member and later chairman of the Ohio Board of Building Standards.

Biblio.: Obit., *Post-Times Star* (2/21/1964); *Enq.*(2/22/1964); WEL, *GHQC* on Lowrie/Chatterjee House.

Martin, James A. With (George E.) Rendigs, (R. Rudolph) Panzer & Martin 1921-41. [see biogs. of Panzer & Rendigs in *Memoirs of the Miami Valley*]

Martina, Alfeo J. (John) (Cincinnati, 1914- ). Educated in St. Bernard and UC

(B.S.Arch.,1938; M.A.,1948?); served as draftsman for Abner E. Foster, Covington, Ky., 1936-38; the Associated Architects of Louisville, Ky., 1938; Kopf & Kopf, Builders, Cincinnati, 1938-41; Sanderson & Porter, 1945-47; then on own.

Biblio.: AIA-R34(1948).

Marty, Joseph L. (died 1917). Partner of Anton Rieg 1889-1908; active in Cincinnati Chapter of A.I.A.

Mason, George E. (Cincinnati, 1848-19 ). Large-scale builder, who worked especially for the Cincinnati Southern and C.&O. railways in the greater Cincinnati area.

Biblio.: *Cinti & Its Resources* (1891), 143 (with additional information).

Massmann, Emil J. Listed 1926.

Matson, Ralph W. Listed 1911-12.

Matthews, Stanley (Glendale, O., 1892-1942). Matthews was a member of a leading Glendale family, the son of prominent Cincinnati attorney Mortimer Matthews and Marianna Procter; she was a daughter of William A. Procter, senior partner in the famous soap company, Procter & Gamble; many members of the Procter family lived in and near Glendale. The architect's grandfather, also Stanley Matthews of Glendale, was a Justice of the United States Supreme Court and Senator from Ohio [see a recent article in the Ohio Historical Society's *Timeline* or the new version of the Cincinnati Historical Society's periodical].

Stanley, II, was educated in the public schools of Glendale and "prepared for college" at St. Paul's School, Concord, N.H. He received a B.A. from Princeton University (1913) and a degree in architecture from Columbia University (1920), after service in World War I. In 1913 he married Maude Holley Aldrich of Bayshore, L.I., N.Y. [possibly related to Chester Aldrich of the elite New York architectural firm, Delano & Aldrich, who designed "Peterloon" and the Jones House in Indian Hill; see V. White and *Great Houses of the Queen City*. Delano was also consulted on some aspects of the design of the Netherland-Carew Tower complex by his friend John J. Emery. Moreover, Charles W. Short, Matthews' frequent partner, designed the Emery's pre-"Peterloon" residence nearby.]. All these experiences and associations must have provided Matthews with outstanding social connections, particularly valuable for an architect of residences and charitable institutions, with which he was associated. Menefee states that "His work is touched with a degree of appropriateness. . . ."

Matthews practiced in Cincinnati in 1920; was associated with Archibald C. Denison (also of Glendale) & A.W. Jenkins 1926; and C.W. Short (who had a comparable Cincinnati and East Coast background) 1927-29; Matthews & Denison, 1930-43. Matthews & Short were listed in New York City 1928-30, and Matthews on his own there 1931-34. Matthews and his partners designed the Children's Hospital, Bethesda & Elland Aves, Avondale (1926), and the Denton Building, Race SEC 7th, with A.O. Elzner; Westwood Public Library (1930); many residences, of which the Julius Fleischmann estate, "Winding Creek Farm" (mid-1920s; with Short; Denison as associated architect), was by far the most elaborate; also (with Denison), "Twin Fires," the O. DeGray Vanderbilt, Jr., estate, a ca. 1825 house remodelled and enlarged (after 1926); (with

Jenkins, Denison & Short); and Miss Francis Jones' residence (1929), all in Indian Hill; plus many other Traditional residences in fashionable neighborhoods. Matthews also designed (with Short) the Carillon in Dogwood Park, Mariemont (1929), and (with Denison) an "Articulated Bus" (ca. 1933).

Biblio.: V.W. Menefee, compiler, *Cincinnati, Ohio, "The Queen City"* (Cinti: Lemfee Pub. Co., 1926), p. 104, with photo portrait p. 16; Lewis Alexander Leonard, ed., *Greater Cincinnati and Its People: A History* (N.Y., Chicago, Cincinnati: Lewis Historical Pub. Co., 1927), III, 255-58 (on Mortimer M.), 268-69; NYCOPAR (1900-1940), 51 (M. & Short, 1928-30; S.M., 1931-34); see also Virginia S. White, ed., *From Camargo to Indian Hill* (Indian Hill, O.: The Indian Hill Historical Museum Assoc., 1983), *passim*.

Mauran, John Lawrence (Providence, R.I., 1866-1933). Trained at M.I.T. (1885-89) and in Europe; worked for Shepley, Rutan & Coolidge (H.H. Richardson's successors) in Boston; moved to Chicago in 1892 to supervise their Chicago Public Library and Art Institute; then to St. Louis, Mo., in 1893 during the construction of their Union Trust Building. The firm of Mauran, (Ernest J.) Russell & (Edward C./G.) Garden, founded in 1900, exhibited their St. Louis Trust Building and Decatur, Ill., Library at the 2nd CAIA/CAM (1902). Mauran himself had a very prominent role in St. Louis and national civic and professional activities.

Biblio.: Withey, pp. 399-400.

Maxfield, David Briggs (Syracuse, N.Y., 1906-1971). Oxford, Ohio, architect associated with Miami University. Perpetrated the design of the Christ Church Episcopal complex, called in Leonard "an outstanding example of his work in modern design," at 4th and Sycamore Streets in lieu (not his fault) of Saarinen, Saarinen & Saarinen's proposal.

Attended Syracuse University (1930) with B.Arch.; immediately began teaching architecture and related subjects at Miami University, Oxford, O. 1930-49; received M. Arch. from University of Cincinnati.

See Sullebarger in "AC."

Biblio.: Smith & Smith, *Hist. Southwestern Ohio* (1967), III, 248-49 & photo portrait.

May, Joseph W. Listed 1895.

Mayer, W.H. Listed 1891, 1916-23; as Mayer Architectural Co. 1892; Mayer & Ellwood 1893.

Meacham, Standish (St. Louis, 1889-19 ). After graduation from Yale (1913) and varied activities including service in World War I and Cincinnati civic reform (he worked for the YMCA), Meacham returned to the Yale School of Fine Arts (1928). Listed on own 1929-30; (Walter L.) Rapp & Meacham 1931-58. His Society of Beaux-Arts "second medal" was for a model housing project intended for the then-slum-cluttered slopes of Mt. Adams. A fine designer of exclusively Traditional houses, especially in the Colonial Revival; he deliberately varied residential designs according to scale and type, but with consistent high-quality detail, according to a posthumous monograph/album. Designed Dr. William & Mrs. Louise Taft Semple estate, "Mt. Olympus," Given Rd, Indian Hill (1925), which is said to have incorporated an important early stone house as well as elements from the Charles P. and Anna Sinton Taft family residence on Pike Street in downtown Cincinnati became the Taft Museum ca. 1930 [demolished ca. 2006]. Biblio.: AIA-R34 (1930); CAIA (1930); see privately-published monograph by widow, Eleanor; White, *From Camargo to Indian Hill*.

Mead, William Rutherford (1846-1928). Administrative partner of McKim, Mead & White, the great New York firm. Their only known work in the Cincinnati area is the mostly unexecuted 1902 campus plan for the University of Cincinnati; see the main designer, William S. Richardson.

Biblio.: See bibliography for McKim and W.S. Richardson; Wodehouse)1976),I,127-28. Acc. to NYCOPAR(1840-1900),54; Ward, NYC(COPAR,1989/),53, Mead practiced on own in N.Y. 1914-36.?)

Meade, Frank B. (Norwalk, O., 1867-1947). "Dean of Cleveland [O.] architects," according to the Witheys' extensive notice. Trained in Cleveland and at M.I.T. (1888), then worked in Boston "for some of the leading architectural firms," and as a draftsman in Chicago for Jenney, Mundie & Jensen, who were then designing buildings for the World's Columbian Exposition of 1893. Returning to Cleveland he formed a partnership with Alfred Hoyt Granger, who withdrew to open an office in Chicago. Meade became a partner of Abram Garfield until 1911, and later in his long career was associated with James Hamilton.

Meade was a prolific architect, mostly in the Cleveland area (although he designed the impressive Beaux-Arts Classical residence of Ross Faxon [now the Hunter Museum of Art] in Chattanooga, Tenn.). He was active in local civic, educational, and social affairs, working with Daniel H. Burnham on the ambitious "City Beautiful" Cleveland Group Plan Commission after 1911, and became a member of the city's Planning Committee.

Biblio.: Withey, 415; see Campen, *Shaker Heights* (1992), 16-17, *et passim*.

Meek, Norville. Listed 1930-31.

Megrue, W.A. (Cincinnati, 1834- ). Builder, whose major works included Music Hall, railroad depots, and early apartment buildings.

Biblio.; *Cinti & Its Resources* (1891), 143-44.

Meinken, L. Cinti contractor; see WEL monograph (or copy).

Mendenhall, Lawrence (Cincinnati, 1855-1924). Member of a prominent family (his father was Dr. George Mendenhall, "who was for many years physician to Harriet Beecher Stowe, and who shared with Mrs. Stowe a bitter opposition to slavery, and with whom he was connected in various anti-slavery movements. It is claimed that several characters in 'Uncle Tom's Cabin' were drawn from domestics in the Mendenhall household."), Mendenhall himself married a daughter of Col. Peter Rudolph and Caroline M. (Burnet) Neff. A poet and literary man, he operated a builders' supply house from the 1870s until early in the 20th century. For some time in the 1880s (?) he was the regular correspondent to the *IA* or *AA&BN* [?] in the 1880s.

Biblio.: Leonard, ed. (1927), III, 58-60

Messel, Alfred. Berlin architect who influenced early Modernism and other developments in turn-of-the-century Germany, especially through his Wertheim Department Store in Berlin (1904), "on one of the first of the great German department stores,...a vigorous and uncluttered composition [in which] Gothic detailing was merely a means, congenial to the structure of the building, toward an orderly formal composition." The suave Art nouveau or Jugendstil rhythms and vertical articulation of the Department Store may have been utilized in Wertheim's Berlin Warehouse, which was included in the German-Austrian Touring Exhibition held at the CAM (1912-13), after Messel's death.

Biblio.: *Architecture and Politics in Germany, 1918-1945* (Cambridge, Mass., 1969, 1985), pp. 13-14 with illustration of the Wertheim Department Store.

Meyer, William F. Listed 1898.

Michnovitz, Max. Listed on own 1906, 1926-33; as manager of the Queen City Architectural Co. 1908-1909; with the Builders' & Traders' Exchange 1910-12.

Mierenfeld, John. Listed 1859-76; perhaps a carpenter with ambitions.

Mies van der Rohe, Ludwig. Philip Johnson's and Cincinnati Landis Gores' summer house at Sagaponack, L.I., N.Y., for Mr. and Mrs. Eugene Farny of Cincinnati is sometimes attributed to

Mies.

Biblio.: Innumerable sources, some including the Farny House.

Milliken, Henry O. (Oothout) (Stamford, Conn., 1884-1945). Listed in New York 1916-40.

Biblio. ; See Withey; Ward, *NYC* (COPAR, 1989), 54; Mariemont sources.

Miller, \_ Not architect, but claimed to have developed the concept for “Akron Plan or System” church.

Biblio.: See Lawrance, *Housing the Sunday School* (1911),

Miller, Clifford N. Engineer of the Dixie Terminal-Suspension Bridge Approach (1913-21 or 1926).

Biblio.: Menefee, *Cincinnati, Ohio, “the Queen City”* (1926), pp. 104-105.

Miller, William J., Jr. Listed 1894-97.

Mills, George S. (London, England, 1866-1939). Toledo, O., architect, partner in Mills, (George V.) Rhines, (Lawrence) Bellman & (Charles E.) Nordhoff. Not known to have worked in the Cincinnati area, although WEL has a representation of a factory by the firm.

Biblio.: Withey, p. 421.

Mindeleff, Victor. Washington, D.C., architect who exhibited water color sketches with the Washington Architectural Club at the 1st CAIA/CAM (1901). /not in Withey/

Modjeski, Ralph. Well-known engineer who designed the Cincinnati Southern Ohio River Bridge between Cincinnati and Ludlow, Ky. (1917-22), replacing Jacob H. Linville and L.F.G. Bouscaren's 1876-77 bridge.

Paul F. Cret (q.v.) was associated with Modjeski in the design of, at least, the Calvert Street (now Duke Ellington Memorial) Bridge in Washington, D.C. (1931); see R.G. Wilson, *et al.*, *Machine Age in America* (1986), p. 165.

Biblio.: Condit, *RR* (1977), pp. 181-83; and numerous other sources (none comprehensive, alas).

Moholy-Nagy, Laszlo ( ) According to Engelbrecht (1990), “The most extensive showing of Moholy’s work in this country [or anywhere?] during his lifetime was organized by the Modern Art Society of Cincinnati, precursor of the Contemporary Arts Center, and held in the Cincinnati Art Museum early in 1946. The exhibition was not devoted solely to works made in Chicago [the primary subject of Engelbrecht’s essay], but was a retrospective of Moholy’s entire career as a fine artist. Moholy himself designed the exhibition, which required extensive temporary alterations in the Museum’s Schmidlapp Gallery.”

Biblio.: Lloyd Engelbrecht, “Laszlo Moholy-Nagy in Chicago,” pp. 12-54, in Terry Suhre, Curator, *Moholy-Nagy: A New Vision for Chicago* (Springfield: Univeresity of Illinois Press, 1990), esp. p. 52.

Mollenkoph (?), Louis Henry (Cincinnati, 1904- ). Trained at UC (1937), the Catholic University of America (Washington, D.C.?); and M.I.T. Worked for J.H. Deeken 1922-26; Garber & Woodward 1926-29; William (or Albert L.? see Withey) Harris, Municipal/City Architect, Washington, D.C., 1930-32; and the Cincinnati Union Terminal Co., 1940-46 (and perhaps later).

Biblio.: CAIA(1946). /ck Condit, *RR*/

Monckmason, H.L. Listed 1872.

Mondelli. A drawing for a “Theater for the City of Cincinnati, Cincinnati, Ohio,” dated 1830 is listed in *American Arch. Drawings*, III (Phila. AIA, 1969), #3045. Apparently the first name or initial is illegible and nothing else was known about this intriguing sheet in 1969.

Moore, Francis M. Listed 1862-71, as carpenter and builder, then architect; with George Frommann in 1866. Apparently house architect for Hinkle, Guild & Co., prefabricated building

suppliers, whose known catalogues (1862? and 1869) include elevations and plans of at least 7 residences, mostly simple Italianate, by Moore in Ohio, Kentucky, Indiana, and Missouri. Also designed the William Phipps house, Avondale (1865).

Biblio.: See S. Gordon on H, G & Co.

Moore, Temple (Lushington) (Ulster, 1856-1920). One of the finest late Victorian or Edwardian British Gothic Revival architects, Moore was trained by and succeeded the great George Gilbert Scott, Jr. [?]. Moore's "work combined scholarly revival of Gothic precedent with subtle originality" (Stamp). Moore (of London) exhibited churches /ck MacEncy list/ and Bilbrough Hall, Yorkshire, at the 3rd CAIA/CAM (1903).

Biblio.: Wodehouse, *Brit. Archs.* (1982), 207-208; *Macmillan Ency.*, III (1982), 239-31 (by Gavin Stamp).

Moorman, Edwin H. Described as a "new architect" in Cincinnati, 1893, specializing in residences; (Arthur) Giannini & Moorman listed 1897.

Moosmiller, Paul E. Listed only 1912-17, but designed Elmwood Town Hall (1909) and Norwood Public School, Forest & Ridgewood Aves (1909). [also work in Louisville, Ky.?)

Morgan, Thomas H. (near Syracuse, N.Y., 1857-1940). "Dean" of Atlanta, Ga., architects at the turn of the century, with his partner Alexander C. Bruce, in whose firm Morgan had been trained in the late 1970s. Bruce & Morgan contributed architectural design(s) to the 1883 Cincinnati Exposition, shortly after they formed their own long-lived partnership.

Biblio.: Withey, 426.

Moseley, Thomas W. (ca. 1810-1880). Designed and produced his "Tubular Wrought-Iron Arch Bridge for Railways and Highways," including several in N. Ky. and Ohio, ca. 1855-60; E.T. Rusk was his Covington, Ky., agent in 1859. [Steve Gordon]

Moss, Leslie (Liverpool, England, 1902-19 ). In private practice, apparently in Ohio, including Cincinnati, after ca. 1930. CAIA(1954).

Mountain, Charles H. (fl. 1841-57). An architect of whom little is known except that he practiced in Philadelphia 1841-45 and in New York City 1845-49 and 1855-57. Cincinnati architect James K. Wilson is said in an 187 biographical sketch to have received his initial training in Mountain's office, before moving to New York City. Possibly Wilson moved to New York with Mountain's firm, as Wilson worked there for Martin Thompson and James Renwick, Jr., in the mid-1840s.

Biblio.: *Biog. Dict. of Phila. Archs.* (1985), p. 557; NYCOPAR (1840-1900), 56.

Mountcastle, J.H. Listed 1878.

Muck. See Street.

Mueller, Albin. Professor Mueller, of Darmstadt, was represented at the German-Austrian Touring Exhibition held at the CAM (1912-13) by an Exhibition Building at Darmstadt, and, with Joseph Olbrich, (another?) exhibition building and the famous Bridal or Wedding Tower (1906-1908); since Olbrich had died in 1908, Mueller may have completed some of his last works.

Mueller, Frederick G. (Hamilton, O., 1873-19 ). Although Mueller practiced primarily in Hamilton, he was trained in Cincinnati with John Zettel, L.J. Dittoe, and J.F. Sheblessy, after training at the Armour Institute (1899). [see other sources]

Biblio.: CAIA(ca. 1915?); Schwartz, *Hamilton Arch.*

Mueller, Gustave A. (Dresden, Germany, 1874-1937). Educated in Germany but trained as an architect in the U.S.A., Mueller "came to America as a student and served his apprenticeship in engineering with the French in their unsuccessful attempt to build the Panama Canal," according

to Ferry. His firm was active in Detroit before the turn of the century, specializing in business buildings and breweries. At the 3rd CAIA/CAM (1903) he exhibited the Neo-Baroque (Chauncey) Hurlburt Memorial Gate (1894), which Mueller had designed with Danish-born Detroit architect Herman A. Brede.

Biblio.: Withey, p. 432; Ferry, *Buildings of Detroit* (1968), pp. 218-19 & Fig. 242.

Mueller, Philip (Hungary, ca. 1882-1947). Specialist in "art metalwork," who came to Cincinnati about 1893. Worked for the Stewart Iron Works, Covington, Ky., for 28 years before joining the Reliance Art Metal Co., McMicken Ave, Cincinnati, in 1940. With the Stewart firm, Mueller executed the decorative iron scrollwork for St. Mary's Cathedral-Basilica of the Assumption in Covington (by Leon Coquard and David Davis, with later fittings), St. Monica R.C. Church, Fairview Heights (by Crowe & Schulte), and also for the "Island Queen," a famous Ohio River showboat.

Mullett, Alfred B. (Bult) (Taunton, Somerset, England, 1834-90). Brought to U.S. in 1842 (Smith & Smith), probably directly to Cincinnati; in 1843 (? /Lee says they moved to Glendale in 1844/) A.B.'s father Augustine A. Mullett bought an 80-acre farm (now part of the Episcopal Convent of the Transfiguration site in the SE portion of Glendale), on or near Albion Avenue in Glendale, the early railroad-commuters' suburb north of Cincinnati. A.B. Mullett was educated in Cincinnati at the Farmers' College (College Hill) until April 1854; trained in the office of Isaiah Rogers in the mid-1850s; listed 1857 (in Rogers' firm); possibly partner by 1860, until Mullett travelled in Europe ca. June-Dec.; appointed a temporary Clerk in the Office of the Treasury December 1860. Mullett apparently worked in Rogers' office (with Isaiah Rogers' son S.W. Rogers) while Rogers was active supervising the construction of the Ohio State House in Columbus 1858-60; during these years Rogers also designed the Longview Insane Asylum in Carthage, O., with its advanced technology, and other buildings listed in the 1859 Cist.

According to Wodehouse, an 1862 Mullett business card lists several prominent Cincinnati businesses and citizens as references, including known clients of Rogers, such as bookseller Winthrop B. Smith (both a downtown store and his Clifton residence), and a member of the Resor family (probably also in Clifton), as well as Allen & Co., at least two of whose principals resided in Glendale. Mullett's first known private work was the charming board-and-batten Gothic Revival Swedenborgian Church of the New Jerusalem in Glendale, still on Springdale Pike/Congress Avenue, with later additions; he may also have designed the adjoining rectory.

Contemporary with the Glendale church is Mullett's Spring Grove Cemetery Waiting Vault (now called the White Pine Chapel, although still used primarily as a holding facility for the caskets of those whose burial is hindered by the frozen ground or probate issues). A handsome stone Norman Revival structure, its basic form is similar to that of the frame Swedenborgian church. It contains a single large front room with magnificent timber ceiling whose boldly carved corbelled represent the Four Evangelists; behind, forming a T-plan set into the hillside, is the long tunnel lined with compartments for the caskets. The front space is crowned by an octagonal cupola, comparable to the square at the junction of the church's cruciform wings. These two are the earliest known works of Mullett (the latter documented by a reference in the 1859 SGC Report, in which it is illustrated by a fine lithograph, while the 1869 Report features a photograph of it).

In 1863, after service in the Union Army, possibly in Washington, Mullett joined the staff of

Rogers, then Engineer-in-Charge of the Bureau of Construction of the Treasury Department, later Supervising Architect of the Treasury Building in Washington, D.C.; after undermining his superior's position, he replaced Rogers, serving as Supervising Architect 1866-74 (see Lee, who is currently [2006] writing a history of the Treasury Building).

Mullett's later private professional career was apparently diverse, but has been little studied. He practiced in New York City with Hugo Kafka and William G. Steinmetz in 1882. He formed A.B. Mullett & Co. with his sons shortly before his suicide in 1890. (According to Lehman, he was buried in Glendale or Cincinnati? See Spring Grove Cemetery: grave-markers but no monument.)

Mullett's prolific post-war Federal building activity, usually in bold Second Empire vein, included the design of the dour but magnificent Cincinnati Post Office & Court House (design altered by Mullett's successor as Supervising Architect, James J. Hill; construction supervised by Samuel

Hannaford, 1874-85; replaced during the 1930s by the present/former Main Post Office on north side of 5th St. between Main and Walnut); interestingly, this contribution to the city of his youth was probably

Mullett's last major work as Supervising Architect. Mullett also contributed several designs for Federal buildings to the 1872 (?) and 1882 (?) Cincinnati Expositions.

Note: (?) Peter Mullett, perhaps A.B.M.'s father, is said to have designed the Swedenborgian Church of the New Jerusalem in Glendale (1861), although the son seems much the more likely designer.

Biblio.: Withey, 432; NYCOPAR (1840-1900), 57; Wodehouse, JSAH, XXXI, 1 (03/1972), 22-37; Macmillan Ency., III (1982), 249-52 (by Donald J. Lehman, who also published a definitive account of the Executive Office Building for the government); Smith & Smith, A.B. Mullett Diaries, etc. (1985), passim; Antoinette J. Lee, in Master Builders (1985), pp.74-77; Van Vynckt, ed. (1993), I, 598-600, by Lawrence Wodehouse, with biblio.; Lee, Archs. to the Nation (2002), esp. Chap. IV.

[PREVIOUS VERSION, with proper punctuation:] Mullett, Alfred B. (Bult) (Taunton, Somerset, England, 1834-90). Brought to U.S. in 1842 (Smith & Smith), probably directly to Cincinnati; in 1843 (? /Lee says they moved to Glendale in 1844/) A.B.'s father Augustine A. Mullett bought an 80-acre farm (now part of the Episcopal Convent of the Transfiguration site in the SE portion of Glendale), on or near Albion Avenue in Glendale, the early railroad-commuters' suburb north of Cincinnati. A.B. Mullett was educated in Cincinnati at the Farmers' College (College Hill) until April 1854; trained in the office of Isaiah Rogers in the mid-1850s; listed 1857 (in Rogers' firm); possibly partner by 1860, until Mullett travelled in Europe ca. June-Dec.; appointed a temporary Clerk in the Office of the Treasury December 1860.

Mullett apparently worked in Rogers' office (with Isaiah Rogers' son S.W. Rogers) while Rogers was active supervising the construction of the Ohio State House in Columbus 1858-60; during these years Rogers also designed the Longview Insane Asylum in Carthage, O., with its advanced technology, and other buildings listed in the 1859 Cist.

According to Wodehouse, an 1862 Mullett business card lists several prominent Cincinnati businesses and citizens as references, including known clients of Rogers, such as bookseller Winthrop B. Smith (both a downtown store and his Clifton residence), and a member of the Resor family (probably also in Clifton), as well as Allen & Co., at least two of whose principals resided in Glendale. Mullett's first known private work was the charming board-and-batten Gothic Revival Swedenborgian Church of the New Jerusalem in Glendale, still on Springdale

Pike/Congress Avenue, with later additions; he may also have designed the adjoining rectory. In 1863, after service in the Union Army, possibly in Washington, Mullett joined the staff of Rogers, then Engineer-in-Charge of the Bureau of Construction of the Treasury Department, later Supervising Architect of the Treasury Building in Washington, D.C.; after undermining his superior's position, he replaced Rogers, serving as Supervising Architect 1866-74 (see Lee, who is currently [2006] writing a history of the Treasury Building).

Mullett's later private professional career was apparently diverse, but has been little studied. He practiced in New York City with Hugo Kafka and William G. Steinmetz in 1882. He formed A.B. Mullett & Co. with his sons shortly before his suicide in 1890. (According to Lehman, he was buried in Glendale or Cincinnati? See Spring Grove Cemetery: grave-markers but no monument.)

Mullett's prolific post-war Federal building activity, usually in bold Second Empire vein, included the design of the dour but magnificent Cincinnati Post Office & Court House (design altered by Mullett's successor as Supervising Architect, James J. Hill; construction supervised by Samuel Hannaford, 1874-85; replaced during the 1930s by the present/former Main Post Office on north side of 5th St. between Main and Walnut); interestingly, this contribution to the city of his youth was probably Mullett's last major work as Supervising Architect. Mullett also contributed several designs for Federal buildings to the 1872 (?) and 1882 (?) Cincinnati Expositions.

Note: (?) Peter Mullett, perhaps A.B.M.'s father, is said to have designed the Swedenborgian Church of the New Jerusalem in Glendale (1861), although the son seems much the more likely designer.

Biblio.: Withey, 432; NYCOPAR (1840-1900), 57; Wodehouse, *JSAH*, XXXI, 1 (03/1972), 22-37; *Macmillan Ency.*, III (1982), 249-52 (by Donald J. Lehman, who also published a definitive account of the Executive Office Building for the government); Smith & Smith, *A.B. Mullett Diaries, etc.* (1985), *passim*; Antoinette J. Lee, in *Master Builders* (1985), pp.74-77; Van Vynckt, ed. (1993), I, 598-600, by Lawrence Wodehouse, with biblio.; Lee, *Archs. to the Nation* (2002), esp. Chap. IV.

Mullgardt, Louis Christian (Washington, Mo., 1866-1942). Educated at Washington University; practiced in St. Louis from 1893; worked for H.H. Richardson's successor firm, Shepley, Ruten & Coolidge (in Boston or St. Louis?) on the designs (with landscape architect Frederick Law Olmsted?) for Stanford University in California; etc., etc.

Visited England in 1902, and is said to have practiced there in 1903-1905 (according to Robert Judson Clark, quoted in Freudenheim & Sassman, *Building with Nature; Roots of the San Francisco Bay Region Tradition* [1974], p. 98); then moved to San Francisco, where he was for a short time a partner in Willis Polk & Company. Mullgardt had an important, if somewhat individual (and apparently so far little-studied), career in San Francisco (except for 1920-22, spent in Honolulu, Hawaii). He designed the renowned "Court of Ages" at the San Francisco Pan-Pacific Exposition, 1914-15; and the Memorial Museum at Golden Gate Park.

As part of the A.L.A. Circuit Drawings, Mullgardt exhibited two photographs of the interior of "Strauss' Studio" (probably the J.C. Strauss Studio, St. Louis, Mo., 1896-1901; listed in *Mac Ency.*) at the 2nd CAIA/CAM in 1902 (when he himself may already have been in England).

Biblio.: Withey, p. 433; *Macmillan Ency.*, III (1982), 252-55 (by Robert Judson Clark).

Mundhenk, August (Osnabrueck, Hanover, Germany, 1848 [Haverstock: 1849 or 1850!]-1922).

Important Cincinnati sculptor. Brought to Cincinnati 1854; educated in public schools and "Cincinnati Art Institute" 1860-67 (!); travelled in Europe for six years; established an art

foundry in Cincinnati as Mundhenk, (Louis) Rebisso) & Walter, supposedly the first of its kind in the Midwest. Etc., etc.: Spring Grove Cemetery bronze monuments, inc Schreiber; St. Francis de Sales R.C. Church, E. Walnut Hills; and the Vaughan bust in the Cincinnati Public Library. Biblio.: Leonard, *Greater Cincinnati*, IV (1927), 617-19; Haverstock, ed. (2000), p. 625 (but no ref to Leonard).

Musselman, Edward P. (Montgomery Co., O., 1876-after 1927). After education in Dayton public schools, served as draftsman for ( ) Sutter & ( ) Peters, then for Col. H.E. Talbott for four years; in 1902 he joined Peters, (Silas?) Burns & (Albert) Pretzinger. He served as Pretzinger's senior draftsman 1907-1912, when the firm of Pretzinger & Musselman was organized. Their works included the original and annexed Reibold Buildings, Dayton; remodeling plans for the Callahan Building, Dayton; many school buildings, including the Portsmouth, Springfield, and Xenia, O., high schools; Whittier, Cleveland, Wogaman, and E.J. Brown; the Masonic Temple and business buildings in Portsmouth; the Second National Bank Building, Richmond, Ind., schools in Dayton; paper mills at Middletown for the Sorg Paper Co., the Frank Smith, and the Crystal Paper Cos. in Middletown; and the Peerless Paper Co., Dayton. Biblio.: *Southern Ohio & Its Builders* (1927), 137, 207.

Muthesius, Hermann (1861-1927). As an attaché to the German Embassy in London at the turn of the century, Muthesius studied English architecture and design, publishing his research and reactions in a series of lavishly illustrated volumes, culminating in *Das Englische Haus* (originally published by Wasmuth, the German that was to publish Frank Lloyd Wright's early work; reprinted as *The English House*, 1979, ed. by Dennis Sharp). Muthesius's eulogies of English building, especially domestic, design was based on admiration for its craftsmanship and economy, suitability and functionality, qualities which, on his return to Germany, he sought to promote as a leader of the "Sachlichkeit" movement, through public positions, and the Deutscher Werkbund, an important Arts and Crafts school he co-founded and stimulated through his controversial criticism of contemporary German design. An Advocate of standardization or "normative industrial types" of design, Muthesius is often cited as a major influence on early Modernism and the Bauhaus. (His son??, Stefan, an architectural historian, has continued Hermann's work of recording and interpreting late 19th- and early 20th-century British High Style and vernacular architectural design.)

"Dr. Engineer" Hermann Muthesius, whose publications may well have had influence on early 20th-century residential design in the Cincinnati area, was represented by the Freudenberg House, Nicolassee, near Berlin, at the German-Austrian Touring Exhibition held at the CAM (1912-13).

[Possible connection with Tietig & Lee (1905 Tietig Residence) and *Moderne Bauformen*?]  
Biblio.: *Macmillan Ency.*, III (1982), 260 (by Daralice Donkervoet Boles); see also Julius Posener's preface to the English-language reprint of *The English House*.

Myers, Russell C. (ca. 1928-85). 1950 graduate of the University of Cincinnati, and later chairman of the Dean's Advisory Council of the UC/DAAP, and active in alumni and civic affairs. President of Glaser & Myers Associates, Inc., Architects, a major firm, at his death. Biblio.: Obit., *Post* (1/31/1985).

## NNN

Nardini, Joseph A. Successor of Elzner & Anderson; according to Elzner's will, his assistant, Nardini, was to receive all the firm's office equipment and plans, as well as to succeed to the

business, which survived until ca. 1940.

Biblio.: AIA-R34(1946); *Enquirer* (12/7/1933; Elzner obit.).

Nash, Albert C. (A.C.) (New York, 1826-90). Said to have had experience in New Haven, Conn., Nash began practice in Bridgeport, Conn., 1848; in Southport (1854-56); moved to Milwaukee, Wisc.; then to Cincinnati 1867 to design Cincinnati General Hospital; listed as architect on own 1868-90; his son M.R. Nash succeeded to the firm, 1891-95. A.C. Nash is said also to have worked in N.Y. He was a Charter Member of the Cincinnati Chapter of the A.I.A. in 1870. A.C. Nash worked in an emphatically "eclectic" style, beginning with the innovative, multi-pavilioned Second Empire or "modern French style" in the Hospital, located on the west side of the Miami and Erie Canal (now Central Parkway north of Plum St.) above 12th St. The most extreme surviving example of his High Victorian preference for diverse towers, a potpourri of rather vaguely evoked historic/stylistic elements, and nervous surfaces marked by a predilection for alternating voussoirs, is the Campbell Co. Court House, Newport, Ky. (1883-84), visible from much of downtown Cincinnati. The almost contemporary former Bourbon Co. Court House, Paris, Ky., was transitional between the Second Empire Cincinnati Hospital and the more eclectic Campbell Co. Court House.

According to an 1891 account, A.C. Nash's "specialty was church work, in which he must have made plans for no less than a thousand structures"! Those known, several of which survive with truncated towers, were almost invariably eccentric but interestingly massed: among the earliest was the (2nd) Glendale Presbyterian (1873); also the former Central Christian, 9th St. west of Plum (1869-72); the Stick/Shingle Style frame Wyoming Baptist (1882); the Parish Hall of Grace (now St. Michael & All Angels) Episcopal Church, 3626 Reading Rd, Avondale (1880); the Church of the Presentation, Kemper Lane, Walnut Hills (1884); R.C. Church of the Assumption, Gilbert Avenue, Walnut Hills (1885); Price Hill Presbyterian (1888); the Church of the Atonement; one phase of the Church of the Advent; Walnut Hills Baptist and Congregational; and, to supplement this eclectic array of Christian sects, a colorful Jewish Synagogue, formerly 8th NEC Mound St. (also attributed to Hannaford), West End.

Among Nash's other works are several lodge halls, such as those in Northside (probably erroneously also attributed to Hannaford) and Ludlow, Ky., remain minus the top stories of their towers. The addition to the fashionable St. Nicholas Hotel (originally the Groesbeck [double] mansion), 4th SEC Race, was a Richardsonian tribute to Richardson's own Chamber of Commerce building at the opposite (Vine St.) end of the block. Nash also designed the St. Clair Hotel. The Bodman(n) Building (ca. 1891; until recently the Fort Washington Hotel), 619-21 Main St., combines disparate elements on a flat façade. He was the architect of the Carlisle Building, 4th SWC Walnut, "and of the Carlisle estate generally." Also, various mansions, including the former "Holmes Castle" in Covington, Ky., originally incorporated in Holmes High School and later demolished; railroad depots, and the Latonia Race Track and Jockey Club featured more picturesque skylines. The 1st Dueber Watch Case Co. building on Washington St. in Newport survives as a shopping mall; the more impressive second factory, for many years a popular clothing outlet, has been demolished to provide a parking lot for the orphaned earlier building.

Biblio.: Withey, 437; *Leading Mfrs & Merchants of Cinti* 1886), 96; *Cinti & Its Resources* (1891), 141 (on M.R. Nash but with information on A.C.); *Illus. Cinti*(1891, 2<sup>nd</sup> ed.), 28; additional information and references from Jan E. Cigliano, 1987.

Nash, M.R. (Milwaukee, 18 - ). Born presumably between 1856 and 1867, when his father

A.C. Nash was practicing in Milwaukee, Wisc., M.R. Nash entered his father's office in 1879 and succeeded to the business at his death in July 1890; apparently he then joined the important, innovative, and artistic architect Lucien F. Plympton in partnership; several commissions are recorded in 1891-95. In Newport the firm probably designed a Swiss Chalet for one of the judges who commissioned the Campbell County Courthouse from A.C. Nash.

Biblio.: *Illus. Cinti* (1891, 2nd ed.), 128; *Cinti & Its Resources* (1891), 141; Natzler, Manse. Listed 1913-17.

Necas, Joseph (Brno, Bohemia/Czechoslovakia, 1878-after 1949). Fine cabinet-maker, who came to this country shortly before the outbreak of World War I. In Cincinnati, worked for Charles Dannenfelser's Art Joinery, Greiwe's, Inc., and John Coburn, contracting carpenter; with the last he "helped shape the palatial Albers and Leonard Smith residences in Indian Hill ["Alberly Manor," by Bloodgood Tuttle, and "Ambleside," by John Henri Deeken, respectively], the Luedeking residence on Keys Crescent ["Les Tours," also by Tuttle, E. Walnut Hills]."

Biblio.: *Enq.* (4/3/1949); see also White, *Indian Hill* (both editions); WEL, *Great Houses*.

Neff, John R. (died 1895). Listed only 1869-75. Designed the splendid all-stone St. Paul Episcopal Church, Newport, Ky. (1871) opposite the (former) Campbell County Court House. In 1873 a J.R. Neff, listed as of Chicago, Ill., contributed a "Design for City and County Buildings" to the Cincinnati Exposition.

Neiber, G.F. (near Baltimore, Md., 1821-19 ). Builder; active for David Sinton and the McMicken Estate; "remodeled or rebuilt nearly all the [fire] engine houses of the city"; as well as constructing large commercial buildings and fine residences.

Biblio.: *Cinti & Its Resources* (1891), 143.

Neerney. Landscape architect/gardener; see John Notman and Adolph Strauch.

Neutra, Richard [Josef or Joseph] (Vienna, Austria, 1892-1970). Designed Michael Bizzarri House, Blue Ash, near Cincinnati, Ohio (19 ). Also Dayton (Ohio) Museum of Natural History (?). Neutra also served on the jury for the 1938 competition for the Covington, Ky., Post Office and Courthouse.

Biblio.: Lee, *Archs.* (2000), pp. 256, 271.

See R.G. Wilson, AIA (1984), esp. pp. 216-17 (by Wilson, with personal touches); specifically, Langsam, *Great Houses*; Miami Univ. M.A. c/o Patrick Snadon; Van Vynckt, ed., I, 610-12, by John Winter, with biblio. (no ref to Cinti & Dayton projects).

Newhouse, Henry (Chicago). Designed a theater for 7th NWC Vine Sts. [date?]

Newman, William (Salem, Va., 1807-1874). Portsmouth, O., builder-architect who "seems to have been the first Portsmouth builder who took seriously the task of keeping up-to-date with the best contemporary designs in Europe and the eastern United States," as illustrated by his Greek Revival First Presbyterian Church, 3rd & Court Sts. (1850) and the contemporary Gothic Revival All Saints Episcopal Church, 610 W. 4th St. (also 1850). Newman, whose vernacular Grecian townhouse survives (?), 2nd between Washington & Chillicothe Sts. (1842), arrived in Portsmouth in 1838, working as a mason and contractor. He was elected to both state and local offices, elected to the State Senate in 1850. Although he is not known to have worked in the Cincinnati vicinity, Newman represents an early vernacular builder in the Ohio River Valley.

Biblio.: See Sergio Sanabria, "Portsmouth: Architecture in an Ohio River Town" (Oxford, O.: Miami University Art Museum, 1982), 18-27.

Nicholson, G.B. With H.W. Warrington, who succeeded him as chief engineer for the Cincinnati Southern Railway (or CNO&TP), designed their freight station and facility on a three-block site bounded by Vine, Plum, Front and Commerce Sts. (1905-1906).

Niland, David L. Attended Withrow High School and Denison College, Granville, O.; and the Yale University School of Architecture, after several years in the Army and a Cincinnati advertising firm. While at Yale "during a Golden Age of [late Modern and incipient Post-Modern] architecture," he was exposed to the influence Louis Kahn, Paul Rudolph, Vincent Scully, (Sir) James Stirling, Buckminster Fuller, and Konrad Waxman; among fellow students were Stanley Tigerman, Charles Gwathmey, Der Scutt, Jacques Robertson, and Robert A.M. Stern!

Biblio.: Articles by Jayne Merkel, *Enq.* ([?]/22/83); *Enq.* (1/26/1986), E1, 2; *Global Architecture (GA 13)*; WEL, *Great Houses*.

Niemeyer, Adelbert. Professor Niemeyer, of Munich, contributed designs for a "Heating-apparatus mantel," a reading room, and a dining room to the German-Austrian Touring Exhibition held at the CAM (1912-13).

Nolan, J. Exhibited the Henry Seligman country house at Elberon, N.J. at the 2nd CAIA/CAM (1902).

Biblio.: /not in Withey or apparently in NYCOPAR (1900-1940), 57/

Nolen, John (Philadelphia, Pa., 1869-1937). Internationally recognized landscape architect and planner, Cambridge, Mass. Planner of Mariemont, O., for Mrs. Mary Emery and The Mariemont Company/Thomas J. Emery Memorial Association; Philip W. Foster, associate (1923-26).

Educated at the University of Pennsylvania, with a Master's degree from Harvard. "During his life he was engaged on more than 400 public planning projects, including 50 cities in 20 different states and as many towns and suburbs." From 1933 until his death he was a consultant with the Department of the Interior in the National Park Service, the National Resources Committee, the housing division of the Public Works Administration, and the Resettlement Administration, all significant New Deal programs.

Biblio.: Obit., *Enq.* ( 2/19/1937); see sources on Mariemont; at least one biography; for comparison, see Susan L. Klaus, *A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens* (Amherst: University of Massachusetts Press, 2002), esp. n. 25, p. 176.

Noonan, Fred. Listed 1895. /See NYCOPAR(1900-1940),57: Frederick B. Noonan (1920-22)?/

Notman, John (Edinburgh, Scotland, 1810-65). Trained in Edinburgh as a builder (like his stone-quarrier father) and architect, Notman arrived in Philadelphia in 1831, and soon began his long and prolific career as an architect and designer of cemeteries. Among his best-known works are the elegant Italianate (Barryesque) Philadelphia Athenaeum (1845-47); and "Riverside," the home of Episcopal Bishop George Washington Doane in Burlington, N.J. (1839), the first known Italianate villa in the U.S.A. (This Bishop Doane is not to be confused with James W.

McLaughlin's client on Mt. Auburn, Doane, author of many famous 19th-century hymns.)

He designed a Chinese-inspired "cottage," several admirable and Ecclesiologically-approved Gothic Revival churches, the New Jersey State Lunatic Asylum, near Trenton (1845-48), a pioneering hospital on the Kirkbride system (also employed by Isaiah Rogers for the Longview Asylum in Carthage, O., just outside Cincinnati), and additions to the New Jersey State Capitol in Trenton and to Nassau Hall at Princeton University, as well as other structures at Princeton. Several of Notman's designs were popularized through publication in A.J. Downing's pattern-books and other sources. According to Greiff, Notman was "one of America's most innovative architects in the second quarter of the nineteenth century. Although not stylistically an innovator, he was an importer of sophisticated design ideas from Britain, translating them skillfully for his American clientele. He was quick to utilize the technological developments that transformed the art of building in the nineteenth century, and he was alert to the availability of new materials and

new techniques" (pp. 14-15). Notman designed one of the first American "rural cemeteries," Laurel Hill, in Philadelphia (1835- ), which brought him several other commissions for similar cemeteries.

Notman was a founding member of the American Institute of Architects in 1857 and of the Pennsylvania Institute of Architects, 1861 (later the Philadelphia Chapter of the A.I.A.). Notman seems to have had several Cincinnati connections, perhaps through the Western Horticultural Society, which was supported by his known clients here. Notman provided the original plan for Spring Grove Cemetery, 1845, rejected as too artificially complex and because of "the excessive cost of the many roads and walks." Greiff also suggests that "Probably Notman did not visit the site, but sent a design from Philadelphia, for his plan did not suit the terrain." Howard Daniels of Cincinnati and Dayton supplied the alternate layout, later significantly revised by Adolph Strauch, who became Superintendent of the cemetery in 1855. Although other Cincinnati commissions are not included in Greiff's catalogue, Notman did design the powerful Peter and Isabella Neff sarcophagus in Spring Grove, according to a labelled lithograph in the 18 Report; it is said to have been the first monument erected in the cemetery. Maxwell also indicates that he was the architect of the A.D. Bullock house "of the Italian style" formerly on Oak St., Mt. Auburn (1868; the site of the present Vernon Manor Hotel); its grounds were improved by "Messrs. Strauch and Nerney, well-known landscape gardeners of Cincinnati." Biblio.: Withey, p. 445; III (1982), 306-308 (by Constance M. Greiff); *Biog. Dict. of Phila. Archs.* (1985), pp. 577-79; Van Vynckt, ed. (1993), I, 616-17, by Nancy J. Volkman, with biblio.; Maxwell, *Suburbs of Cincinnati* (1870), ; Constance M. Greiff, *John Notman, Architect, 1810-1865* (Philadelphia: The Athenaeum, 1979), especially pp. 28, 82, 142 on Spring Grove Cemetery; Linden-Ward on Spring Grove Cemetery; SGC Annual Report for illus. of Neff monument. /see also WEL files on NYSC/; Stewart Shillito Maxwell, Jr.

### OOO

Oakey, Alexander F. (New York, 1850-1916). First employed as a draftsman with Richard M. Hunt, and also said to have worked for the brilliant English architect Richard Norman Shaw (Longstreth, p. 85); Oakey practiced in N.Y. 1873-88, with Alfred Bloor and Bassett Jones, and then moved to San Francisco in 1889 (with A. Page Brown); active in early years of the A.I.A. Oakey's early Shingle Style work is discussed by Scully in his influential books. Oakey and ??? submitted a design to the Cincinnati Music Hall competition, which was published in the *American Architect & Building News* in 1877 (?). Biblio.: Withey, 446; NYCOPAR (1840-1900), 58; Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century* (1983); Scully, *The Shingle Style*; /see wel files on NYSC/.

Okie, R. (Richardson) Brogniard (Camden, N.J., 1875-1945). Educated in the Philadelphia area, at Haverford College and the University of Pennsylvania; in early years worked for William L. Price and Arthur S. Cochran. Practiced 1898-1918 with H. Louis Duhring and Carl A. Ziegler, and then on his own. A specialist in the restoration of historic buildings, especially from the Philadelphia area, such as the "Betsy Ross House" in the Quaker City and William Penn's "Pennsbury Manor" in Tullytown, Pa. Okie designed "Hunt's End," the William Hayden Chatfield, Jr., house in Indian Hill (1927-28), accordingly. In 1929 he also designed "Dixiana Farm," near Lexington, Ky., for James Cox Brady. Biblio.: Withey, p. 448; *Biog. Dict. of Phila. Archs.* (1985), pp. 583-85; White on Indian Hill.

Olbrich, Joseph (Maria) (Troppau, Austrian Silesia, 1867-1908). Educated in Vienna by city-planner Camillo Sitte, Karl von Hasenauer, and Otto Wagner, with whom he worked until 1898, Olbrich spent most of his short career in Darmstadt, Germany. With artist Gustave Klimt (?), Olbrich designed the notorious Secession (or Sezession) Building in Vienna (1897-98), a "temple of art" for the new movement, the Austrian equivalent of the British Arts and Crafts. Just before the turn of the century, Olbrich joined the artists' colony at Darmstadt, Germany, formed by Ernst Ludwig, the Grand Duke of Hesse (architect Peter Behrens was also involved with the Darmstadt colony). Olbrich was responsible for most of the original buildings at the colony, and did a good deal of work in the other German cities as well.

Olbrich designed the Fountain Court at the Louisiana Purchase International Exposition in St. Louis, Mo., one of America's first significant exposures to European Modernism and its Jugendstil predecessor.

The German-Austrian Touring Exhibition held at the CAM in 1912-13 included several works by the recently-deceased Olbrich, including the famous Bridal (or Wedding Tower), the centerpiece of Ernst Ludwig's Darmstadt colony (1905-1908; apparently designed with or completed by Prof. Albin Mueller, who also showed the Bridal Tower and its associated Exhibition Building in the Touring Exhibition); Tietz' Warehouse, Duesseldorf, probably an offshoot of Olbrich's design for the Leonhard Tietz Department Store, Duesseldorf (1907-1908); and the Feinhals House, Cologne (see also Bruno Paul, below).

Biblio.: *Macmillan Ency.*, III (1982), 315-19 (by Robert Judson Clark); Van Vynckt, ed. (1993), I, 623-25, by Christopher Long, with biblio.

Olmsted, Fredrick Law (Hartford, Conn., 1822-1903). /Any work in Cincinnati area, FLO or firm? (Lots of private commissions in Louisville, as well as Louisville Park System, ca. 1891./ Biblio.: NYCOPAR(1840-1900),58-59; *Mac Ency.*, III (1982), 319-24 (by Charles C. McLaughlin); Van Vynckt, ed. (1993), I, 626-27, by Nancy J. Volkman, with biblio. See also Susan L. Klaus, *A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens* (Amherst: University of Massachusetts Press, 2002), esp. pp. 49-50.

Olszewski. See A.O. von Herbulis of Washington, D.C.

Owen, W.C., & Co. Designed an elegant gas station in Cincinnati for the Standard Oil Co.; illustrated in *Architectural Terracotta*, V(1915),14.

Owens, Charles S. Listed 1913-29.

Owings, Nathaniel (Alexander) (Indianapolis, Ind., 1903-1984). 1920 travelled in Europe, discovered architecture through visits to Notre Dame, Chartres, Mont-St. Michel; entered architecture school at the University of Illinois, but completed training at Cornell in 1927. Worked for York & Sawyer in N.Y. but admired Bertram Goodhue. Joined brother-in-law Louis Skidmore (q.v.) 1936 after Century of Progress Expo, Chicago 1933; SOM with engineer John Merrill 1939: a "modern 'Gothic Builders Guild.'" Particularly interested in nature, the environment, historic and urban preservation.

Wilson: "Indeed he was not the designer, but a facilitator."

Biblio.: R.G. Wilson, *AIA* (1984), esp. pp. 226-27; by Wilson: interesting overview; innumerable other sources on SOM and on/by Owings himself.

PPP

Pabisch, Francis Joseph (Moravia, 1825-79). Priest and amateur fresco artist who arrived in Cincinnati 1851. Taught at Mt. St. Mary's of the West and later became its rector. Received

instruction in painting there from George Lang and in 1857 decorated the walls of the school's new Gothic Revival chapel.

Biblio.: Haverstock, ed. (2000), p. 659; Kelly & Kirwin, *Mt. St. Mary's* (1894), pp. 102, 343-47.

Packard, Frank L. (Delaware, O., 1860-1923). It is notable that prominent Columbus, O., architects like Packard, his partner Joseph W. Yost, and other firms like Richards, McCarty & Bulford; as well as Dayton, Cleveland, Toledo, Akron firms, in general did *not* work in Cincinnati; although they often had opportunities in Lexington and Central Kentucky, and other architects from elsewhere in the country did occasional work in Cincinnati. Cincinnati and other Ohio architects usually seem to have gathered together only at the A.I.A. and (in perhaps forced cohabitation) on State exposition buildings! See the Cincinnati draftsman in Y&P brochure.

Biblio.: Withey, 451-52; Barbara Powers, Ohio Historical Society Historic Preservation Office, Columbus, O.

Page, Richard. Advertised as architect (*Daily Cincinnati Gazette*, [April 1, 1844], 1:6), according to Sikes' List (CHS): "contact him at Mr. Hanks and Co., Miles Greenwoods Foundry or at his home." [sic]

Palmer, George C. (Carnegie) (1862-1934). Palmer, (Henry F.) Hornbostel & Jones competed unsuccessfully for the design of the Hamilton Co. Courthouse (ca. 1918; won by Rankin, Kellogg & Crane). See Hornbostel.

Biblio.: NYCOPAR (1840-1900), 60; NYCOPAR (1900-1940), 59.

Palmer, Seneca (Danby, Vt., 1771 or ca. 1793-1856). Sikes quotes the 1850 Cincinnati Census, Ward I on his age (57) and occupation (architect), as having a wife and having come from New York. Described as from Albany, N.Y., Palmer is said to have come to Cincinnati in 1834, although Clay Lancaster (in an important article that provides a reconstruction based on contemporary descriptions and views of the Bazaar) cites him as "a resident architect of 'the classical taste in architecture'" who designed Mrs. Trollope's bizarre Bazaar, at Broadway & 3rd St., in 1829; on the other hand, Mrs. Trollope's protege Auguste Hervieu is also claimed (unconvincingly, in spite of his quixotic lithographs in *Domestic Manners*) as its designer. The nascent Ohio Mechanics' Institute was housed in the Bazaar in the later 1830s; it was demolished about 1880.

Palmer did design the two powerful Greek Revival complexes, centered on temple-form chapels, of the Lane Presbyterian Theological Seminary, Walnut Hills (ca. 1830-32), and the Western Baptist Theological Institute, Covington, Ky. (ca. 1840; engraved perspectives of both appear in Cist, 1841). The Lane Seminary drew in 1832 both Dr. Lyman Beecher and the Rev. Calvin E. Stowe as professors; Beecher brought with him Catherine E. and Harriet Beecher (Stowe); both professors resigned in 1850. Both institutions were hotbeds of Abolitionism; the Baptist Seminary moved in the mid-1850s to Georgetown, Ky., where it remains as Georgetown College; Mrs. Stowe wrote *Uncle Tom's Cabin*, to a considerable extent based on experiences and accounts of slavery while in this area. And, of course, the sisters published *The American Woman's Home: or, the Principles of Domestic Science* (1869; published in Cincinnati as well as N.Y.), and other books that helped improve the situation of women--particularly single women--in the late 19th century. Most or all of Palmer's Lane Seminary buildings were replaced by McLaughlin's High Victorian Gothic structure(s) in the late 1870s, although the Beecher house remains on Gilbert Avenue as a center of Black history and community. At least 2 residences, one probably built and the other--the President's House of the W.B.T.I.--remain in Covington, on 12th and Russell Sts., in an historic neighborhood named for the Institute, which acquired a large farm and then subdivided it rapidly and profitably about 1840 in order to pay for its own

facilities.

The handsome temple-form Lafayette and Franklin Bank on 3rd St. (1836) is credited to Palmer, but also to Henry Walter, and to Swiss/German-born John Jolasse, who apparently lived with and worked for Palmer, perhaps actually designing some of his best works. The U.S. Bank, formerly 3rd NWC Main Sts. (before 1839), was a similar, but smaller and Ionic rather than Doric, temple. Another hexastyle Doric building on 3rd St., apparently originally a mansion, and later the Children's Home, might have been designed by Palmer. He designed, or at least superintended the construction, of the original St. Paul R.C. Church in Pendleton; the upper part of its Greek tower was replaced by a Gothic spire in 1873, and the building was re-classicized by the Hannafords after a fire in 1899. Palmer was still listed 1851-52; Knudson & Seneca Palmer were credited with the Bates Building in 1852; and Palmer & [Robert] Heines [Haines or Haynes], 1853-55.

Biblio.: Withey, 453; Ford & Ford, *Hist. of Cincinnati* (1881), 243; Nuxhall, SGC, 28, Lot 86..

Pankok, Bernhard. Professor Pankok, of Stuttgart, contributed a design for a "Music Chamber" at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Pansiera. Principal of late 20C. firm Pansiera, Dohme & Tilsley.

Panzer, Robert R. (Cincinnati, 1877-19 ). With (R. Rudolph) Rendigs, Panzer & (G. Marshall) Martin 1921-41; educated and trained in Cincinnati, including the University of Cincinnati (1901); experience with the Pennsylvania Railroad and a structural ironworks; then worked with the City of Cincinnati.

Biblio.: *Memoirs of the Miami Valley* (1922).

Pape, Paul C. Listed 1893-95. Submitted design No. 9 in the University of Cincinnati competition (1894; won by the Hannafords).

Papworth, John B. (Buonarotti) (Marylebone, London, 1775-1847). Leading English Regency architect, landscape gardener, town planner, and author of architectural pattern-books; a founder of the Royal Institute of British Architects in 1834. Son of John Papworth (1750-99), a stuccoist for Sir William Chambers; Wyatt Papworth was his second son.

Papworth, self-styled "Architect to the King of Wuerttemberg /?/, etc., etc.," was called upon by William Bullock (17 -18 ) to design "Hygeia," a planned community south of Cincinnati in Northern Kentucky, on the approximate site of Ludlow, Ky. Bullock was an adventurer and entrepreneur (as well as brother of the Regent's own cabinet-maker, George Bullock). A number of Papworth office drawings for Hygeia and some of the proposed buildings (said to be in very poor condition) survive at the R.I.B.A. in London (see McHardy catalogue). W.E. Langsam has surmised that the elaborate "domed" river-entrance hall of Elm-wood Hall may have been designed by Papworth and built for Bullock as a "come-on" for Hygeia after Bullock returned from London and before he abandoned the project, but the current owner and resident, Latrobe authority Patrick Snadon, suggests that Latrobe himself may have been responsible for at least the conception of the room while delayed in Cincinnati about a week en route to New Orleans in 1820 [?].

Biblio.: Howard Colvin, *A Biographical Dictionary of British Architects, 1600-1840* (1954; 1978), 615-19; Wodehouse, *Brit. Archs.* (1978), 213-14; *Macmillan Ency.*, III (1982), 363-64 (by George McHardy); Wyatt Papworth, *John B. Papworth, Architect to the King of Wurtemberg [sic]: A Brief Record of His Life and Works* (London, 1879); Repts; Hardy catalogue of R.I.B.A drawings. Lancaster; Repts; etc.

Parsson, Raymond D. Cleveland, O., architect, partner of William A. Bohnard, 1907-1932.

Biblio.: Campen, *Shaker Heights* (1992), 23, *et passim*.

Patterson. Listed 1917.

Paul, Bruno (1874-1968). An important designer-member of the German Werkbund, organized in 1907 to raise the standards of architecture and applied design; his most valuable contribution was the attempt to provide fine design for machine-produced furniture. According to Ward, "Le Corbusier's own concept of the *objet type* no doubt reflects his contact with Paul and the *Werkbund* in 1910 and his enthusiasm about the German achievement in standardization." His transitional style, between eclecticism and early Modernism, was probably displayed in his contributions to the German-Austrian Touring Exhibition held at the CAM in 1912-13: the Schuppmann House, Berlin; the "Lady's Boudoir" at the Feinhals House, Cologne (the house itself was exhibited by Joseph Olbrich posthumously); and, most intriguingly, an interior of "the 'George Washington,' fast liner of the Nord-deutscher Lloyd [steamship line], Bremen."

Biblio.: *Macmillan Ency.*, III (1982), 378 (by James Ward).

Payne, George P. Listed 1894-98.

Peabody, Julian (N.Y., 1881-1935). Senior member of the New York firm Peabody, Wilson & Brown from 1924 until his death, Peabody attended Harvard University (1903), studied further in Paris, and returned to New York as a draughtsman and designer, until the firm was established in 1924. Although their major work was Traditionalist country houses, they designed a (famous?) Modernist beach house for the Brown family (of Providence, R.I.?) during the 1930s. The firm designed "Normandy Farms," the Richard H. Grant House in Dayton, Ohio, photographed by Samuel H. Gottscho of N.Y.

Biblio.: Withey, 462 (neither a Wilson nor a Brown associated with Julian Peabody is listed in Withey); Mark Alan Hewitt, *The Architect & the American Country House* (New Haven, Conn.: Yale University Press, 1990), biog. 280.

Peabody, Robert Swain (New Bedford, Mass., 1845-1917). Principal of the firm Peabody & Stearns, which was "recognized as the most important architectural office in Boston from the death of H.H. Richardson in 1886 until World War I. Their impact was enormous because of the number, variety, and national importance of their commissions and the quality of architects, virtually a dynasty, who emerged from their offices to become leaders of the profession" (Floyd & Holden)." Peabody studied at Harvard (1866), the Ecole des Beaux-Arts, Paris, and elsewhere in England and France. After experience in Boston with Gridley J.F. Bryant and Ware & Van Brunt (who competed slightly later for the design of the Cincinnati Music Hall), he practiced with John G. Stearns as Peabody & Stearns from 1870 until 1917 (when both partners died within a few days of each other).

This extremely prominent and influential New England firm, while not strictly innovative, was usually on the cutting edge of design concepts, stylistic and otherwise. They participated in introducing the American Colonial Revival after the Centennial of 1876, and developed a lavish yet somehow restrained version of the English Queen Anne or Free Classical style similar to contemporary works by Samuel Hannaford in the Cincinnati area. Peabody was also active in architectural organizations, and published on architecture and travel.

Peabody & Stearns contributed an architectural drawing (#23) of the "Proposed Hall for Harvard College" (Memorial Hall?) to the 1873 Cincinnati Exposition. Several members of their office staff later did or proposed work with Cincinnati connections, including Edward T.(P.?) Graham, Arthur Little, and Edmund M. Wheelwright.

Cincinnati architect John Scudder Adkins worked in Peabody & Stearns' St. Louis, Mo., office in the early 1890s. /?/

Peabody & Stearns designed the Cleveland, O., Chamber of Commerce Building (1897-99).

Biblio.: Withey, 462-63; NYCOPAR (1840-1900), 60; Wodehouse (1976), I, 139-40; *Macmillan Ency.*, III (1982), 380-82 (by Margaret Henderson Floyd and Wheaton Holden); Van Vynckt, ed. (1993), I, 648-50, by James Stevens Curl, with biblio.

Peacock, Samuel D. (Cincinnati, 1853-19 ). Son of a peripatetic pattern-maker, the son went (virtually without training) from his father's occupation to mechanical drawing, to construction (and perhaps design) of large commercial and industrial structures, some of concrete, to self-taught architecture. The only known example of his style is "The New Masonic Temple at Newport, Ky.," still on Monmouth NEC 7th Sts., an endearing case of High Victorian eclecticism published in *The Scientific American, Architects & Builders Edition* (Jan. 1888). He is said to have submitted a competition project for the Cincinnati Chamber of Commerce Building (H.H. Richardson beat him out!), and designed and built another Masonic building in Georgetown, Ky. Listed as an architect in Cincinnati 1901-1910, he then founded and became president of the German American Commercial & Savings Bank, and disappeared from the architectural scene.

Biblio.:

Pedretti Family. Two generations of fresco painters, artistic plasterers, and interior decorators, several of them trained in Italy at the Brera, Milan, who worked in some of Cincinnati's most important buildings from the patriarch Francis' arrival to decorate Isaiah Rogers' Burnet House Hotel in 1854, until well into the 20th century. Francis (1829-1891) had a colorful career as a Garibaldian soldier before coming in 1849 to N.Y., where he worked for dry-goods magnate A.T. Stewart and Prof. Samuel F.B. Morse (the inventor of the telegraph, responsible for introducing photography to the U.S., and a fine painter), among others. By 1876 Francis Pedretti's firm is said to have worked in 18 states. He was succeeded by his sons Raphael M. Pedretti (born Cincinnati 1860) and Charles A. Pedretti (born Cincinnati 1864, who succeeded Francis in partnership from 1887 until 1905, when the partnership was dissolved and brothers established their own firms. Raphael Pedretti conducted his business alone until his son Francis C. Pedretti joined him as Raphael Pedretti & Son. It appears that the Pedrettis often--but not exclusively--collaborated with Samuel Hannaford & Sons; an elegant ad for their work appeared in the 1894 Hannaford & Sons monograph, for instance.

Among the works of the partnership of Raphael and Charles Pedretti (1886-1905) were the re-stencilled interiors of *K.K. Bnai Yeshurun/Isaac Mayer Wise/ Plum St. Temple*, Plum SWC W. 8<sup>th</sup> Sts., Downtown, originally designed by James K. Wilson (1865-66), with decoration and repairs by James W. McLaughlin (1890-91); the former *Mound Street Temple*, 8<sup>th</sup> & Mound Sts., West End, originally by Anderson & Hannaford (1868-69), unless this is a later building or decorative campaign; the *Cincinnati City Hall*, between Plum St. and Central Ave, W. 8<sup>th</sup> & 9<sup>th</sup> Sts., Downtown, by Samuel Hannaford & Sons (1888-92); the *Bourbon County Courthouse*, Courthouse Square, Paris, Ky., by Frank Milburn (ca. 1910); the *Montana State Capitol*, Helena, designed by George R. Mann, Bell & Kent, and others, including proposal by Frank M. Andrews, with both F. Pedretti's Sons and C.A. Pedretti supplying stained-glass windows and murals, etc. (1896-1912); and the *Ohio State House*, Capitol Square, High St., Columbus (possibly an early 20<sup>th</sup>-century renovation, but more likely the interiors of the Hannafords' State House Annex [1899-1901]; and many private residences. Raphael's firm may have been responsible for the handsome (recently restored) interiors of the *Hamilton County Soldiers' and Sailors' Memorial Hall*, Elm NWC Grant Sts., Over-the-Rhine, by S. Hannaford & Sons (1904-1908).

Many interiors decorated by Charles A. Pedretti's firm are listed in Goss (1912); the First English Lutheran Church (originally by Crapsey & Brown, 1890s, but perhaps redecorated by Pedretti when it was converted from an "Akron Plan" to a standard form); Second National Bank Building (190 ; J.S. Adkins); St. Augustine R.C. Church, Covington, Ky. (19 ); Home Savings Bank; the Businessmen's Club Rooms renovated in H.H. Richardson's Cincinnati Chamber of Commerce Building (190 ; destroyed by fire 1911); Businessmen's Club Building [in the Hannafords' former Phoenix Club Building?]; Walnut Hills Christian Church (S. Hannaford & Sons); Sacred Heart Academy, Clifton; First National Bank of Norwood; and the First national Bank Building and Carnegie Library, Paducah, Ky.

Charles A. Pedretti's work in private residences included by 1912 those of *Frank Herschede*, 3886 Reading Rd at Dana Ave, N. Avondale, by S.S. Godley (1907-1908); "the late" *Anthony Brunsmann* 4090 Rose Hill Ave, N. Avondale, by Tietig & Lee (1905/1908); *Mrs. M. (Matthew) B. Farrin*, 3666 Reading rd, N. Avondale, by Harry Hake (before 1906), Mrs. M.B. (Dora) Farrin, 4045 Rose Hill Ave, N. Avondale, by J.S. Adkins (1906/1911): M.B. Farrin was a major lumber dealer; *E.E. Shipley*, Lenox Place & Glen Lyon Ave, N. Avondale (before 1908); *W.B. Schawe* [sic], 995 Lenox Place SWC Glen Lyon Ave, N. Avondale, by S.S. Godley (1909); *Charles Christie* (Mrs. Charles J. Christie), 4137 Forest Ave, Norwood (before 1909); *Frank Dinsmore*, 2777 Baker Place, E. Walnut Hills, by Werner & Burton (ca. 1910; see Langsam & Weston, *Great Houses of the Queen City*); *Max (C.) Fleischmann*, 525 Lafayette Ave, Clifton, by James Gilmore (before 1914); *Dr. Frank (B.) Cross*, perhaps Fairfield Ave, WS S of Madison Rd, by J. Gilmore (ca. 1910); *Major Frank J. Jones*, 520 Oak at Vernon Place, Vernonville (perhaps the old Bullock House, on site of Vernon Manor; remodelled by S. Hannaford & Sons or Elzner & Anderson (ca. 1910?); *General Lewis Seasongood*, Reading Rd NWC N. Crescent Ave, N. Avondale, by S. Hannaford & Sons (before 1913); *Henry F. Lackman*, Rapid Run Pike & 8<sup>th</sup> St., Price Hill, perhaps remodelled by H. Hake or S. Hannaford & Sons (ca. 1905); *A.J. Conroy*, 948 Dana Ave, N. Avondale (before 1908); *Robert (J.) Bonser*, 3652 Reading Rd, Avondale (before 1913) ; *A.F. Maish*, 4032 Reading Rd (or Rose Hill Ave?), N. Avondale, by Elzner & Anderson (1903/1909); *William Lodge*, 4033 Rose Hill Ave, N. Avondale (ca. 1905); *E. (Ethan) B. Stanley*, 2540 Madison Rd, Hyde Park (?) (before 1908); *C.A. (Charles Arthur) Hinsch*, 809 N. Crescent Ave, N. Avondale, by S. Hannaford & Sons (?) (before 1908); *Moritz Haas*, 610 Forest Ave, Avondale; *Benjamin Sebastian*, 2339 Ashland Ave, Walnut Hills (before 1908); *George B ("Boss") Cox*, "Parkview" or "Park View," Brookline NEC Jefferson Aves, Clifton, S. Hannaford & Sons (1895; see *Great Houses*); *Thomas P. Egan*, 2012 Edgecliff Lane (mid-1880s; originally the Caleb B. Matthews House by Burnham & Root of Chicago [see under "Maxwelton," *Great Houses*]; belonged to lumber-manufacturer Egan in the early 20<sup>th</sup> century; the interiors are said to have been totally renovated); *Charles Wiedemann*, Park Ave NWC 10<sup>th</sup> St., Cote Brillante [sic?], Newport, Ky.(1893-94; see *Great Houses*);

Biblio.: On Francis Pedretti: *Biog. Ency. Ohio* (1876), 366; see Kenny (1879), under "Fresco Painters," 52; on Raphael Pedretti: Goss (1912), III, 272-73; Cuvier Press Club (1914),105; on Charles Pedretti: Goss, III, 957-58. See Haverstock, ed. (2000), 669-700 (on Francis, Charles A., Raphael M., and also Peter). The late Dorothy ("Dottie") Walters did work toward a Master's thesis on the Pedrettis for the University of Cincinnati Department of Art History during the 1980s.

Pelz, Paul J. (Johannes) (Silesia, Germany, 1841-1918). Son of a noted historian who became involved with the 1848 Revolution and was forced to emigrate, settling in New York City, where

his son Paul eventually joined him in 1858. Paul was educated in Breslau; trained with Detlef Lienau in New York (1859-66) and with Henry Fernbach (with Henry Van Brunt and Henry J. Hardenbergh), before moving to Washington to serve as an architect and engineer for the U.S. Lighthouse Board. In 1873 he joined John L. Smithmeyer in their winning (but controversial) design for the Library of Congress. See Smithmeyer & Pelz.

Biblio.: Withey, p. 466; *Macmillan Ency.*, IV(1982), 91-92 (on Smithmeyer & Pelz; by C. Ford Peatross).

Pepinsky, Bernard. Listed 1923-53; and later with several associates. See also Robert L. Holtmeier.

Perkins, Dwight H. (Memphis, Tenn., 1867-1941). Perkins and his then-partner, John L. Hamilton, won 4th prize in the 1906 competition for Hughes High School, Clifton Heights, won by J. Walter Stevens of St. Paul, Minn. Perkins and his firm, which also included William K. Fellows, was a specialist in school architecture, particularly of high schools, and active in civic institutions in the Chicago area.

Educated in the South, Perkins attended M.I.T. (1885-87) and served as an instructor in architecture there for a year, then moving to Chicago. After serving as a draughtsman for Wheelock and Clay, he worked for Burnham & Root and other leading Chicago firms, before forming a partnership in 1894 with Fellows and Hamilton, which lasted until 1925. After 1925 he was in partnership with Melvin C. Chatten and C. Herrick Hammond, retiring and moving to Evanston, Ill., during the 1930s. From 1906 until 1910 Perkins was the architect for the Chicago Board of Education. His firm's schools are often illustrated as examples of functional layout and relative modernity of style in periodicals and books on school design of the period.

Biblio.: Withey, pp. 468-69.

Perrot, Emile G. (1873-1954). Philadelphia and New York (listed on own 1924-36, with Ballinger 1912-21) architect on John Nolen's list for Mariemont (10/20/1922), but apparently not used. See his erstwhile partner Ballinger.

Biblio.: /not in Withey/ NYCOPAR (1900-1940), 60.

Peter, Walter G. (Washington, D.C., 1868-ca. 1945). Educated at M.I.T.; worked for the prominent Washington firm Hornblower & Marshall; worked with William J. Marsh as Marsh & Peter 1898-1926, and continued as the successor. They exhibited the Washington *Evening Star* Building at the 1st CAIA/CAM (1901).

Peters, Luther (died 1921). In partnership with Silas R. Burns as Peters & Burns of Dayton, O. 1881-1907; among most prominent Dayton firms, best known for the impression Richardsonian Romanesque Dayton Public Library, but in fact probably responsible for many other projects in Dayton, Hamilton, and Middletown, Ohio, commissions at the turn of the last century..

Biblio. Withey, 469.

Pfeiffer, Frank. Listed 1894.

Pfeiffer, Philip (Cincinnati, 1860-1925). Trained in Germany; settled in Cincinnati in 1885; listed on own 1891-1923. Specialized in church buildings; also designed the Cincinnati Abattoir Co. plant, 3236 Spring Grove Avenue; the St. Leger Apartments, Gilbert Ave & St. Leger Place, Walnut Hills; as well as residences, including designs for the ubiquitous real-estate developers Bofinger & Hopkins of Norwood, McGregor Park in Mt. Auburn, and elsewhere in the burgeoning turn-of-the-century suburbs.

Biblio.: Withey, 470; obit., *Enq.* (7/6/1925), 8:5; see also obit. in *New York Times* (7/6/1925); *American Art Annual*, XXI.

Phelps, Stowe. Associate architect with John Tompkins of Grosvenor Atterbury's Jean Maxwell

Schmidlapp House, "Ca' Sole," 10 Grandin Lane, Hyde Park (1926; 1928-29).

Biblio.: Not in Withey.

Phillips, W. Stanwood (1873-1948). A New York architect who worked early in his career for the archetypally-named Boston firm of (Willard D.) Adden (but, more archetypally, Alden in Withey), (Winthrop D.) Parker, (Howard T.) Clinch & (Frank W.) Crimp (Withey can't resist calling it Cramp!), where he specialized in designing churches. Later he moved to New York on his own and concentrated on residential work, especially country houses in New York State and Connecticut. Phillips designed an "English Manor" house in the Cotswold stone mode for an advertisement for the Philip Carey (Asbestos Shingles) Co., Lockland, O.

Biblio.: Withey, 472; NYCOPAR (1900-1940), 61; for the Boston firm, see Boston COPAR (1984), *passim*.

Pickering, Ernest. Taught at University of Cincinnati and served as Dean of the School of Applied Arts/Architecture/DAAP[?] Author of well-known books on architectural design. President of Cincinnati Chapter of A.I.A., 1930-32.

Picket. See Piket.

Pies, Fred. Listed 1910-13.

Piket (or Picket), Anton (or Anthony) and Louis. Anton Piket appeared in the Cincinnati directories in 1856, with his son Louis (Utrecht, Holland, 1839-1910); they practiced as Piket & Son until 1870; Louis is listed 1870-1909; two of Louis' sons joined his office in 1888, and there is a reference to a residence by an A.C. Piket in 1907. Anton lived in Newport and then Covington after the Civil War, while Louis remained in Cincinnati, providing (not unusually) a base on both sides of the river for the partners.

Both taught architecture and mechanical drawing at St. Xavier College (now University, on Victory Parkway), then located on Sycamore between 6th and 7th Sts. The first R.C. church and educational institution within the city's limits, on this site, were gradually replaced by the Gothic Revival St. Xavier Church by the Pikets (1860) and Italianate/Second Empire Xavier College buildings; when the church burned in 1882, Louis Piket supplied a design for rebuilding the tower, but Samuel Hannaford received the commission (although the Pikets' original Gothic spire was far more suitable than the present domelet) and apparently designed later Xavier buildings on and around the church.

Anton Piket is said to have designed mid-19th-century buildings for the First Presbyterian Church, the Ohio Mechanics' Institute, and the Medical College.

Louis' other major works included (some phases of) the Grand Opera House, the Gibson Hotel, the city almshouse, the Guildhouse and renovation and a parish-hall addition to Trinity Church on Madison Ave near 3rd St. in Covington, Ky. (1886 & 1888), and the Hanke Bros. store on Main opposite 12th Sts. in Over-the-Rhine (1888); and for the same firm, three warehouses (1893). The Piket firm designed many other churches and schools, mostly for the Catholic communities of Cincinnati and N. Ky., including the highly visible Immaculata Church on Mt. Adams (1859-60; possibly with design input by James W. McLaughlin) and Sacred Heart Church in Bellevue, Ky. (1892-93; later covered with composition stone by the Hannafords?), and also St. Paul R.C. Church on W. Short St., Lexington, Ky.; as well as commercial and residential structures in Gothic Revival, Italianate, and Queen Anne styles.

Biblio.: Tenkotte & Langsam; histories of Xavier University; Covington City files.

Pilcher, Lewis Frederick (1871-1941). Partner of Louisvillian Tachau 1905-1922; practiced on own ca. 1918-30.

Biblio.: NYCOPAR(1900-1940),61.

Pistler [Postler?], John. Worked with Frederick W. Garber [see] and John Lefken, 1933-38; said by descendant David Pistler [Postler?] (1999) to have been responsible for the design of Walnut Hills High School.

Pitman, Benn.

Biblio.: See Trapp, C.S. Chewning, *Great Houses*, Jennifer L. Howe, ed., *Cincinnati Art-Carved Furniture and Interiors* (200 ), *passim*; *et al.*

Platt, Charles A. (Adams) (New York, 1861-1933). Prominent and influential New York architect, landscape architect, and painter/etcher. Although he is not known to have worked in the Cincinnati area, he designed the Cleveland *Leader* Building (1911-12) and the Hanna Building there (1919). One of his major residential works is "Gwynn," [?] Bratenahl, near Cleveland, and Platt had other social and design connections in Ohio.

Biblio.: NYCOPAR (1840-1900), 62; NYCOPAR (1900-1940), 61; Keith Morgan, *et al.*; Van Vynckt, ed. (1993), I, 675-676, by Nancy J. Volkman, with biblio.

Plympton, Lucian (or Lucien) F. (Horsehead, near Corning, N.Y., 1856-1938). Son of a talented artistic family (previously named Plimpton); educated in Cincinnati at the Chickering Institute, where he later taught; travelled in Europe ca. 1875-80, studying at the Karlsruhe Polytechnic Institute and Vienna Academy of the Fine Arts (where he studied with Friedrich Schmidt), ca. 1875-80; began practicing in Cincinnati ca. 1883; ca. 1885 he was joined by James S. Trowbridge; Edwin Buddemeyer joined them in 1887 and probably remained with Plympton a few years after Trowbridge's death in late 1887; Michael Heister was in the office in 1889; Plympton was associated with M.R. Nash (son of A.C. Nash) 1892-95; and in 1897 with H.E. Siter; the first Harry Hake was also trained in the office in the late 1890s.

At the turn of the last century Plympton moved to Pittsburgh (complaining about the difficulty of gaining large commissions, rather than his plentiful residential opportunities, in a city dominated by Hannaford and other established architects). Plympton then probably worked for the Pittsburgh firm of John T. Comes, noted designer of Roman Catholic churches and institutions, for the rest of his career, although he also served as at least a delineator for the Pittsburgh Roman Catholic architect Edward J. Weber. Plympton's association with Weber is known through his delineations in the latter's handsome book, *Catholic Ecclesiology* (Pittsburgh, 1927). Among Plympton's contributions are spectacular renderings of studies for "A Modern Cathedral," "A Church and Rectory," "A Stone Village Church with Tower," "A Church and Rectory for a Small Town" (with E.J.W.), "A Village Church," "Church and Rectory in a Suburban District of a Large City," "Group for Parish of our Lady of the Most Beautiful Sacrament, Pittsburgh, Pa.," St. Joseph's, Portage, Pa.; the Boys' Catholic High School, Fifth Avenue, Pittsburgh; and a related "Study of a Group of Buildings" and of "A School Building" (the latter with E.J.W.). Most of these are designed in an exaggeratedly vertical medieval style, Romanesque or Gothic, with the emphasis on extraordinary towers.

It is curious that Plympton should have been hired after the turn of the 20<sup>th</sup> century by Pittsburgh firms that specialized in ecclesiastical design almost exclusively, considering that no religious work at all is known for Plympton's firm in any of its permutations while in Cincinnati! Plympton was "well known as a gentleman with artistic ideas." He and his mentor Schmidt were represented in the 1882 Cincinnati Industrial Exposition Art Exhibition; Plympton contributed sketches of European details dated 1880 and 1887 to the 1889 Cincinnati Architectural Club exhibition; and he was still showing similar sketches and designs at the Pittsburgh Architectural League in 1907. In the early 1880s he designed vase shapes for his mother Cordelia A. Plimpton

to decorate at the Cincinnati Pottery Club, and his renderings of local scenes and landmarks in 1880s and '90s directories and promotional brochures have enormous panache.

BP&T's 1888 New Year's greeting was an exquisite booklet consisting of 21 dazzling sketches by all three partners, mostly of Richardsonian houses (Richardson's Cincinnati Chamber of Commerce Building is featured on the cover), although several reflect the "real" half-timbered style best represented by Plympton's mother's house perched at the south end of Upland Avenue in Walnut Hills; nearby is the famous Albert D. Fisher "Swiss chalet" given its due in Clay Lancaster, *Architectural Follies in America* (1960), and the progenitor of a local vernacular school, highly suited to the hillsides of Cincinnati and N. Ky. (although not always confined to such appropriate locations); and there is even an 1888 reference to a frame house in "Norwegian style." Buddemeyer & Plympton in 1888 designed a Japanese-inspired complex for the Hamilton County Fairgrounds in Carthage, Ohio. Other well-known, surviving houses include the half-timbered (with a first floor of "erratic boulders") H.C. Hulbert house on Lafayette Avenue, Clifton; and two quaint (if reclad) residences on the NEC of Greenup & 7th Sts., Covington, Ky.

Possibly the firm's major non-residential work was the Cincinnati Crematory (1885), still (painted white) above Dixmyth Avenue (now Dr. Martin Luther King, Jr., Drive) in Clifton Heights! [Cecelia/Cecie Scearce Chewning]

Biblio.:

Polk, Willis Webb (died 1906). According to his obituary, which describes him as a "Kentucky architect," Willis W. Polk, after serving in the Confederate army, was a builder and architect in Louisville, Ky., "where he built up a considerable practice, extending it later in life to Jeffersonville [Ind.], Cincinnati and St. Louis," although no work in Cincinnati has yet been identified. The Polk family moved to Kansas City, Mo., by 1885, where W.W. Polk moved to San Francisco ca. 1894 to join his much-better-known son Willis Jefferson Polk (1867-1924; born near Frankfort, Ky., according to Withey, but in Jacksonville, Ill., according to Longstreth in *Mac Ency.*) in practice as Polk & Polk (with another son, Daniel), not always peaceably! Biblio.: Obit.: *AA&BN*, XC, 1617 (12/22/1906), 194; on Willis J. Polk, see Withey, pp. 477-78; Wodehouse (1976), I, 145-46; *Macmillan Ency.*, III (1982), 444-45 (by Richard W. Longstreth); Longstreth, *On the Edge* (1983), esp. pp. 51-52; Hewitt (1990), pp. 280-81; and other California sources.

Pond, Allen B. (Ann Arbor, Mich., 1858-1929) and Irving K. Pond (Ann Arbor, 1857-1939). Both brothers were educated at the University of Michigan in Ann Arbor. The elder, Irving, trained as a civil engineer, worked in the Chicago offices of William LeB. Jenney and S.S. Beman (both of whom later had Cincinnati connections) before continuing his studies in Europe (1880-82). Meanwhile, Allen Pond taught and then assisted their father, the Warden at the State Prison in Jackson, Mich., developing an interest in social reform that enriched his later life, as a supporter of Jane Addams' Hull House (for which Pond & Pond designed buildings between 1895 and 1913) and other humanitarian institutions. The brothers joined forces about 1886 and practiced in Chicago for four decades, with a varied and significant body of work. In 1901 they exhibited "The Hall," Wyoming, N.Y., and residences at La Salle, Ill., at the 1st CAIA/CAM.

Biblio.: Withey, pp.478-79.

Pope, John Russell (N.Y., 1874 [actually 1873]-1937). One of New York's most distinguished Beaux-Arts architects in the early 20th century; his work has recently been reassessed, and his and his firm's merits are again being recognized. Pope was educated at the College of the City of

New York, Columbia University, the American Academy in Rome, and the Ecole des Beaux-Arts, Paris (1900). He returned to New York and worked in the office of Bruce Price, also becoming a friend of Charles McKim of McKim, Mead & White, and shortly afterward opening his own firm. His early work included many fine town and country houses, but after 1925 public buildings claimed most of the firm's attention. Among their major works were Pope's posthumous National Gallery of Art (1941), the National Archives, and the Jefferson Memorial in Washington, D.C.; buildings and plans for Yale and other Eastern universities; and even structures in England and France.

Pope's firm was associated with Garber & Woodward /or H. Hake?/ in the design of the superb Doric-Deco Cincinnati Gas & Electric Co. headquarters, 4th SWC Main Sts. (1930 ; see also D.P. Higgins). Pope also designed the Abraham Lincoln Memorial, Hodgenville, Ky. (1925; not far from Louisville).

Biblio.: Withey, 480-81; NYCOPAR (1840-1900), 62; NYCOPAR (1900-1940), 62; Wodehouse (1976), 147-51; *Macmillan Ency.*, III (1982), 450-51 (by Richard Chafee); Hewitt (1990), 281 *et passim*; Van Vynckt, ed. (1993), I, 682-83, by Brian Kelly, with biblio.

Porter, C.E. President of CAIA, 1949.

Post, George B. (Browne) (New York, 1837-1913). Post, and later G.B. Post & Son(s), were one of the most important architectural firms in America from the 1880s until well into the 20th century, known especially for structural, visual, and conceptual contributions to the design of commercial buildings. Post was educated in engineering at New York University and trained in Richard M. Hunt's famous atelier; in 1860 he formed a partnership with Charles D. Gambrill (later H.H. Richardson's pale partner). Post was active in the Union Army; on returning to New York in 1867 he founded his own firm; in the early 20th century two of his sons, William S. and J. Otis Post, joined him in the partnership. /how related to Marjorie Merriweather & Emily Post?! and Irene Langhorne Gibson Post (Mrs. John J.) Emery?/

Although the firm designed more than two dozen buildings in Cleveland and a few in Akron and other northeastern Ohio cities, many of them very substantial, only the C.C. (or C.S.) Bragg residence in Avondale is known in the Cincinnati area; it was illustrated among Weisbrodt's ca. 1890 lithographic views of Cincinnati houses. The successor firm (in association with local architects Fred G. Mueller and Walter Hair) designed the Anthony Wayne Hotel in Hamilton, Ohio (1927), near the Court House Square.

Biblio.: Withey, 482-84; NYCOPAR (1840-1900), 62; NYCOPAR (1840-1900), 62; Wodehouse( 1976), I, 151-54; *Macmillan Ency.*, III (1982), 460-63 (by Winston Weisman); R.G. Wilson, *AIA Gold Medal* (1984), esp. pp. 144-45 (by W. Weisman); Van Vynckt, ed. (1993), I, 688-69, by Kurt Pitluga, with biblio.; on the Bragg house, see the List of Works, Appendices A & B, in Weisman, *JSAH*, XXXI, 3 (10/1972), 176-203; see also Balmori, *JSAH*, XLVI, 4 (12/1987), 342-44; and Weisbrodt.

Potter, Edward T. (Tuckerman) (Schenectady, N.Y., 1831-1904). Trained by ecclesiastical specialist Richard Upjohn (who may have designed or remodelled a Cincinnati townhouse in the mid-1850s), Potter (son of an Episcopal bishop and grandson of a president of Union College, which E.T. Potter attended; and brother of Supervising Architect of the Treasury William A. Potter) was one of the earliest and most eccentric of High Victorian Gothic "Rogue" architects in the U.S.A. He also was early "to accept Eugene Emmanuel Viollet-le-Duc's advocacy of iron construction as appropriate to the Gothic style" (Landau, *Mac Ency*)."

E.T. Potter contributed 11 drawings of varied buildings from Massachusetts to Florida to the 1873 Cincinnati Exposition; this Exposition building was one of the predecessors of the

Cincinnati Music Hall and Exposition Buildings by Hannaford & Procter (1876-78?), one of the greatest surviving examples of the High Victorian Gothic Revival in America.

Biblio.: Withey, 484-85; NYCOPAR (1840-1900), 62; Wodehouse (1976), I, 154-55; Sarah Bradford Landau, *Edward T. and William A. Potter, American Victorian Architects* (N.Y./London: Garland, 1979); *Macmillan Ency.*, II(1982), 465-67 (by Sarah Bradford Landau); see Landau (1979) on both Potters?; Van Vynckt, ed. (1993), I, 690-91, by Lawrence Wodehouse, with biblio. Potter, Joseph Ellsworth. Cleveland architect, partner of Harry E. Bremmer, 1934-37.

Biblio.: Campen, Shaker Heights (1992), 23, *et passim*.

Potter, Russell S. Listed on own 1930-32; with Edgar Tyler & G. Marshall Martin 1933- .  
**{Russell S. Potter, FAIA (1898-1966)}**. A member of the firm Potter Tyler Martin & Roth, Potter chaired the department of architecture at Miami University from 1933 to 1947. He received a degree in architecture in 1918 from the University of Pennsylvania and did graduate work at Grenoble, France. First employed in New York, he came to Cincinnati in 1922 to work in the offices of Harry Hake and Samuel Hannaford & Sons.

{Potter established his private practice in 1928 and joined Edgar D. Tyler and G. Marshall Martin beginning in 1933 in a partnership which continues today. Prior to the partnership, Mr. Tyler was Staff Architect for the Cincinnati Union Terminal Company and Mr. Martin was Chief Designer with a prominent Cincinnati architectural firm. In 1945, Mr. George Roth joined the partnership and in 1967, the firm's name was changed to George F. Roth and Partners. The firm is now known as The Roth Partnership.

{Potter's work included the Sigma Alpha Epsilon fraternity house (and possibly other commissions) at Miami University (1938) and projects for Ohio University in Athens and Oberlin College in Oberlin, Ohio. He was president of the Architects Society of Ohio and past vice president and secretary of the Cincinnati Chapter of the American Institute of Architects. He was also a member of the Ohio State Board of Examiners of Architects from 1948 to 1956. He was awarded a fellowship in the AIA in 1961.

{Among the most notable commissions of Potter Tyler Martin & Roth are the Miami Inn in Oxford, alterations and additions to Shillito's Department Store (1934), the Freshman Dormitory at Miami University (1935); Wyoming Elementary School (1935), Fine Arts Building at Miami University (1943); Liberty Street Firehouse (1938), the U. of Cincinnati Armory & Field House (1944), multiple dormitories at Ohio University (1954), Eden Park Band Pavilion (1958), Cincinnati Women's Club (1963), The John Weld Peck Building (1963) (in partnership with Harry Hake & Partners, The Jewish Hospital (1963), and Cincinnati Art Museum Additions, (1964).

{“Potter reelected by Architecture Board,” *The Cincinnati Enquirer*, Feb. 1, 1952, 10:2.

{ “R.S. Potter, Architect, Dies; Burial Service to be Private,” *Post Times Star*, Jan. 7, 1966, 16:1.

{“Russell S. Potter; Noted Architect,” *The Cincinnati Enquirer*, Jan. 7, 1966, 30:4.

{Compiled by Beth Sullebarger, September 2003.}

Potter, William A. (Appleton) (Schenectady, N.Y., 1842-1909). Like his brother E.T. Potter, W.A. Potter was educated at Union College in Schenectady (1864) and was trained in New York City, where he practiced with Robert H. Robertson.

During his short tenure as Supervising Architect of the Treasury after Cincinnati A.B. Mullett in the mid-1870s, Potter was probably responsible for the design of the Covington, Ky., U.S. Post Office & Court House (1875-79), a handsome High Victorian Gothic stone structure (completed under James G. Hill; demolished 1969). It was more symmetrical, but otherwise resembled the surviving Federal building by Potter in Evansville, Ind. (1875-79), one of the

major buildings that supports Landau's claim that W.A. Potter "invested the American High Victorian Gothic with monumentality and classic dignity" (*Macmillan Ency.*).

Biblio.: Withey, 485; NYCOPAR (1840-1900), 62; NYCOPAR (1900-1940), 62; Wodehouse (1976), I, 155-56; Sarah Bradford Landau, *Edward T. and William A. Potter, American Victorian Architects* (N.Y./London: Garland, 1979); *Macmillan Ency.*, III (1982), 467-68 (by Sarah Bradford Landau); Van Vynckt, ed. (1993), I, 690-91, by Lawrence Wodehouse, with biblio.; see M. Schuyler, "Works of W.A.P.," *Arch. Record*, XXVI (9/1909), 176-96; Wodehouse, *JSAH*, XXXV(?), 2 (05/1973), 175-92; book on Federal arch. drawings; Antoinette Lee on Supervising Archts.

Pottier, Auguste (Coulommiers, France, 1823-96) of Pottier & Stymus (New York). Pottier was trained as a wood sculptor in Paris; emigrated to New York in 1847; worked in the office of the prominent New York cabinet-maker Edward W. Hutchings & Son, where he met Gustave Herter of that later innovative firm of decorators and furniture-suppliers (see above); they joined together as the short-lived 1851/53 firm Herter, Pottier & Co. In 1856 Pottier became general foreman at Rochefort & Skarren, where he probably met Stymus, the upholstery foreman there. Pottier & (William P.) Stymus, founded after Rochefort's death in 1859, became an extremely fashionable decorating firm and designers, makers, and suppliers of fine and sometimes cutting-edge furniture, in a wide of variety of post-Civil War Eclectic styles, including the Modern Gothic, Neo-Grec, Renaissance Revival, and Egyptian Revival (sometimes combined). They provided furnishings for the President's Office and Cabinet Room in the White House (1869); the home of financier and politician Leland Stanford in Palo Alto, Cal. (1875); and "Glenmount," the Henry C. Pedder Estate and House in Llewellyn Park, West Orange, N.J., that became the home--including its original early 1880s décor--of Thomas Alva Edison and his family for 45 years. Outstanding pieces and sets of Pottier & Stymus furniture have sold for as much as hundreds of thousands of dollars and are featured in the collections of many important museums, including the Metropolitan in New York.

In 1888, shortly after the Pottier & Stymus Manufacturing Company was liquidated, becoming the P. & S. Company, a cooperative, run by the next generation of the founders' families and other former employees, the Lexington Avenue factory was destroyed in a disastrous fire. Although the facility was rebuilt, it is believed that most of the firm's meticulous records were lost in the fire.

Possibly the re-established firm changed their focus to include the design and manufacture of stained glass. They supplied the striking LaFargesque allegorical stained-glass windows for the Hannafords' City Hall (1887-93), primarily on the Grand Staircase and in the Council Chamber's transoms. An advertisement for the firm appears in the Hannafords' 1894 "Selections" of their work [and in the New City Hall" dedication brochure?]

Biblio.: Dedication booklet for Cincinnati City Hall (1893?); David Hanks? other works on Amer. decorative arts., including *In Pursuit of Beauty, passim*.

Powell & Angelo. Listed 1861./1862dir: Castello Angelo, musician/

Pressler, Fred Walker (Cincinnati, 1914- ). Educated at Withrow High School and UC, B.S.Arch.,1937; draftsman for builder T. McIlwain, Wyoming, O., 1936-42; engineer for Wright Aeronautical Corp. Cincinnati, 1942-46; with W.W. Cordes & F.W.P. after 1946.

Biblio.: AIA-R34(1952).

Pretzinger, Albert (Dayton, O., 1863-after 1927). Attended Dayton public schools and apprenticed in the office of Leon Beaver for two years; then served for 20 years as senior draftsman for ( ) Peters & ( ) Burns, interrupted by three years in California (ca. 1892-95).

Established his own firm in Dayton 1907, joined by Edward P. Musselman in 1918. One son, Freeman A. Pretzinger, was also a member of the firm. A 1927 biography states that he had "taken his part as an influence on Miami Valley's industrial, commercial and residential aspect since the year 1895. To a talent both vigorous and original he has added much careful study of the peculiar needs of this section, as demanded by reasons of climate, the influence of industry and commerce, and the character of the landscape. His singular skill derives now from thousands of problems solved in building enterprises, so that to-day he speaks as a certain authority on architectural questions as they affect the Middle West."

Pretzinger made impressive additions to the 18 Peter J. Sorg mansion by Samuel Hannaford & Sons in Middletown, O.

Biblio.: *Southern Ohio & Its Builders* (1927), 136, 207 (biography & portrait).

Price, Bruce (Cumberland, Md., 1843/5?-1903). Leading American architect, both creative and eclectic, during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Educated in Maryland; entered the office

of (John S.) Niernsee & Nelson in Baltimore, 1862; spent a year in Paris studying architecture; returned to practice in Baltimore with Ephraim Baldwin, specializing in churches. Opened an office in Wilkes Barre, Pa., in 1873 and in 1877 moved to New York, where he soon established a successful practice. (Mrs. Emily Post, the famous authority on etiquette, was a daughter.) Price was a versatile and usually distinctive designer. Vincent Scully in his seminal, 1955 book, *The Shingle Style*, describes him as “that versatile gentleman and erratic genius” (p. 77); and in a number of other extensive references emphasizes the “wildness” and “energy” of his early works, before the self-imposed discipline of his later works brought him under control! Price is known both for early works in the Shingle Style (including several early “honeymoon cottages” in the Tuxedo Park, N.Y., commuters' resort that may well have influenced Frank Lloyd Wright's earliest work, including his own home and studio in Oak Park, Ill, as Scully has suggested), massive buildings in his own version of the Richardsonian Romanesque, and later, more Beaux-Arts-inspired large public, institutional, and commercial works, such as the Windsor Station in Montreal (1892-93) and the famous Chateau Frontenac Hotel in Quebec City (1894-96). Price competed unsuccessfully against H.H. Richardson with a handsome, published design for the Cincinnati Chamber of Commerce Building (1885). Price contributed also architectural design(s) to the 1883 Cincinnati Exposition, and his local connections in the early 1880s obviously deserve to be explored further. Bruce Price exhibited the Fuller Memorial in Chicago and, with James A. Darrach, a dormitory and apartment building at the 3rd CAIA/CAM (1903). Sheldon & Lewis and Lewis & Morgan have reprinted 1880s publications of Price's earlier Shingle Style *J. Wayne Neff House*, formerly at the SWC Oak St. & Reading Rd in Avondale (1881); a somewhat plainer but more characteristically (and deliberately) awkwardly massed shingled residence, the home of *Edward Colston*, locally attributed to Price, remains on the SWC of McMillan St. and Highland Avenue, Mt. Auburn. Langsam also suggests that *the “honeymoon house” of William Howard Taft* (said to have been commissioned by his bride's parents, the Herrons) on E. McMillan St. in E. Walnut Hills may well have been designed by Price, both because of its considerable similarities to his work in Tuxedo Park, as well as the Colston House, and the lack of a claim for its design by a local architectural firm. "Semi-Detached Houses at Mt. Auburn" by Price were illustrated in the *AA&BN* in 1885 (see *In Pursuit of Beauty*). Jay Brite (q.v.), who delineated several plates of Cincinnati buildings in the *Inland Architect*, included "A Stable in Avondale" by Price in 1884; with its charming pargetting, it does not look like the part of the Neff coach house shown in Sheldon & Lewis. (See Langsam & Weston, *Great Houses of the Queen City* [1997], for further connections, including Shillito family links with Tuxedo Park.)

Biblio.: Withey, 487-88; NYCOPAR (1840-1900), 63; NYCOPAR (1900-1940), 62; Wodehouse (1976), I, 156-57; *Macmillan Ency.*, III (1982), 476 (by Timothy F. Rub); Van Vynckt, ed. (1993), I, 697-98, by Michael J. Lewis, with biblio.; Russell Sturgis, *Arch. Record*, Supplement to the June 1899 Issue, pp. 1-65 [112?].

Price, H.W. Listed 1876.

Price, Harry M. (Europe or Cincinnati? 1889/91-1951). Listed as draftsman, perhaps with C.M. Foster at the same address, in 1906; architect 1910, 1913-49. May have been trained at the Ohio Mechanics' Institute. Early in career worked for the Myers Y. Cooper Real Estate firm. Possibly born in Europe, Price may have returned there at least three times. Apparently a prolific architect, specializing in residential design and development of communities such as Amberley Village, Price worked for such prominent Jewish families as the Freibergs, Jaffes, Rollmans, Trounstines, and Westons, in a variety of Traditional styles. Cincinnati Modernist architect Carl

Strauss got his start working for Price after being graduated from Harvard University (School of Design) in 1937, continuing until Strauss joined the Army in 1942 or 1943, later claiming he learned “a helluva lot from him.” According to Strauss Price was the supervising architect (with E.G. Reed of Cleveland) for the Hulbert Taft, Jr., House in Indian Hill. Robert (“Bob”) Kennedy was also a draftsman in Price’s office while Strauss was there.

Before 1937 Price served as chief field representative of the architecture and construction division--the liaison between the local project and the principal designing staff [of the PWA] in Washington, D.C. According to his *Times-Star* obituary, Price was the sole architect, designer, and engineer of a \$8-million-dollar housing-project near Baltimore, Md., called Stansbury Manor, a non-government development completed in 1942 at Middle River, five miles from Baltimore overlooking the Chesapeake Bay (one of a group of housing-developments built for workers at the Glenn L. Martin Aircraft Company during the early years of World War II, especially to house women and African-American workers at the nearby plant designed by Detroit architect-engineer Albert Kahn).

*Biblio.:* obits.: Post (1/11/1951), 34:1; *Times-Star* (1/11/1951); *Enquirer* (1/12/1951); *American Israelite* (1/18/1951); Maryland Online Encyclopedia, <http://www.mdoe.org/glennmartinco.html> (7/15/2006); see *Architecture: Albert Kahn Associated Architects and Engineers, Incorporated* (n.p.: Architectural Catalog Co., 1948), illus. 29, 91; Grant Hildebrand, *Designing for Industry: The Architecture of Albert Kahn* (Cambridge, Mass., 1974); Federico Bucci, *Albert Kahn, Architect of Ford* (N.Y.: Princeton Architectural Press, 1993), 103 (photos), 105, 123, nn. 81-83, on Martin Co. plants, 1937-39; Jayne Merkel, *In Its Place: The Architecture of Carl Strauss and Ray Roush* (Cincinnati: Contemporary Arts Center, 1984), 59; Betty (Mrs. Dr. Aaron) Perlman, “Who’s Harry?” (paper for Noonday Club [?] ca. 1995, c/o WEL); see literature on the PWA and Greenhills, as well as Amberley Village.

Prichard, Edward H. (Cincinnati, 1871-ca. 1939). Although educated in Cincinnati, Prichard was trained at M.I.T. and practiced in Boston, where he specialized in fine residences in the New England area.

*Biblio.:* Withey, 489-90.

Priel, William. Listed 1868.

Prietsch, Otto. Listed 1873-43.

Pritt, G.B. Lonsdale. This London artist, representing The Clergy and Artists' Association of London, exhibited designs for (altar) frontals, including those for Christ Church, Oxford, at the 3rd CAIA/CAM (1903).

Procter, Edwin R. (Richard) (d. 1910). Son of William and Olivia Procter, of Procter & Gamble. A junior member of the Cincinnati Chapter of the A.I.A., 1870-74, Procter (Proctor?) appears in the Cincinnati directories only in 1875-77 as the partner of Samuel Hannaford; possibly they joined together in order to compete (successfully) for the design of the Cincinnati Music Hall. A number of drawings for other buildings, especially houses, labelled Hannaford & Procter are in an Album at the Rare Book Room of the Public Library of Cincinnati & Hamilton County.

*Biblio.:* Nuxhall, SGC, 18, Lot 60. [There is an early 20<sup>th</sup>-century biographical sketch, apparently of the architect, or at least a reference in a *Blue Book*.]

Pulse, Herman. Listed 1926-32.

Punshon, Thomas B. Cincinnati-born landscape architect, surveyor, and engineer whose ancestors were among the first settlers of “Columbia.” See Joseph Earnshaw.

*Biblio.:* Menefee, *COQC* (1926), pp. 116-17.

Putnam. Actual architect, according to E.J. Schulte, of the Second National Bank Building, Main SEC E. 9th St., by Werner & Adkins. Described as “a handsome, white-haired gentleman from a large Chicago firm.”

Biblio.: Schulte, “The Lord Was My Client” (Cincinnati, ca. 1970), p. 7.

### RRR

Rabe, William A. Covington, Ky., banker and builder. Studied architecture with and worked for local architect Daniel Seger. In 1889 cofounded [George W.] Schofield & Rabe, listed together 1901-1904.

Biblio.: Kenton County (Ky.) Public Library Genealogy Website (6/20/2006).

Rabenstein, Charles G. Listed 1894-1906.

Radford & Radford. Toronto, Ont., firm which exhibited St. Paul Episcopal church in Toronto at the 3rd AIA/CAM (1903).

Rainey, T. Marshall Cincinnati architect who competed for the 1938 Covington Post Office design (won by Thomas H. Ellett); with Thomas L. Hand, Rainey contributed a Wrightian Modern design for a house in the AGA (American Gas Assoc.?) competition, Class I; and, on *own*, Class II.

Biblio.: *The 1940 Book of Small Houses*, by eds. of *The Arch. Forum* (1939), pp. 220, 234.

Rankin, James C. Partner of John R. Hamilton in 1856-57.

Rankin, John Hall (Lock Haven, Pa., 1868-1952). Rankin, Kellogg & Crane won the competition for the present Hamilton Co. Court House, Main east side opposite Court Sts. (1913; 1915-18?). Rankin & Kellogg had designed the somewhat similar U.S. Court House & Post Office, Indianapolis, Ind. (ca. 1900), as well as numerous other large-scale commissions, often won after competition. Rankin, Kellogg & Crane designed the U.S. Department of Agriculture Building in (or opposite?) the Federal Triangle in Washington, D.C. (see Lee).

Rankin was senior partner in one of Philadelphia's most successful, basically Beaux-Arts architectural firms, although Rankin himself did not attend the Ecole. He was trained at M.I.T. (1889), and then worked in Philadelphia for James J. [H.?] Windrim and Wilson [not J.K.] Bros. & Co. In 1891 he moved to New York City to work for Boring & Tilton, but returned that same year to work for Frank Miles Day. By the end of 1891 he had joined fellow M.I.T. graduate Thomas Kellogg, and in 1903 the firm was expanded to include another M.I.T. graduate, Edward A. Crane (who had worked in the office of the Supervising Architect of the Treasury; see Lee, *Architects to the Nation* [2000]). Rankin outlived his partners, and aside from the firm's long list of diversified work, was active in local and national architectural and city-planning issues and organizations, and was recognized--with good reason--as an authority on architectural competitions.

Biblio.: *Biog. Dict. of Phila. Archs.* (1985), pp. 643-47; see Brunk on Willeke for Hamilton Co. competition.

Rantoul, William G. (Gibbons) (Salem, Mass., 1867-1949). Salem, Mass., architect, especially of country estates and particularly along the North Shore of Boston. A graduate of Harvard College 1889, and younger brother of Augustus Neal Rantoul of Andrews, Jaques & Rantoul, a prominent Boston firm for which W.G. Rantoul worked until he established his own firm in 1897. The low-slung frame Shingle Style summer house with bold stone corner towers that he designed for Nicholas Longworth [Sr. or II] in Beverly Farms, Pride's Crossing, Beverly, Essex County, Mass., is dated 1896; it was also later occupied by Nicholas Longworth [III] and his wife Alice

Roosevelt.

Biblio.: /Not in Withey/; Pamela W. Fox, *North Shore Boston: Houses of Essex County, 1865-1930* (N.Y.: Acanthus Press, 2005), 31, 314.

Rapp, C.W. (Cornelius War) (1861-1927; Withey: died 1926), and George W. [L.?] (Leslie) Rapp (Carbondale, Ill., 1878-1942; Withey: 1941). Prominent Chicago designers (listed in New York City 1928-36, after the death of C.W. Rapp) of more than 400 theaters, most during the 1920s, Rapp & Rapp designed the Cincinnati Keith Theater Building and the Palace Theater, on the north side of 6th St. east of Vine: Cincinnati's last downtown movie house when it was demolished ca. 1984. (They also designed the Cleveland Keith's Theater and Office Building.) George L. Rapp and his elder brother C.W. Rapp were sons of an architect. George L. Rapp was educated at the University of Illinois at his birthplace and also studied architecture abroad. He gained experience designing theaters with Edmund Krause in Chicago. According to Withey, "soon after the turn of the century came the sudden expansion of the old 'Nickelodeum' [or Nickelodeon?] in store buildings to modern Moving Picture Houses, and in 1906 the Rapp brothers began work in that field of architecture." They were responsible for the design of many of the most splendid (and innovative) "movie palaces," in America, as well as much other varied work. [Not to be confused with Cincinnati architect George Washington Rapp.]

Biblio.: Withey, p. 497; NYCOPAR (1900-1940), 63; *Macmillan Ency.*, III (1982), 532 (by Richard W. Longstreth and Steven Levin); C.W. & G.L. Rapp, *The Recent Work of C.W. and Geo. L. Rapp, Architects, Chicago, New York* (N.Y., 1927); Dennis Kiel, UC M.A. thesis on Cincinnati movie houses; see various histories of movie palaces.

Rapp, George W. (Cincinnati, ca. 1852-1918). (Not to be confused with George L. Rapp of Chicago, 1878-1941.) Trained in the office of James W. McLaughlin, "the Nestor [sic?] of Ohio architects," Rapp is listed on his own 1873-1900; as Rapp & Son, 1901-1902; as Rapp, (John) Zettel & Rapp 1903-1912; and, curiously, on his own again 1915-17. His son, Walter L. Rapp, practiced in various combinations after 1900; Rapp & (Standish) Meacham practiced 1931-58. John H. Boll (see above) took over the office while G.W. Rapp was on an extended European trip in 1888-89; in 1892 he formed a short-lived partnership with William M. Aiken; in 1893 they competed together for the Phoenix Club design (won by Hannaford).

George W. Rapp was active in civic affairs, serving as the City's progressive Building Commissioner from 1913 until his death, establishing a separate housing department, high

construction safety standards, and equitable handling of improvement efforts. He was also active in the architectural and building professions, particularly the A.I.A., at the local, state, and national levels.

Rapp and his firm's works were numerous; they specialized in large-scale industrial and commercial projects, particularly breweries; their clients included the Gerke, C. Moerlein, Herancourt, W. Stichtenoth, Windisch-Muhlhauser, and Gambrinus Stock Co. (many of them later clients of E.F. Glaser) breweries. Rapp designed the delightful Highland House at the top of the Mt. Adams Incline Plane (1878); the German Protestant Orphan Asylum and the Cincinnati Branch Hospital; extensive improvements to the factory community of Addyston, west of Cincinnati (1888).

A curiosity was the building for the Order of Cincinnati covered in corrugated iron (1884); an 1882 store building featured an iron front open "as far as possible."

Rapp, Zettel & Rapp were also prolific. Their work included the German National Bank (now Eagle Savings & Loan) Building, SEC Main & Court Sts. (1903); alterations to Heuck's famous (or notorious) opera house on Vine St. in Over-the-Rhine; several buildings for the Cincinnati Milling Machine Co. in Oakley (1907); a factory for the Rudolph Wurlitzer Mfg Co., Tonawanda, N.Y. (1909); and mansions and other projects for prominent families such as the Tafts and LeBlonds.

Walter L. Rapp and eventually his partner Meacham specialized in even grander estates, especially in Indian Hill, for the Pogue, Geier, Harrison, and other families, for whom the elder Rapp may well have designed factories or commercial buildings.

Among those who worked in the Rapp offices were Oscar Ruffini (ca. 1858-1967?) in 1875-77; Biblio.: *Inds. of Cinti* (1891), p. 214; Roe (1895), pp. 179, 174-75; obit., *Western Arch.*, XXVII (1918), 16; many references in *Inland Arch.* and *Amer. Arch. & Bldg News*.

Rapp, Walter L. (Cincinnati?, ca. 1879-1994) The last member of an important Cincinnati architectural dynasty, Walter Rapp was graduated from M.I.T. in 1900; he was listed with Rapp & Son after 1901; with Rapp, Zettel & Rapp 1903-1912; Zettel & Rapp 1913-30; Rapp & (Standish) Meacham 1931-58. (Standish Meacham was Rapp's son-in-law.)

According to his obituaries, which help penetrate firm names and indicate design responsibility, "Among Mr. Rapp's architectural commissions were the Krohn Conservatory [Eden Park], Proctor [sic] Memorial Wing of Children's Hospital {Mt. Auburn}, Jenny Porter High School, Hillsdale and Lotspeich Schools, Lincoln National Bank [originally Eagle?; 4th NWC Vine?], and buildings of the Fifth Third Union Co., R.K. LeBlond Machine Tool Co. [Hyde Park/Norwood], Cincinnati Milling Machine Co. (now Cincinnati Milacron) [Oakley] and Trailmobile Co. His firm also was associated with five other architects in the design of Laurel Homes and the Lincoln Court housing projects [West End, flanking (now Ezzard Charles Drive); partially demolished after 2000]."

Rapp & Meacham were best known, however, for their residential work, to which they were almost entirely devoted, according to the interesting (if snobbish) biography of W.L. Rapp by his daughter, Mrs. Standish (Eleanor) Meacham. Among their larger Indian Hill estates were those of Frederick V. Geier and Dr. William T. and Louise Taft Semple, called "Mt.

Olympus" (demolished ca. 2007); in Tusculum, the R.K. LeBlond mansion provides a further example of continuing client-architect relationships. In their industrial/commercial, residential, and even institutional work for given clients the Rapp family firms suggest some parallel with Detroit architect Albert Kahn (who worked with them on the original design for the Cincinnati Milling machine complex in Oakley).

Biblio.: Obits.: *Enq. & Post* (3/6/1974); Mrs. Meacham's book.

Raschig, Frank L. (1878-1954).

Designer/engineer of the Ludlow Avenue Viaduct between Clifton and Northside (1909).

Biblio.: Nuxhall, SGC, 49, Lot 155.

Rauscher, Emil M. Listed 1910-18.

Rayfield, Wallace A. (1874-1941) A "colored architect of Birmingham, Ala.," "Mr. Rayfield" designed the Antioch Baptist Church, 956 W. 9th St. (1924-25), West End, according to Dabney. One of the few identified African-American architects to work in the Cincinnati area before World War II, Rayfield was in fact one of the first and most noted of African-American architects. Best known for his design of the 16th Street Baptist Church in Birmingham (built in 1911 by the Windham Brothers Construction Co.), which was the site of early civil rights protests in the area of and of tragic bombing in 1963 that killed four young black schoolgirls and wounded others (the damaged front of the church was later rebuilt). Rayfield designed structures for prominent institutions and members of the Birmingham African-American community, and probably elsewhere, as this Cincinnati commission indicates.

Biblio.: Charles F. (?) Dabney, *Cincinnati's Colored Citizens* (1926), 299; George Cantor, *Historic Black Landmarks, A Traveler's Guide* (Detroit: Visible Ink Press, 1991), 120-22 (without attribution to Rayfield); <http://www.soulofamerica.com/cityfldr/birm1.html>, and other Birmingham Websites; see also Dreck Spurlock Wilson, biographical dictionary of African American architects.

Reddish, Stephen R. With William Bayliss 1853-55.

Reed, Charles A. (1857-1911). Principal in the St. Paul, Minn., and (after 1904) New York firm of Reed & (Allen H.) Stem, architect-engineers (with Warren & Wetmore, associated Architects) of the New York Grand Central Station (1903-1912), and designers of more than 100 railroad stations for major lines. Reed graduated from M.I.T. Reed & Stem contributed a design for at the Cincinnati /see Stem/

See also Alfred Fellheimer, principal of Fellheimer & (Steward) Wagner, designers of the Cincinnati Union Terminal, who gained experience in railway design with Reed & Stem and their successor firm Fellheimer & Long, Allen H. Stem Associated Architects.

Biblio.: Withey, p. 498; NYCOPAR (1900-1940), 63; *Macmillan Ency.*, III (1982), 536 (on Reed & Stem; by Dennis McFadden); Stanford, "Railway," .

Reed, Edward G. (Goodwin) (Cleveland, O.). Designed a number of important Indian Hill estates, for such families as the Deuprees and Hulbert Tafts in the late 1920s, with his partner Charles Greco.

Biblio.: See Cleveland and national sources.

Reed, Edward H. Listed 1906-1907; with Charles H. Fasse 1908.

Reely, Harry C. Listed 1915-17.

Rees, Daniel M. (Akron, O., 1903- ). Educated at Norwood High School, the Cincinnati Art Academy, and UC, B.S. Arch., 1928; practiced on own 1928-42, with office perhaps in Montgomery, O. (?); then with U.S. Corps of Engineers.

Biblio.: AIA-R34 (1947).

Reeves, Hubert E. New York City architect (listed ca. 1917-30) who designed the extensive and exquisite Resthaven Demonstration Farm (until recently [2008] a maintenance facility for the planned community of Mariemont), as well as the Resthaven Gardens, near Mariemont, O. (ca. 1924).

Biblio.: NYCOPAR (1900-1940), 63; sources by Park and Millard Rogers on Mariemont.

Reichert, Arthur Jacob (Cincinnati, 1911- ). Educated at Withrow High School and UC, B.S. Arch., 1935; in "L'Atelier," 1931-35; worked for Garriott & Becker, 1935-36; Harry M. Price, 1936-38 and after 1947; Century Machine Co., 1938-46.

Biblio.: AIA-R34(1947).

Reitman, George E. Reitman & Reitman 1913-14; George E. Reitman 1915.

Rendigs, George E. (Cincinnati, 1881-19 ). Like his partner Panzer, educated in Cincinnati as a civil engineer, with experience in construction (the L. Schreiber & Sons C., metal-works) and the City. before establishing partnership with Panzer & (George E.) Martin in 1920. The firm survived with many transmutations, and may survive.

Biblio.: *MMV*.

Renwick, James, Jr. (New York, 1818-95). One of the finest and best-known mid-19th-century Eastern architects, Renwick designed St. Patrick R.C. Cathedral on Fifth Avenue in New York (1858-79), the Smithsonian Institution in Washington, D.C. (1846-55, after an important competition), the original Second-Empire-style Corcoran Gallery (opened 1873; now called the Renwick Gallery), also in Washington, and a number of exquisite Gothic Revival churches. After Columbia College (where his engineer father taught), Renwick work for the Erie Railroad and on the Croton Aqueduct in New York. In 1843 he set up practice and almost immediately won a competition for the fashionable Grace (Episcopal) Church, New York, completed in 1846, which launched his aristocratic career; the Church of the Puritans on Union Square dates from the same year.

It was about 1846, which several of his most important early projects were on the drafting boards, that Renwick must have employed, or at least trained, Cincinnati James K. Wilson.

Wilson had first been apprenticed in Philadelphia to Charles H. Mountain, with whom he may have come to New York about 1845; by 1847 Wilson had returned to the Queen City, having also had experience, according to an 1876 (?) account, with the Grecian expert Martin Thompson, so it seems unlikely that he spent much time with either architect. Yet these exposures to the most up-to-date high-style Eastern architects must account for some of Wilson's mastery on his return to his hometown. Connections between Wilson's earlier Cincinnati work (and that of his partner William Walter) have not been explored sufficiently, but there are delicate details on the Baker-Mixer House, 1887 Madison Rd, E. Walnut Hills (1853) that suggest the refined style of Renwick, rather than other influential early Gothic Revival designers.

James Renwick, Sr., took Joseph Sands as his partner in the 1870s; after Sands' death in 1880, a nephew, William W. Renwick (1864-1933) joined the firm, along with James L. Aspinwall and William H. Russell (see below). (There were other earlier partners, and there is some confusion about the responsibility for even some of the more important works attributed to James Renwick, Sr. Among his other apprentices, incidentally, was Bertram Goodhue.)

Biblio.: Withey, 501-502; NYCOPAR (1840-1900), 64; firm, NYCOPAR (1900-1940), 64; Wodehouse (1976), I, 160-62; *Macmillan Ency.*, III (1982), 541-49 (by Selma Rattner); Van Vynckt, ed. (1993), I, 724-26, by George M. Cohen, with biblio.; see Pierson on early Romanesque Revival; Selma Rattner, in *Master Builders* (1985), pp. 48-51; S. Rattner, *James Renwick, Architect: The Innovative Traditionalist* (Washington, D.C., 1987); P. Snadon?

Renwick, Aspinwall & Russell (New York). This prominent firm--consisting of James Renwick, Jr., James L. Aspinwall, and William Hamilton Russell--designed a residence for George Bullock on Vernon Place, near Oak St. & Reading Rd, Avondale (then known as Vernonville; on the site of the present Vernon Manor Hotel/?/), ca. 1895. Renwick, Aspinwall & Owne [Owen?] exhibited the C.W. Wetmore house in Oyster Bay, L.I., N.Y., at the 3rd CAIA/CAM (1903).

Biblio.: See Withey on James Renwick, Sr., and other sources (above); on Russell, p. 533; on Aspinwall, pp. 23-24.

Renz, Charles F. Listed 1873.

Reutti, Max (Lahr, Baden, Germany, 1856-96). Prolific Hamilton, O., architect. Educated at Karlsruhe; to U.S. 1880: Indianapolis, then Hamilton, 1883; major works the former Hamilton Central High School and First National Bank, and buildings for the Niles Tool Works. Also a publisher, active in promoting German-American relations.

Biblio.: *Illustrated Cincinnati: Queen City of the West* (N.Y.: Acme Publishing & Engraving Co., 1891), 2nd ed., 232; obit., *Inland Arch.*, XXVIII, 5(12/1896), 52.

Reynolds, E.P. General railway contractor of considerable importance.

Biblio.: *Cinti & Its Resources* (1891), 143 (extensive account of firm).

Rhine, J. Stanley. Rodgers & Rhine 1909; on own 1910. (Not to be confused with Toledo, O., architect George V. Rhines of George S. [or E.?] Mills, Rhines, Lawrence Bellman & Charles E. Nordhoff.) [WEL has or had a reproductive drawing of a factory in Toledo, O., designed by this firm (?).]

Rice, E.L. Wilmington, Del., architect who competed unsuccessfully for the design of the Cincinnati City Hall (1887; won by S. Hannaford & Sons).

Richards, McCarty & Bulford. Columbus, O., firm which also designed many important buildings in Lexington, Ky., at the turn of the century, at the expense of local architects. Worked all around but, typically, apparently not in the "closed shop" of Cincinnati (at least for architects south of Cleveland).

Biblio.: See Columbus, O., architectural sources.

Richards, John R. Listed 1910-11.

Richardson, H.H. (Henry Hobson) (near New Orleans, La., 1838-86).

For Richardson's Chamber of Commerce Building, 4th SWC Vine St. (1885-89) see Van Rensselaer, Hitchcock, Rudd article, Ochsner, *et al.*; see also A.O. Elzner, David C. Hale, and other competitors. /list competitors/ James O'Gorman wrote an article for the Victorian Society in America's publication, *19<sup>th</sup> Century*, on HHR's experiences in Cincinnati re the C of C Bldg, and opened his book on HHR with an exemplary account of the C of C Bldg and its context. Among Richardson's finer residential works was the General Nicholas L. Anderson House, Washington, D.C.; Gen. Anderson was--probably coincidentally--the uncle (??) of George M. Anderson, the later (1896-1916) partner of A.O. Elzner.

Apparently an 1870 design by Richardson for a Church & Parsonage in Columbus, O. (published, interestingly, in the British periodical *The Architect*, of which a copy of that volume /only?/ remains in the PLCHC?), has never been identified. According to turn-of-the-century sources, HHR submitted a design for the Butler Co. Court House in Hamilton, O. (ca. 1885), but was rejected in favor of David W. Gibbs of Toledo, O., to the indignation of the local source! According to Goeldner, HHR was asked to submit a design along with 6 others, but a second round reduced the competitors to E.E. Myers and Gibbs. /Ochsner: ck Van Trump re Pittsburgh ??/

N.B. Cincinnati's first female architect (and engineer, India Boyer, designed a part shelter for the fragments remaining at the proposed astronomical observatory in far southwestern Hamilton County.

Biblio.: Withey, 508-510; NYCOPAR (1840-1900), 64; Wodehouse (1976), I,1 62-70; *Macmillan Ency.* III (1982), 558-75 (by William H. Pierson, Jr.); Van Vynckt, ed. (1993), I, 729-32, by

Robert M. Craig, with biblio.; Jeffrey Karl Ochsner, in *Master Builders* (1985), 78-83; Hitchcock, Ochsner, O'Gorman, *et al.*; see also *Richardson the Architect and the Cincinnati Chamber of Commerce Building* (Cincinnati, 191 ); J. William Rudd, "The Cincinnati Chamber of Commerce Building," *JSAH*, XXVII (5/1968), 115-23 /ck/ [WEL has an incomplete set of the Cincinnati cultural newspaper, *The Cincinnati Graphic*, that includes a (possibly unique), highly-illustrated Supplement on the C of C Bldg.]

Richardson, William S. (Symmes) (Kingston, Mass., 1873-1931). Educated in Kingston, at the University of California, Berkeley (1890-92); trained in architecture at M.I.T. (1894) and the Ecole des Beaux-Arts, Paris (1892-94), as a student of Godefroy and Freynet [like George M. Anderson about the same time?]. In 1895 Richardson joined McKim, Mead & White, chiefly as Stanford White's assistant, although he also worked with Charles Follen McKim on many projects, most notably Pennsylvania Station and the National City Bank, both in New York City, and the Girard Trust Company building in Philadelphia, according to Roth. By the turn of the century he had become White's principal assistant, and he was made a (tacit) partner in 1906, serving as one of the leaders of the generation succeeding the founders, whose name identified the firm until 1961. Richardson was responsible for a number of important commissions, including the planning development of the Panama-Pacific Exposition in San Francisco, particularly the spectacular Neo-Baroque Court of the Universe, 1912-14.

/probably the description of the 1902 UC campus plan from Roth should go here rather than under McKim?/

Biblio.: Withey, 511; NYCOPAR (1900-1940), 64; EBA(1907), 388; Leland M. Roth, *McKim, Mead & White, Architects* (N.Y., 1983), pp. 279-80, 335-36, 341-42, & footnotes.

Richter, Theodore (Theo) A., Jr. (Cincinnati, 1853-19 ). According to a German-language 1891 publication, Richter's parents came to Cincinnati in 1849 from Pforzheim in Germany; he studied and worked for 6 years in the early 1870s with James W. McLaughlin, one of Cincinnati's leading architects during the second half of the 19th century; then worked for Edwin Anderson (the early partner of Samuel Hannaford, McLaughlin's chief rival), the lesser known George Humphries, and George W. Rapp, an important local architect, until 1883, when he opened his own practice. While in McLaughlin's office, he worked on designs for the Cincinnati Public Library, the Bellevue House (on top of an inclined plane), the Cincinnati Art Museum, and the Johnston Building on Fountain Square (where both McLaughlin and Richter had their offices)--all major contributions to the Cincinnati scene in their day. Richter was secretary of the Cincinnati Chapter of the A.I.A. (or A.O.A., in German), and was the best zither-player in the area! Listed in city directories 1881-93; with George Wessling, Jr., 1894-98; on own again 1906-1932. William Stanton Robinson left Richter's firm to set up his own practice in 1887. The numerous buildings by Richter identified from the mid-1880s are nearly all residential, widely scattered around the city and its suburbs, on both sides of the Ohio River, include both German- and Anglo-American clients, and have a wide range in cost. A number were located in the Over-the-Rhine area of Cincinnati (now listed as a huge district in the National Register of Historic Places and partially as a local historic district); settled largely by German-Americans during the second half of the 19th century, it is located north and east of the former Miami & Erie Canal (the "Rhine"), just north of downtown Cincinnati. Among the OTR buildings are the Kirby Building on Vine St. (1883); the Doerr Building, also on Vine (1885); possibly the Henry Timmerman and John Pohlmann Store and Flat Buildings. Other works are the Church of the Holy Family, Price SEC Hawthorne Ave in Price Hill (1884).

Many residential commissions seem to have been in Clifton, a fashionable neighborhood,

formerly an elite village, that was annexed to the City of Cincinnati in the mid-1890s. A fine example, although with later alterations by S.E. Desjardins & A.W. Hayward, is the G.A. Willey house, 3453 Whitfield Avenue, Clifton, a fairly elaborate brick Queen Anne dwelling with Flemish gables, for which beautifully rendered original drawings survive. Other turn-of-the-century houses are listed in the expanding middle-class neighborhoods of Price Hill (apparently including one for Henry Ratterman, a major figure in the Cincinnati and national German-American world) and Norwood; and farther afield in Nicholasville, Ky., and Amherst, Nova Scotia.

In 1882 Richter's design for an elaborate three-story frame Queen Anne/Stick Style house won Second Prize in *Carpentry & Building's* 6th competition, and was extremely fully documented through a description, perspective, elevation, plan, roof plan, section, and detail drawings; a perspective was also published locally. Interestingly, "In point of construction the designer had in mind sheathing the entire exterior on the studs, over which he would lay a thick layer of asbestos felt."

Richter contributed architectural design(s) to the 1883 Cincinnati Exposition.

Biblio.: Max Burgheim, *Cincinnati in [im?] Wort und Bild* (Cincinnati, Ohio: The Burgheim Publishing Co., 1891).

Ricker, Nathan C. (Clifford) (Acton, Me., 1843-1924). One of the pioneer and leading architectural educators in the Midwest, Ricker was trained as a carpenter and builder (after a short time as a school-teacher); he moved to the new Illinois State University in Urbana in 1868; there he created the architectural degree program, receiving his certificate (according to Withey, he was the first [undergraduate?] college student to graduate in architecture in the U.S.A.; he then toured England, Germany, and other European countries, studying further at the Prussian College of Architecture and Engineering). On his return, he reorganized the curriculum of the Urbana College of Architecture, and continued to teach, write, and play an active role in American architectural and engineering education. Among his noted students were Alfred Fellheimer, principal of the firm that designed the Cincinnati Union Terminal; /???.

Ricker exhibited artisans' homes at the 1st CAIA/CAM (1901). /Could these possibly have influenced Schmidlapp's housing???

Biblio.: Withey, pp. 511-12; *Macmillan Ency.*, III (1982), 575-76 (by Alan K. Laing); Stanford, "Railway," .

Riddle, Theodate Pope (1868-1946). One of the earliest women to practice architecture in the U.S.A. For Dinsmore House drawing of a studio for her, see R.W. Gibson.

Biblio.: *Macmillan Ency.*, III (1982), 577-78 (by Judith C. Paine).

Rieg, Anton. Another German Catholic "vernacular" architect; Rieg & (Joseph L.) Marty, 1889-1908, Rieg alone 1909-33. His known work was residential, except for a Roman Catholic church and convent in Delhi, O., for \$40,000 (1893); a R.C. Church in Bridgetown, near Westwood, "Gothic" with a stone steeple 150' high (1910); and, as Rieg & Marty, the Corryville/North Cincinnati *Turnvereinhalle*, "Old" Vine SEC Daniels, Corryville (1893).

Riemerschmid, Richard (Munich, Germany, 1868-1957). Studied painting as well as architecture, but spent most of his career teaching and designing objects of applied art, blending German vernacular with English Arts and Crafts influences to form a remarkably elegant personal, northern version of *Jugendstil*. He was a founding member of the *Vereinigte Werkstaetten fuer kunst in Handwerk* (1896; where???), with Peter Behrens, Bruno Paul, Bernhard Pankok, with other progressive Munich designers; and the *Deutscher Werkbund* (1907). All these architects contributed to the German-Austrian Touring Exhibition held at the

Cincinnati Art Museum (1912-13), in which Riemerschmid (listed as from Pasing near Munich) showed workshops for handwork art, Hellerau, near Dresden; workers' homes for the textile industry, Hagen im Wald; and the Scholten House, Duisburg.

Biblio.: *Macmillan Ency.*, III (1982), 579-80 (by Christopher Wilk).

Rinn, J. [John] Philip [Philipp] (Germany, 1837 [or 1840, according to Jackson & Gilder]-after 1905). Described as participating in the decoration of James K. Wilson's "Scarlet Oaks," the George K. Shoenberger House in Clifton (1866-70), in one of Shoenberger's obituaries, "J.P. Rinn of Boston" was indeed listed there as an architect 1874-1905.

According to Jackson & Gilder (paraphrased here), Rinn immigrated to America with his parents in 1856 at the age of 16. In 1873, Rinn was apparently practicing, probably in Cincinnati, with Charles Cropsey [sic; probably Charles Crapsey, who was trained by James K. Wilson and practiced in Cincinnati as the latter's probable successor; later as Crapsey & (William R.) Brown]; together they prepared competition plans for the Library of Congress in Washington, D.C. Rinn, based in Boston, designed Tufts University's Goddard Chapel (1883) and other academic buildings in the area, including the Barnum Museum and the east wing of Metcalf Hall at Tufts, a building for the Lowell [Mass.] Textile School (now part of Lowell University), and the Salem State Normal School (now Salem State College). In 1889 he completed the Bennington Monument, a 306-foot-high stone obelisk on the Vermont-New York border.

A testimony to Rinn's inventiveness as a designer of decorative interior elements is the dramatic, almost weird, mixed-material fireplace (described and illustrated by Jackson & Gilder, pp. 41, 42, respectively) that he designed for the 1890 ballroom addition to "Windyside," the Greenleaf family summer "cottage" at Lenox, Mass., originally designed by Carl Fehmer, also of Boston.

Biblio.: Research on "Scarlet Oaks" by Thomas Huenefeld (1999); Mass. COPAR (1984), 56; Richard S. Jackson, Jr., and Cornelia Brooke Gilder, *Houses of the Berkshires, 1870-1930* (N.Y.: Acanthus Press, 2006; The Architecture of Leisure Series.), 41, 284.

Ripley, Hubert G. (Melrose, Mass., 1869-1942). Trained at M.I.T. (1890); worked in Chicago on the Worlds' Columbian Exposition of 1893 under Charles B. Atwood, chief designer for Daniel H. Burnham. /ck/ He returned to Boston and worked with Peabody & Stearns. Listed in Boston as Ripley & Russell, 1906-1908; on own, 1909-1915; Fisher, Ripley & LeBoutillier, 1917-18; R. & LeB., 1919-42; also on own, 1921-26. Ca. 1925 Ripley & LeBoutillier designed the Dale Park Center Group and related residences on Chestnut St., Mariemont, O. /ck/

Biblio.: Withey, 513; *Dir. Boston Archs.* (Mass. COPAR, 1984), 56.

Ritter, Adam (Butler Co., O., 1871-19 ). Educated in Cincinnati, trained at Ohio Mechanics' Institute; worked in offices of S. Hannaford & Sons, Boll & Taylor, and George W. Rapp, assisting with the plans of the Hannafords' City Hall and University of Cincinnati (competition design?), and Rapp's Bodmann Tobacco Warehouse.

Practiced on own 1901-1902; later with Cincinnati Southern Railway, supervising "the building of all structures for the railroad including round-houses, freight depots, passenger stations and the like." Also an inventor of railroad conveniences.

Ritterholz, Henry John, Jr. Draftsman for E.J. Schulte; practiced on own 1937-41.

Biblio.: AIA-R34(1947).

Robertson, Lanham (Louisville, Ky., 1880-19 ). Educated in Louisville; worked as engineer and architect for L&N Railroad and Standard Oil Co.; began practice in Covington, Ky., 1908; joined (L.W.) Fahnestock & (C.H.) Ferber (Jr.), ca. 1910-20. Designed "much-admired" home for the widows of Knights of Pythias, near Lexington, Ky. (1908); also many houses in N. Ky., especially in the newly-developed hill-top suburb of Ft. Mitchell along what was soon to be

called Dixie Highway. Even when described as "bungalows," in "Colonial," "Spanish," or "Swiss" style, they usually have Arts & Crafts proportions: see the Ulie Howard house, north side of 2nd St. east of Garrard in the Riverside area of Covington (1909); to build this typical early 20th-century Colonial Revival house, the real 1790s stone mansion house of Thomas, the founder of Covington, which was set above the alley to the rear, was finally removed!

Biblio.: Johnson, *Hist. Ky.* (1912), III, 1215; *DSG1910*, 21.

Robertson, Robert H. (Henderson) (Philadelphia, 4/29/1849-6/5/1919). Prominent New York architect who designed a magnificent Richardsonian Romanesque mansion (with elegant, still intact early Colonial Revival interiors) for Gov. Asa S. Bushnell of Ohio in Springfield, Ohio (1888-92). Robertson was educated at Rutgers College (now University) in New Jersey (graduated in 1867). He was apprenticed to the Philadelphia architect Henry Sims, then served as draftsman in the N.Y. office of the important architect George B. Post (whose firm designed a number of large bldgs in Cleveland and Akron, Ohio, but only one residence in Cincinnati, as far as is known; he was also the father of famed etiquette authority and author Emily Post!). Robertson began practice on his own in 1871; he was associated 1875-78 as Potter & Robertson with William A. Potter, an eccentric High Victorian Gothic specialist in New York State who also was for a short time Supervising Architect of the U.S. Treasury (see Antoinette Lee). Robertson then practiced on his own, continuing to specialize in churches and institutional commissions through the 1880s, but later he turned to the design of large-scale commercial and public buildings, his last works as Robertson & Son.

Biblio.: Withey (1956), 516; Montgomery Schuyler, "The Works of R.H. Robertson," *Arch. Record*, VI, 2 (10-12/1896), 184-219 [also ck reprints of MS articles]; MacKay, *et al.*, *L.I. Country Houses* (1997), on Potter & Robertson, 365-68, nns. 463; ref to Sarah Bradford Landau, *Edward T. and William A. Potter, American Victorian Architects* (N.Y./London: Garland, 1979).

Robinson, Arthur Neal. Architect of the Second Church of Christ, Scientist, Clifton Ave SWC Probasco St., Clifton (ca. 1920).

Biblio.: Not in Withey, N.Y. or Boston COPAR.

Robinson, W. (William) Stanton. Left the office of T.A. Richter, Jr., to set up his own office in 1887; practiced on own 1887-93; then with George E. Sweeney (who had also been on his own 1887-89), 1893-1894-98; then Robinson alone 1902-1917. Apparently also had a Covington, Ky., office with Lyman Walker in 1910. Robinson's known work is mostly mid-range residences on the outskirts of the city of Cincinnati; also in Charleston, W.Va.

/Roche, Martin. Born in Cleveland; see Holabird? Withey, 518-19; Kervick, 116; *Macmillan Ency.*, under Holabird/ .

Rodgers & Rhine. Practiced 1909-1911; designed several house in Clifton and Avondale, including the Isadore [sic] Rosenberg house on Hearne Avenue, described as "one of the finest residences in Avondale"; also a \$10,000 "moving picture and vaudeville theater" of fireproof construction at Knowlton's Corner, Northside, for the Empire Theater Co.; the flamboyant facade may still stand. [See WEL rendering of a factory in Toledo including these architects' names?]

Roebling, John A. (Augustus) (Muehlhausen, Thuringia, Germany, 1806-1869); and Washington A. (Augustus) Roebling (Saxonburg, Pa., 1837-1926).

N.B. J.A.R. studied philosophy with G.F. Hegel in Berlin in early 1820s; consider possible connection with Judge Stallo and Frederick Hassaurek, Cincinnati Hegelians? see Tolzmann, *et al.*

As early as 1815 Dr. Daniel Drake proposed a bridge across the Ohio; several strange proposals were, including Roebling's first tripartite span in 1846, approved by the Ky. General Assembly.

Work did not actually start on the present suspension (now named for John A. Roebling) until 1856, thanks largely then to the efforts of "coal baron" Amos Shinkle of Covington (whose fine townhouse of 1853-54, with original frescoes and plasterwork is now used as a "bed and breakfast" at 215 Garrard; his post-War "Castle," designed by William Stewart, was replaced by the front wing of the Booth Salvation Army Hospital, now the Governors' Point Condominiums). The Covington-Cincinnati Suspension Bridge was first crossed by the public in December 1866 and officially completed in 1867; it remained in the hands of a private stock company controlled by the Shinkles until the 1950s, with toll-houses, the last of which survives on the Covington side. In 1896 an additional set of cables, with heavy walkways and staircases, was added to accommodate the street railway; the silver domes for the upper cables may soon be removed and copies of the original octagonal "gazebo" replaced. None of these accretions seriously affects the impact of the powerful single Roman arch in each pier, perhaps as impressive as, if less aspirational than the paired Gothic arches of our bridge's successor, the Brooklyn Bridge. (Charles Roberling [?] is listed in 1910-18.

Biblio.: Wodehouse (1976), , 171-72; Van Vynckt, ed. (1993), I, 741-42, by George M. Cohen, with biblio.; see especially Harry R. Stevens, *The Ohio Bridge* (Cincinnati: The Ruter Press, 1939); David Barnard Steinman, *The Builders of the Bridge: The Story of John Roebling and His Son* (N.Y.: Harcourt, Brace & Co., 1945); Alan Trachtenberg, *Brooklyn Bridge, Fact and Symbol* (N.Y.: Oxford University Press, 1965). See also an article by Joseph Gastright in *The Northern Kentucky Review* on A. Hillebrand [?] who altered the bridge in the mid-1890s.

Roehm, Charles T. & Leslie R. Listed in various combinations 1922-35.

Rogers, Isaiah (Marshfield, Mass., 1800-1869). Because of the work of Denys Peter Myers, discoverer and transcriber of Rogers' surviving daily journal, he should "need no introduction"; a *Macmillan Encyclopedia* article by Myers brings us up-to-date on Rogers' career, and several illustrated lectures in 1991 enlarged our understanding of his work in the Ohio River Valley.

In summary, Rogers, one of the leading architects of the East Coast and "inventor of the modern hotel" with the 1828 Tremont House in Boston, was called to Cincinnati in 1848 to design and supervise the construction of the Burnet House Hotel on the NWC of 3rd & Vine Sts., then one of the main intersections of downtown Cincinnati. Even before "the best hotel in the world" (?) opened in 1850, Rogers had undertaken many other commissions in Cincinnati, as well as journeyed down the Ohio River by steamboat to consider other projects in Louisville (where he set up a branch partnership with the talented Henry Whitestone), Memphis, Mobile, (?), N. Orleans, and elsewhere.

According to Mary N. Woods in her brilliant study of "The Practice of Architecture in Nineteenth-Century America," "Every major architect in New York, Philadelphia, Boston, and Washington, D.C., traveled far afield to find work before the Civil War. There were simply not enough opportunities in these large cities to sustain professional practice. Ithiel Town, Alexander Jackson Davis, Thomas U. Walter, Richard Upjohn, William Strickland, Samuel Sloan, John Notman, Isaiah Rogers, and Robert Mills all accepted commissions in the South and Midwest. The southeastern states, where traditionally architects were few and clients wealthy, provided many opportunities. Having a prominent architect like Strickland, Davis, Walter, or Upjohn became a point of pride for many southern clients and building committees during the antebellum period." [The last two sentences apply more to Kentucky, perhaps, where Davis designed "Loudoun" near Lexington and Stirewalt [cited by Woods earlier on the the same page] ended up in Louisville, which in turn hired James Dakin to design the Bank of Louisville, etc. [Note that William Bayliss, Dakin, and Stirewalt had all worked in the office of A.J. Davis.]

Cincinnati clients had hired the equally important Anglo-American John Haviland from Philadelphia and possibly Upjohn for individual residences--on the same block!--but Rogers was probably the first already established, recognized major Eastern architect to move West at the height of his career. Woods, *From Craft to Profession* (Berkeley: Univ. of Cal. Press, 1999), esp. p. 95.

Except for a few years in Washington, D.C., during the Civil War as Supervising Architect of the Treasury (a position in which he was supplanted by his Cincinnati protege A.B. Mullett), Rogers practiced in and out of Cincinnati to the end of his life; his son Solomon Willard Rogers joined and succeeded him, practicing until 1891, when his own son Willard G. Rogers is listed. Henry Whitestone, of Anglo-Irish birth and training, joined Rogers in the early 1850s, serving as his draftsman, and eventually as his partner in charge of the Louisville office; perhaps a certain refinement of "finish" in their joint work is attributable to Whitestone. On the other hand, A.B. Mullett, who received his training in Rogers' Cincinnati office ca. 1855-60, may have been partially responsible for the technological advances employed in the design for Longview Asylum, 1859-60, when Isaiah Rogers was also superintending the construction and somewhat modifying the controversial and much-altered design for the Ohio State Capitol (1858-60). Among the major works of Isaiah Rogers in Cincinnati were the Longview Asylum in nearby Carthage, O. (1859-60); a proposal for the Hamilton Co. Court House (1851; built according to the design of Walter & Wilson); the executed Hamilton Co. Jail (1859-61), behind the Court House on Sycamore north of Court Sts.; St. John (later St. Paul) Episcopal Church (Pro-Cathedral), formerly at 7th SEC Plum Sts. in the "church district" (1849-52); and the 2nd Pike Opera House (after 1866); these were in a variety of monumental styles, from austere late Grecian to rich Italianate and even Tudor Gothic. The last included the former Tyler Davidson Dry Goods Store, commissioned by Davidson's brother-in-law Henry Probasco, to whom Rogers also submitted a residential design (the actual Norman Revival mansion was designed by William Tinsley).

Several Rogers houses remain standing in the Cincinnati area, including the subtle Boston-double-bay-style Hatch House, 830 Dayton St., West End; the recently rediscovered Castellated Tudor Reuben Resor House atop Cornell Place in Clifton; "Hillforest," distiller and banker Thomas Gaff's "steamboat" Italianate frame mansion above Aurora, Ind.; and the Peter Thomson (I) house, later the Morrison house and the Y.M.A. (for whom it was Victorianized ca. 1880 and later Colonialized on the exterior), Richmond, Ind. Rogers also competed for the design of Henry Probasco's Clifton residence, "Oakwood" (along with A.J. Davis of New York, and [John R.] Hamilton & [James W.] McLaughlin; William Tinsley won the commission).

Isaiah Rogers seems to have had an ambiguous relationship with several other Cincinnati architects. There are references in the Journal (1/56) to his making plans for a Shillito store on 4th St. next to the Presbyterian Church; this was presumably the commission that the young James W. McLaughlin received, at least partly because his father William McLaughlin had been Shillito's first partner in the dry-goods business (the McLaughlin store building still exists at W. 4th St., until recently as part of McAlpin's Department Store, for whom McLaughlin remodelled it in 1892). At the time in 1866-67 [?] that Rogers was designing and supervising reconstruction of Pike's Opera House on 4th St., which had burned in 1866 [?], he was also in contact with entrepreneur Truman Bishop Handy on a project to build a rival--in fact authentic--opera house; it was McLaughlin's version of this project, intended for the west side of Vine St. S of 6th, that was converted into the considerably different design for the Cincinnati Public Library by McLaughlin, about 1870.

James K. Wilson and William Walter also exchanged jobs and roles with Rogers. William Walter worked on the Ohio State House with and after his father Henry Walter's death; Rogers helped complete the State House. Rogers originally designed the mid-1850s Hamilton County Court House (on the present site on the ES of Main opposite Court St.), but there seems to have been much controversy over the project, and the work was completed (but without the proposed dome, as published in ), by Walter & Wilson. Rogers investigated the Civil War camp at Camp Dennison in eastern Hamilton Co., apparently designed by Wilson. Yet at the end of his life, in 1867, Rogers discussed Wilson's employing his son (or grandson?) Willard, and the journal indicates that he did so.

As the journals are further explored, more Rogers buildings are coming to light, in documentation or reality; and the career of his son and grandson are almost totally unknown so far! It is known, however, that S.W. Rogers was a charter member of the Cincinnati Chapter of the A.I.A., and a few commissions in 1889-90 include the 9-story Washington Fire Insurance Co. Building.

Biblio.: Withey, 521-22; NYCOPAR (1840-1900), 65; Wodehouse (1976), I, 172-73; *Dir. Boston Archs.* (Mass. COPAR, 1984), 57; *Macmillan Ency.*, III (1982), 599-602 (by Denys Peter Myers); Van Vynckt, ed. (1993), I, 7442-44, by Pamela Scott, with biblio.; Denys Peter Myers, "Isaiah Rogers in Cincinnati: Architect for the Burnet House," *Bulletin of the Historical and Philosophical Society of Ohio* (Cincinnati), IX, 2 (4/1951), 121-32; Denys Peter Myers, "The Recently Discovered Diaries," *Columbia Library Columns*, XVI (11/1966), 25-31; see also Abbott Lowell Cummings, "The Ohio State Capitol Competition," *JSAH*, XII (5/1957), 15-18; Lee, *Archs. to the Nation* (2002), esp. Chap. III, pp. 66-72; Nuxhall, SGC, 14, Lot 94.

Rogers, Solomon Willard (18 -91?). Son of Isaiah Rogers; see above. Listed in the 1889 *Official Guide* (R.L'H. Wing, pub.), 103. Father of Willard G. Rogers (1863-Atlanta, Ga., 1947), who practiced with his father, and for a short time after the latter's death.

Biblio.: Willard G.R.: Nuxhall, SGC, 14, Lot 94.

Rogers, James Gamble (Bryan Station, Ky., 1867-1947). Rogers (unrelated, as far as I know, to Isaiah) was born near Lexington, Ky., and raised partly in Louisville (where his brother John A. Rogers was born in 1870). James G. Rogers was educated in New York City and at Yale University (1889); he then worked in the Chicago office of William LeBaron Jenney (who had Cincinnati family connections), before attending the Ecole des Beaux-Arts, Paris (1894-98 [about the same time as George M. Anderson?], as a student of Blondel), where he received various awards and honors. Returning to the U.S.A. in 1897, he had a spectacular career in Chicago (1897-1904), Boston (with Herbert D. Hale, 1905-1907), and N.Y. (with a series of secondary partners and on his own). Rogers' varied and extensive work, building on his Beaux-Arts training, included many of the major public and institutional projects of the first half of the 20th century, largely in the classical or Collegiate Gothic styles, but with some concessions to changing tastes and technological innovations, if not to Modernism per se. His works include many important university complexes for Yale, Columbia, Northwestern in Evanston, Ill., as well as campus planning for the Southern Baptist Seminary in Louisville, Ky.; government buildings, hospitals, libraries, and commercial, in addition to residences.

In Cincinnati, Rogers' firm designed for Peter G. Thomson, the Champion Paper magnate, and his wife Laura (Gamble) Thomson, "Laurel Court," a lavish but dour \$300,000 granite version of the Grand Trianon, in College Hill (1902-1905). Described as "palatial" by Montgomery Schuyler in 1908, the house, with its central courtyard under a (still) moveable roof, served as the home of the Archbishop of Cincinnati, and was recently sold by owner Buddy LaRosa

[different owners since]. The stable/coachhouse courtyard at the rear resembles a Normandy inn, and has some of the charm the house lacks. An unidentified brick house (Hofer?) with Flemish gables in Cincinnati by Rogers was published in 1908. With Herbert D. Hale, Rogers also designed a \$250,000 apartment building on Belmont Ave, College Hill (1907), possibly also for the Thomson family (?). Rogers' firm also competed unsuccessfully for the design of the Hamilton Co. Court House (ca. 1918; won by Rankin, Kellogg & Crane of Philadelphia). Rogers designed the Harrison house on Weebetook Lane opposite the Cincinnati Country Club in Hyde Park (replaced by a smaller and far less distinguished version, incorporating some of the original, much larger-scaled woodwork!); the Charles F. Hofer House (later Hutton [?] and Hild) east of the CCC; possibly another Harrison house nearby on Grandin Rd; and provided a design for Mrs. E.P. Harrison nearby ca. 1908 [drawings formerly owned by Jody Howison; unclear whether the Rogers project was erected; present residence by Elzner & Anderson].

Biblio.: Withey, 522-23; NYCOPAR (1900-1940), 65; *Macmillan Ency.*, III (1982), 602 (by James G. Rogers III); Aaron Betsky, *James Gamble Rogers and the Architecture of Pragmatism* (N.Y.: The Architectural History Foundation, and Cambridge: MIT Press, 1994); /not in Van Vynckt/ Hewitt, p. 281; EBA (1907), 391; recent (2006) book on Rogers' son's work in Winter Park, Fla.; see also Chicago, New Haven sources.

Rogers, Solomon Willard (18 -91?). Son of Isaiah Rogers; see above. Listed . Father of Willard G. Rogers (1863-Atlanta, Ga., 1947), who practiced with his father, and for a short time after the latter's death.

Biblio.: Willard G.R.: Nuxhall, SGC, 14, Lot 94.

Rohling, Harry J. Listed 1915-22.

Rolph, Ernest Ross (Toronto, Ont., 1871-1958). Partner in the prominent Toronto firm of (Henry) Sproatt & Rolph. Rolph was trained by David Roberts, Jr., in Toronto.

Biblio.: See Sproatt; *Macmillan Ency.*, IV (1982), 118 (on Sproatt & Rolph; by Robert Hill).

Ronsheim, Herman (Cincinnati, 1902- ). UC B.S. Arch. 1927; worked for Matthews & Denison, 1927-37; Tucker & Silling, Charleston, W.Va., 1938; F.W. Garber, 1939-42; Samuel Hannaford & Sons, 1945-

Biblio.: AIA-R34(19 ).

Root, John Wellborn (Lumpkin, near Atlanta, Ga., 1850-91). One of the most creative and influential of Chicago architects, in spite of his short life, which cut off his career just as he was about to work with his partner since 1872/73, Daniel H. Burnham, in the overall conception and design responsibility for the World's Columbian Exposition in Chicago, 1893. Although Burnham and his later partner Ernest R. Graham played a significant role in the modernization of the buildings for major Cincinnati financial, commercial, and cultural institutions just after the turn of the century, Root was probably the major designer of at least three Cincinnati projects. He was probably responsible for the elegant design of Burnham & Root's 1885 competition project for the Cincinnati Chamber of Commerce Building; among the known competition projects this is the one closest in massing and interpretation of the program to the winning design by H.H. Richardson, although with Late Gothic rather than Richardson's typical Romanesque-inspired style (4th SWC Vine Sts.; burnt and demolished in 1911). Root also referred to as his designs two residences that almost miraculously remain in East Walnut Hills (particularly considering the probable survival rate of Burnham & Root residences in the Chicago area). Both are subtle variations of the Richardsonian Romanesque. In "Maxwellton," the fine residence for attorney and U.S. Solicitor-General Lawrence Maxwell ( Edgecliff Place), Root unusually combined on the exterior rock-faced "blue" limestone surfaces with pale yellow Milwaukee brick

trim (some of it recently replaced with crude red brick). The formerly adjacent, somewhat larger, reddish (?) sandstone house of C. Bentley Matthews, also an attorney ( Edgecliff Place; often known as the later home of lumber-dealer Thomas P. Egan) has more Sullivanian characteristics. (It seems likely that Burnham's firm designed the Music Room addition to the Maxwell House ca. 1906-1907.)

Root, the son of a Southern planter, had a colorful early life, safely running a Union blockade and reaching England, where he was educated near Liverpool and qualified for Oxford University. Before entering Oxford, however, he returned to the U.S.A. in 1868. He enrolled in New York University, from which he was graduated in 1869 with a degree in civil engineering, supposedly in order to prepare for the Ecole des Beaux-Arts in Paris; but, instead, he served as an apprentice in the office of James Renwick, Jr. (with whom Cincinnati architect James K. Wilson had worked for a short while 20 years earlier), and then worked for Brooklyn architect James [or John?] Snook, during the design and construction of the (old) New York Grand Central Station.

Root moved to Chicago soon after the Great Fire of 1871 with New York architect Peter B. Wight, working as chief draftsman for the firm of Carter, Drake & Wight. There Root met Burnham, and soon began the partnership that was to last until his death. Burnham was the organizer and administrator of the firm, while Root was known for his creativity and freedom from restraints of historic styles. With Adler & Sullivan, and like them evolving from the powerful influence of Richardson's later works in Chicago and elsewhere, Burnham & Root significantly to the developing "Chicago School" of commercial architecture. Among their best-known high-rise office buildings are the Montauk, Rookery, Reliance, and Monadnock Buildings in Chicago. Cultural institutions included the (old) Chicago Art Institute, Masonic Temple, and Woman's Temple. Their 188? Calumet Club seems to have been the close model for Hannaford's Phoenix Club in Cincinnati (1893-95). Root's imaginative design skills may well be shown in the firm's Chamber of Commerce proposal, and in the Maxwell house, a subtle variant on Richardson's later residences, with buff brick providing an unusual ornamental contrast to the rough stone walls.

Biblio.: Withey, 525-26; *Macmillan Ency.*, III (1982), 605-607 (by J.A. Chewning); Van Vynckt, ed. (1993), I, 747-49, by Leland M. Roth, with biblio.; Harriet Monroe, *John Wellborn Root, A Study of His Life*; Charles Moore, *Daniel Burnham, Architect and City Planner*; Donald Hoffmann, ed., *The Meanings of Architecture: Buildings and Writings by John Wellborn Root* (N.Y.: Horizon Press, 1967).

On John Wellborn Root II of Holabird & Root 1928- ), see R.G. Wilson, *AIA Gold Medal* (1984), esp. pp. 188-89).

Rosecrans, (General) William S. (Delaware Co., Ohio, 1819-98). Civil engineer and architect (listed 1855); located in Cincinnati ca. 1854-61; active in the Civil War.

Biblio.: Simeon D. Fess, ed., *Ohio, A Four-Volume Reference Library on the History of a Great State*, IV (1937), 196-97; Albert Castel, "Victorious Loser: William S. Rosecrans," *Timeline*, XIX, 4 (Ohio Historical Society, 8/2002), 32-41, with add'l reading, p. 56, William S. Lamers, *The Edge of Glory: A Biography of General William S. Rosecrans, U.S.A.* (N.Y.: Harcourt Brace, 1961); with another article by Castel scheduled for 9/2002.

Roth, Emery (Galszecs, Hungary [now in Slovakia], 1871-New York, 20 Aug 1948). American architect of Hungarian birth. He emigrated to Chicago when he was 13 and soon entered the office of Burnham & Root. There he did work for the World's Columbian Exposition (1893), which brought him to the attention of Richard Morris Hunt, whose office in New York he joined

in 1895. He developed his planning and interior design skills working for Ogden Codman, Jr, before establishing his own office in 1898. His first real opportunity came in 1903 when he was employed by Leo and Alexander Bing, then New York's leading property developers. The major influence on him was not the Chicago style of Burnham & Root, but rather the classicism of the Columbian Exposition, as well as the Aesthetic Movement and architecture associated with Arts and Crafts. A certain stylization in some of his buildings suggests the Art Nouveau idiom helped to produce Art Deco.

Roth designed the Georgian Apartments--one of his few or only commissions outside the New York area--on Madison Rd SWC Dana Ave, Evanston.

Biblio.: artnet.com (7/11/2006); an extensive, fairly recent biog. of Roth; including a photo but little else on Georgian Apts.

Roth, George F., Jr. (Covington, Ky., 1905-1989). Dean of Cincinnati-area architects when he died. Attended the University of Cincinnati 1933-37 (?); with Potter, Tyler & Martin, before he became a partner in 1952; later taught at DAAP. Remodelled J.W. McLaughlin's 1878 Shillito's Store, applying a "Mayan" stone veneer except on the south side, which retains the original facade. Son of a Covington architectural ironworks manufacturer, he gained acquaintance with architects of the older generations in his youth. Largely responsible through the Architectural Foundation of Cincinnati, of which he was a founder, for persuading architectural firms to deposit their drawings in the Cincinnati Historical Society. CAIA(1931). President of the CAIA, 1940-41.

Biblio.: Obit., *Enquirer*, etc.; WEL has some materials.

Rougieux, A. (Antony [sic]) (Bioncourt, France, 1854-19 ). Architect who practiced at Nancy; at Ecole des Beaux-Arts, Paris (1876-80), as a prize-winning pupil of Guadet. Represented by the Eglise de Sacre Coeur, Nancy (listed in EBA [1907], among other works), at the 3rd CAIA/CAM (1903).

Biblio.: *EBA* (1907), 393.

Roush, Ray (1920-200 ). Long-time partner of Carl Strauss, in one of Cincinnati's most sensitive Modernist mid- to late 20th-century firms. Roush has continued to practice on his own since leaving the partnership of Carl A. Strauss & Associates about 1984; a recent works have included a house for Dr & Dr. Dwivedi on Grandin Terrace, HP [drastically altered by Jose Garcia for Thomas Shiff ca. 2002], adjacent to Strauss & Roush's Stone House I, and an addition to the home in Brown Co., O., of art dealer Carl Solway.

Biblio.: See Merkel catalogue (CAC,1984).

Rowley, Charles B. (Springfield, O., 1890-after 1983). Cleveland, O., architect, partner of Phillip L. Small.

Biblio.: See Campen, *Shaker Heights* (1992), 19-20, *et passim*.

Rueckert, Emil G. (E.G.) (Cincinnati, 6/11/1861-after 1911). Educated in the Cincinnati public schools, including Woodward High School, Rueckert was trained in the office of George W. Rapp, 1877-84; on own, 1884-1911. Jacob J. Rueckert (ca. 1870-after 1939), probably a younger brother, was listed at the same address, 1891-1906; then on his own 1907-1939. E.G. Rueckert was the City's Inspector of Buildings (1891).

The commissions of both Rueckerts varied in type, scale, and location, including N. Ky., but were oriented toward the German-American community. E.G. Rueckert's works include the St. Paul R.C. Church School & Hall (now part of the St. Paul commercial complex), at Pendleton & Abigail Sts. (1887); factories for the Ahrens Mfg Co. and the Jung Brewery; a new Market House and large warehouses for the Butchers' Hide Assoc. (1893).

J.J. Rueckert's works on his own included brewery-related buildings for Christian Moerlein (1906), John Hauck (1910), and Windisch-Muhlhauser (1910); but surely were given an auspicious start by Mrs. Louis L. (Emilie Hauck) Heine's \$100,000 residence at Oak & Vernon, Avondale (1906; now the administrative offices of the Mayfield Neurological Institute); and probably the renovation/colonialization of the Greek Revival Wilson House opposite on Oak Street for Mrs. Heine's brother Louis J. Hauck, slightly later; the building is now the offices of the UC Foundation.

E.G. Rueckert Biblio.: *Centennial Review* (1888), 71-72; *Cinti & Its Resources* (1891), 154-55 (inc portrait, 155); Burgheim (1891), 501 (inc portrait).

Ruffini, F.E. (Frederick Ernst) (1851-85); and Oscar Ruffini (1858-1957). Texas architect brothers who worked in Ohio and Indiana in the late 19th century, having served their early apprenticeships in Cleveland. F.E. Ruffini was listed as an architect in the 1870 Cincinnati directory. According to the San Angelo (Texas) *Standard* (9/15/1888), Oscar Ruffini worked for G.W. Rapp in Cincinnati 1875-77 (although not listed on his own). Oscar is believed to have studied in France 1878-80, worked 1882-83 in St. Louis, and then joined Frederick in Austin in 1883, opening his own practice in 1884, followed by a long career in West Texas.

Biblio.: Clark, "List of Architects from Cincinnati Directories" (CHS, unpub.); Carol McMichael, *Paul Cret at Texas: Architectural Drawing and the Image of the University in the 1930s* (Austin, 1983), 13-14, 101-102, & Fig. 1, Old Main Building (1882); Susan J. Dickey, Texas Tech University (letter to Bruce Goetzman, 3/28/1992); AIA Austin (Texas) Chapter, *Austin: Its Architects and Architecture (1836-1986)*, c/o Franco Ruffini, Ohio Historic Preservation Office (2/11/1998)..

Ruggles, William C. Listed 1913-16.

Rumbaugh, Michael (Wood Co., O., ca. 1845- ). On own in Cincinnati 1871-1884; then partner of D.S. Schureman, probably at least until 1891; Rumbaugh also had an office in Covington in the late 1880s. Their works include an extraordinary proposal for the "City Buildings for Cincinnati" that defines the term "provincial," with 4 ogival towers at the corners of Second Empire confusion--but lots of windows! Rumbaugh designed relatively tall office and commercial buildings in Cincinnati, including one for Harry Hulbert and the 8-story pseudo-Richardsonian Perin Building, also with an unusual amount of glass per surface, and rather oddly the location of several other architectural firms at the turn of the century (?); the "Victorian Romanesque" Metropolitan Block (long known as the Stippich Hardware Store and currently [1992] being renovated as the Metropolitan Place) in Lima, O. (1889-90); also a hotel and a bank & office building for A.C. Campbell and a Methodist Church (South) for Ashland, Ky. (all in 1891), suggesting an ample business, although perhaps leaving the juicier residential commissions for the same clients to his WASP rivals.

Rusand, P. Contributed liturgical objects to the 3rd CAIA/CAM (1903).

Russell, William Hamilton (New York, N.Y., 1854/6?-1907). A partner in Renwick, Aspinwall & Russell, who designed a house in Vernonville (S. Avondale) for George Bullock (ca. 1894; see Renwick). Russell was trained in architecture at the Columbia University (or College?) School of Mines and entered the office of his distinguished uncle, James Renwick, Sr. [=Jr.?], in 1878, and remained a member of the firm under this triple designation until 1894, when he joined Charles W. Clinton in a partnership that specialized in business buildings and lasted until Russell's death.

Biblio.: Withey, pp. 533-54; NYCOPAR (1840-1900), 66; NYCOPAR (1900-1940), 67.

Ryder, Charles E. An architect listed as "of Buenos Ayres") who was an Honorary Member of

the Cincinnati Chapter of the A.I.A. in 1895.  
Biblio.: *IA*, XXV, 2 (3/1895), 19; not in Withey.

### SSS

Saarinen & Saarinen (Eliel: Rantasalmi, Finland, 1873-1950; Eero: Kirkkonummi, Finland, 1910-1961) proposed a design for Christ Episcopal Church, 4th NEC Sycamore Sts. in downtown Cincinnati in 1948--a model as well as drawings remain (at the church or the Cincinnati Historical Society?)--but this design was rejected in favor of the present building, originally even more garish than it is after several renovations, by David Briggs Maxfield of Oxford, O.; 4th NEC Sycamore Sts.

Biblio.: *Macmillan Ency.*, III (198 ), 625-33 (by R. Craig Miller); R.G. Wilson, *AIA* (1984), esp. pp. 166-67 on Eliel (by J. MacDougall Pratt, pp. 196-97 on Eero (by William Lebovich); Van Vlynnct, ed. (1993), I, Eliel: 766-69, by Geoffrey M. Wittkopp, with biblio.; Eero: 763-66, by Peter Papademetriou, with biblio.; Scheer, ed., "Unbuilt Cincinnati" (CAC, ca. 1998); Jayne Merkel on Eero Saarinen (primarily) (2006).

Sainte-Marie-Perrin, Antoine-Louis-Joseph (Lyons, 1871-19 ). Student of Debrie and Pascal at the Ecole des Beaux-Arts, Paris (1897-1901). See Pierre Bossard (or Bossau), above. *EBA*(1907),397.

Salman, Abe. Listed 1932-43.

Salway, William. Landscape architect and Superintendent of Spring Grove Cemetery in the late 19th century. He was in charge of the Cedar Hill Cemetery in Hartford, Conn., founded about 1875 by his predecessor Jacob Weidenmann, 1873-83, before moving to Cincinnati. A large brick "Queen Anne"-style house built on the grounds for Salway was designed by Samuel Hannaford, who lived nearby in Winton Woods, but it was recently [mid-1980s] demolished. [See late 19C. biog. Listed in index as "Galway?"]

Sanning, Theo. Listed 1893-94.

Sargent, Thomas. Maxwell (1870) attributes the William C. Neff mansion, "The Windings," part of the former Sacred Heart Academy complex on Lafayette Avenue, Clifton, to Sargent; but the house itself is a copy reversed left-to-right of "Rockwood" (not "Rookwood"), a splendid stone Gothic Revival villa on the Hudson designed by Anglo-American architect and author of pattern-books, Gervase Wheeler.

Sargent was a founder of the "communalistic" community of Bond Hill, north of downtown Cincinnati," according to Aharon Varady's study of that utopian suburb.

Sawyer, Joseph O. Listed as a carpenter in 1846; on own 1849-50; with John J. Husband, 1850-51; on own 1853 (and again in 1873?) a J.A. Sawyer appears as a draftsman 1854-57. Designed the Samuel Cloon Gothic cottage, "Clinton Farm," probably in Avondale area (published in the Cincinnati-based periodical, *The Western Horticultural Review*, before 1851). A Concert Hall by Sawyer & Eisen is described [where?] in 1851. There are said to be drawings in the National Archives for the Portland, Ky., Marine Hospital (near Louisville), which survives, somewhat altered (?), as . Withey (as J.C.S.) describes a building in Liberty, Mo. [Steve Gordon, Patrick Snadon, Pamela Scott]

Sax, Moritz (Cincinnati, 1873-19 ). Trained at M.I.T. (1896); was recommended to the CAIA in 1918 by John Zettel, Louis G. Dittoe, and J.F. Sheblessy. Listed 1909-1942.

Schaarschmidt (or Scharsmith), John E. New York architect, listed until 1930. Schaarschmidt & Sulzer (?) submitted a design for the Cincinnati City Hall Competition (1885?), won by S.



1919; UC. Practiced on own 1921-23; thereafter apparently with E.J. Schulte (Crowe & Schulte), supervising construction for the firm, and with some commissions on his own.  
Biblio.: AIA-R34(1950).

Schmidt, Richard E. (Ernest) (1865-1958). Chicago architect, of the well-known, somewhat innovative firm of Schmidt (Hugh Mackie Gordon) Garden & (Edgar) Martin. Schmidt, who was trained at M.I.T. and began independent practice in 1887, submitted a building for Montgomery Ward & Co. (perhaps the Montgomery Ward & Co. Office Tower [later altered], 1898), at the 1st CAIA/CAM (1901), with the Chicago Architectural Club display.

/not in Withey, unless Richard Gustave Schmid [sic; 1863-1937]?/

Biblio.: *Macmillan Ency.*, IV (1982), 2 (on Schmidt, Garden & Martin; by John Zukowsky).

Schmitz, Harley. Listed 1901, 1915-19. Schmitz, John J. Listed 1901-19. Both on Observatory Avenue, Hyde Park.

Schmuelling, Carl (Cincinnati, 1906- ). Educated UC, B.S. Arch., 1931; won Doric Order Prize, 1927, and second place in the Harry Hake Design Competition, 1931; draftsman for Garriott & Becker, 1931-34; draftsman and designer for Edward J., Schulte, 1934-38; with Ibold & Son (?); listed on own 1938-83, with short breaks. In 1942, served with the U.S. Navy Seabees on Guadalcanal. He studied art at the Cincinnati Art Academy, and after retirement from architectural practice concentrated on watercolors and drawings, with several one-man shows and prizes.

Schmuelling's works, both on his own and for other firms in the 1930s, were largely residential, with institutional and commercial commissions interspersed. His earlier works were usually of Traditional character, with emphasis on high-quality period design and detailing.

Biblio.: AIA-R34(1931); C. Schmuelling (1996); WEL EWHHI, II.

#### Schneible

Schneider, Charles S. (Cleveland, O., 1874-1932). Important Cleveland architect.

Biblio.: See Campen, *Shaker Heights* (1992), 17-18, *et passim*.

Schofield, George W. Covington, Ky. architect; with William A. Rabe 1901-1904; with Lyman Walker, 1906-1907; perhaps with Roberts, 1910; practiced on own ca. 1907-1915. With Rabe, designed the superb late Richardsonian Fifth District School (1901); with Walker, a well-trained Beaux-Arts-style architect, and Cincinnati architect Harry Hake, designed (or laid claim to) the fine Farmers & Traders National Bank (now Ky. National Bank), Madison NWC 6th Sts., Covington; they also submitted to the St. Benedict R.C. Church competition (1907), and perhaps designed the Spanish Colonial Railroad Y.M.C.A. Hotel on Madison Avenue (1910). Schofield himself designed many fairly modest churches, houses and flat buildings in N. Ky., as well as a theater in Mt. Sterling, Ky., for 450 seats (1909). Also designed the unique Temple Israel, E. 7th St., Covington (1914-15).

Schoonmaker, H.M. Listed 1903-1905 with Joe Coyle.

Schrader, William, Jr. Listed 1872.

Schrand, Eugene. President of CAIA, 1951-52.

Schuberth, William, Jr. (Hamburg, Germany, 1846- ). Architect and builder, Cincinnati and Chicago, 1888-89. Lived and was active in the development of Wyoming, O.

Biblio.: *Cinti & Its Resources* (1891), 142 (extensive & interesting account, with list of major works as builder/contractor).

Schulte, Edward J. (Cincinnati, 1890-1975). Leading Cincinnati and vicinity architect for the Roman Catholic Church during the second quarter of the 20th century. Schulte served as a draftsman with Werner & Adkins (whom he condemns in his autobiography, *The Lord Was My*

*Client*); according to the CAIA records, also with H.E. Hannaford and Charles F. Cellarius (?), and Hubert Garriott (later of Garriott and Becker); on his own after 1912; with Robert E. Crowe, 1921-33; then again on own, to 1967. A prolific and skilled (if possibly arrogant) architect, he worked primarily for the Roman Catholic Church in the Cincinnati area, although, perhaps surprisingly, he listed the Liberty Theater in Pittsburgh first among his principal works in the 1936 Kentucky *Who's Who*. Attempting to avoid the usual Protestant Gothic or Colonial Revival modes, he devised a streamlined version of a variety of earlier medieval and even slightly exotic styles and models, often simultaneously suggesting an Art Deco or Moderne flavor. [When Schulte worked in Pittsburgh in the late 'teens, up to 1921, he might have come into contact with Plympton, then working for John T. Comes and delineating for Edward J. Weber.]

This process of modification of historic styles is true even of Schulte's early St. Monica Church (which served an interim Cathedral 1938-57), W. McMillan St. and Fairview Ave, Clifton Heights, a splendid, totally-designed early medieval conception; of course, the priest in charge often had a good deal of influence on the choice of model, here said to be Sant' Apollinare in Classe, Ravenna, although the overall effect is more Romanesque than Early Christian; in any case, the siting, with an asymmetrical campanile offsetting the slope, and the craftsmanship--stone-carving, including sculpture by Clement J. Barnhorn, metalwork, and woodwork--are superb. Later the Archdiocese of Cincinnati is said to have set up a workshop of ecclesiastical craftsmen and artists utilized by Schulte and others. Schulte himself met Charles Connick, the famous Boston stained-glass designer and promoter of the return to Romanesque inspiration (analogous to Cram's influence), while working on the design for the small chapel addition to St. Ann Convent in Melbourne, Ky., which had been designed by Crowe prior to their partnership. (EJS, "Lord," p. 19).

Schulte was also responsible for enlarging and remodelling, in a slick but impressive Decoized Greek Revival Revival [sic], St. Peter-in-Chains, prior to its once again becoming a cathedral, ca. 1956. He and his partner [separate pre- and post-Crowe] designed numerous other ecclesiastical works throughout the Cincinnati area; also, The Loretto, Dayton, O., and St. Peter, Lexington, Ky. The role of Crowe in the firm's accomplishments has not yet been ascertained, but many of the best works attributed to Schulte were designed under their joint aegis. See also R.A. Cram, Charles Connick.

Biblio.: Donald A. Tenover, "Edward J. Schulte and American Church Architecture of the Twentieth Century" (U.C. M.A. thesis, 1974); Schulte, "The Lord Was My Client" (privately mimeographed autobiography, ca. 1970?); CAIA-R34(ca.1928?).

Schultz, Charles E. Listed 1853-55.

Schumacher, Fritz (Bremen, Germany, 1869-1947). Raised in New York City (where his father served as the German Consul-General) but trained in Munich and Leipzig; taught and organized the third German Arts and Crafts Exhibition (1906) in Dresden; a founding member of the Deutscher Werkbund in 1907, active in writing and encouraging architectural reform through public buildings. Developing from a north German traditional style toward Modernism, as chief architect for the city of Hamburg from 1909 until his "forced retirement" under the Nazis in 1933, he designed buildings noted for a "calm sobriety in their monumental simplicity and straightforward structural expression," without the Expressionist exaggerations of his contemporary Fritz Hoeger. His large-scale city and regional plans and housing developments for Hamburg and Cologne were also influential. His numerous writings ranged from an early study of Leon Battista Alberti to the "architecture of the Future."

At the German-Austrian Touring Exhibition held at the CAM (1912-13), Professor Schumacher

was represented by his design for the Dresden Crematory.

Biblio.: *Macmillan Ency.*, IV (1982), 7-8 (by Barry Bergdoll); see also Alfred C. Bossom, "German Municipal Architecture, Illustrating the Work of Fritz Schumacher," *American Architect*, CXXXII (1927), 709-714; Nuxhall, SGC, 103, Lot 161..

Schureman, D.S. (David S.) (Wilkesbarre, Pa., ca. 1856-after 1891). After training as a journeyman-carpenter with his father, education at night school and the Iron City College in Wilkesbarre, began practice in Cincinnati 1871; listed on own as a "Practical Architect & Superintendent" until associated with Michael Rumbaugh 1885-after 1891; but S. & (H.E.?) Kennedy, 1887 (or was Kennedy in charge of an office in a nearby town?). These seem to have been ambitious but provincial firms, as evidenced by the proposed "City Buildings for Cincinnati" illustrated with an 1891 Rumbaugh & Schureman blurb, but probably the same submitted as by Schureman & Kennedy to the Cincinnati City Hall competition in 1887, when they also competed for the 1st regiment Armory (both actually designed by the Hannafords). Schureman, whose other advertisements show extremely *retardataire* examples of his work, apparently did design the awkward but relatively severe Lincoln's Inn Court Building, also known as the Dickson Building, in which, surprisingly, a number of sophisticated Cincinnati architects had their offices in the late 19th century. Charles T. Dickson's own home in E. Walnut Hills was a Second Empire-Queen Anne confection designed to impress.

Schureman designed several Cincinnati public schools in the early 1870s, in a rather stiff late Italianate or Victorian Gothic style, probably developed from the Canadian architect William Stewart's First District School below Prospect Hill (1866-68) (some of the Schureman schools are attributed to S. Hannaford; or perhaps Hannaford was responsible for later additions).

Schureman's schools include the 22nd District (formerly Cummins) School, now adapted as offices, Taft Rd NWC Melrose Ave, Walnut Hills (1872); the original Corryville (23rd District) School (1878-85);

Biblio.:

Schuyler, Montgomery. Probably the greatest of American turn-of-the-century architectural critics and historians, Schuyler published "The Building of Cincinnati" in the *Architectural Record*, the leading literate architectural periodical since 1892. Schuyler had particular praise for several Gothic Revival works of James K. Wilson, whom he associated with similar avant-garde rationalist works by Leopold Eidlitz. He also emphasized recent work by Elzner & Anderson, whom he may have known through Elzner's slightly earlier articles and coverage of the Ingalls Building in the AR. Although Schuyler's article perpetuated some probable inaccuracies, such as the attribution of the Baum House/Taft Museum to B.H. Latrobe, it was the last and still probably most insightful attempt to summarize Cincinnati's architectural achievements.

From internal evidence, it appears that Schuyler had also visited Cincinnati about the early 1870s [ck Jordy].

Biblio.: Schuyler, "The Building of Cincinnati," *Arch. Record*, XXIII, 5 (5/1908), 337-66; Jordy, *et al.*

Schwartz, Oscar. Listed 1916-31. Designed a synagogue in Avondale. A considerable number of drawings from his office are preserved in the Cincinnati Historical Society Library collection.

Schwarz, Julius J. Listed with (Emile F.) Glaser 1912-13; on own 1916-18.

Schweinfurth, Charles F. (Frederick) (Auburn, N.Y., 1854, 1856, or 1857-1919). Outstanding turn-of-the-century Cleveland architect; not known to have worked in Cincinnati.

Biblio.: NYCOPAR (1840-1900), *Representative Men of Ohio* (1926), 180-84 (with photo portrait).

Schweinfurth, Julius A. (Auburn, N.Y., 1858-1931). One of four architect brothers, including the brilliant Cleveland, O., architect Charles F. Schweinfurth (1856-1919). Sons of a German 1848er," Charles J. Schweinfurth, they were all born in Auburn. Julius began work with Peabody & Stearns in Boston, but moved to Cleveland with his slightly elder brother Charles in 1883; whereas Charles continued an outstanding career there for the rest of his life, Julius soon left "to study in Europe," returning not to Cleveland but to Boston, where he became the mainstay of Peabody & Stearns' drafting room throughout their period as the leading post-H.H. Richardson Boston firm. Julius Schweinfurth was most at home with the developing Beaux-Arts style of monumental classicism, while Charles tended to remain a late Richardsonian "Victorian" designer, and the younger brother Albert (1864-1900), who also worked early in his career for Peabody & Stearns in Boston, followed A. Page Brown from New York to San Francisco, where he was active in the more avant-garde Bay Area Tradition.

Presumably it was shortly after his return from Europe that Julius delineated a First Congregational Church for W.M. Aiken (who was based in Cincinnati and later New York, and served an important stint as Supervising Architect of the Treasury in Washington during the mid-1890s), shown at the 1889 Cincinnati Architectural Club exhibit.

Biblio.: Stephen J. Neitz, "Julius A. Schweinfurth, Master Designer, 1858-1931" (exhibition catalogue, Northeastern University, 1975); Mary-Peale Schofield, "The Schweinfurth Brothers--Architects," *Nineteenth Century*, XI, 1 & 2 ((1992), 20-25; see also *Macmillan Ency.*, IV (1982), 10-11 (on A.C. Schweinfurth; by Richard W. Longstreth); and 11 (on Charles F. Schweinfurth; by Gwen W. Steege). On Charles F. Schweinfurth, see also Van Tassel & Grabowski, eds., *Ency. Cleveland Hist.* (1987), 874-75; Eric Johannessen, *Cleveland Architecture, 1876-1976* (1979); Regenia [?] Perry, "The Life and Works of Charles Frederick Schweinfurth" (Ph.D. diss., Western Reserve University, 1967).

Scofield, Levi T. (Tucker) (Cleveland, O., 1842-1917). Leading Cleveland architect of the late 19th century, who specialized "in institutional structures and public monuments.... Most of Scofield's architectural designs were in the massive, picturesque, Late Victorian manner, with Gothic or Romanesque details" (Johannessen in *Ency.*). Son of an early settler of Cleveland, Scofield (the family changed the spelling from "Schofield" to "Scofield" in 1852) was educated and trained in both engineering and architecture in Cleveland; he moved to Cincinnati in 1860 to continue his studies, but soon returned to Cleveland, at the outbreak of the Civil War, serving as a civil engineer for the Union 1861-65. After the war he moved to New York City, but again returned to Cleveland. Aside from large state institutions and the Schofield [sic] Building, Euclid SWC E. 9th St. (1901), of which he was both owner and architect, Scofield's best-known work is the Cuyahoga Co. Soldiers' and Sailors' Monument in downtown Cleveland (1886-94). (He is also described as a sculptor in the interesting 1905 biography.)

According to George W. Rapp's on the 25th Anniversary of the Cinti Chapter of the A.I.A., Scofield was a "regular member" and an F.A.I.A. in 1895, although listed as in Cleveland.

Biblio.: *Ohio's Progressive Sons: A History of the State* (Cincinnati: Queen City Publishing Co., 1905), 477-78 (with photo portrait); Van Tassel & Grabowski, eds., *Ency., Cleveland Hist.* (1987), 876-88; William J. Gleason, *Soldiers and Sailors Monument* (1894); Rapp, *IA*, XXV, 2 (3/1895), 19..

Scott, Michael (Ireland, 17 -before 1825). Apparently Cincinnati's first self-styled architect, as listed in the 1824 [?] directory, although he also called himself a (house) carpenter and millwright in directories from the late 1810s and early 1820s. Hagerman has suggested that he may have designed the Martin Baum House (now the Taft Museum), as he worked in that circle

of clients, and may have elevated himself to "architect" as a result. He did design the earliest part of St. Peter R.C. Church (1825) on the site of the present St. Xavier, Sycamore between 6th & 7th Sts., and probably also the adjacent Athenaeum or Seminary (or Alpheus White?); these were clearly builder-designed, but as a group had a certain quaintness of ambition, mingling Federal and "Gothick" elements. As a millwright, he may have been involved with the construction of a famous early nine-story mill on Deer Creek, east of Downtown. [also Baum's?] Biblio.: Ford, *Hist. of Cinti* (1881), 243; [see also Sikes(/Hagerman) List (CHS) for add'l info]. Scowden, T.R. (Theodore R.) (probably Pittsburgh, Pa., 1815- ). Engineer and inventor of, among other ingenious devices and applications, "the first revolving, breech-loading, fire-arm that was ever invented," a "self-firing cannon" perfected when he was 23 years old! In 1845 he was appointed engineer of the Cincinnati Water Works, replacing the original log pipes with 40-50 miles of iron pipes, and building a new reservoir and engine-house on the exact site of the old water works (Reading Road below Mt. Auburn? see 1869 map, etc.); "the first low-pressure engine ever successfully used in the Ohio and Mississippi Valleys was designed by Mr. Scowden and introduced into these works," by means of "vulcanized india-rubber valves seated on a grating." In 1851 the City of Cincinnati commissioned Scowden "to make the tour of England and France for the purpose of examining the principles and workings of public docks, sewerage, paving and water-works." He returned, made his report, and promptly resigned, moving to Cleveland, Cincinnati's rival, where he constructed their waterworks!

In 1857 Scowden began the design and construction of the magnificent, surviving Louisville, Ky., Waterworks [a National Historic Landmark?], at River Rd & Zion Ave (1857-61; visible from I-75??), with its columnar water tower and multi-pavilioned pumping station, all vividly described in Joblin. A number of leading Cincinnatians participated in a convention held at Louisville in 1859 to consider and approve proposed improvements at the Falls of the Ohio by Scowden, consisting of an enlargement and extension of the old Louisville and Portland Canal, including "the largest locks in the world" at that time" (built 1860-65, but not completed until 1872). While in Louisville, Scowden with other prominent investors established a bank and "bought up the water power and celebrated cement lands and mills on the Kentucky side of the falls, forming one of the largest manufacturing concerns in America."

He returned to Cleveland, however, where he had a magnificent house and grounds on Euclid Avenue, became also involved in industry, steel manufacturing, and patents, with a branch in Louisville and projected in Cincinnati (1872). He was appointed engineer of the Newport (Ky.) Waterworks and "was employed by the Cincinnati Council and Water-works Trustees to survey the river shore above the city on the Ohio side, for the purpose of locating new water-works for the city." /Were these completed by his successor at the Louisville Waterworks, Charles Hermany?/

Biblio.: Joblin (1872), 373-77; [Walter E. Langsam,] *Preservation: Metropolitan Preservation Plan* (Louisville, 1973); and other Louisville histories and sources; National Register and National Historic Landmark forms on Louisville Waterworks?

Sears, Roebuck & Co. Many Sears' prefabricated "kit" houses, distributed during much of the first half of this century, were at least partially constructed/assembled in the the Norwood (O.) Sash & Door Co. plant. Several hundred (?) "Sears" houses in the Cincinnati area have been identified and classified in a fascinating University of Cincinnati Master's Thesis by Bea Lask. See also Joseph Earl Stith (below).

Biblio.: Lask, UC M.A. ; Ray Wandl [??]; Leah Konicki, for Sesars Houses in N.Ky. Seaver, Hugh. Cleveland, O., architect, active in Shaker Heights during the mid-1930s.

Biblio.: Campen, *Shaker Heights* (1992), 23, *et passim*.

Sedler, James. Listed 1874.

See, Milton (1854-1920). New York architect; at the end of his long association with (J. Cleveland) Cady, (Charles I.) Berg & See, they exhibited at the 2nd CAIA/CA (1902).

Biblio.: Withey, 545; NYCOPAR (1840-1900), 68; NYCOPAR (1900-1940), 69.

Seeger, Daniel. Lived and practiced in Covington, Ky., in the 1890s, although he claimed work in Cincinnati as well. His dozen or more identified works have a somewhat distinctive, if provincial late Queen Anne-Richardsonian Romanesque character. Among his works are the Eilerman Building, Madison Avenue NEC Pike St., and probably the buildings on the NWC and (now covered over) the former Citizens' Bank on the SEC of the same intersection. Most successful is the former Fire Station No. 1, on 6th at the north end of Washington St., near Mother of God Church; a restaurant or night-club in recent years, it has retained its bold rough-stone round arches, contrasting stone and brick, and acceptable rhythms; it is said also to have an innovative steel beam in the 2nd floor or roof.

Segoe, Ladislas.

**Something missing here???????????????**

Selves, George S. [Something missing here?????] Partner of Werner & Adkins. See biog. of latter in *MMV* for description of limited role in firm? Photo in 1903 *Notable Men of Cinti*.

Senhauser, John. Contemporary architect, professor at University of Cincinnati. Although known for Neomodern work, his firm also sensitively restored and adapted the William Watts Taylor House on Upland Ave, EWH.

Biblio.: See WEL, *Great Houses* (1977).

Sharman, Oliver. Listed 1912.

Shaw, Phil M. Listed 1929-31.

Sheblessy, John F. (Francis) (Chicago, 1873-1939). Educated at the Chicago Art Institute and the Armour Institute of Technology; entered the office of William LeBaron Jenney 1895; was later employed by the important Chicago firms of Holabird & Roche and Henry Ives Cobb; moved to Louisville, Ky., in 1900, working for the McDonald Bros., a major firm throughout the Southeast; moved to Cincinnati in 1907, working with S.E. Desjardins until 1909, when he began practice on his own (listed as S. & Stegner in 1912). A prolific and refined designer of Roman Catholic churches and other institutions in Cincinnati and vicinity.

Biblio.: Withey, p. 549; Kervick, p. 120; W: A.I.A. Necrology List, 1940; Item, *American Art Annual*, Vol. 21; *National Cyclopaedia of American Biography*, Vol. "D."

Sheblessy, Walter F. (Fredric) (Cincinnati, 1910-19 ), son of J.F. Sheblessy, specialized in engineering. Educated at Hughes High School at UC, B.S.Arch., 1932; M.I.T., M.S. Arch., 1933. Travelled extensively with J.F. Sheblessy. Practiced on own 1939-42 and after World War II.

Biblio.: AIA-R34(1947).

Shelton, Louise (New York City, 1867-1934). Influential gardening tastemaker during the first half of the 20th-century. The selection and presentation of (private residential) gardens in her book, *Beautiful Gardens in America* (N.Y., 1915 and 1924), formed a virtual canon for the period. The color frontispiece [of both editions] was a view at "Mariemont," Mrs. Thomas J. Emery's summer estate in [or near] Newport, R.I., and other views were illustrated in black-and-white; it was probably this estate that gave its name to the admirable planned community of Mariemont (pronounced "Marymont") near Cincinnati in the early 1920s.

Biblio.: Birnbaum & Crowder, *Pioneers of American Landscape Design* (NPS, 1993), pp. 107-108 (by Virginia Lopez Begg); see also Millard Rogers on Mrs. Emery and a future (as of

2001) book on Mariemont itself.

Shepley, Henry R. (ca. 1890-after 1944). Eldest son of George Foster Shepley (1869-1903), senior partner in Shepley, Rutan & Coolidge, the successor firm to H.H. Richardson whose daughter Julia married C.F. Shepley in 1886. Henry R. Shepley became senior partner in the firm reorganized as Coolidge, Shepley, Bullfinch & Abbott during the 1930s. He served on the jury for the 1938 competition for the Covington, Ky., Post Office and Courthouse. Also on the Supervising Architect's Advisory Committee on Architectural Design. A successor firm designed the ca. 2000 north addition wing to the Public Library of Cincinnati and Hamilton County [?]. Biblio.: Withey, pp. 550-51 on father & son, including the New England Building in Cleveland and the *echt*-Richardsonian Romanesque Warder Free Public Library in Springfield, O., where the firm also designed the handsome Bushnell Building; Lee, *Archs.* (2000), pp. 256, 271.

Sheppard, Gordon. With (E.H.) Dornette & S., 1899-1902; on own 1903-1910. Seems to have worked extensively in N. Ky., particularly Ft. Thomas, the "Ky. Highlands," including remodelling the famed Altamont Hotel (1906); a "California bungalow" for Ralph McCracken (1907) is also specifically mentioned. He also worked for the Crown Brewery on E. McMicken, Over-the-Rhine, and designed a four-flat building for working men for William Lodge, the president of the Industrial Bureau (1908).

Short, Charles W. (Wilkins) (Jr.) (Cincinnati, 1884-1954). Short was a great-great-grandson of John Cleves Symmes, one of the pioneers of the Cincinnati area, who established North Bend in 1789. A daughter of Symmes married William Henry Harrison, the short-lived 9th president of the U.S.A. One of Symmes' great-grandsons was Charles W. Short (d. 1926), who founded in 1882 Fernbank, a middle-class commuters' community along the Ohio River west of downtown Cincinnati, near North Bend; a number of drawings for the earliest suburban residences and a handsome Gothic Revival Episcopal church in Fernbank were designed by Samuel Hannaford. [Charles W. Short, [Sr.] was listed in the 1901 *Cincinnati Society Address Book* as a lumber merchant living in Lexington, Ky.; his wife's maiden name was Dudley.] The architect Short married the Austrian Countess Camilla Hoyos, with whom he lived in Cincinnati or New York. These cosmopolitan and "old Cincinnati" connections no doubt provided Short and his partner Stanley Matthews with many of their elite clientele.

C.W. Short, Jr., studied architecture in England, and then worked for the outstanding ecclesiastical architect Ralph Adams Cram in Boston (Cram's only known work in the Cincinnati area is a chapel in Glendale for the Convent of the Transfiguration, founded by a member of the Procter family of P&G, into which the father of Short's partner Stanley Matthews had married). Langsam has pages of a Short travel sketch-book, with particular emphasis on working-class housing in Britain, such as Port Sunlight and Golders Green, indicating an early interest in the type of planned community represented in Cincinnati by Mariemont (see below). During World War I Short worked in the Department of Labor's U.S. Housing Department; in practice on own in Cincinnati 1926; with Stanley Matthews, A.C. Denison & A.W. Jenkins, 1927-29; became an architectural advisor to the Public Works Administration in Washington during the Depression. He was listed in New York 1916-36, with Matthews 1928-30 (Matthews was on his own there 1931-34). With Rudolph Stanley-Brown (1889-1944; originally from Cleveland), Short prepared the important *Public Buildings: Architecture under the PWA, 1933-39*.

In the mid-1920s, Short designed the "Short Group," Oak St., Mariemont, as well as the estates of Albert H. Chatfield, Jr. ("Red Bird Lodge," 1927), and Ethan B. Stanley ("Beresford Dale," 1925) in Indian Hill, and worked on the magnificent Julius Fleischmann estate in Indian Hill, "Winding Creek Farm" (ca. 1924-26 ; the Fleischmann family yeast factory was established in

Riverside, near the Shorts' Fernbank, about 1870), with Stanley Matthews and Denison as associate. All these splendid establishments were designed all in period styles, although Short & Stanley-Brown attempted to promote more modern styling in the PWA, and there is a restrained and "stripped," almost abstract quality to their work that belongs to their own period (recalling, for instance, the contemporary residence in Pittsburgh that Benno Janssen designed for Edgar Kaufmann, Sr.--the client for Wright's "Fallingwater" in the mid-1930s).

Drawings owned by Walter E. Langsam [at least of which was donated to the Cincinnati Historical Society Library in 2005] indicate that Short also designed at least one residence (dated 1925) in Hot Springs, Va., for J. Fay Ingalls, a son of railroad entrepreneur Melville E. Ingalls of Cincinnati who bought and developed the entire valley and revived the famous Homestead resort. On one of these drawings his firm is listed as having offices in London, as well as New York and Cincinnati. Langsam also has Short office photos (one of a model) of residences on Garden Place and elsewhere, including a pre-"Peterloon" residence for John J. Emery.

Biblio.: See the Introduction by Richard Guy Wilson to the 1985 Da Capo reprint of the PWA publication; Ward, NYC (COPAR,1989), 51, 71.

Shryock, Gideon (Lexington, Ky., 1802-1880). Shryock, to whom so much early Greek Revival work in Kentucky--often appropriately in Lexington, Frankfort, and Louisville--has traditionally been attributed, is not known to have worked in Northern Kentucky, where there is still a good deal of fine Greek Revival architecture; the Western Baptist Theological Institute in Covington, of which only minor structures remain, was designed by Seneca Palmer of Cincinnati, and presumably others. His brother, Cincinnatus Shryock, was also an architect, who worked well into the post-Civil War Italianate period. He collaborated with Covington-Cincinnati architect Louis Piket on St. Paul R.C. Church on W. Short St. in downtown Lexington, Ky.

Biblio.: Withey, p. 553; *Macmillan Ency.*, IV (1982), 54-55 (by Clay Lancaster); see William Scott, Lancaster book on John McMurtry, other Lexington, Louisville, and Kentucky sources, etc.; Patrick Snadon research, especially on Cincinnatus, 2007.

Sibour, Jules Henri de (Rouen [or Paris?], France, 1872-1938). Brought up in the U.S.A.; educated at Yale (1896); then trained at the *Ecole des Beaux-Arts* in Paris (ca. 1898-1900 [shortly after George M. Anderson and before A.L. Fechheimer]; then worked in New York City as a partner of and after 1903 as the successor to Bruce Price; after also working there for several years, Sibour moved his office to Washington, D.C., in 1909 [or 1910]. According to Schall, "A designer of institutional, government, commercial, and residential buildings [Sibour] worked in periods of both economic optimism and blight.... He is primarily recognized for his luxurious private residences and apartments of the era preceding the 1929 stock-market crash."

He exhibited the Home Life Building in Washington--probably one of his earliest commissions there and on his own--at the 3rd CAIA/CAM (1903).

Biblio.: (EBA [1907], 404, lists Jean-Louis de Sibour, an American born in 1865, a student of Girault.) Withey, pp. 553-54; NYCOPAR (1900-1940), 20 (as De Sibour); *Macmillan Ency.*, IV (1982), 56 (by Jan Schall); Gale Shipman Alder, "1785 [Massachusetts Avenue, 1915-17, a 'scaled down' palatial apartment building that later became the headquarters of the National Trust for Historic Preservation, in Washington, D.C.]: Architect and Image-Maker Jules Henri de Sibour," *Historic Preservation*, XXXI(1979),12-13[+?].

Siegel, Robert (born 19 ). Member of Gwathmey-Siegel, the Late Modernist New York firm. Educated at Harvard.

Gwathmey/Siegel designed the Lloyd Taft House, Indian Hill (1982); and the firm was responsible for the virtual destruction of the handsome Colonial Revival PWA-designed

Tangeman Student center at the University of Cincinnati, during one of the last, and least successful, of the university's "Signature Architect" commissions..

Biblio.: See Langsam & Weston, *Great Houses of the Queen City* (1997); UC materials.

Simmons, A.T. A Champaign, Ill., architect; exhibited a college gymnasium at the 2nd CAIA/CAM (1902). /not in Withey/

Simmons, John T. Listed in Cincinnati 1930.

Simms, J. Clay or James C. Listed 1908-1932. [see Bourbon Co., Ky.??]

Simon, Jacob. Listed 1889-93.

Simon, Louis A. (Baltimore, Md., 1867-1958). Supervising Architect of the Treasury 1934-40 (when the office was taken over the PWA/WPA?). Had originally been brought to the Office in 1896 by Edward A. Crane (whose later firm, Rankin, Kellogg & Crane of Philadelphia, designed the present Hamilton County Court House). Simon was educated at M.I.T.; then toured Europe; opened architectural office in Baltimore 1894. Within the Supervising Architect's office, rapidly rose through the ranks, to chief of the Engineering and Drafting Division in 1915. According to Lee, "Between 1915 and 1934, with [Warren A.?] Wetmore at the administrative reins, Simon was responsible for 'all phases of architectural work' in the office." Under his Depression-era aegis, the Supervising Architect's office mainly designed small Colonial Revival buildings, with occasional forays into a Stripped Classical Modernism. Among the latter are the 1939 U.S. Post Office and Court House on the NS of E. 5th St. between Main and Walnut, which was, like its predecessor, A.B. Mullett's Second Empire structure on the same site, among the Supervising Architect's last works in office (and also the superintendent of construction for both, with apparently some design credit, was S. Hannaford & Sons); and the Covington P.O., one of the few Federal buildings whose architect was chosen by competition..

Biblio.: /Not in Withey/ Lee, *Archs. to the Nation* (2000), esp. Chap. VIII, pp. 258-75.

Sinige (or Sinnige), Carl E. Listed 1932. See Menefee description of the Ajax Construction Co.: "C.E. Sinnige [sic], a well known Cincinnati man is one of those at the head of this progressive company,"

Biblio.: *COQC* (1926), p. 23.

Siter, H. (Henry) E. (Philadelphia, 1851-1913). One of the most interesting of late-19th-century architects who practiced in Cincinnati, H.E. Siter was responsible for several of the great Richardsonian Romanesque Revival public-school buildings built in the older suburbs of the city in the 1880s and 1890s, when Siter was at least the unofficial architect for the Board of Education; their giant pyramidal roofs, spectacular chimneys, and rich detail make them landmarks in their neighborhoods (such as the former Columbian School in Avondale [demolished 1993], and one on Mt. Adams until recently [2005] used as an annex by the Art Academy of Cincinnati). He also designed some of the most poetically textured and detailed local variants of the Richardsonian Romanesque, such as the Mt. Auburn Presbyterian Church on Taft Road near Auburn Avenue, a virtually intact (both outside and inside) Richardsonian design with a Gothic flavor.

Surprisingly in the context of this Richardsonian work, but not in terms of his New England background, Siter also designed one of the earliest and finest American Colonial Revival buildings in the area, the jeweler Charles H. Duhme's buff brick house (1892) on Clifton Avenue at Lafayette Circle, with its spidery tracery of Adamesque detail on a basically cubic block.

Although born in Philadelphia, Siter was educated in Newport, R.I., among many sterling

examples of 17<sup>th</sup>- and 18<sup>th</sup>-century, vernacular and high-style Colonial architecture. He spent a year in the Boston office of Clarence S. Luce; two years with Gridley J.F. Bryant, a prominent Boston, Mass., architect; and seven with Samuel J.F. Thayer, architect of the Second Empire Providence, R.I., City Hall, for whom Siter was head draughtsman for the last five years (ca. 1879-84); all were prominent architects of their period and place, although not the most forward-looking, perhaps. Luce was, however, an early exponent of the Shingle Style, according to Scully (see biography of Luce above). Siter was therefore exposed, not only to the actual New England Colonial (and Federal) architecture that was beginning to be recognized during his years with Thayer after the Philadelphia Centennial Exposition of 1876, but also to the development of H.H. Richardson's personal version of the Romanesque (combined with Byzantine and even Syrian Early Christian elements) but based on the Beaux-Arts planning and conceptualizing that Richardson had gained in Paris during the Civil War years.

Siter came to Cincinnati in September 1884, and opened his own office in the Lincoln's Inn Court Building in November 1885, after a year in the office of Edwin Anderson (the former partner of Samuel Hannaford). He is listed as practicing here 1885-1912 (although apparently in Boston, Mass., 1899- ???), was a regular member of the Cincinnati Chapter of the A.I.A. (American Institute of Architects), and attempted to open an office in Lexington, Ky., with the English-born and trained Cincinnati architect W.W. Franklin in 1886. He was listed as a partner of Lucien F. Plympton in 1897.

Siter's earliest Cincinnati work is said to have been the United States [Bank] Building (completed May 1886), at 3rd & Walnut Sts., where he had his office during the 1890s. From the beginning he seems to have had distinguished clients, especially for residences, such as Eugene Zimmerman (whose daughter Helena married the Duke of Manchester; see also J.W. McLaughlin), Charles Fleischmann, General Michael Ryan, and members of the Groesbeck, Heekin, Hanna, Longworth, and possibly Seasongood families (or their estates), as well as the Shinkle family in Covington.

Siter & [Edwin] Anderson competed in the nationally important competition for the design of the Cincinnati Chamber of Commerce Building at 4<sup>th</sup> and Vine Streets (1885; won by H.H. Richardson's own firm, with entries from Bruce Price of New York, Burnham & Root of Chicago, and Wheelwright & Everett of Boston); it possible that Siter was foresightedly brought to Cincinnati from Boston by Anderson with the imminent Chamber competition, although the dates will have to be checked. Siter won an informal competition to design the Pike Street townhouse of architecture patron A. Howard Hinkle in 1887 (who endowed a scholarship for the A.I.A.), against New York architect Bruce Price, W.M. Aiken, and A.O. Elzner, but contributed unsuccessfully to the 189? competition for the First (Linton) Unitarian Universalist Church on Reading Road in Avondale won by James W. McLaughlin, and the 1895 University of Cincinnati Competition (won, as so many Cincinnati competitions were at the turn of the last century, by S. Hannaford & Sons).

Siter designed the cruciform main building (Horticultural Hall, also used as the Art Gallery) of the Cincinnati Centennial Exposition of 1888 in Washington Park, linked to Music Hall by a "Bridge of Sighs," as well as a "Log Cabin" for the Exposition. The diminutive Winton Place St. Stephen Episcopal Chapel (1886), Mt. Auburn Presbyterian Church (188 ) and related Clifford Memorial Chapel (demolished by the University of Cincinnati in 2004), and the Church of the Nativity, Price Hill, demonstrate further his interest in picturesque massing. The 3rd National Bank Bldg of Cincinnati, with its high gable, was a superb adaptation of Richardsonian

conceptions to a narrow urban site (like the Hinkle house; and perhaps "everyone's favorite townhouse," an imaginative Richardsonian facade on 9th St. opposite the Public Library of Cincinnati and Hamilton County, torn down in the 1980s for parking, which in turn made way for the library's extension in the late 1990s). Siter also designed a pre-1891 Second National Bank Building and the Commercial Bank Building; the Farmers' National Bank in Mansfield, O.; the former Citizens' National Bank in Sidney, O.; and the German National Bank on Madison Avenue at Pike St., Covington, Ky., mentioned above. He designed a Richardsonian addition to the St. Nicholas Hotel, formerly at the southeast corner of 4th and Race Sts.

For the City of Cincinnati, Siter had designed by 1894 "two [police] patrols, one [fire] engine [house], and five school houses." The last included the Columbian School in Avondale, built in several stages, and demolished in 1993 after numerous attempts to save it. Other Siter schools are or were the Walnut Hills High School, Ashland and Burdett Avenues, near Victory Parkway; Fairview Heights (30th District) School, Warner St. at Stratford; and the 8th (Sherman, in the West End), 12th, 16th (Taft, Mt. Auburn), 19th (Hoffman, East Walnut Hills; perhaps an addition, all replaced by the present Hannaford & Sons Tudor Revival structure in the early 1900s), and 29th District schools; some of these have been replaced.

Siter also designed many large-scale commercial and industrial structures, such as the former Sachs Shoe Mfg Co., 800 Sycamore St. (ca. 1890); other shoe factories on the SE and NE corners of 9th and Sycamore; and the Enterprise Carriage Co. plant in Miamisburg, O.

In 1899 Siter "relocated in Boston, where he built up a large clientele; he is listed with William F. Goodwin as Goodwin & Siter in Boston 1900-1904; several of the Cincinnati area's other most creative architects, such as James W. McLaughlin and Lucian F. Plympton, also moved East after the turn of the last century. Siter returned to Cincinnati shortly before his death.

Bibliography: *The City of Cincinnati and Its Resources* (Cinti: Times-Star Co., 1891), 141; *Merchants and Manufacturers*, XXV, 43 (6/16/1894), 24; Dir; obit.: *Times-Star* (1/4/1913); *Boston Archs., 1846-1970* (Mass. COPAR, 1984), 29 & 60; WEL, *Great Houses of the Queen City* (1997), on "Brightside."

Skeel, Albert (Bristol, England, 1865-1937).

Biblio.: Withey, 556-57; Jennings (2005).

Skidmore, Louis (Lawrenceburg, Ind., 1897-1962). The principal of the world-class post-World War II architectural and development firm, Skidmore, (Nathaniel A.) Owings & (John O.) Merrill.

Supposedly Skidmore was persuaded while at the Ohio Mechanics' Institute (now UC's OCAS) in Cincinnati to take up architecture rather than merely drafting by a teacher, the architect Charles R. Strong of Cincinnati [see WEL's lithograph of Luxor by LS, signed "To Chuck from Skid"].

According to Mock (information presumably supplied by the architect himself), Skidmore was in the Cincinnati office of Kruckemeyer & Strong in 1920, spending 1921-24 at the Massachusetts Institute of Technology in Cambridge. According to Wilson, however, Skidmore "was educated at Bradley University, Peoria, Pa. [end of quote?]."

He served with the U.S. Air Corps in Britain during World War I. He returned to attend the M.I.T. School of Architecture and then worked for two years with Charles D. McGinnis [Maginnis; q.v.] in Boston before winning the Rotch Travelling Scholarship in 1926. He spent three years in Europe, including a year at the American Academy in Rome. Known for his sketching talents, he provided measured drawings for Samuel Chamberlain's *Tudor Homes of England with Some Examples from Later Periods* (N.Y.: Architectural Book Co., 1929). He

returned from Europe in 1929 to marry Eloise Owings, the sister of his future partner, Nathaniel Owings.

Also in 1929, Skidmore became the chief of design (or Assistant General Manager in Charge of Design, 1930-35, according to Mock) for the Century of Progress Exposition to be held in Chicago in 1933. Owings was his assistant. . . ." Philadelphian Paul Cret was also on the architectural team, perhaps with a role like Burnham's in Chicago 1893. [Description & photo] S&O founded was 1936 in Chicago; SOM in 1939 (John Merrill engineer); N.Y. office 1937.

During World War II government contracts, esp. Oak Ridge, Tenn., atom-bomb plant.

Richard Guy Wilson in his short biography of Skidmore in *The AIA Gold Medal* (1984)

summarizes the architect's significance from the perspective of that date: "Louis Skidmore cofounded one of the most successful and highly regarded architectural practices of the mid- and late twentieth century, Skidmore, Owings & Merrill. It is fair to say that this firm has dominated the large-scale corporate practice of architecture since 1950. Through their designs, which have been erected in nearly every corner of the globe, the radical European modern style of the early twentieth century was transformed into the image of capitalism and government. Louis Skidmore's contribution to this transformation was fundamental, and while he was never known as an outstanding designer, his salesmanship and organizational methods were fundamental; from his office issued some of the most electrifying [architectural] images of the 1950s."

SOM designed (at approximately the same time as their most influential early work, the Lever House office building on 5th Avenue in N.Y.C.) the Terrace Plaza/Netherland Hilton Hotel, 6th SWC Vine (1949-50), for John J. Emery; this was one of the firm's early successful projects and one of the first major hotels/mixed-use buildings built after the war; the Central Trust Building, Main east side between 4th & 5th Sts. (19 ); the Atrium One and Two Buildings, 4th between Sycamore & Main Sts. [and other works in Cinti?]. Walter Netsch, the head of the Chicago office, and one of the most thoughtful designers of the firm, designed the Miami University Art Museum for his alma mater, in Oxford, O. (1978).

Biblio.: Elizabeth Mock, ed., *Built in USA [sic], 1932-1944* (N.Y.: MOMA, 1944), p. 122: *Macmillan Ency.*, IV (1982), 77-80 (on SOM; by Susan Strauss); R.G. Wilson, *AIA* (1984), esp. pp. 186-87 (so far, most valuable biography and characterization; by Wilson?); Ward, NYC (COPAR, 1989), 71; Van Vynckt, ed. (1993), I, on SOM, 830-33, by John Winter.

Skinner, Charles W. Listed 1926-45.

Skipworth, A.H. Representing The Clergy and Artists' Association of London, Skipworth exhibited churches and religious objects at the 3rd CAIA/CAM (1903).

Small, Phillip L. (Washington, D.C., 1890-1963). Cleveland, O., architect with partner Charles Rowley.

Biblio.: See Campen, *Shaker Heights* (1992), 19-20, *et passim*.

Smith, Adrian W. (Cincinnati, 1860-92). Son of Gen. Thomas Kirby Smith (who approached Cincinnati with his Confederate forces during the Civil War, but was scared off by the famous "Squirrel Hunters," who had crossed the Ohio River to the Northern Kentucky hills on a pontoon bridge [hastily anchored to the incomplete Roebling Suspension Bridge pylons?], Adrian W. Smith was ironically born in Cincinnati, but his family moved to Philadelphia in 1865. He was trained with an architect in Baltimore, Md.; established his own office in Philadelphia; and specialized in Roman Catholic churches and institutional buildings. In spite of his ill health and short life, "his impression on Philadelphia area architecture was a lasting one."

Biblio.: Withey, 558-59; Kervick, 124; *Biog. Dict. of Phila. Archs.* (1985), pp. 737-38.

Smith, Eden. Toronto, Ont. architect, who exhibited at the 1st CAIA/CAM (1901) a measured

drawing of an English house and a design for a house in Toronto for Mr. A.A. McDonald; at the 3rd CAIA/CAM (1903) he showed a bishop's chair for Trinity College Chapel; and with his partner Bond he also participated in the 1st CAIA/CAM.

Smith, F. Patterson (1870-ca. 1932) A graduate and later Dean of the Harvard University School of Design. He probably began practice with H. Langford Warren in Troy, N.Y., about 1885, under the firm name of Warren, Smith & Briscoe and later, until the 1920s (apparently even after Warren's death in 1917), as Warren & Smith; the latter firm moved to Boston about 1893 (when Warren also began teaching at Harvard). See Withey biography of Warren for reference to their sole known Cincinnati commission, the ca. 1911 Collegiate Gothic Chancel added to the (Episcopal) Church of the Advent in Walnut Hills, for which a drawing also survives at the CHSL.

Biblio.: Withey, 559.

Smith, Isaac A. Listed 1878-79.

Smith, Oliver C. (Cincinnati, ca. 1861- ). Listed as from Pittsburgh in 1882; practiced in Cincinnati with Lonsdale Green 1885-88, when office manager Thornton Fitzhugh succeeded to the firm. An 1882 rendering, one of several featuring rather arty but well-done Shingle Style buildings in the early 1880s, lists Smith as from Pittsburgh, Pa. Michels mentions the influence on his drawing technique of Henry P. Kirby (q.v.).

Biblio.: Michels on late 19C arch. Dwg.

Smith, Ralph L. Listed 1931-32 (with Jack Harper Thornell).

Smith, Thomas H. Listed with John F. Hertmeyer (Hirtmeyer?) 1909-1921.

Smithmeyer, J. (John) L. (Vienna, Austria, 1832-1908). Fled Germany after teen-age involvement in the 1848 Revolution; apprenticed in Chicago; began practice in the early 1860s in Terre Haute and then Indianapolis; after the Civil War, went to Washington, D.C., where he eventually was hired by the Supervising Architect of the Treasury (then Cincinnati-trained A.B. Mullett) as Superintendent of construction for buildings in the South. In 1872 Smithmeyer took as partner Paul C. Pelz; they won the competition for the design of the Library of Congress, a controversial and long-lasting construction project.

Smithmeyer & Pelz' only known (and admittedly far-fetched) connection with Cincinnati is their winning competition design for the (executed) Allegheny (Pa.) Carnegie Library and Music Hall (1886-90), a Richardsonian Romanesque design that won over Cincinnati architect James W. McLaughlin's similar project.

Biblio.: Withey, 562; Kervick, 122-24; *Macmillan Ency.*, IV (1982), 91-92 (on Smithmeyer & Pelz; by C. Ford Peatross); see also Abigail A. Van Slyck, "The Utmost Amount of Effectiv [sic] Accommodation," *JSAH*, L, 4 (12/1991), 359-83, on the Allegheny building and its significance.

Snyder, Jacob. Akron or Canton, O., architect who helped give form to the first "Akron Plan or System" church, the First Methodist in Akron, O.

Biblio.: See Lawrance, *Housing the Sunday School* (1911) and NRHP nomination form. Not in Withey.

Sparrell, Charles. Listed 1905-1913.

Spencer, Robert C. Chicago architect, who exhibited at design for a farm house at the 1st CAIA/CAM (1901), and several buildings including the Spencer Memorial Library in Geneva, O., at the 2nd CAIA/CAM (1902).

Biblio.: /not in Withey; cf. James Krouty??? acc. to Lloyd Engelbrecht, 1992/

Spengle, Carl. Listed 1883-1901.

Sper, Andrew. Listed 1911.

Spielman, Herbert (Cincinnati, 1872-after 1931). After architectural education joined S. Hannaford & Sons ca. 1901; remained until he set up practice on his own 1919; listed 1921-31. For Hannaford, assisted in the design of the much-admired Cincinnati General Hospital, Avondale; the new Ohio Mechanics' Institute (including Emery Auditorium), Walnut St. NEC Central Parkway, OTR (an original Beaux-Arts Classical design proposal, ca. 190 , was replaced by the present Collegiate Tudor ca. 190 , perhaps in response to Mrs. Mary Emery's involvement??); the Ohio-Miami Medical College; Hamilton Co. Soldiers' & Sailors' Memorial Hall, Elm St., OTR (see below); Memorial Hospital, Nashville, Tenn.; Methodist Hospital, Memphis, Tenn., Vanderbilt University [Hospital?], Nashville, Tenn. From this list, it appears that Spielman may have been the major early 20th-century designer for the firm, especially of large public and institutional buildings.

On his own, he designed "all the Moore oil stations in Cincinnati, all the new buildings for the Cincinnati Zoological Gardens and many fine residences," as well as industrial, theater, club buildings, "and high-class residence work." Unfortunately, few or none of these independent works have yet been identified.

Spielman was evidently a brilliant delineator: early in his career he signed a number of drawings for the prominent Columbus, O., firm of (Joseph) Yost & (Frank ) Packard, reproduced in their elaborate monograph, *A Portfolio of Architectural Realities Covering a Wide Range of Designs in Both Public and Private Structures . . . by Yost and Packard, Architects, Columbus, Ohio* ( ); and a well-known presentation perspective rendering of Memorial Hall (reprinted as a poster) is signed by Spielman.

In addition, he was "a popular and valued member of the National and local chapter of the American Institute of Architects." A staunch Republican, he was a member of the First English Lutheran Church on Washington Park, OTR (opposite Memorial Hall).

Biblio.: *Memoirs of the Miami Valley*, III (1920), 398-99; see Barb Powers (OHS/HPO, Columbus, O.) on Yost & Packard.

Spining, E.M. Listed 1897-1906.

Springer, Robert. Cincinnati architect who helped develop the downtown skywalk system for/with the City of Cincinnati.

Biblio.: See *BiCG* (1988), p. 49.

Sproatt, Henry (Toronto, Ont., 1866-1934). Partner in the Toronto firm of Sproatt & (Ernest Ross) Rolph, who exhibited a sketch for a terminal railway station (drawn by A.E. Wells) and a detail of the entrance to the Lever Bros. Office Building in Toronto at the 1st CAIA/CAM (1901).

Sproatt was trained by Arthur R. Denison in Toronto, and by Harding & Gooch and the Parfitt Brothers in New York City. Returning to Toronto, he and Rolph formed a firm considered "the masters of the collegiate Gothic style in Canada."

Biblio.: *Macmillan Ency.*, IV (1982), 118 (on Sproatt & Rolph; by Robert Hill).

Stagge (or Stagg), Isaac. Several histories of Cincinnati (perhaps copying each other, but beginning with Dr. Daniel Drake's 1815 ), mention Stagge as providing plans for the ambitious 1814-15 Cincinnati Lancastrian Seminary Building on 4th St. Margaret Hartman has suggested that its basic format, with a recessed two-story gallery under a central pediment, and its general proportions, may have inspired, or been designed by the same person as the so-called "Carneal" (actually Gano-Southgate) House, 405 E. 2nd St., Covington, Ky., from approximately the same period, although Thomas D. Carneal is likely to have built the house for his co-developer of Covington, one of the Gano brothers.

Biblio.: Ford & Ford (by Ratterman); Dr. Daniel Drake; see recent (1996) article on the Lancastrian movement, *JSAH*.

Staley, A. Listed 1867.

Stanfield, M.B. Listed 1901-1902.

Stanley, H.J. (Horace Johnson) (Mayfield, Fulton Co., N.Y., 1846- ). Civil engineer; to Cincinnati ca. 1869; specialized in sewer treatment, streets, topographical and sub-division surveys, and construction estimates.

Biblio.: *Cinti & Its Resources* (1891), 141 (detailed & interesting description of training & career to that point).

Stanley-Brown, Rudolph (Mentor, O., 1889 or 1890-1944). A grandson of President James A. Garfield, educated in Cleveland, O., at Yale University, Columbia University School of Architecture, and the Ecole des Beaux-Arts, Paris (1912-13); practiced with his uncle Abram Garfield in Cleveland (ca. 1920-36); then in Washington, D.C. Co-author with Cincinnati Charles W. Short of *Public Buildings: Architecture under the PWA, 1933-39* (see R.G. Wilson Intro. to 1985 Da Capo reprint).

Biblio.: Withey, 566-67.

Starbuck, Edwin Paul (Cincinnati, 1907- ). Educated at Norwood High School; O.M.I., 1928; US, 1938. With Wilbur (?) Firth, 1924-30; structural engineer for Schreiber Iron Works, Norwood, 1942, and on own in the evenings; with Harry Hake after 1945.

Biblio.: AIA-R34(1946).

Stearns, John G. (Goddard) (New York City, 1843-1917). With partner R.S. Peabody, contributed to the 18?? Cincinnati Industrial Exposition (?) an architectural drawing (#23) for a "Proposed Hall for Harvard College"; the actual Memorial Hall at Harvard was designed by Ware & Van Brunt, for whom Stearns had worked after the Civil War. /add biog/ (See also Julius A. Schweinfurth.)

Biblio.: Withey, p. 568; NYCOPAR (1840-1900), 72; see *Macmillan Ency.*, III (1982), 380-82 (on Peabody & Stearns; by Margaret Henderson Floyd and Wheaton Holden).

Stebbins (or Stubbins), Hugh. Received (with Walter F. Bogner [see previous ownership of WEL copy of Samuel Chamberlain, *Tudor Homes of England* (1929) with measured drawings by Louis Skidmore?]) Honorable Mention in the competition for the Covington, Ky., Federal Post Office and Court House in 1938; T.H. Ellett won. *Pencil Points* [?]

Stedman, Arthur. Contributed a drawing of a "Hillside Tomb" to the 1889 Cincinnati Architectural Club Exhibition; won 2nd prize in the CAC's Lych-Gate Competition (1892); delineated for H.E. Siter and G.W.E. in 1893; listed on own 1897-98.

Steger, Milly. Probably a member of the Arts and Crafts art colony at Hagen im Wald, near Berlin; represented by "Figures on the Stadttheater, Hagen i. W.," in the German-Austrian Touring Exhibition at the CAM (1912-13).

Stegner, Clifford M. (Cincinnati, 1877-19 ). Educated at UC, B.S., 1899; Cornell University, in Civil Engineering, 1900. Probably worked with G.W. Drach in first decade of 20th century (see Stegner article cited in Drach biog.). Listed with B.S. (?) Hughes and Bernard S. Alves 1913-14; with Hughes alone 1915-19; on own ca. 1920-26. Stegner & Hughes designed the E. Clifton School in Newport, Ky., in 1915.

Biblio.: AIA-R34(1918).

Steinkamp, Bernard F. Listed with brother Joseph G. Steinkamp 1897-1936; the firm may still exist, under another name. Biog. sources.

Steinkamp, John B. (Johann Bernhard) (Germany, 1827-1890). Brought to Cincinnati from

Hanover, Germany, by his parents ca. 1835/36; trained as carpenter, then served as superintendent of construction, for the Emery family, among others; practiced as architect ca. 1880-90, officially opening his own family firm in 1885. J.B. Steinkamp supervised the construction of the Grand Hotel (designed by , 188 ); the old Queen City Club [or hotel?] (by S. Hannaford, , Elm SWC 7th Sts.); and for the Emerys the old Emery Arcade (and Hotel, by Henry Bevis, , Vine St., ES S of 5th; on or close to the site of the present Netherland Arcade). For the Emery family the Steinkamps including 25 years under John Bernard Steinkamp, superintendent) designed and constructed numerous apartment buildings, rowhouses, and other residential properties (see J.G. Steinkamp, below, for a partial list).

Biblio.: *Cinti und Sein Deutschthum* (1901),154;

Steinkamp, Joseph G. (Cincinnati, 1868-19 ). Educated in Cincinnati, at St. Xavier College (now Xavier University) and the Ohio Mechanics' Institute; worked in the office of his father, John B. Steinkamp; on his own until he was joined by his younger brother, Bernard F. Steinkamp, as Joseph G. Steinkamp & Brother, ca. 1900; listed together and on own until ca. 1948.

The brothers' early 20th-century works include the Young Men's Mercantile Library Building (built 1902-1903 for the Emery Estate; since 19 property of the Fleischmann Estate [?]; the Steinkamp Bros. Offices were in the YMML Bldg in 1927 [Leonard]; YMML located between two contemporary Burnham buildings, on the east side of Walnut between 4th and 5th Sts; a rendering was delineated by John Scudder Adkins, a fine Beaux-Arts architect who may actually have been responsible for the design), with a notable use of restrained Sullivanian tile ornament at street-level; the Robertson Building at 7th NWC Race Sts., a handsome reinforced concrete (?) office building with a large proportion (80%) of window space and unusual Celtic interlace cladding of "Lawson's Composite Cut Stone"; the Hotel Metropole (Garfield Place; demolished in 1990); the Tudor Revival buildings for Xavier University in Avondale/Evanston; and the superb Art Deco American Building on the NWC of Central Parkway and Walnut St.

For probably 50 years the Steinkamp firm designed and constructed innumerable apartment buildings for the Emery family downtown and in the inner suburbs, usually located on streetcar lines. Among these were the San Rafael (4th St.), Norfolk/Talbot/Waldo (Elm NWC 8th), Somerset, Cumberland, North and South Warwick, Roanoke (Ludlow Ave, Clifton), Park Side (Jefferson Ave, Clifton), Haddon Hall (Reading Rd, Avondale), Eden, Melbourne, Nelson, Seamington [= Leamington?], Waldemar, Abbotford [=Abbotsford?], and Sandheger Flats. Although some of these are handsome structures, the firm was best known for its efficiency and practicality; it also specialized in large garages and services after World War I.

The earliest apartment buildings in the city--such as the Lombardy on W. 4th St., ca. 1880)--are believed to have been designed for the Emerys by Samuel Hannaford's firm (although there is evidence that James W. McLaughlin actually designed the first such "modern" apartment building, the Sinton, on W. 4th St., 1876), as were other important Emery commissions in the late 1870s and early '80s (although Henry Bevis is believed to have designed the Emery Arcade between Vine and Race Sts. S of 5th, ca. 1880?). Mrs. Mary J. Emery seems to have remained loyal to the Hannafords for the design of her own residence, "Edgecliff" in (East) Walnut Hills, and perhaps even for later additions. With the collapse of one wall of the Palace (now Cincinnati) Hotel during construction, however, the Emerys are said to have abandoned the Hannafords and adopted the Steinkamps as architects as well as builders. [See also 1991 WEL student paper on the Norfolk/Talbot/Waldo.]

Biblio.: *Cincinnati und Sein Deutschthum* (1901),154; Fetter, *Notable Men* (1903), p. 159 (photo

portraits; of JGS & BFS; former Secretary, Cincinnati Chapter A.I.A.); Goss, III (1912), 512-13; *MMV*, III (1920), 394-95; Menefee, *COQC* (1926), p. 142 (with photo of St. Mark Parochial School, Evanston), also photo portraits of B.F. and Joseph G. p. 45; Leonard, *Greater Cincinnati*, IV (1927), 594-96.

Stem, Allen H. (Van Wert, O., 1856-1931). With J.H. Stem (perhaps his father) as Stem & Stem, contributed architectural design(s) to the 1883 Cincinnati Exposition. Stem practiced in Indianapolis, Ind. (1878-84), and later with Charles Reed as Reed & Stem in St. Paul, Minn., and in New York City; they were the "engineer-architects" with the "aesthetic architects" Warren & Wetmore for the N.Y. Grand Central Station, among many important works. Stem finished his career in St. Paul, Minn. (Alfred Fellheimer, principal in Fellheimer, the designers of the Cincinnati Union Terminal, had worked for Reed & Stem; later Fellheimer & Long, Allen H. Stem Associated Architects, ca. 1903-1923; in fact, Stem & Fellheimer were listed in N.Y. in 1913.) //wasn't there a prominent Cincinnati attorney with the same or similar name??//  
Biblio.: Withey, p. 570; *Macmillan Ency.*, III (1982), 536 (on Reed & Stem; by Dennis McFadden); Ward, *NYC* (COPAR, 1989), 63 (Reed & Stem); cf. Carroll L.V. Meeks, *The Railroad Station: An Architectural History* (New Haven, Conn., 1956); Condit?; Stanford, "Railway," . /see also Minn. sources/

Stephen, William B. Listed 1899-1901.

Stephenson, M.M. Delineator of fine perspective drawing, with plan, of "Scarlet Oaks," the George K. Shoenberger House, Clifton (1867-71?); see *AA&N*, I (3/4/1876), plate. [Not in Withey.]

Sterner, Frederick J. (Junius) (England, 1862/1876?-1931). Denver, Colo., architect, who practiced in New York City 1906-1922. Designed with partner Ernest Varian the [Bullock??] res in Cincinnati.

Biblio.: Withey, 571-72; Ward, *NYC* (COPAR, 1989), 74.

Stevens, Fremont C. Listed 1912.

Stevens, H.C. (Chicago). Listed 1890. Designed an addition to the Hotel Metropole, Walnut St. N of 6th.

Stevens, J. Walter (1856-1937). St. Paul, Minn., architect who won the unprecedented competition for the present Hughes High School at 2515 Clifton Avenue NWC W. McMillan (1908), an important Tudor Revival Collegiate structure later enlarged by the (runner-up?) Garber & Woodward, with an Annex by Tietig & Lee (1924). The competition was an attempt by the local architectural community to prevent former patronage abuses, but it apparently backfired, because of the out-of-town architect's carrying away the trophy.

Biblio.: Sources on Cincinnati public schools; on St. Paul (and Minneapolis) architecture.

Stevenson, George W. (or N.). Listed in 1848.

Biblio.: Ford & Ford, *Hist. of Cinti* (1881), 243; Sikes List (CHS), *Daily Gazette* (8/21/1848), 1:8..

Stewardson, Emlyn Lamar (Philadelphia, Pa., 1863-1936). Trained at the University of Pennsylvania in civil engineering; worked for a structural iron firm before joining Walter Cope to form the distinguished Philadelphia Beaux-Arts firm of Cope & Stewardson; the latter specialized in contracts and engineering for the firm. Cope & Stewardson, renowned for their sensitive adaptation of English historic models for college and educational buildings, exhibited examples of this type of work at the 1st CAIA/CAM. (E.L. Stewardson's elder brother, John, had worked with the firm 1884-96.)

Biblio.: Withey, pp. 573-74; *Biog. Dict. of Phila. Archs.* (1985), 759-61; see also *Macmillan*

*Ency.*, I (1982), on (John) Cope & Stewardson.

Stewart, Alex W. Listed 1926-28; with (David D.?) Davis 1923.

Stewart, James R. and Robert W. Listed in Cincinnati 1911-56; perhaps Stewart & Son, listed 1947, continued firm. J.R.S. was graduated from Harvard in 1905; R.W.S. from Kenyon College, Gambier, O., in 1908; they seem to have set up practice in Norwood as architects and engineers by 1909.

See Raymond E. Bosworth (draftsman for James Stewart & Co., of N.Y., in Cincinnati, 1931-32).

Stewart, William (H., Jr.?) (York, England, 1832-1907). Son of a builder and architect, Stewart was apparently brought up in Toronto, Ont.; apprenticed to an architect; immigrated to Chicago 1857; worked as carpenter in St. Paul, Minn.; came to Cincinnati shortly afterward, but worked in Ohio, Tennessee, Louisiana, Mississippi, and Arkansas (apparently as a Confederate supporter) in the early years of the Civil War. He returned to Cincinnati in 1862, moved to Covington, Ky., and formed a partnership with William Walter, which lasted until Stewart moved to Canada in 1872. He settled in Toronto as a lumber dealer and architect, then moved to Hamilton, Ont., where he practiced with his son Walter Stewart.

William Stewart was a charter member of the Cincinnati Chapter of the A.I.A. in 1870. He, and Walter & Stewart, seem to have been extraordinarily prolific: an 1887 list of major works in the Cincinnati area, including Covington, was recently discovered; it includes major churches for several denominations on both sides of the Ohio River, public schools, theaters and opera houses, commercial buildings, as well as buildings for the Brown Co. (Ohio) Ursuline Convent and the Ohio State Asylum for Imbecile Youths in Columbus. Some of these commissions no doubt reflect Walter's connections, through his father Henry Walter and his own work on the Ohio State House and St. Peter-in-Chains Cathedral in Cincinnati; but it seems likely that Stewart was the main designer; most of the identified works share a bold treatment of Gothic massing and details. Also the Holly Water Works System and the former Amos Shinkle "Castle" on E. 2nd St. in Covington.

[There was apparently a builder, William Stewart (& Sons), working in Cincinnati at least in the 1880s and '90s, probably not related to the architect.]

Biblio.: Tenkotte & WEL; 1887 article.

Stewart, William Hewitt, Jr. (1852-1019). Probably not related to Canadian architect William Stewart (above); perhaps related to William Stewart & Sons, builders.

Biblio.: Nuxhall, SGC, 110, Lot 10.

Stickney, Frederick W. (Lowell, Mass., 1853-1918). Educated at M.I.T.; practiced in Boston, specializing in school buildings, ca. 1881-90; ca. 1893 until his death, Stickney was a partner of William D. Austin of Boston. Stickney & Austin designed a residence for J.W. Bullock in Vernonville (S. Avondale), ca. 1896, with Cincinnati architect A.O. Elzner; they also designed a house for George Bullock of Cincinnati in Oyster Bay, L.I. (1894)--an interesting example of the connections between Cincinnati homes and Eastern summer cottages, that deserve further study (see also H. Neill Wilson). Greene & Greene, of Pasadena, Cal., who were born in Cincinnati, worked for Stickney & Austin in Boston before moving to the West.

Biblio.: Withey, 574-75; Mass. COPAR (1984), 63.

Stith, Joseph Earl (Butler, Ky., 1900-1965). Studied at the Cincinnati Art Academy under Clement J. Barnhorn; also at the Cincinnati College of Music; UC, B.S.A., 1924 and later, "co-oping" with Kruckemeyer & Strong, Zettel & Rapp, Crowe & Schulte, *et al.* (perhaps one of first architecture co-op classes). UC Department of Architecture 1929. Worked for Crowe & Schulte

1929-31; Norwood Sash & Door plant for Sears, Roebuck & Co., ca. 1931-34; Seagram's Distillery, Lawrenceburg, Ind., 1934-36; Cincinnati Park Commissioners, 1936-38; practiced on own, 1938-42; then U.S. Corps of Engineers. May have practiced on own in 1950s and early '60s, producing mostly designs for public buildings such as schools, as well as Protestant churches. Various renderings have been deposited by his daughters Anita Stith Marks of Cincinnati and Karen Stith Nulf of Athens, Ohio, to the CHSL Arch. Dwgs Collection (2004)..  
Biblio.: AIA-R34 (1945); family material and list of renderings c/o Beth Sullebarger (2008).  
Stoehr, R. Alexander. Listed 1895 and 1901.

Stokes, I.N. (Isaac Newton) Phelps (New York, 1867-1944). Son of an aristocratic New York family, and active as an urban historian as well as an architect with (John Mead) Howells & Stokes, who exhibited /what?/ at the 3rd CAIA/CAM (1903). Stokes attended Harvard (A.B. 1891) and Columbia University (B.S. 1896-97), before working with preservationist Howells for 20 years. Aside from the design of educational and ecclesiastical buildings, Stokes was concerned with model and tenement apartment housing. He compiled the splendid *Iconography of Manhattan Island, 1498-1909* (1915).

Biblio.: Withey, 576-76; *Macmillan Ency.*, IV (1982), 132 (by Gwen W. Steege); NYCOPAR (1840-1900), 73; Ward, *NYC (COPAR, 1989)*, 75.

Stone, W. (William) E. (Died 1905). New York architect, who exhibited the Nathaniel Hathaway's house in New Suffolk, L.I., and Prof. W.F. Magie's in Princeton, N.J., at the 3rd CAIA/CAM (1903).

Biblio.: NYCOPAR (1840-1900), 73; Ward, *NYC (COPAR, 1989)*, 75 (listed from before 1900 until 1955) /not in Withey/.

Storm, William G (George) (England, 1826-92). Toronto architect, with (Fredric W.) Cumberland & Storm, 1852 until his death. Storm was brought to Canada in 1830; apprenticed to William Thomas from 1844.

Biblio.: *Macmillan Ency.*, IV (1982), 135-36 (by Robert Hill; see also Cumberland).

Stratton, William B. (Ithaca, N.Y., 1863-1938). Trained in architecture at Cornell University (1881); a few years later moved to Detroit, where he formed a twenty-year partnership with Frank C. Baldwin. In 1916 Stratton, after working a short time with Maxwell Grylls (of Smith, Hinchman & Grylls), joined the office of C.B.J. Snyder for a decade before practicing on his own in Detroit.

Stratton & Baldwin exhibited several Detroit-area residences at the 3rd CAIA/CAM (1903); two of them--for James Hamilton (1902) and Baldwin himself (1908)--are illustrated in Ferry's magisterial book on Detroit architecture. According to Ferry, Stratton & Baldwin were among the first Detroit architects to respond to the English Arts & Crafts trend, moving from a standard English Tudor manor type of design that showed some influence of Lutyens in Baldwin's own house (formerly on Jefferson Avenue in Grosse Pointe), to a simplified, more vernacular-inspired Arts & Crafts style exemplified by their building for the Pewabic Pottery Co. (E. Jefferson Ave, Detroit, 1907), in which "the simple stucco walls and organic planning bespoke a new freedom and independence." Stratton & Grylls' 1916 headquarters for the Society of Arts & Crafts (of which Stratton and Baldwin were respectively the first and second presidents) shows perhaps more influence from Voysey, while there are interesting similarities, as well as differences, between Stratton's own 1895 and 1927 residences, both of stone and in simplified versions of current manners.

Biblio.: Withey, p. 578; Ferry, *The Buildings of Detroit* (1968), esp. pp. 262-69 & Figs. 287, 289, 290, 292-93, 297, 299, 304-305.

Strauch, Adolph (Eckersseldorf, near Glatz [sic], Prussian Silesia, 1821/22-83). [See Birnbaum & Crowder for summary of career and importance, as well as an annotated bibliography].

German-born landscape architect; supposedly trained with Prince Pueckler-Muskau and with Paxton at Chatsworth; brought to Cincinnati, worked with Horticultural Society; laid out much of Spring Grove Cemetery, modifying the original Notman/Daniels plan; also designed a number of other cemeteries in the area, the Eden Park (Mt. Eden) Waterworks grounds, as well as Cincinnati estates, especially in Clifton on the bluff overlooking Spring Grove.

[Perhaps the "Temple of Love" in Mt. Storm Park, often attributed to Strauch, was compiled of columns from the former R.B. Bowler house (enlarged by I. Rogers), as according to "Conteur"; see CHS.]

See also *The Western Horticultural Review*, published in Cincinnati in the early 1850s; and the *Horticultural Review and Botanical Magazine*, published by Dr. John Aston Warder; the latter periodical includes the W.B. Smith (later John W. Ellis, Obed J. Wilson, and Allen R. Joslin) House designed by Isaiah Rogers, with picturesque landscaping by Strauch effectively illustrated in lithographs.

Biblio.: Birnbaum & Crowder, *Pioneers of American Landscape Architecture* (NPS, 1993), 117-19, including biblio. & photo; by Noel Dorsey Vernon); Armin Tenner, *Cincinnati Sonst und Jetzt* (Cinti, 1878), 34-36 (in German; with engraved portrait); see Linden-Ward & SGC reports; CHS; Tolzman intro. to Ohio Book Store reprint of SGC photographic brochure; etc.

Strauss, Carl A. (Cincinnati, 6/27/1912-1/17/2002). One of Cincinnati's finest and most prolific post-War Modernist architects, whose Modernism is always tempered by extreme sensitivity to site, natural and artificial materials, and an understanding of his clients' life-styles. Almost all his work was produced with his long-time partner Ray Roush. Most of the firm's work was residential, with a few notable exceptions, including the Xomox Corporation Headquarters and several schools. Through the University of Cincinnati Co-op system, many talented young architects passed through his office, some (such as Michael Graves) contributing to the gradual evolution and adaptation of his style and approaches. Active in historic preservation and many other worthwhile civic endeavors. Educated at the University School, Cincinnati, 1929; Williams College, Amherst, Mass., B.A., 1933; Harvard School of Architecture, M.A.Arch., 1937; then studied privately in England and throughout the Continent. Worked for H.M. Price, 1937-42; U.S. Army, Air Corps Intelligence, 1942-45; then practiced on own and with Ray Roush; etc.

Biblio.: *Obits.*: *Post* (1/18/2002); *Enq.* (1/19/2002); AIA-R34(1949); see Merkel CAC catalogue (1984); Langsam & Weston, *Great Houses* (1997); Painter, *et al.*, *Arch. in Cinti* (2006)..

Strauss, Joseph B. (1870-1938). UC-trained engineer; designer

Biblio.: See, for instance, R.G. Biblio.: Wilson, *et al.*, eds., *Machine Age in America* (1986), p. 110; and many other sources on bridges, engineers, UC alumni, etc.

Street & Muck. California architects who exhibited a church at Garbaugh [sic] at the 3rd CAIA/CAM (1903).

Striker (or Stryker), John P. Listed 1894-1929. According to a description of Stryker and his home on Considine Avenue (1895) in Price Hill, the Strykers (originally spelt Stroeker) were early settlers of that area in the western hills of Cincinnati overlooking the Ohio River, where J.P. Stryker designed other residences, as well as the St. Lawrence R.C. Church School.

Biblio.: "Price Hill: Preserving Yesterday, Today, for Tomorrow" (Price Hill Historical Society, 1990), esp. pp. 12-13 (including a quaint photograph of Stryker holding two rifles!).

Strong, Charles R. (Raymond) ("Chuck") (Cincinnati, 1890-1968). Son of a wholesale lumber

dealer; educated in Cincinnati and M.I.T. (graduated 1911); then associated with an architect in Boston, before travelling and studying in Europe (France, Ireland, Scotland, England, and Belgium) in 1914 with Edward H. Kruckemeyer; they returned to Cincinnati by 1919 (Strong having served in World War I, constructing air-force hangars in England), and practiced together until ca. 1960. Kruckemeyer & Strong designed an important building in Mariemont, the Maketewah Country Club, and a similar funeral home on Central Parkway in Clifton Hills. Strong's experience in England perhaps led to their designing the early phases of Lunkenheimer Airport in eastern Cincinnati (1927-3 ?). According to the late George Roth, Strong employed Louis Skidmore (of SOM), who had been teaching manual training, as a draftsman, then encouraged him to attend M.I.T., thus starting his career as an architect. WEL has a 1927 lithograph of Luxor, Egypt, by Skidmore, signed "To 'Chuck' from 'Skid'"), as well as a European drawing and a sketchbook emphasizing planned communities in Britain: possibly related to the firm's work in Mariemont.

Biblio.: Obit. (CHS via Walter R. Turner), *Enq.* (3/16/1968); see Walter R. Turner on Lunken Airport (1997).

Strong, William E. Listed 1884 (railroad engineer?).

Strosnider, J.L. & Sons. Listed 1923.

Stryker. See Striker.

Stubbins, Hugh (Asher), Jr. (Powderly, Ala., 1912- ). Won award in competition for the Covington, Ky., U.S. P.O. competition in the late 1930s.

Biblio.: E. Mock, *Built in USA [sic], 1932-1944* (N.Y.: MOMA, 1944), p. 123; *Macmillan Ency.*, IV (1982), 147-48 (by Susan Strauss).

Stymus, William P. See (Auguste) Pottier & Stymus of New York: provided stained-glass windows in Cincinnati City Hall.

Sullivan, C.W. Listed with J.C. Grunkemeyer and other associates including another Sullivan ca. 1927 until 1967; perhaps the firm continued later.

Sullivan, Louis (Henri) (Boston, Mass., 1856-1924). Trained at M.I.T. and the Ecole des Beaux-Arts, Paris; worked early in career for (Frank) Furness & Hewitt in Philadelphia and W. LeB. Jenney [see the possible influence of James W. McLaughlin's Cincinnati Shillito's Building about this time?] in Chicago; joined Dankmar Adler's firm in 1879, as partner 1881-95, providing Frank Lloyd Wright with his first major position as draftsman; Sullivan then practiced on his own or with George Elmslie.

Aside from the famous Sidney and Newark, O., banks from late in his career, Sullivan with his partner Dankmar Adler designed an unexecuted addition to Isaiah Rogers' 1848-50 Burnet House Hotel, 3rd NWC Vine Sts., ca. 1894. Both Sullivan and Adler were in Cincinnati in 1887 for the joint meeting of the American Institute of Architects and the Western Association of Architects that led to the merger of the two institutions.

Biblio.: Withey, 583-84; NYCOPAR (1840-1900), 73; Wodehouse (1976), I, 186-202; *Macmillan Ency.*, IV (1982), 152-64 (by Paul E. Sprague); R.G. Wilson, *AIA* (1984), esp. pp. 164-65 (by Leonard K. Eaton); John Zukowsky, ed., *Chicago Architecture 1870-1922* (?); Joseph M. Siry, *The Chicago Auditorium Building: Adler and Sullivan's Architecture and the City* (Chicago: Univ. of Chicago Press, 2002).

Sullivan, Matthew (Boston, Mass., 1868-1938). Trained in the Boston office of Edmund M. Wheelwright--a specialist in public school design who submitted a severe and almost "modern" project to the 1885 competition for the Cincinnati Chamber of Commerce Building (won by H.H. Richardson). Sullivan became Wheelwright's assistant as the Boston City Architect in 1891 and

succeeded him in 1895. In 1901 he joined (Charles) Maginnis and (Timothy) Walsh in one of the leading American Roman Catholic firms; Sullivan practiced on his own after 1930. See Maginnis, Walsh & Sullivan.

Biblio.: Withey, 585; Kervick, *Catholic Tradition*, 130.

Swartwout, Egerton (Ft. Wayne, Ind. /or New York?/, 1871/1870-1943/1872-1944). Educated at Yale (B.A. 1891); worked in New York City for McKim, Mead & White until Stanford's White's murder; in 1900 or 1901 Swartwout joined Evarts Tracy, another McKim, Mead & White alumnus, to form Tracy & Swartwout, one of the outstanding New York firms for more than twenty years, producing public, educational, institutional, and ecclesiastical buildings throughout the country; the best known are perhaps the Missouri State Capitol, Jefferson City (1912-16 or 1913-18), the Mary Baker Eddy Memorial, Boston, Mass. (1917), the Elks' Memorial Building, Chicago (1922), and the older wing of the Yale Museum (?) of Fine Arts in New Haven, to which Louis Kahn added his first major built work in 19 . Swartwout was also the author of books and articles, particularly on the use of the classical orders in "modern" architecture.

Tracy & Swartwout exhibited (somewhat anti-climactically) an "Establishment at Rubino Healing Springs, Va.," at the 2nd CAIA/CAM (1902).

Biblio.: Withey, 586-87; *Macmillan Ency.*, IV (1982), 165-66 (by Steven McLeod Bedford); Ward, NYC (COPAR, 1989), 76; see also Hitchcock & Seale, *Temples of Democracy*, esp. pp. 267-71.

Sweeney, George E. Described [where?] as "an experienced architect from Philadelphia," although not listed in Tatman & Moss (1985); listed in Cincinnati on own at least 1887-89; with William Stanton Robinson 1894-98; on own 1898. Robinson & Sweeney's few known works include school houses and residences in outlying parts of the Cincinnati area. They may have worked for the ubiquitous turn-of-the-century (Norwood) developers Bofinger & Hopkins.

### TTT

Tachau. Louisville native who practiced in New York with Lewis F. Pilcher (1905-1922) and Vought (1925-40). Tachau and Pilcher designed the superb Beaux-Arts Classical Louisville main library, between 3rd and 4th S of Broadway.

Biblio.: NYCOPAR (1900-1940), 76; see WEL survey of Jefferson Co., Ky., *et al.* on LPL.

Talhelm, Joseph. Listed as an architect/builder in Covington, Ky., in 1869.

Tandy, Vertner W. Native of Lexington, Ky., where he designed a few structures before moving to New York City for a successful career as a pioneering African-American architect. Listed as Tandy & Foster 1910-16, on own 1916-40.

Biblio.: NYCOPAR (1900-1940); also WEL research for Lexington-Hamilton Co. Historic Commission, re Tandy's association with a traditional African-American school on the Georgetown Rd.

Taylor, A.D. (Albert Davis) (Carlisle, Mass., 1883-1951). [See Birnbaum & Crowder for career and influence, as well as an annotated bibliography.] Prominent Cleveland landscape architect who designed a number of estates in Indian Hill and elsewhere in the Cincinnati area. Educated at Cornell University and Massachusetts College (1905); trained in the office of Warren H. Manning (not of Manning & Howe) in Boston, where he prepared the topographic survey for the new campus of what is now Kent State University in 1911. He accompanied Manning to Cleveland in 1914, but immediately established his own office there. "He is credited with introducing many principles of European landscape design to the U.S.... He used both formal and

informal planning principles.... Like other architects of the period, Taylor found sources and inspiration for his work in European precedents such as the Ecole des Beaux-Arts and English estates and gardens." His articles in *Landscape Architecture* and more popular periodicals contributed to the profession's and the public's understanding of landscape architecture. He served as a non-resident professor in the landscape architecture program he helped establish at the Ohio State University, Columbus (1916-26).

Taylor's and his firm's work included many residential, institutional, and public gardens in the Cleveland area and elsewhere. Perhaps most interestingly, he was the landscape architect for the Pentagon, the huge new office building of the War Department near Washington, D.C., completed in 1943.

Taylor served as a consultant for the Cincinnati Park Board 1927-41, designing the original landscaped approach to Union Terminal, Fleischmann Gardens, and Alms, Ault, and Mt. Echo parks, as well as a group of playing fields. He prepared a plan for the original garden court in the Cincinnati Art Museum for the Garden Club of America in 1930. Among Taylor's private works in the Cincinnati area were the estates of Julius Fleischmann, "Winding Creek Farm" (1926); John J. Emery, "Peterloon"; E. Lawrence Jones; William H. Albers, "Alberly Manor" (1929); and Ethan B. Stanley, "Beresford Dale," all in Indian Hill. He may have laid out the Rookwood Subdivision in Hyde Park for Alice Roosevelt Longworth [see Karl B. Lohmann article; 1928?].

Biblio.: Birnbaum & Crowder, *Pioneers of American Landscape Design* (NPS, 1993), 121-25 (contributed by Jot Carpenter); Van Tassel & Grabowski, eds., *Ency. of Cleveland Hist.* (1987), 949; see also Beth Sullebarger on Cincinnati parks; Virginia White on Indian Hill (2 eds.); and Langsam, *Great Houses*, on individual properties in Indian Hill. Most of Taylor's archives are preserved at Ohio State University, Columbus, with some at the Ohio Historical Society.

Taylor & (Robert M.) Critchell. Listed 1930-31.

Taylor, Charles C. (Cincinnati, 1868- ). Descendant of early settlers of Cincinnati; C.C. Taylor's father, Charles W. Taylor (1830-19 ), "walked across the plains to California in 1850," staying for four years and later for ten years. C.C. Taylor was educated at the Ohio Mechanics' Institute; worked for William M. Aiken, then A.O. Elzner, until 1889; with (John H.) Boll as Boll & Taylor, 1889-1908 (although he opened his own office in 1892); Taylor continued the firm, joined by Benjamin C. DeCamp, 1909-1912. Boll & Taylor "designed and constructed [?] many structures, both public and private, among the former being a number of theaters, libraries, commercial and manufacturing buildings." Their earliest work is displayed in a brochure, a copy of which is preserved at the Cincinnati Historical Society.

Taylor and DeCamp "are both competent and practical engineers, in addition to which they have artistic ability which enables them to design and construct buildings which meet the requirements of utility, and are consistent architecturally."

The handsome Beaux-Arts Market House at Mills & Main Aves in Norwood (1908) was designed by Taylor.

Biblio.: Goss, III (1912), 803-804.

Taylor, James Knox (Knoxville, Ill., 1857-ca. 1929). Educated in St. Paul, Minn., and M.I.T.; worked in Boston and New York, with Cass Gilbert; in St. Paul 1882-92; Philadelphia, 1892-95, when he moved to Washington, D.C., to work for the Supervising Architect of the Treasury; he succeeded to that post in 1897, retiring in 1912, when he returned to private practice in Boston. Under Taylor, the Federal office was responsible for the design and construction of numerous buildings throughout the country, usually with a restrained yet refined Beaux-Arts character.

As Supervising Architect of the Treasury, Knox was responsible for the design of a fine Georgian Revival (?) Post Office in Newport, Ky. (1899-1901), and probably other Federal buildings in the area. Taylor, as Supervising Architect, exhibited several Federal buildings at the 1st CAIA/CAM (1901): the U.S. Post Offices in Annapolis, Md., Kansas City, Kans., and Beaumont, Tex., as well as at the Pan-American Exposition in Buffalo, N.Y. Several members of his staff also exhibited their own designs. [ck 1899 delineator]

Biblio.: Withey, 592; Antoinette Lee, Pamela Scott on Supervising Architects of the Treasury.

Taylor, Richard C. Mariemont architect, perhaps for the town itself..

Taylor, William Watts (1847-1913). President of Rookwood Pottery. Occupied for a long time a handsome, sophisticated "Queen Anne" residence on Upland Place in East Walnut Hills (recently renovated/restored by John Senhauser).

Biblio.: Cuvier Press Club (1914), 149: fine posthumous tribute; photo portrait p. 148; see also innumerable other sources on Cincinnati arts & crafts, Rookwood Pottery.

Temple, Seth J. (Justin) (Winona, Minn., 1867-1949). Educated at Columbia University (Ph.D. 1892); received a Travelling Scholarship, continued studies at the American Academy in Rome and the Ecole des Beaux-Arts, Paris (although not listed in the 1907 cumulative catalogue of the Ecole); taught in Urbana, Ill., 1896-1904, as Assistant Professor of Architecture; moved to Davenport, Ia., where he practiced as Temple & (Parker T.) Burrows and was active in professional and public affairs. In 1901 he exhibited a drawing of the Temple of Castor and Pollux at Girgenti (Sicily?) at the 1st CAIA/CAM (1901); and in 1902 at the 2nd CAIA/CAM, some small cottages; as well as, with J.M. White, the Illinois Building at the Pan-American Exposition, St. Louis, Mo. (1901).

Biblio.: Withey, 592-23.

Terne, Curt. Hired from Savannah, Ga., as temporary Superintendent of the Cincinnati Zoological Garden for three months in late 1874. According to Ehrlinger, p. 7, Terne worked with Theodor Fundesisen on the Zoo's original layout and early construction, before being replaced by D. H. Dorner from Hamburg, Germany.

Biblio.: Ehrlinger (1993).

Tharp, Edmund. Listed in 1869.

Tharp, Willis P. (Cincinnati, 10/20/1848- ). Civil and mechanical engineer, architect, and builder; the roles are confusing in the accounts. Educated in the Cincinnati schools; began study of engineering ca. 1868. Involved with railroad and bridge construction in Cincinnati after working in Chicago, where he "he had a wide experience in the science of architecture after the great fire" of 1871. Tharp was associated with the construction and perhaps the design of the former Grand Central Passenger Station, 3rd & Central Ave (1884; \$1,130,000); the Little Miami Depot; the Pennsylvania Passenger Station at the Cincinnati end of the Cincinnati & Newport Railroad Bridge; the Ky. Central Railroad shops in Covington, Ky.; and the C&O Bridge. He was the constructing engineer for several large manufacturing plants in the area. He is also believed to have been superintendent and engineer for the Hannafords' Eden Park Water Tower, serving as Engineer of the City Water Works (1891). Drawings survive rather unusually for a fairly modest suburban residence by Tharp at 3547 Observatory Place, Mt. Lookout.

Biblio.: *Cinti & Its Resources* (1891), p. 154 (with photo portrait by Landy).

Thayer, Samuel J.F. (Boston, Mass., 1842-93). A respected Boston architect with whom Cincinnati architect H.E. Siter worked early in his career before moving to Cincinnati in 1884. Thayer specialized in public buildings, especially city halls throughout New England, and may have had an influence on Siter's admired design for the Cincinnati City Hall competition of 1887

(?). [George Ropes, Jr., was a partner of Thayer 1862-63; possible connection with Cincinnati Ropes family?]

Biblio.: Withey, 593-94; *Dir. Boston Archs.* (Mass. COPAR, 1984), 65.

Thien (or Thiem), William (or Wenceslaus?) A. (Prussia, ca. 1840). Fresco artist and carriage-painter, active in Cincinnati 1872-78 and ca. 1883-95; in Toledo, O., during the early 1880s. The 1874 *Cinti Enquirer* called Thien's wall-decorations in the Gibson House Hotel "the most beautiful specimens of frescoing work we have ever seen." N. Ky. scholar Paul Tenkotte also attributes the stencilled interiors of Mother-of-God R.C. Church in Covington and the early 1870s original scheme of the Plum Street Temple in Cincinnati to Wenceslaus Thien (see Charles and Raphael Pedretti for the 1890-91 re-stencilling of the Temple).

Biblio.: Haverstock, ed. (2000), p. 856: *Cinti Enq.* (10/12/1872) (ad; (11/11/1874).

Thoeny, Louis (Newport, Ky.). Proprietor of the Newport Planing Mill in the 1890s; "Plans and specifications furnished on application."

Thomas & Sons. Toronto, Ont., firm who exhibited the St. Michael R.C. Cathedral in Toronto at the 3rd CAIA/CAM (1903). Perhaps this was the office of William Thomas (Chalford, Gloucs., England, 1799-1860), "one of the founders of the architectural profession in Canada" and founder of a Canadian firm at one time the largest in British North America (now Canada), working primarily in Ontario; he trained two of his sons, William Tutin Thomas (Toronto, 1828-1892), who had his own firm in Montreal, and Cyrus Pole Thomas. Many (Anglican) churches figured in the works of the Thomas', including St. Michael's, Toronto (1845-48), by William Thomas.

Biblio.: See *Macmillan Ency.*, IV (1982), 204-205 (on William Thomas; by Neil Eirnarson); 205 (on William Tutin Thomas; by Julia Gersovitz).

Thomas, James William, Jr. (Wilkes-Barre, Pa., 1879-1973). Cleveland, O., architect, who worked for Cass Gilbert in New York after being graduated from the University of Pennsylvania, Philadelphia in 1904. By 1908 formed a partnership with C.E. Howell in Columbus, O., which moved to Cleveland after World War I. The firm's work included churches in Columbus, Canton, and Oxford, O., although their major work was in northeastern Ohio.

Biblio.: Campen, *Shaker Heights* (1992), p. 21, *et passim*.

Thomas, Otto. Ornamental painter who worked in Cincinnati in 1853.

Biblio.: Haverstock, ed. (2000), p. 857.

Thomas, Philip. Listed 1929-32.

Thompson, Martin E. (Euclid) (Elizabeth, N.J., 1789-1876/7). One of the more prominent mid-19th-century New York architects, best known for his impressive Neo-Classical/Greek Revival designs: the facade of his Second Bank of the United States, later the U.S. Assay Office, and formerly on Wall Street, is preserved at the Metropolitan Museum of Art. Apparently self-taught, Thompson began as a carpenter; he nevertheless innovated in his use of marble and the Greek Revival in his early designs for N.Y. banks. He practiced ca. 1826-28 with Ithiel Town, with whom he was a founder of the National Academy of Design in 1826; this was considered the first important architectural organization in New York.

Thompson apparently abandoned the Grecian for the Gothic style in the late 1830s, showing throughout his long career "his remarkable ability to adapt to the demands of current taste and technology" (Ezequelle).

Cincinnati architect James K. Wilson, who was similarly eclectic, is said to have worked for Thompson for a short time in the mid- to late 1840s (records of this employment may exist in Thompson's manuscript account book, 1825-52, in the Avery Architectural Library at Columbia

University, N.Y.). Thompson also won second prize in the competition for the original design of the Ohio State House in Columbus, after Cincinnati Henry Walter.

Biblio.: Withey, 597-98; NYCOPAR (1840-1900), 75; *Macmillan Ency.*, IV (1982), 207-208 (by Betty J. Ezequelle); Patton on JKW; OSC.

Thornell, Jack Harper. Listed with Ralph L. Smith 1931-32; on own 1933-38.

Thorn-Prikker, Jan. Artist at the Hagen im Wald Arts and Crafts art colony, near Berlin, who was represented by the design for a glass window (executed by G. Heinersdorff, Berlin) for the railway station at Hagen at the German-Austrian Touring Exhibition held at the CAM (1912-13).

Thornton, G.E. Listed as "Architect and Superintendent" behind a molding in the William P. Squibb House, 139 Ridge Ave, Greendale, Lawrenceburg, Ind. (1883-84).

Thwaites, Joseph W. Advertised as an architect in Covington, Ky., in 1843; according to Goss (1912), he was a partner of Henry Walter and completed (with William Walter) the "Norman-Gothic" House of Refuge, formerly on Colerain Avenue in Camp Washington, north of/beyond Anderson & Hannaford's Cincinnati Workhouse.

Biblio.: Ford & Ford, *Hist. of Cinti* (1881), 243.

Tietig, Rudolph (Cincinnati, 1877-1958). Like his partner from 1903 until 1956, Walter H. Lee, Tietig was educated at the Cincinnati Technical School and M.I.T. (1898). While Lee returned immediately to Cincinnati, however, Tietig gained experience in N.Y. with Robert Maynicke and G.K. Thompson. According to Brunk, whose invaluable study of Cincinnati and Detroit architect Leonard B. Willeke has thrown light on the early 20th-century architectural scene in Cincinnati, Willeke not only served as chief designer, especially of residences, for the firm in 1911, but even co-designed Tietig's own house, a fairly modest but interesting Arts & Crafts adaptation of a Lutyens design, on Observatory Rd SWC Stettinius Avenue, Hyde Park (1905); this residence was published in the important German periodical, *Moderne Bauformen*, in 1911. Willeke remained with the firm only a short time, however, and other designers continued to be responsible for residential work.

The firm was prolific and long-lived, although only a limited amount of its work has yet been documented. Like Albert Kahn of Detroit, whose career theirs somewhat parallels, although they were a decade younger, Tietig & Lee worked basically in Beaux-Arts Classical and other Traditional styles for institutional, commercial, and residential buildings, although sometimes preferring Arts & Crafts attitudes; on the other hand, their industrial structures could be boldly functional and unadorned, as is shown in at least one factory published by the Ferro Concrete Construction Company in their ca. 1940 monograph. Brunk has a copy of a T&L promotional brochure, perhaps published ca. 1912 (see his book on Willeke), which includes superb photographs and drawings of their earlier work.

Among T&L's better-known works in the area are several buildings (some with Garber & Woodward?) for the University of Cincinnati campus; the former Rockdale Temple (K.K. Bene Israel), on Rockdale Avenue in Avondale (illustrated by Montgomery Schuyler in 1908); the striking former Jewish Synagogue (Temple S.I.A.A.) on Reading Rd in Avondale; the former Western German Bank, 12th SEC Vine Sts., Over-the-Rhine, which replaced (or supplemented?) one of Elzner's earliest works; the Cincinnati Tennis Club, Wold & Dexter Aves, E. Walnut Hills (1906); a number of public schools, including Stowe, Sands, and Sayler Park, several of them in an Arts & Crafts manner and later in American Colonial Revival; and the North side (Cumminsville) Public Library (1906).

Most of the early 20th-century Cincinnati Bell Telephone suburban branch exchanges were designed by T&L, in a variety of Beaux-Arts adaptations. Tietig's 1927 biographical notice

credit's the firm with Hughes High School, "nationally known for the beauty of its location and the artistic adaptation of style to setting," although the original building was designed by J. Walter Stevens of St. Paul, Minn., after a national competition; possibly T&L were the local architects for that ca. 1904 phase, but in any case they designed a substantial addition. The Medical Arts Building in Memphis, Tenn., is given special notice in Leonard, who also lists the Doctors' Building on Garfield Place, the Garfield Hotel, the Atlas National Bank Building, and the Strand Theatre. T&L collaborated with Harry Hake on the design of the fine Beaux-Arts (3rd) Chamber of Commerce Building on the SWC of 4th & Race Sts.

Among numerous residences were those of prominent citizens such as Simon Kuhn, A.G. Brunsman, and A.H. Mitchell, in Avondale, and later estates in Indian Hill; as well as factories and warehouses.

L.B. Willeke was involved with the design of several of these, and also an impressive group of alternatives for the site of Richardson's Chamber of Commerce Building, which burnt in 1911: proposals for another Chamber of Commerce Building, a Businessmen's Club, and for the Union Central Life Insurance Co., which instead commissioned the existing office building from Garber & Woodward with Cass Gilbert of N.Y.

He is said to have been blind in one eye (Nuxhall).

Among those who worked for Tietig & Lee were Leo Townsend, listed there at least in 1906 and 1913.

Biblio.: See the Rev. Charles Frederic Goss, *Cincinnati the Queen City, 1788-1912* (Cincinnati: S.J. Clarke Publishing Co., 1912), IV, 696-97 (& portrait); Lewis Alexander Leonard, ed., *Greater Cincinnati and Its People, A History* (Cincinnati: Lewis Historical Publishing Co., 1927), III, 197-98; Thomas W. Brunk, *Leonard B. Willeke: Excellence in Architecture and Design* (Detroit, Mich.: University of Detroit Press, 1986), esp. Chap. IV; Nuxhall, SGC, 103, Lot 76.

Tiffany, Louis Comfort. Provided and/or designed the spectacular new apse for Henry Walter's early 1830s Christ Church Episcopal (Cathedral), at 4th and Sycamore Sts. in downtown Cincinnati, about 1893-95, along with William Martin Aiken, L.F. Plympton, and perhaps another local architect. Only fragments of the Tiffany ensemble appear to survive: a small panel of purple-brown gold-foil-backed glass mosaic and two handsome "Byzantine hanging lamps; no doubt others of these lamps survive in other hands.

What appear to be a Tiffany (Studios?) fire-screen and at least one table-lamp appear in turn-of-the-century photographs of the Library of what was then the Charles Phelps and Annie Sinton Taft House ("Belmont," originally the Martin Baum House; since the Tafts' deaths about 1930 the Taft Museum, near Christ Church at 4th and Pike Sts.); these items appear in photographs that probably show the house as enlarged and perhaps at least partially renovated by W.M. Aiken in the late 1880s. See also Carl Dannenfelser of the Cincinnati Art-Joinery on the wood-carving for this library. George M. Anderson of Elzner & Anderson claimed to have worked for L.C. Tiffany in the late 1880s (?) in New York, as did interior decorator William F. Behrens, who later occupied Plympton's own residence on Upland Place, EWH (see biogs. of both in *Representative Citizens of Ohio* [1926]).

Biblio.: See standard sources on Tiffany and WEL student paper on Tiffany's role at Christ Church.

Tilsley, Thomas (?). Partner in late 20C. firm Pansiera, Dohme & T.

Tilton, Edward L. (Lippincott) (New York, 1861-1933). New York architect, trained with McKim, Mead & White and at the Ecole des Beaux-Arts, Paris. Tilton and his partner William A.

Boring are best known for designing the Immigration Station on Ellis Island in N.Y. Harbor. Tilton was a authority on the design of libraries, especially smaller Carnegie libraries, and among the numerous examples illustrated in his articles in the *Inland Architect* and elsewhere is the Mt. Auburn/Corryville (North Cincinnati) Library, 2802 Old Vine St., near the University of Cincinnati (ca. 1907; sensitively renovated in 1997)); he also designed the Hyde Park Carnegie Library on Erie Avenue (1910; "Colonialized" most inappropriately). Tilton also referred to McLaughlin's ca. 1870 Cincinnati Public Library as an example of the "old conventional plan [featuring a] large central reading room with top light surrounded by several tiers of stacks... a weak echo of some of the beautiful old libraries of Europe."

Boring & Tilton exhibited at the 3rd CAIA/CAM (1903); his later partner A.M. Hithens also exhibited at the 2nd CAIA/CAM (1902).

Biblio.: Withey, p. 601; NYCOPAR (1840-1900), 75; Ward, NYC (COPAR, 1989), 78; see also recent *JSAH* article on Carnegie libraries; Tilton's own articles; Abigail Van Slyck on CLs.

Tilton, Mr. Goss refers to a "Mr. Tilton" as the architect of the U.S. Branch Bank of Cincinnati, a fine Federal building "just above 3rd St. on Main"; Gorham A. Worth, whose country seat survives on Mt. Auburn, was the Cashier of this short-lived but important early Cincinnati institution (see Tuttle). Conceivably, Tilton was the first architect to work in Cincinnati.

Biblio.: Goss.

Timmich. See Carl Dannenfelser of the Cincinnati Art-Joinery; Haverstock?

Tinsley, the Rev. Charles (Ireland, probably Clonmel, County Tipperary, 1820s [?]- ). Eldest son of Anglo-Irish-American architect of Cincinnati, Columbus, and Indianapolis, he was trained as an architect and assisted his father until he entered the ministry.

Charles Tinsley was pastor of the Fletcher Place United Methodist Church, 501 Fletcher Ave., Indianapolis, Ind., when it was built (after 1872), and "is credited with its design, but his more famous father, William Tinsley, . . . may have had a strong hand." The church, called, "the premiere landmark of the Fletcher Place historic district" of Indianapolis, is a large and handsome metal- and stone-trimmed brick Gothic Revival structure with resemblances to the elder Tinsley's ecclesiastical work; survives despite the loss of the front spires. It was restored and renovated in the early 1980s (or 1988) by David B. Duvall.

Biblio.: *Biog. Ency. Ohio* (1876), 552 (biog. of William Tinsley); Mary Ellen Gadski, ed., *Indianapolis Architecture: Transformations Since 1975* (Indianapolis: Indiana Arch. Foundation, 1993), 113, inc photo.

Tinsley, Thomas Richard (Clonmel, Co. Tipperary, Ireland, 1849- ). Sixth son of William Tinsley, T.R. was brought to this country at age two, was educated in Cincinnati and Indianapolis, and at the Ohio Wesleyan College in Delaware, Ohio. In 1870 he was appointed Superintendent of Construction of the Ohio State Blind Asylum, at Columbus, and later also served as architect of the Central Ohio Lunatic Asylum, the Institution for the Blind, and State House improvements. /ck OSC/

As a partner of his father in the early 1870s he supervised the construction of the Tyler Davidson Fountain in Fountain Square. In Chicago shortly after the Fire of 1871, he became the General Superintendent of the McCormick Reaper Works. Whether he actually designed any of these ambitious projects is unclear, although he was listed (as Thomas R. Tinsley?) as a Junior Member of the Cincinnati Chapter of the A.I.A., 1870-74. He may later have practiced in Kansas City, Mo.

The son referred to in Tinsley & Son in the 1853-54 Cincinnati directories was presumably another member of the family! Several of William Tinsley's elder sons passed through their

father's office, but only T.R. seems to have followed in his footsteps.

From *Biog. Ency. Ohio* (1876; a contemporary source, in full; my paragraph breaks):

“Tinsley, Thomas Richard, Architect, was born, August 23<sup>rd</sup>, 1849, in Clonmel, county of Tipperary, Ireland, and is the sixth son of of William Tinsley, architect (whose biographical sketch appears elsewhere in this volume). He was two years old when his parents removed to the United States [in 1851]. Owing to a peculiar impediment he could not speak until he was ten years old, and consequently at that time had not mastered the alphabet. The impediment, however, totally disappeared.

“ His early education was obtained in the common schools of Indianapolis and Cincinnati, and in 1862 he went to the Ohio Wesleyan University at Delaware, where he passed but a single year, as his health had become impaired. His educational attainments are self-acquired, he being a home student. He subsequently passed some years in his father’s office, qualifying himself for his future professional career.

“In the spring of 1870 he was appointed Superintendent of Construction of the Ohio State Blind Asylum, at Columbus. While still holding that position, he was, early in 1871, appointed Superintendent of the great [Tyler Davidson Memorial] Public Fountain [commissioned by his father’s client Henry Probasco for Fountain Square, Fifth Street], Cincinnati. In 1872 he was taken into partnership with his father; this was shortly afterwards dissolved, and, resigning his position at the Blind Asylum, he went to Chicago in August of that year [presumably in response to the Great Fire there of 1871], and was immediately appointed General Superintendent of the McCormick Reaper Works, the largest of its kind in existence. This building was finished in December, 1872. Having contracted a severe cold, he entertained ideas of relinquishing his profession and entering some other; but upon the urgent request of the authorities connected with the Blind Asylum, he returned to Columbus in June, 1873, and was appointed Assistant Architect and Superintendent, being given full charge of the building and its finances. During this year, he also had charge of the Ohio State Library enlargements, etc.

“He was appointed, April 13<sup>th</sup>, Chief Architect of the Central Ohio Lunatic Asylum. This was indeed a success; for he was not yet twenty-five years old, and withal a Republican, yet he was chosen over more than twenty competitors, by a Democratic commission, and was confirmed by Governor Allen. Moreover, this building was made a point of issue in the campaign between the Republicans and Democrats. At one of the subsequent great ratification meetings at the State House, several of the Democratic speakers---one being General S.F. Cary-- paid him the compliment by saying that ‘his appointment was owing strictly to the ability, economy, and enterprise, exhibited by him at the Blind Asylum.’ The Lunatic Asylum is an immense structure, having a frontage of nearly 1200 feet, and in its construction requiring well-nigh 45,000,000 bricks, is fire-proof, and will cost, completed, about \$2,250,000.

“At the time [ca. 1875-76] of Mullett’s [Alfred B. Mullett, English-born architect trained in Cincinnati by Isaiah Rogers] removal as United States Architect [Supervising Architect of the Treasury], Thomas’ name was favorably mentioned by the Ohio press in connection with the office.

“He now [1876] has full control of his father’s business, the latter having retired from active pursuits. Beside his State office, he carries on his business in both Columbus and Cincinnati. He now has charge of the new buildings of the Institution for the Blind, the State House improvements, besides other buildings. He was the designer and author of the steam heating and ventilation plans of the Lunatic Asylum, the cost of the apparatus being \$100,000. He is one of

the incorporators and stockholders of the Ohio Silver Mining and Smelting Company of Utah. He is yet unmarried.”

Biblio.: *Biog. Ency. Ohio* (1876), 534-35, also 551-52.

Tinsley, William (1804 [also given as 1801 or 1805]-1885). The subject of the first book-length biography of an architect who worked principally in Cincinnati (ironically by a scholar from Indianapolis), Tinsley was among a group of mid-19th-century Cincinnati architects born and/or trained in Britain and Ireland. See Forbes for additional, if incomplete, information on this important architect, who presumably designed far more buildings than have so far been recognized.

He worked with (E.) Anderson & Hannaford in 1857-58, at the beginning of the latter's career, apparently to compete for the Cincinnati Masonic Temple, which was designed by Hamilton & McLaughlin (who had lost out to Tinsley on the Probasco House).

Tinsley served as the second president of the Cincinnati Chapter of the A.I.A. in 1871.

The charming Gothic Revival Tinsley cottage (and a matching neighbor) survive at 1902 and 1906 Bigelow St., Mt. Auburn.

From *Biog. Ency. Ohio* (1876; a contemporary source based on Tinsley's own autobiographical notes according to Forbes, in full; my paragraph breaks):

“Tinsley, William, Architect, was born, February 7<sup>th</sup>, 1804, at Clonmel, in the county of Tipperary, Ireland, and is the son of Thomas Tinsley, a master builder by profession. He is of English extraction, the Tinsleys having left England about the time of Cromwell [mid-17<sup>th</sup> century]; and his father's maternal ancestry were Irish--the Mocklers of Mocklerstown--who left the country when James the Second fled. William was educated in the day schools of his native town until he was about sixteen [ca. 1820], and he was then received into his elder brother John's establishment. Where he was placed under the various foremen of the different divisions of house and church construction. He received instruction from his brother in architectural drawing, and also in mathematical and landscape drawing from the professors at the endowed school.

“When he was about twenty-one years old his brother John died, and he took his place and turned to account the knowledge and experience he had acquired. The first work he undertook was a design for a large linen hall; then followed frame offices and houses, cottage residences and country churches. Some of the latter he built on the plan of the Diocesan architect. Soon, however, he was employed on more important works, e.g., mansions for the gentry in the old English castellated and Italian styles. Among these, Tulamane Castle, Lakefield House, etc. He occasionally submitted his design to the Diocesan architect, and had the benefit of his instruction. He also frequently visited and made sketches of ecclesiastical and castellated remains so plentiful in every part of the country. When he was thirty-eight years old [ca. 1842] he was appointed by Right Rev. Robert Daly, Bishop of Cashel, etc., to the position of Diocesan Architect (which post he filled acceptably until his emigration to the United States); shortly afterwards Architect to the Marquis of Waterford; and about the same time a position was tendered him by the Earl of Glengale, to rebuild a large portion of the town of Cahir, a few miles from Clonmel.

“The general stagnation in business succeeding the failure of the crops in 1847, and the attempted rebellion in 1848, caused these noblemen, with others of his patrons, to cease improvements and this led him to turn his attention to America. With his large family he left Ireland, and reached the United States in the autumn of 1841, settling in Cincinnati. He found,

however, the style and character of building so entirely different from that which obtains in the British isles, that he could not be prevailed to conform to the then American style of false and flimsy construction [!].

“When soon after he had an opportunity of submitting a design for the Northwestern Christian University, at Indianapolis, which was the successful one in the competition, he removed thither, and while a resident of that city was employed as architect and builder of several universities, colleges, churches, and residences, for the period of five years [ca. 1852-57].

“He then returned to Cincinnati, where he has since resided. Among his late professional works may be mentioned St. Paul’s Methodist Episcopal Church, Cincinnati; the Institution for the Blind, at Columbus; the Know County Infirmary; beside numbers of churches, residences, etc.

“While a resident of Ireland his political views were of the liberal conservative party, while in the United States very decidedly Union. Three of his sons aided in the restoration of the Union authorities during the late civil war, two of them as belligerents, and one--Rev. Charles Tinsley--in the hospital service.

“His religious belief is that taught by the Methodist Episcopal Church, although his children were all brought up in the United Church of England and Ireland.

“He has been thrice married. When about twenty-three years of age [ca. 1827] he was united to a lady of his own age; in two years he was a childless widower, her child and herself were interred on the second anniversary of their union. The following year he married the cousin of his first wife, and during the twenty-seven years of this married life thirteen children were born to him. She died in Indianapolis, leaving ten children living, two only of whom were capable of helping themselves. Shortly prior his return to Cincinnati [ca. 1857] he married a third time, as his young family of ten children needed care and aid in their education, especially as the nature of his business required him to be frequently absent from home. Three other children have been born to him from this union.

“He has had the assistance of several of his sons in his office. Among these, Rev. Charles Tinsley aided him until he entered the ministry. His second son gave promise of taste and ability; but while engaged on a model of the Probasco House [“Oakwood,” Clifton, Cincinnati], died after a few days’ illness on the day after he attained his majority. Five other sons were for some time in his office under instructions, of whom four went into other occupations; one only, Thomas Richard, the sixth son (whose biographical sketch appears in this volume), persevered in the study of architecture, and is now Architect to the Commissioners of the Central Ohio Lunatic Asylum, and of other buildings in Columbus, Ohio.

“Of his daughters, one is the wife of the Vicar of Kilronan, Ireland; a second is married to a lawyer in Indiana; while the third has been for the three years past laboring as a missionary in Lucknow, in the East Indies. Three other daughters and one son are at their father’s house [on Bigelow Avenue] on Mt. Auburn, Cincinnati. Although he has entered upon his seventy-third year, he is yet capable of producing original designs, the offspring of his brain and the handiwork of his pencil.”

Biblio.: Withey; *Biog. Ency. Ohio* (1876), 551-52; obit., *AA&BN* (1885); Withey, 602; Forbes, *Victorian Architect* (1953); Lee Burns, “Early Architects and Builders in Indiana” (Indiana Historical Society, 1935), 199-200.

Tischler, Edward R. Listed 1885-1919.

Titus, Lloyd (fl. 1887-1936). Philadelphia architect; a pupil of F.M. Day and the Franklin Institute Drawing School (1887); practiced with Spencer Roberts as Titus & Roberts ca. 1894-95; won T-Square Club prizes; in Europe 1900; later practiced in Atlantic City, N.J.; specialized in

the design of schools. Titus exhibited the plan of a "semi-suburban estate" at the 1st CAIA/CAM (1901).

Biblio.: /not in Withey/ *Biog. Dict. of Phila. Archs.* (1985), pp. 794-95.

Tompkins, John. Associate architect with Stowe Phelps of Grosvenor Atterbury's Jean Maxwell Schmidlapp House, 10 Grandin Lane, HP (1926; 1928-29); see also Atterbury's Harry Linch House in N. Avondale, and also possibly his Marjory (sp.?) Maxwell Graydon House, Indian Hill.

Biblio.: Not in Withey; referred to and works illustrated in recent books on country houses, especially on Long Island, N.Y., by MacKay *et al.*, Mark Alan Hewitt, and Acanthus Press publications.

Tottleben-Niesen. Listed 1923.

Tourinaz, S.G. Mgr. Responsible for church elements, including the Cite paroissiale de St. Honore d'Eylau, at the 3rd CAIA/CAM (1903).

Biblio.: /not in EBA(1907)/

Town, Ithiel (Thompson, Conn., 1784-1844). Town is not known to have been associated with Cincinnati architecture except through his partnership in the year of his death in New York City with William H. Bayless (or Bayliss), who practiced in Cincinnati in the 1850s. James H. Dakin (1808-1852), who was associated with the prominent N.Y. firm of Town & (Alexander Jackson) Davis in 1832-33, designed the Bank of Louisville (often wrongly attributed to Kentucky architect Gideon Shryock) in 183 . Martin E. Thompson, one of those who trained James K. Wilson of Cincinnati, was Town's partner in 1826-28.

Biblio.: NYCOPAR (1840-1900), 76; Van Vynckt, ed. (1993), I, 903-905, by Julie Nicoletta, with biblio.; numerous other sources on own or with distinguished partners and associates.

Townsend, A. An "A. Townsend" was listed as an architect by W.P. Dabney in *Cincinnati's Colored Citizens* (1926), p. 406.

Townsend, Fred. E. Listed 1892. A Frederick E. Townsend is listed in New York City 1915-21.

Biblio.: NYCOPAR (1900-1940), 78.

Townsend, Leo. Listed as a draftsman with Tietig & Lee in 1906 and 1913 and as a "superintendent" in 1921 (in the same building as, but on a separate floor from, Howard McClorey).

Tracy, Evarts (1868/9-1929 [NYCOPAR (1900-1940): 1922]). Partner in Tracy & (Egerton) Swartwout, one of the leading New York architectural firms in the first quarter of this century; both men had worked for McKim, Mead & White before establishing their own firm (after a short stint with J. Reily Gordon). Tracy was educated at Yale (1890) and the Ecole des Beaux-Arts in Paris (1893-94), as a student of Gaulin. During World War I he was active in the U.S. Engineers' Corps overseas, and spent his last years in reconstruction in France.

Tracy may have designed a summer residence in Watch Hill, R.I. (1898), for William M. Greene of Cincinnati with H. Van Buren Magonigle of N.Y., possibly while they were both at McKim, Mead & White.

Biblio.: Withey, 605; NYCOPAR (1840-1900), 76; NYCOPAR (1900-1940), 78; EBA (1907), 415.

Treuenfels, Arnold. Listed 1884.

Trimble, John M. New York City architect, builder, and superintendent of construction, listed there 1851-59. Designed Cincinnati Opera Hall (1857; Pike's Opera House?), which was ironically one of the few commercial buildings on Third or Fourth Streets criticized in an 1859 article in the *Architects' & Builders'* (?). [Steve Gordon]

Trimble, described as "New York's leading theater architect," is considered the original designer of the spectacular Italianate Baroque City Hall-Thalian Hall in Wilmington, N.C. (1854-58), although the grand Corinthian portico and other features were altered during construction by the superintending architect James F. Post, and the masonry contractors John C. and Robert Wood (especially the latter).

Biblio.: Not in Withey; NYCOPAR (1840-1900), 76; Catherine W. Bishir, *North Carolina Architecture* (Chapel Hill: University of North Carolina Press, 1990), 230, with handsome photographs of the exterior, 231, and interior of the theater, 459 (Pl. 6).

Trout, W. (Wetherill) P. (Philadelphia, 1874-1955). Philadelphia architect, trained locally in building construction and architectural design; studied at the T-Square Club atelier; worked for Cope & Stewardson, Brockie & Hastings, (Robert G.) Kennedy & Kelsey, Paul A. Davis, and Baily & Truscott; presumably he was an exceptionally able draftsman, as he won the T-Square award for the year's record in club competitions, 1899. He exhibited drawings at the 2nd CAIA/CAM (1902)

Biblio.: *Biog. Dict. of Phila. Archs.* (1985), 798-99.

Trowbridge, James Sims (ca. 1873 -87). Like his partner, Lucian F. Plympton, J.S. Trowbridge (not to be confused with Samuel B.P. Trowbridge (1862-1926) of the prominent early 20th-century N.Y. firm, Trowbridge & Livingston) was educated abroad, but also in Boston, where he sketched "Scraps of Ironwork from about Boston" published in the *AA&BN* in 1884; in that year he was also delineating buildings by Edwin Anderson of Cincinnati (the early partner of Samuel Hannaford). Trowbridge contributed architectural design(s) to the 1883 Cincinnati Exposition. He may have practiced for part of 1885 on his own, but soon joined Plympton, who was equally accomplished as a draftsman. They had hardly been joined in turn by Edwin Buddemeyer when a note appeared in the *Inland Architect* (12/1887): "Architect James Trowbridge (Jimney), as he is called, is lying very low with the typhoid fever. The Craft cannot afford to lose him, for he is a brilliant architect." Within a few weeks his obituary and a tribute appeared. Nevertheless, Trowbridge seems to have participated in the firm's output, especially as rendered in their 1888 New Year's greeting booklet. His sketch of a "Gateway to Roman Gardens" was included in the 1889 Cincinnati Architectural Club exhibit.

Michels (see Buddemeyer) includes one of Trowbridge's 1887 *Inland Architect* drawings as an example of the high caliber of drawings in comparison to Frank Lloyd Wright's first published drawings in that year; but see also Besinger's "Comment," *JSAH*, XXXI, 3(10/1972), 216-20.

Biblio.: Nuxhall, SGC, 65, Lot 2.

Tschan, Armand K. Listed with W. Howard Baxter 1930.

Turner, Judge [George?]. According to Dr. Daniel Drake, in his 1815 *Picture of Cincinnati* (p. 135), Judge Turner "furnished a plan" for the first Hamilton County Court House, probably located on the west side of Main Street south of 5th (north of the First Presbyterian Church). "It was erected in the year 1802, and burned down early in 1814, while a company of soldiers were using it as a barrack," presumably during the War of 1812, although perhaps while the Newport (Kentucky) Barracks were being constructed to replace Fort Washington. Drake also describes the building as built of limestone with a wooden cupola, concluding: "A couple of two story wings, to be made fireproof, for the purpose of public offices, and connected with the body by corridors, formed a part of the *design* which remained to be executed."

Biblio.: Drake (1815), 135; see also early directories; see Ophia D. Smith, .

Tuthill, William Burnet (New York, 1855-1929). A notable New York architect and engineer, Tuthill is said to have been associated in the design of Hannaford & Procter's Cincinnati Music

Hall; if so, possibly the original building, while Tuthill was working for the important New York architect and teacher Richard M. Hunt before 1878; or, much more likely, during the remodelling of the hall ca. 1895 by Samuel Hannaford & Sons, when the proscenium was added and the original High Victorian Gothic interior altered to a small-scaled Beaux-Arts effect, not unlike that of Carnegie Hall. Tuthill (along with Adler & Sullivan of Chicago, who also designed a proposed addition to the Burnet House Hotel in Cincinnati in the early 1890s) was responsible for Carnegie Hall's highly successful acoustics of Carnegie Hall, N.Y. (opened in 1895).

Tuthill also signed a fine perspective of extensive proposed additions to the Cincinnati Conservatory of Music, along with the Hannaford firm, probably shortly after the turn of the century, when the Conservatory moved from the downtown area (?) to the former Handy/Shillito mansion (designed originally by J.W. McLaughlin, ca. 186?) in Mt. Auburn. This collaboration, only partially realized, strengthens the likelihood of the Music Hall connection.

Also, Tuthill apparently spelled his middle name like the prominent early Burnet family of Cincinnati (and, of course, the hotel by Isaiah Rogers named for their founder, Judge Jacob Burnet); and his father (or brother?), a musician, is said to have been associated with the Conservatory (??) before the turn of the century: probably the Burnet C. Tuthill now as listed as general manager of the conservatory in Menefee (1926), p.190.

Biblio.: Withey, 608-609; Menefee, COQC (1926), p. 190 & bird's-eye photo p. 125; NYCOPAR (1840-1900), 77; Ward, *NYC* (COPAR, 1989), 79. [ck Howes on Emery Theater? Orlando or Lewis dissertation on College &/or Conservatory, c/o B.J. Foreman, 1992]

Tuttle, Bloodgood (1880/1889-ca.1935/1936). According to an undated volume of *Who Was Who*, Tuttle was born in New York City on January 23, 1889, although other sources indicate that he was born in 1880. Trained at the Chicago (Ill.) Manual Training High School; studied art at the Art Institute of Chicago, and attended the Ecole des Beaux-Arts in Paris (although not listed in the 1907 EBA); he began practice in New York 1914, and was listed as practicing there 1915-22, and later in Cleveland, Ohio, and perhaps Detroit, Michigan. His major known works are the Gates of Heaven Cemetery of St. Patrick's R.C. Cathedral in N.Y.; the Midland County Courthouse in Midland, Mich. (1925-26, with a 1958 addition by the individualistic Wrightian Alden B. Dow); and a Kroger Building in Cleveland, O. Between 1923 and 1925, and again in 1935, Tuttle designed 36 houses in the admirably planned and developed Shaker Heights subdivision of Cleveland, virtually all of architectural interest. Tuttle was inducted into the Cleveland Chapter of the American Institute of Architects in 1920.

This brilliant, if (perhaps deliberately) obscure architect designed at least two spectacular mansions in Cincinnati: the Otto and Catherine Holabird Luedeking house on Keys Crescent, E. Walnut Hills (1928-30; one of the last important Cincinnati residences built before the Depression), and the William H. Albers estate, "Alberly Manor," Indian Hill (1926-28), with grounds by noted Cleveland landscape architect Albert D. Taylor, like many places in Indian Hill in the 1920s. Photographs of the Albers house and gardens by Margaret Bourke-White were published in *The Architect* in July 1929; unfortunately, only the second-floor plan is included. Biblio: Withey, page 609; Ward, *NYC* (COPAR), page 79; *Who's Who* [n.d., c/o Powers]; Campen, *Shaker Heights* (1992), page 17, *et passim*; White, *Camargo* [see new edition]; Langsam, *Great Houses*; other materials c/o Barbara Powers, OHS (1997).

Tuttle, Joseph. Residential design listed in 1907.

Tyler, Edgar D. (Drake) (Bramwell, W.Va., 1897-19 ). Educated at the Swarthmore (Pa.) Prep School; the University of Pennsylvania, B.S. Arch. and M. Arch., 1923; travelled in England and the Continent, 1924. Worked for A.G. Tafel, Louisville, Ky., 1920-21; Charles A. Platt, N.Y.,

1923-24 and 1925; for Mott B. Schmidt, N.Y. (not in Withey), 1925; S. Merrill Clement (see Withey, as Stephen M. Clement [1888-1943]), N.Y., 1927: superb qualifications for Traditional 20th-century design. Tyler served as the Cincinnati Union Terminal Staff Architect (for Fellheimer & Wagner), 1928-33; listed with (Russell S.) Potter, Tyler & (G. Marshall) Martin 1933-67; with various permutations, the firm still exists (Roth Assocs.?).  
Biblio.: AIA/CAIA (?); see also Stanford, "Railway,"

### UUU

Upjohn, Richard (Shaftesbury, Dorset, England, 1802-1878). Distinguished mid-19th-century American architect, founder and first president of the American Institute of Architects in 1857; long associated with the authentication of the Gothic Revival, especially for Episcopal churches, signified by his landmark design for Trinity Church at the end of Wall Street, New York; the High Victorian Gothic was further developed by his son, Richard Michell [sic] Upjohn (Shaftesbury, England, 1828-1903; often confused with his father, with whom he began his career). Richard Upjohn preferred the Italianate style, which he helped evolve in the United States, for residential and other non-ecclesiastical work; for instance, he refused to supply Francis Key Hunt of Lexington, Ky. a requested Gothic design for a villa (later built according to the more flexible designs of A.J. Davis; known as "Loudoun," and still standing). /see Snadon/  
In an 1878 "Memorial" on Upjohn, his successor as president of the A.I.A., Thomas U. Walter, stated that 'His domestic work was generally confined to the spirit of [the] Italian Renaissance. His dwellings were sober and dignified, with no playful conceits--no eccentricities or far-fetched oddities to amuse for a while, and then subside in aversion. All his works have grace and dignity, and their proportions and harmonies are ever growing upon all who take an interest in art.' (E.M. Upjohn, p. 192). Walter then listed among Upjohn's residential works the home of Edmund Dexter in Cincinnati; although Upjohn's biographer Everard M. Upjohn lists this project among those attributed to Upjohn whose authorship is doubtful, it is hard not to suspect that "where there's smoke there's fire."

The Edmund Dexter house, a fine 1850s Italianate townhouse with a corner garden shown in an old chromolithograph, was on the NEC of Broadway & 4th St.; it was later used as the University Club (now on the SEC) and early offices of the Western Southern Life Insurance Co., which replaced it in the early 20th century. John (?) R. Hamilton and his partner, the James W. McLaughlin, are also given credit for the design, perhaps as local architects for the renowned Eastern interloper.

Biblio.: Withey, 611-12; NYCOPAR (1840-1900), 77; *Macmillan Ency.*, IV (1982), 236-44 (by Phoebe B. Stanton); Van Vynckt, ed. (1993), I, 913-15, by George M. Cohen, with biblio.; E.M. Upjohn, *Richard Upjohn, Architect and Churchman* (N.Y.: Columbia University Press, 1939), p. 220.

Urban, (Carl Maria Georg) Joseph (Vienna, Austria, 1872-1933). Architect, set designer, and illustrator; trained in Vienna under Baron Carl von Hasenauer, with whom he worked; then engaged in private practice in 1904; after several visits, moved to the U.S.A. in 1911.

Extraordinarily versatile and influential in many media, he is perhaps most famous for the development of the Art Deco in America, especially as theater designer; etc., etc.

Associated with the design of at least one public room in the Hotel Gibson in Cincinnati, and elsewhere? /ck J. Chewning, & a UC student? Working for CAM on contents of a room?/

Biblio.: Wodehouse (1976), I, 204-206; *Macmillan Ency.*, IV (1982), 245 (by Carol Hershelle

Krinsky); Ward, NYC (COPAR,1989), 79; *Arch. Digest* or *H&G*, Fall 1992; recent major books on Urban include slight discussion and fine illustrations of drawings for Cincinnati project(s) (Hotel Gibson), one or two perhaps not correctly identified.

Ustick, Raymond. Listed 1909-1914.

### VVV

Van Arsdall, H.P. Listed with Samuel Hannaford & Sons 1926-49. Mentioned as a partner with C.H. H.E., and Samuel (III) Hannaford, in Menefee, *COQC* (1926), p. 81, with photo portrait, p. 16. President of Cincinnati Chapter of the A.I.A. 1936-37.

Van Brunt, Henry (Boston, Mass., 1832-1903). "One of the leading architects of the post-Civil War period and the principal critic and theorist of the profession" (Coles, *Mac Ency.*), Van Brunt attended Harvard College (1854); worked for Boston architect George Snell 1855-57; studied in the New York atelier (the first in this country inspired by the French Beaux-Arts system) of Richard Morris Hunt, with Charles D. Gambrell (later H.H. Richardson's first? partner) and George B. Post, 1857-60; then attended the Ecole des Beaux-Arts in Paris (although not in the 1907 list), worked for Hector Martin Lefuel (one of the architects of the mid-10th-century New Louvre), and travelled in Europe. Van Brunt was an admirer of Viollet-le-Duc, and later translated several of his works into English. After naval service in the Civil War, Van Brunt formed a partnership in the Boston area with William Ware, another alumnus of Hunt N.Y. atelier, who later founded the first American professional school of architecture, at M.I.T., in 1866 (?). Ware & Van Brunt became one of the leading architectural firms in Boston, but Van Brunt moved to Kansas City., Mo., where he joined Frank Howe, particularly in the design of stations for Charles Francis Adams' Union Pacific Railroad; Van Brunt & Howe in turn became "the leading firm west of the Mississippi" (Coles, *Mac Ency.*); they were one of the few Western firms represented by a major structure at the World's Columbian Exposition in Chicago (1893). Ware & Van Brunt submitted a Neo-Grec design for the Cincinnati Music Hall competition, won by Hannaford & Procter of Cincinnati (1876?); their design was quite extensively published in the *American Architect & Building News* (along with that of competitor A.F. Oakey). Ironically, the winning local design seems to be considerably indebted to Ware & Van Brunt's masterpiece, the High Victorian Gothic Memorial Hall, Harvard University, Cambridge, Mass. (1865-78); like Memorial Hall, Music Hall applies a Gothic cathedral format to a multi-use complex, clothed in polychromatic brick and stone with prickly metal trim, a picturesque skyline, and impressive scale.

Van Brunt was an admirable writer on architecture and translator of Viollet-le-Duc, among others.

Biblio.: Withey, 614-15; *NYCOPAR* (1840-1900), 77; *Macmillan Ency.*, IV (1982), 269-71 (by William A. Coles); Van Vynckt, ed. (1993), I, 920-22, by Bettina A. Norton, with biblio.; Coles, ed., *Architecture and Society: Selected Essays of Henry Van Brunt* (Cambridge, Mass., 1969), with illustrations of the Music Hall competition drawings.

Van de Velde, Henry (Antwerp, Belgium, 1863-1957). One of the most influential--and sometimes controversial--of early 20th-century Modernist architects and designers. Educated in Antwerp; studied painting with Carolus-Duran in Paris; practiced interior design, then architecture after 1895 in Brussels; designed a house for Art nouveau promoter S. Bing in Paris, and many other innovative buildings, interiors, and decorative and functional objects. Designed the "Deutsche Museum fuer Kunst in Handel und Gewerbe" or German Museum for Art in Trade

and Industry (interiors, 1901; well-known as the Folkwang Museum, and later the K.E. Osthaus Museum) in Hagen im Wald, near Berlin, for Karl Ernst Osthaus; it was this museum that sponsored the German-Austrian Touring Exhibition held at the CAM in 1912-13.

Van de Velde also design a number of other Arts and Crafts museums and schools, and participated in some of the most famous Modern expositions, such as the Werkbund Exhibition Theater, Cologne, 1914; and the Belgian Pavilion at the New York World's Fair (1939; with Victor Bourgeois).

In Cincinnati, Van de Velde was represented by as many projects as any architect, including the vestibule of the Folk[s?]wang Museum; the board-room of the textile-industry factory and the "Hohenhof" (Karl Osthaus Country House, now the Henry van de Velde Gesellschaft; 1906), all in Hagen; the Schede House, Wetter a. d. R. (am der Rhein??); the Leuring Villa, Scheveningen [the Netherlands]; and the Abbe Memorial, Jena.

Biblio.: *Macmillan Ency.*, IV (1982), 279-82 (by Reginald R. Isaacs); Van Vynckt, ed. (1993), I, 929-30, by Tom Dewey II, with biblio.

Varian, Ernest P. (Denver, Colo.). With his partner Frederick J. Sterner, designed a residence in Clifton. [when?]

Biblio.: Withey, 617-18; [see Varian Bros. in Ward, *NYC* (COPAR, 1989), 80].

Venning, Frank L. (Chicago, 1896-1944). According to the Witheys, he was "Born and educated in Chicago; studied architecture in the city and in offices of well-known firms, [and] also spent a year of travel and study in Europe. Following service in the first World War, he returned to Chicago to work with the firm of Lowe & Bollenbacher, and continued a member of the succeeding firm of Granger & Bollenbacher until 1940." In his last, short-lived partnership with Edward T. Janssen, he designed several additional educational facilities for the Chicago campus of the University of Illinois and Indiana University. It appears that Venning acted as the equivalent of a project architect and the liaison between the architects, contractors, and church representatives for Granger, Lowe & Bollenbacher's Hyde Park Methodist Episcopal Church (now the Hyde Park Community United Methodist Church) complex, Observatory SWC Grace Aves, Mt Lookout [sic] (1923-278). Although the architectural firm's correspondent was consistently J.C. Bollenbacher, Venning was listed on the architectural firm's letterhead along with John O. Merrill and the principals in 1925 and 1927. He was clearly more than a draftsman and/or supervisor of construction.

Biblio.: Withey, p. 619; WEL drafts for HPMEC NRHP form (2007); church archives.

Vitale, Ferruccio (Florence, Italy, 1875-1933). A prominent New York landscape, Vitale first worked in America ca. 1904 with Parsons & Pentecost. He practiced on his own ca. 1908-1917, then formed a partnership with Brinkerhoff & (Alfred) Geiffert (Jr.; born in Cincinnati) which lasted until 1924. He practiced on his own 1924-32, and with Geiffert during the year of his death. Vitale designed the much admired and published grounds for the Jean Maxwell Schmidlapp House by Grosvenor Atterbury, 10 Grandin Lane, HP, Cincinnati (1926; 1928-29), and may have worked on Atterbury's other Cincinnati commissions, which include the Margery [sp?] Maxwell Graydon estate, "Cobble Court," in Indian Hill, and the Harry Linch House in North Avondale.

Biblio.: MacKay. *et al.*, eds., *Long Island Country Houses* (1997), 419-22 *et passim*; see also Griswold & Weller, *Golden Age of American Gardens* (1991); & recent biography of Vitale.

Vogel, Charles. Listed with Benjamin Bowman 1897; on own 1898; in Newport, Ky., as architect and contractor in early 20th century, where he worked for the Wiedemann Brewing Co.

Vogel, George (W.). Listed in Cincinnati 1890-94; probably as Jones & Vogel 1885, Vogel

Brothers 1892-93, Vogel & Serger (?) 1889. Active in Newport, Ky., by 1891 when works listed in *The Inland Architect* include (a school building for) the Church of the Immaculate Conception, Newport; an Opera House in Ripley, O.; a large warehouse in Prestonville, Ky.; and a hotel in Ft. Thomas, Ky.; as well as residences.

Von Empergen, Fritz. Austrian engineer who designed the innovative reinforced-concrete Melan Arch Bridge (1895) over Victory Parkway in Eden Park near the Krohn Conservatory.

Biblio.: *BiCG* (1943), 278-79; see Websites.

Von Herbulis, A.O. Albert Olszewski ( ). Washington, D.C. architect known either as A.O. Von Herbulis or Olszewski, later perhaps in Polish R.C. context. Designed St. Joseph R.C. College in the West End of Cincinnati (ca. 1905), of which he published an elegant perspective drawing in L.P. Hazen's 1905 monograph (WEL copy). See under Herbulis, A.O. von.

Biblio.: Kervick, 132-34.

Voorhees, Gmelin & Walker. New York architects; successor firm, Voorhees, Walker, Foley & Smith, designed the 1955 Procter & Gamble General Offices Building at 6th & Sycamore Sts. [Possibly successors to Leopold and Cyrus Eidlitz?] In the 1922 *Chicago Tribune* Building competition, one entry was by Ralph T. Walker and McKenzie, Voorhees & Gmelin.

Vrydagh, Jesse A. (Louvain, Belgium, 1833-98). Educated at the University of Louvain, and travelled extensively in Europe; came to the U.S.A. in 1854, working in Dallas, Tex., where he designed the St. Nicholas Hotel; returned to Europe 1860, travelling widely and visiting the World's Fair in London, 1862; then practiced in Cincinnati until 1866; finally settling in Terre Haute, Ind., where he did much work in southern Indiana. He entered competitions for buildings for the Centennial Exposition in Philadelphia (1876), for rebuilding the U.S. Patent Office in Washington, for the Sailors' and Soldiers' Monument in Indianapolis, and for the Indiana State Capitol. So far, nothing is known of his work, if any, in Cincinnati (he is not listed in the 1862 Directory).

Biblio.: Withey, 620; Kervick, 134; Burns, "Early Architects and Builders in Indiana" (1935). / see Indianapolis survey; not indexed in Maass, *The Glorious Enterprise!*

## WWW

Wagner, Steward [sic] (Marlin, Tex., 1886-1958). Partner in (Alfred) Fellheimer & Wagner, principal designers of the Cincinnati Union Terminal. According to Stanford's summary, Wagner "after some local training, moved to New York, enrolled in drawing and design classes at Columbia University, 1907-1909, and attended the Beaux-Arts Institute of Design, Atelier Hornbostel, 1907-1910. Concurrently, he worked for the Harry Allan Jacobs firm, New York, 1907-1909, and the Architectural Department, Board of Education, Newark, N.Y., 1909-1910. He was a member of two prominent New York Beaux-Arts firms: H. VanBuren Magonigle, 1910-1912, and Tracy & Swartwout, 1912-14, before practicing alone until he joined Fellheimer."

Biblio.: Ward, NYC (COPAR,1989), 81; Linda Oliphant Stanford, "Railway Designs by Fellheimer & Wagner, New York to Cincinnati," *Queen City Heritage*, XLIII, 3 (Fall 1983), 2-24. /not in Withey; see also Condit, *The Railroad & the City?!*

Waite, Henry M. (Toledo, O., 1869). Chief Engineer of the Department of Public Works of the City of Cincinnati and later for the Cincinnati Union Terminal Company during the construction of the terminal, which was designed by Fellheimer & Wagner with Paul Cret, consultant.

[Portrait in W. Reiss mural?]

Biblio.: See Stanford, "Railway," ; *Cuvier Press Club* (1914), 159, with photo p. 148. / probably also Condit; not in Withey/

Waite, Robert (T.) P. (Pote) (1846-1898). Practiced in Boston & Reading, Mass., associated with his partner Olin W. Cutter [?] in the design of state armories, county court houses, schools, and other public buildings in eastern Massachusetts. Waite & Cutting [?] designed a house for a Mr. Galbreath in Cincinnati (1892), possibly that of R.H. Galbreath, Lafayette Avenue, Clifton. Biblio.: Withey, 623; Boston COPAR,67.

Wakefield, M.F. (or F.M.) (Boston, Mass.). Designed E.C. Goshorn house, Vernonville (1896). Listed 1892-1913 in the "Directory of Boston Architects, 1846-1970" (Cambridge, Mass.: Mass. Committee for the Preservation of Architectural Records, 1984), p. 67.

Walker, Lyman (Zanesville, O.,1880-19 ). Practiced primarily in Covington, Ky. Son of a Covington realtor; joined S. Hannaford & Sons ca. 1896; worked for the U.S. government in Cuba 1900-1902; then Omaha, Neb., for a short time. A building in Covington is known from 1898; with George Schofield in Covington 1906-1907; on own 1910-1911. Fine Beaux-Arts designer, who apparently also was an early user of "fireproof" reinforced-concrete construction in the Covington 6th District School; designed the Dan Cohen Building on Pike St. (1909-1910); the restrained Arts & Crafts Western German Savings Bank on a wedge-shaped lot at Pike & 9th Sts. (1908); and a variety of residential and commercial buildings in N. Ky.

Walker, William Ernest (Covington, Ky., 1869-1918). Educated in public and private schools in Ky.; was graduated from Yale University 1891 with B.S. in Arch.; draftsman for Henry Ives Cobb in Chicago 1892-97 (possibly including work on Cobb's Fisheries Building for the World's Columbian Exposition of 1893?); after five years as Supervisor of Construction for the Chicago Board of Education, practiced on own in the Windy City, specializing in large commercial and fireproof apartment buildings.

Biblio.: Withey, 625-26.

Walsh, Henry A. (1868-1940). Cleveland, O., and Detroit, Mich., architect, who submitted renderings of a monastery (#s 904-906) to the CAC (1909). He studied in Cleveland and Europe, returning to work in several well-known Cleveland firms before starting his own practice, specializing in (probably mostly Roman Catholic) churches and schools. According to Mary Urbanski and Kervick, he designed Our Blessed Sacrament (R.C.) Cathedral in Detroit (1913-15), illustrated in Kervick, p. 133 (a perspective drawing of this large Collegiate Gothic church, and a monastery there; St. Mary, Mentor, O.; St. Agnes, Elyria, O.; and Our Lady of Good Counsel Church in Cleveland. It is unlikely that he served as consultant to another firm in the 1950s (!) when two towers were added to the Detroit Cathedral.

Biblio.: Kervick, 136; W. Hawkins Ferry, *The Buildings of Detroit*.

Walsh, Timothy F. (Francis) (Cambridge, Mass., 1868-1934). Educated in Boston; worked for Peabody & Stearns ca. 1887-96, with a couple of years off for study in Paris ateliers and European travel; began practice in Boston in 1896 with Charles D. Maginnis and Matthew Sullivan, and later with Sullivan alone. Maginnis & Walsh had an office in New York City 1914-16. Maginnis & Walsh (& Sullivan) were probably the leading Roman Catholic practitioners in the first quarter of the century, throughout the country, virtually all their work being commissioned by the Church. In Cincinnati, they designed St. Gregory Seminary, Mt. Washington; for other work, see Maginnis.

Biblio.: Withey, 629; Kervick, *Architects in America of Catholic Tradition* (1962), p. 136; Ward, NYC (COPAR,1989), 49.

Walsh, Travis (Mass.?, 1896-1978). Cleveland, O., architect, with Edward J. Maier (1925-42),

and on his own.

Biblio.: See Campen, *Shaker Heights* (1992), 22-23, *et passim*.

Walter, Henry (17 -1851). Surprisingly little is known of Henry Walter (not Walters), although he was probably the most important architect to work primarily in the Greek Revival in Cincinnati before the Civil War. It appears that he was not related to Thomas U. Walter of Philadelphia (1804-1887), the designer of Girard College there, and of the dome and wings of the U.S. Capitol in Washington, D.C. From the biography of his architect son William Walter, however, it appears that Henry Walter and his family were in Hammond, Pa., about 1815, when William was born there; and another son, Samuel, was born in Hagerstown, Md., in 1820 (see marker in SGC). Henry is buried under an odd, architectural stone at Spring Grove Cemetery with his presumed wife Elizabeth; a daughter, Amelia (1827-1900) has a marker along with her brother Samuel. Henry appears in the Cincinnati directories 18 - ; in his later years William joined him as a partner and completed several of his major works. [H.A. Rattermann in] Greve and Goss (?) suggest that some of his better works (like those of his contemporary Seneca Palmer) were actually designed by German-born draftsman John Jolasse, but there seems little doubt that Henry Walter was the prime force in his admirable designs (William Walter's role is less certain).

Henry Walter's known works (in 1991) are St. Peter-in-Chains Roman Catholic Cathedral, Plum SWC 8th, 183 -4 , with portico completed by William Walter by 185 ; the former Second Presbyterian Church on W. 4th St., ; the Second Baptist Church, on W. 9th St. (?) ; the original Christ Church Episcopal, NS 4th St. E of Sycamore; the Cincinnati House of Refuge, formerly on the ES of Colerain Ave N of the Cincinnati Work House (also completed by William Walter and his then-partner J.W. Thwaites). The Ohio Mechanics' Institute Building, Vine SWC 6th, is sometimes attributed to him, as is the Franklin-Lafayette Bank (confusion arises over the role of Swiss draftsman John Jolasse in the offices of both Henry Walter and Seneca Palmer in this period). Henry Walter also won the original competition for the design of the Ohio State House at Columbus, with which his son among many other architects and even the Hudson River School painter Thomas Cole were later involved.

Most of Walter's known works were Greek Revival, the Presbyterian and Baptist churches being standard attempts to superimpose Wren-like towers on temple-front auditoriums, although the tower of St. Peter-in-Chains (attributed to William Walter by James W. McLaughlin) represents a more adventurous and powerful solution, with a particularly suave series of diminutions upward, including unusual cross-shaped windows (St. Peter's lost its status as Archdiocesan Cathedral to the new St. Monica's by Crowe & Schulte on Clifton Heights 1938-57, but then regained it after drastic interior renovations and additions, also by Schulte).

Christ Church Episcopal, on the other hand, was an attempt to use English parish church sources (possibly Ecclesiological?), suggesting King's Chapel, Cambridge, although is specifically mentioned in an 183 article presumably written by Walter.

Biblio.: Withey, 619-20; Wodehouse (1976), I, 273 (no info); J.W. McLaughlin List; Greve &/or Goss local histories; *AA&BN* (10/1888); Leonard, ed. (1927), 311-12 (on Henry Walter's grandson Louis F. Walter [1859-1926], son of Samuel and nephew of William); T. Hamlin, *The Greek Revival; Guide to Ohio*; Garrett, *Columbus* (1980), 65, etc.; Ohio State House literature; SGC, Section 57, Lot 41.

Walter, William (Hammond, Pa., 1815-86). Son of Henry Walter; brought up and educated in Cincinnati. Listed on own 1851, 1871-82; with James K. Wilson 1853-63; with William Stewart

1864-70; with George P. Humphries 1875. Completed father's St. Peter-in-Chains Roman Catholic Cathedral, especially the portico around the base of the tower. Also worked on Ohio State Capitol.

Biblio.: Withey, 631; Tenkotte & Langsam, .

Waltz, Clarence F. Listed 1911-27.

Wank, Roland A. (Anthony) (Budapest, Hungary, 1898-1970). One of the lesser-known members of the first generation of European-trained Modernist architects to emigrate to the United States, Wank was a force for Modernism in both the design of Cincinnati Union Terminal and the layout of Greenhills during the Depression. He attended the Academy of Fine arts and the Royal Technical University in Budapest and the Technical University at Brno, Czechoslovakia. After serving as an officer in the Austrian army during World War I, he worked for various engineering and construction firms before coming to the United States in 1924, a decade after Rudolf Schindler and a year after Richard Neutra; unlike these compatriots, however, he came to New York rather than Chicago.

Wank served as a junior member of /chief designer for the New York firm of Fellheimer & Wagner 1927-32. He played an undetermined but probably significant role in their design for the Cincinnati Union Terminal, according to Condit (who gives him much credit) and Stanford (who tempers Condit's attribution and emphasizes Paul Cret's). He joined the firm early in 1927, possibly providing Art Deco details for their design of the Buffalo Terminal, but soon left for two years in Europe before returning to the firm in 1929. From 1933 to 1944 he was the principal architect for the Tennessee Valley Author, "a position that won him wide acclaim. His work while with Fellheimer & Wagner on Union Station in Cincinnati was a major experience leading to the T.V.A. commission."

According to Frederick Gutheim, 'T.V.A. formed a landmark of contemporary political significance that was recognized for its architecture as well. Not until Saarinen's General Motors Technical Center was there anything of comparable *valeur*.'

Other major works by Wank include the town of Greenhills, Ohio (1935-38), and designs for the New Jersey Turnpike Authority (1950-54). he also designed the Hoffmann-LaRoche Laboratories, Nutley, N.J.; Remsen Hall, Queens College, New York City; Eastman Kodak Laboratories, Rochester, N.Y.; and First National Bank, Lima, Peru. Wank was a partner in Wank, Adams, Slavin, and Assocs., Architects & Engineers, 155 E. 42nd St., N.Y. He lectured at Princeton, Cornell, Columbia, and Harvard universities, held an honorary D.F.A. from Fairleigh Dickinson University, and contributed articles to technical journals. F.A.I.A."

Wank was one of the lead architects (and engineers and/or planners?) in the planning and execution of Greenhills, the mid-1930s "green-belt" community developed by the WPA (or PWA) north of downtown Cincinnati.

Moffett: "Roland Wank is one of the lesser known architects of the Modern Movement because so much of his professional life was spent in large offices where individual contributions were often not recognized publicly [such semi-anonymous team-work or collaboration being one of the stated goals of Modernism, of course]. Nevertheless, he has been hailed by Reyner Banham [but source not given!] as one of the most consequential American practitioners in the International Style, and he is justifiably celebrated for the powerful modernist expression he contributed to the dams and powerhouses constructed by the TVA from 1933 to 1944.

Throughout his career, Wank showed a willingness to cooperate with engineers and landscape architects on large-scale projects that had a strong commitment to social betterment. . . . While in the office of Fellheimer and Wagner, he worked on the Union Terminal in Cincinnati,

demonstrating his ability to integrate architectural design with demanding engineering in a very complex project.”

Wank's significance and characteristics are succinctly described in R.G. Wilson's essay, "The Machine in the Landscape" *The Machine Age in America, 1918-1941* (1986), pp. 117-22 & fns 52-61 on p. 355 (with valuable bibliography on CUT and TVA), with emphasis on his work for TVA but also reference to CUT.

Biblio.: Linda Oliphant Stanford, "Railway Designs by Fellheimer & Wagner," *QCH*, XLIII, 3 (Fall 1983), 2-24; Condit, *The Railroad and the City* (Columbus, O., 1977), pp. 234, 276, n. 17; see also James D. Kornwolf, ed., *Modernism in America 1937-1941* (Williamsburg, Va., 1985), and biographical note, p. 264; *American Architect and Architecture*, II, 2 (February 1938) .

Frederick Gutheim, article on Wank in *Arch. Forum* (9/1970), pp. 58-59; obit., *N.Y. Times* (4/24/1970); Randall J. Van Vynckt, ed. (1993), I, 971-73, by Marian Scott Moffett, with short bibliography. /not in Withey (because he died after 1944)/

Warder, Dr. John Aston (Philadelphia?, 1812-83). Probably a son of Benjamin and Anne Aston Warder of Springfield, Ohio; he was a prominent manufacturer and civic leader, partner in Warder, Bushnell & Glessner (whose third partner Jacob Glessner was the client for H.H. Richardson's late, great residence still on Prairie Avenue in Chicago; see also the Warder Free Memorial Public Library there, by Richardson's successor firm, Shepley, Rutan & Coolidge); she was a philanthropist and early supporter of the Abolition of slaves. John Aston Warder was trained as a physician at Philadelphia's Jefferson Medical College, and practiced medicine in Cincinnati 1837-51, when he retired. Somewhat later he sold his landscaped estate and Gothic Revival cottage in Clifton, Cincinnati, called "Scarlet Oaks" (see an illustration in *The Western Horticultural Review*; it was the predecessor on the site of James K. Wilson's Clifton "castle," the George K. Shoenberger House). He then moved to North Bend, near Cincinnati, where he laid out a "ferme ornee," called "Aston," based on the principles of A.J. Downing, which he used as a private experiment station to support his writings.

Dr. Warder edited the *Western Horticultural Review* (1850-1853), first in Cincinnati and then perhaps in New York City [see copies in the Science and Technology Section of the main branch of the Public Library of Cincinnati and Northern Kentucky]. Either as a successor or as another periodical, he then edited, with James W. Ward, at least some volumes of *The Horticultural Review and Botanical Magazine* (published by H.W. Derby, Cincinnati). This publication or publications, aimed at the Ohio Valley Region, contains valuable early lithographs and occasional plans of Cincinnati-area residences, conservatories, and estates, with some descriptions. These include a plan by Richard Davies [sp?] of the Resor estate in Clifton, prepared for the residence designed by Isaiah Rogers; a greenhouse for William Resor, possibly also by Rogers [on what was to become Greendale Avenue in Clifton?]; the W.B. Smith estate in Clifton, landscaped by Adolph Strauch around another Rogers villa; an "Italian Bracketed Villa" [?] designed by James K. Wilson for a relative by marriage; a "Gothic Cottage" possibly by Wilson, possibly for himself, above the Ohio River Valley; the Italianate Charles Anderson-John Broadwell Townhouse by John R. Hamilton at 5th and Pike Sts. in downtown Cincinnati; the Samuel Cloon house, perhaps a Gothicization of an older farmhouse, in what is now Avondale; "Linwood," a house by Robert A. Love; Warder's own early "Scarlet Oaks;" and perhaps others. There are also numerous articles, notes, and correspondence relating to Cincinnati and its vicinity. *HR & BM*, I (1854), contains several articles on architecture by John R. Hamilton.

[For further works and activities, as well as a bibliography, see Birnbaum & Crowder. The

summary by Sherda K. Williams:] ‘Dr. John Warder’s writings are significant in the history of horticulture and landscape gardening in the Ohio River Valley, and for fostering public interest in forest conservation at both a regional and national level.’

Biblio.: Birnbaum & Crowder, *Pioneers of American Landscape Design* (NPS, 1993), 125-27, including a photographic portrait. See also CHS periodical article and S.K. Williams OSU thesis.

Ware, Arthur and Franklin B. (N.Y., 1876-1939) and (N.Y., 1873/4-1945), formerly partners in James E. Ware & Son. Consultants on a Cincinnati project (??).

Biblio.: Withey, 631-32; NYCOPAR (1840-1900), 80; NYCOPAR (1900-1940), 82.

Ware, Randolph F. Listed 1932; also practiced in N. Ky.? [See database.]

Ware, William R. (Robert) (Cambridge, Mass., 1832-1915). "The founder of modern architectural education in America," Ware attended Harvard College (1852); studied civil engineering at Harvard's Lawrence Scientific School; worked in the office of Edward C. Cabot (in Boston); joined the New York Beaux-Arts-inspired atelier of Richard Morris Hunt in 1859 (along with Frank Furness, later to become the brilliant, if deliberately eccentric, Philadelphia architect); there Ware met Henry Van Brunt, who became his partner in 1863. Ware & Van Brunt became one of the leading firms in the Boston area (their office was in Cambridge?), until Van Brunt moved to Kansas City., Mo., in 1887; Ware had moved to New York in 1881.

With Van Brunt Ware submitted a Neo-Grec design for the Cincinnati Music Hall & Exposition Buildings competition, published in *AA&BN*; ironically, the winning design, by local architects Hannaford & Proctor, seems considerably more similar to Ware & Van Brunt's most famous building, Memorial Hall at Harvard University (1865-78), than their own entry.

/above/ Founded the first School of Architecture in the United States, at M.I.T. (1860), and later one at Columbia University (1881); M.I.T. was attended by many Cincinnati architects, including .

Biblio.: Withey, 632-33; *NYCOPAR* (1840-1900), 80; *Macmillan Ency.*, IV (1982), 373-75 (by William A. Coles), and 375-76 (on Ware & Van Brunt; by Coles); cf. Coles, *Van Brunt*.

Warren, H. Langford (Manchester, England, 1857-1917). Prominent Boston architect in the early 20th century. Born in England of American parents who were serving as Swedenborgian missionaries in Europe, and educated in Manchester; with family in Germany 1869-71, studying at Gotha and Dresden; then for four years in Manchester. In 1875 began architectural study at M.I.T.; after graduation in 1877, studied for four years at Harvard's Graduate School of Design, then spent four years in the office of H.H. Richardson in Brookline, Mass, serving as assistant in design. After 1885 (the year of Richardson's death) Warren practiced in Troy, N.Y., under the firm name of Warren, (F. Patterson) Smith & Briscoe, then as Warren & Smith (a firm name retained until the 1920s). In 1890 Warren closed his office in Troy, returning to Boston. He taught at Harvard as Assistant Professor after 1893, was promoted to head of the Department in 1896, and held the position of Chair of Architecture at Harvard until his death. An early member of the American Institute of Architects, Warren advanced to fellowship in 1891, and served on the national Board of Directors several years, as well as being associated with the Boston Chapter.

Warren & Smith designed a handsome new Collegiate Gothic chancel for the Episcopal Church of the Advent in Walnut Hills ca. 1911; Warren was the delineator of an elegant interior perspective at the Cincinnati Historical Society Library..

Biblio.: Withey, 635; see also M.H. Floyd and other sources on HHR and his related followers firms.

Weber & (Albert B.) Groves. St. Louis architectural firm, which exhibited the American Brake Co. office building in that city at the 3rd CAIA/CAM (1903).

Weber Bros., C.C. (Christian C.) & E.A. (Edward A.). C.C. Weber is listed as (William) Bausmith & Weber in 1903-1905; on his own in 1906; with E.A. Weber 1907-1912, 1917-18, 1921; as Weber, (George S.) Werner & (John S.) Adkins in 1913-16; with E.A. and M.H. Weber in 1919-29; and with S.K. Weber in 1930-42.

The Weber Brothers--the leading early 20th-century Northern Kentucky architectural firm--benefited from Edward's role in the Kentucky Republican party, which may have accounted for their receiving the important commission to design the Executive Mansion in Frankfort adjacent to Frank M. Andrews' magnificent early 20th-century Beaux-Arts State Capitol. The mansion, which has been repeatedly "restored," in the early 1980s under the auspices of the architectural historian William Seale for Phyllis George Brown (the renowned sports-caster, then the governor's wife), is also an important example of Beaux-Arts residential design, combining impressive and well-detailed public rooms with family quarters for the Governor above. Derived ultimately from a combination of the Grand and Petit Trianons at Versailles, built for Louis XIV and XVI, via several palatial McKim, Mead & White and Horace Trumbauer Newport, R.I., "cottages," it may actually have been designed by the talented Cincinnati architect John Scudder Adkins, who usually worked with another partner or firm. The Weber Bros. specialized in school and university buildings in Kentucky and elsewhere in the Midwest, including Holmes High School in Covington, Ky., the Newport (Ky.) Junior High School, and a central building at Eastern State University in Richmond, Ky.

The Weber Bros. firm seldom worked in Cincinnati, apparently because of difficulties with the Cincinnati Chapter of the A.I.A. They were for a time associated with a tile-manufacturing Co., and played an active role in the development of Ft. Thomas, Ky., where they lived and designed many houses and other buildings for half a century. Among their works north of the Ohio, however, are the handsome Doppelman bungalow at 1835 Dexter Ave, EWH (1913), and a similar, symmetrical house on Bishop Street in Clifton. After World I, a large and relatively "authentic" limestone Tudor Revival mansion at 748 Betula Ave, Rose Hill, was designed (or enlarged?) for the "Watermelon King," Stephen A. Gerrard. A monograph of the firm's work remains in the hands of descendants.

Biblio.: See Seale & Langsam, *The Kentucky Governor's Mansion: A Restoration* (Louisville: Harmony House, 1984); Langsam, *Great Houses* (on possible Adkins connections at the David May House and "Laurel Court"); & other Ky. sources.

(Harrison C. Weber is listed alone in 1881-82; Fred C. Weber with Arend, Reichert & Weber 1938.)

Weber, Edward J. (Joseph) (Cincinnati? 1877-1968) Pittsburgh, Pa., architect, described as "of Cincinnati" and the son of a German-born father in Donald Miller, *The Architecture of Benno Janssen* (1997), p. 5. Janssen (St. Louis, Mo., 1874-1964), with his partner [?] Franklin, was one of the leading architects of Pittsburgh during the first half of the 20th century; among his most significant works is the "stripped" Normandy Manor residence for the Edgar J. Kaufmann, Sr., family, known as "La Tourelle," in Fox Chapel, Pa. (1924-25), but they were major Beaux-Arts practitioners, and even Moderne at the end of the firm's long trajectory (Janssen's parents had lived in Chillicothe, Ohio ca. 1851-58, where several of his elder siblings were born). Weber was apparently in Boston early in his career or education, and was a Boston Architectural Club/A.I.A. Rotch Travelling Scholarship runner-up. According to postcards reproduced in Miller's book (the property of Agnes Floyd, a daughter of Weber), Weber was with Janssen in the Atelier

Pascal in Paris, preparing for the Ecole des Beaux-Arts, in September 1903; and was a fellow instructor in the Department of Architecture, Carnegie Institute of Technology, Pittsburgh, in April 1908; he later became Professor of Architectural Design. Weber later worked as an “artistic designer” for Janssen on several prominent buildings, and became a partner in Link, Weber & Bowers in 1925 or 1926, the period of Weber’s “masterpiece,” St. Joseph (R.C.) Cathedral, Wheeling, W.Va.

Aside from his possible birthplace, Weber has an indirect connection to Cincinnati through his handsome and lavishly designed book *Catholic Ecclesiology* (Pittsburgh, 1927), which includes a number of spectacular renderings by Cincinnati architect Lucian F. Plympton, who had moved to Pittsburgh at the turn of the last century. A list of Plympton’s renderings, if not necessarily designs, is given in his biography (above).

Biblio.: Not in Withey or Kervick; see Tenover, “Schulte” (UCM.A., 1974), pp. 22-24.

Weglau, Louis. Listed 1868.

[?????] This consists of a fairly lengthy description and legend

Welborne. Listed 1929 as Welborne & Reese.

Weldon. Listed as (M.R.) Carpenter & Weldon. [when?]

Wellman, Louis C. See Joseph A. Dollrichs [sp?]

Wells, Newton A. Champaign, Ill., architect who exhibited studies for interior decoration at the 2nd CAIA/CAM (1902).

Biblio.: /not in Withey/

Wentworth, Charles F. (Boston, 1861-97). Short-lived Boston architect, first partner of R.A. Cram, but retired because of ill health even before his premature death.

Biblio.: Withey, 644.

Werner, George S. (Selves) (1854-1926). Listed with (John S.) Adkins 1901-1903, 1906-1908, 1912, 1917-23; with Adkins & (M.H.) Burton 1905; with Burton 1910-1911; as (C.C.) Weber, Werner & Adkins 1913-16. Werner was apparently the practical man in the office [see Adkins biog., MMV].

Biblio.: Nuxhall, SGC, 101, Lot 161; photo portrait in *Notable Men of Cincinnati* (ca. 1903)..

Wessling, George, Jr. Listed as (T.A.) Richter (Jr.) & Wessling 1894-98.

West, W. Russell. Russell designed a "Norman Villa" published in A.J. Downing's (18 ) that bears a strong resemblance to the Henry Probasco House (now W. Cliff Lane, Clifton) by Irish-born Cincinnati architect William Tinsley. West was also involved in the design for the Ohio State House at Columbus (specifically in 18 ); also the Greek Revival Madison (Ind.) Episcopal Church, and the Gothic Revival Episcopal Church of the Advent (?) in Frankfort, Ky. Designed Bailey Hall, the first (and at the time only) building of Urbana College (now University), in Urbana, Ohio, the first Swedenborgian institution of higher learning anywhere. It is possible that West was a transmitter also of the Gothic Revival a la Downing in such a superb (and intact, with landscape) Gothic Revival “Cottages” as the one in Urbana, where there are a number of fairly high-style examples of Downingsque dwellings.

Biblio.: not in Withey; Downing; Smith & Smith, *The Buckeye Titan* [John Hough James}, including an early lithograph of Bailey Hall, recently (2004) restored/renovated and listed on the NRHP [and NHL?]; and other sources on the Church of the New Jerusalem (Swedenborgian) in Ohio.

Westenhof. Listed 1922 with (Bernard S.?) Pepinsky.

Wetmore, James A. (18 -1940). Washington, D.C., attorney who served as Acting Supervising Architect of the Treasury; according to Lee, “he dominated the federal architecture program for

nearly twenty years from 1915 to 1934.” He worked for the Treasury Department’s Law and Records Division from 1896 until 1911, when he became executive officer to the Supervising Architect James Knox Taylor and remained under his successor Oscar Wenderoth.

Biblio.: Lee, *Architects to the Nation* (2000), esp. pp. 222 ff.

Wheeler, Gervase [sic] (London?, England, ca. 1815-70). Son of a London jeweler, Wheeler was trained in England and emigrated to the U.S.A. in the 1840s, working in Hartford, Conn., and then New York City. His known American works date from before the Civil War; he had returned to London by 1865. "His importance seems to lie in his translation of the English picturesque style of the early 19th century into the American timber-built vernacular" (Allibone), largely through his popular and influential architectural pattern-books, *Rural Homes* (1851), *Homes for the People* (1855); *The Choice of a Dwelling* (1871), as well as articles on individual house-designs published in Andrew Jackson Downing’s *The Architecture of Country Houses* (1852?) and in *The Horticulturist*, a periodical known to have circulated in Cincinnati at the time.

Wheeler’s possible connection with Cincinnati is the curious replication of one of his built designs--"Rockwood," the Edwin Bartlett-W.H. Aspinwall villa on the Hudson River in New York State (built 185 )--in the William Clifford Neff house, "The Windings" (1867-69; originally known as ? ), off Lafayette Avenue in Clifton. (Later used as part of the Sacred Heart Academy complex; the mansion was considerably altered as condominiums in recent years, and is now closely surrounded by contemporary cluster-housing, but retains a good deal of its exterior and interior features.) The Neff house is reversed left to right from the Bartlett-Aspinwall plan, which was published in Austin A. Turner’s 1860 *Villas on the Hudson*; otherwise it is such a close copy of the original that it would seem likely that Wheeler had some role in the execution of the Cincinnati villa as well, had he not returned to England in 1865, just before the Neff house was begun. In his *Suburbs of Cincinnati* (1870) Sidney D. Maxwell (who was to marry into the Neff family a few years later) includes a detailed and interesting description of "The Windings"; Maxwell states that "The work has been under the immediate superintendence of the architect, Thomas Sargent." Sargent, who lived not far from "The Windings," listed himself as "Architect and builder" in a directory on the 1869 *Titus Atlas* of Cincinnati and Hamilton County, but is not otherwise known as an architect.

The Bartlett villa resembles a conflation of two designs published and extensively described in Wheeler’s 1855 *Homes for the People in Suburb and County*, the "Suburban Gothic Villa" and the "Southern Mansion." The former shares with both "Rockwood" and "The Windings" a window pattern with hexagonal honeycomb tracery at the top; a similar tracery survives at [John of Gaunt’s Great Hall at] Kenilworth Castle in England, perhaps the source of the frequently repeated claim that "The Windings" is an exact copy of Kenilworth! This association, however, is confirmed by the distinctly Elizabethan or Jacobean character (or intentions) of the ornamental features of all four of these designs: the two pattern-book projects and the two built houses. Although the overall massing, planning, and details are definitely within what is known as the Gothic Revival, the historic references seem closer to the "Jacobethan," especially the lavish interior woodwork, which is loaded with strap-work, urns used as finials, and other transitional Gothic-Renaissance features.

The similarity between "Rockwood" and "The Windings" was apparently noted separately by Bruce Goetzman and Patrick Snadon, two Cincinnati preservationists. Professor Snadon included a discussion of them in his 19 Cornell University Ph.D. dissertation, "A.J. Davis and the Gothic Revival Castle in America, 1832-1865." He points out that Wheeler’s planning was

more complex and even sophisticated than A.J. Davis,' with interlocking and overlapping spatial sequences providing a sense of surprise and even mystery.

Since only one or two existing American buildings by Wheeler himself are listed by Allibone, "The Windings" provides a valuable virtual addition to the limited canon.

(Members of the Cincinnati Neff family had earlier, in the 1840s, been clients and supporters of the important Philadelphia architect John Notman; see above.)

Biblio.: Wodehouse (1976), I, 217; NYCOPAR (1840-1900), 82; *Macmillan Ency.*, IV( 1982), 388-89 (by Jill Allibone); see also P. Snadon Ithaca, N.Y.: Cornell University, 198[?]; A.A. Turner, *Villas on the Hudson* (N.Y.: Appleton, 1860; Da Capo reprint, 1977) (plan and two views of the Aspinwall villa); Stewart Shillito Maxwell, Jr.

Wheeler, Richard H. With Tweddell & Wheeler, etc. Taught at UC/DAAP. President of the CAIA, 1960-61. Firm designed the ingeniously structurally exhibitionistic dining room and the sublimely simple yet evocative Oratory, like a purified barn with a silo as tower and a brilliantly lit Zen/Shaker interior, for the Roman Catholic women's retreat community at Grailville, Loveland, Clermont Co., O.

Wheelwright, Edmund M. (March) (1854-1912). Boston, Mass., architect; trained at Harvard (1876), M.I.T., and the Ecole des Beaux-Arts in Paris. Is said to have worked for Peabody & Stearns of Boston and McKim, Mead & White of New York; listed in Boston on his own 1883-87; with Parkman B. Haven 1888-1911; served as Boston City Architect, 1891-95. Author of *School Architecture* (Boston, 1901).

Wheelwright entered the Cincinnati Chamber of Commerce Building competition (1885), with temporary (?) partner (Arthur Greene) Everett; their design, probably based on George B. Post's N.Y. Produce Exchange (188 -8 ), was for a notably severe block with fairly regular round-arched openings and a flat parapetted roof; it seems in many ways more "modern" than the prize-winning design by H.H. Richardson and other picturesque entries.

Biblio.: Withey, 648-49; NYCOPAR (1840-1900), 82; Wodehouse (1976), I, 217-18; *Macmillan Ency.*, IV (1982), 389 (by Gwen W. Steege); *Dir. of Boston Archs.*, 1846-1970 (Mass. COPAR, 1984); Rudd on Cincinnati Chamber of Commerce Bldg..

White, Alfred (England, 1835-1900). Haverstock: "English-born architect, civil engineer, and proprietor, from 1853 to 1900, of a marble and monument works in Cincinnati. He employed John Rowe and William R. McComas during the early 1870s as sculptor and designer, respectively. From 1895 until his death in Madisonville in 1900, he was assisted by his son, Alfred Richard White [Cincinnati, 1869- ]."

Biblio.: Haverstock, ed. (2000), 931-32.

White, Alpheus. According to Kervick, designed The Athenaeum, part of the St. Xavier R.C. Church complex on the west side of Sycamore north of 6th St. (ca. 1830; razed ca. 1890). Also according to Kervick, "In 1833 Bishop Fenwick who had brought Mr. White into The Church died during a cholera epidemic in Wooster, Ohio and after a brief period the architect supervised the removal of the Bishop's body to his Cathedral in Cincinnati."

Biblio.: Kervick, 137. /not in Withey/; See ca. 1895 R.C. Souvenir; hists. of Archdiocese; etc.

White, Horatio. H. White & John Trimble of N.Y. are said to have designed the original late 1850s Pike Opera House on the SS of 4th St. between Walnut & Vine, whose patron, Samuel N. Pike, was from New York; after the 1866 fire the building was rebuilt to the designs of Isaiah Rogers, with interiors said to have been designed by his son S.W. Rogers. According to a slide in the UC DAAP Slide Library, Horatio White designed the early Romanesque Revival 3rd Onondaga County Courthouse in Syracuse, N.Y. (1856-57; demolished 1968).

White, J.M. (James McLaren) (Chicago, 1867-1933). Graduated from the University of Illinois in 1890; visited Paris; Munich 1894-95; was the Supervising Architect of the University of Illinois campus at Champaign (?), where he also served as a long-time professor and dean of the College of Engineering. White, with Seth J. Temple, also then teaching at the University of Illinois, exhibited their Illinois Building for the Pan-American Exposition, Buffalo (?), 1901, at the 2nd CAIA/CAM (1902); White was also the architect of the Illinois Building at the Lewis and Clark Exposition, Portland, Ore., 1905.

Biblio.: Withey, 652.

White, John B. (Kendal, Westmoreland, England, 1887-19 ). Educated at Kendal; articulated or apprenticed to Steven Shaw, F.A.I.A.; John Stalker, M.S.A., Kendal. Probably as a draftsman on individual projects, White claimed to have worked one or more times for most of Cincinnati's early 20th-century firms, including S. Hannaford & Sons, Harry Hake, C.F. Cellarius, G.W. Drach, C.H. Ferber, and Potter, Tyler & Martin, as well as the Cincinnati Union Terminal Co., the Associated Architects of Covington, Ky., and Havens & Emerson of Cleveland, O., and Ft. Knox, Ky.

Biblio.: AIA-R34(1947).

White, Stanford (New York, 1853-1906). Too well known (if not notorious) to be described here, the most imaginative of the partners in the great New York firm of McKim, Mead & White, exhibited an altar in St. Paul's Church, N.Y., at the 3rd CAIA/CAM (1903), and with William Laurel Harris, exhibited mural paintings in the same church.

It was White's principal assistant, William S. Richardson, who was largely responsible for the proposed improvements to the Clifton campus of the University of Cincinnati (1902). /possible connection?/

According to Stewart S. Maxwell, the "Henry IV" period room in the Cincinnati Art Museum formerly belonged to White.

Biblio.: Withey, 652-53; NYCOPAR (1840-1900), 82; *Macmillan Ency.*, IV (1982), 390-94 (by Brendan Gill); Van Vynckt, ed. (1993), I, 983-84, by Lawrence Wodehouse, with biblio. /but church not indexed in Roth, 1983!/

Whitney, Luther (Fairfield Co., N.Y., 1817- ). Northern Ohio architect and builder, especially in Cleveland and Toledo, although he began his career as a contractor and builder in Chillicothe; specialized in railroad construction with the Michigan Southern and Northern Indiana Railroad Co. between Hudson, Ohio, and Chicago. He moved to Toledo in 1855: "After the completion of the various structures that were erected [there], he resumed his business of builder and contractor, in which he continues at the present date, having erected many of the principal business blocks in Toledo, beside several large elevators in Cincinnati and elsewhere."

Biblio.: *Biog. Ency. Ohio* (1876), 305-306.

Whitestone, Henry (County Clare, Ireland, ca. 1825-93). Superb Anglo-Irish architect, who practiced mainly in Louisville, Ky., where he began in/as the local office of Isaiah Rogers of Cincinnati. Listed in Cincinnati as Rogers, Whitestone & Co., 1857. It is possible that Whitestone, who was later noted for the quality of his team of craftsmen, influenced the character of Rogers' work in the mid-1850s, although their 185? partnership contract specified (according to Rogers' Journal) that Rogers designed and Whitestone was to "finish" the drawings. Certainly Whitestone's prolific work on his own tends toward simple massing with exquisitely detailed surfaces, in contrast to such joint works as the 5th Ward (later Monserrat) School (now condominiums?), & Sts., and the Louisville Hotel, , both noted for simple, almost harsh surfaces.

See Elizabeth F. Jones, University of Louisville Master's thesis on Whitestone (1960s); Denys Peter Myers on Isaiah Rogers; Bill Scott on the arch. Profession in Ky.

Biblio.: Withey, 655.

Wieland, Christ. Listed 1885.

Wight, Peter B. (Bonnett) (New York, 1838-1925). Trained in New York City; worked in New York, Chicago, and New York again, before finally returning to Chicago after the Great Fire of 1871, where he practiced as (Asher) Carter, (William) Drake & Wight; they were instrumental in rebuilding the city, and this experience seems to have inspired Wight (& Drake's) later involvement with fire-proofing, especially of large commercial buildings.

Wight wrote an article "On the Present Condition of Architectural Art in the Western States" published in the short-lived *American Art Review*, I (1880), 137-43, including several references to Cincinnati. After the gratifying statement that "Cincinnati has always been the best-built city in the West, and can show more business structures of good construction and appropriate exterior design than" Chicago and St. Louis, for instance. He always encourages a new bold simplicity in the design of commercial buildings, citing "Shillito's store in Cincinnati [by J.W. McLaughlin, 1876-78?] [as] the most important store building of the kind that has been erected." On the other hand, Wight describes ironically the lack of use of regional materials: "Thus the granite for the Cincinnati Custom-House [by Cincinnati Alfred B. Mullett; construction superintended by Samuel Hannaford, 1874-85?] is brought from Maine, and stone for the Chicago Custom-House is brought from the vicinity of Cincinnati"! (The Cincinnati agent of Sylvester Rose Koehler, editor of the *American Art Review*, was George McLaughlin, brother of the architect.)

Furthermore, Wight's firm provided the fire-proofing for J.W. McLaughlin's Cincinnati Art Museum, Eden Park (1882-85), and perhaps other buildings in the Cincinnati area.

Quite early in his career, Wight designed the High Victorian Gothic Thomas P. Jacob house, formerly on Broadway, Louisville, Ky. (1866-68).

Biblio.: Withey, p. 657; NYCOPAR (1840-1900), 82; *Macmillan Ency.*, IV (1982), 397-98 (by Sarah Bradford Landau); Landau, *P.B. Wight: Architect, Contractor, and Critic, 1838-1925* (Chicago, 1981); Elizabeth F. Jones and Mary Jean Kinsman (based on a discovery by Walter E. Langsam), "Unknown Wight Designs in Louisville, Ky." *Nineteenth Century*, VI, 4 (1980), 57-70. /on Koehler & AR?/

Wilkens, John J. (Sr.) Listed 1921-53; with Schrand & (John J.) Wilkens (Jr.) 1955-59; Wilkens, Jr., is listed on his own 1948-53.

Wilkinson, Henry W. (N.Y., 1870-1931). New York architect; graduated from Cornell School of Architecture 1890; varied work, including remodelling a summer residence in Watch Hill, R.I. (1899), for Mrs. William P. Anderson.

Biblio.: Withey, 658.

Willard, Simon. "Willard, Simon, *fl.* 1851, of Cincinnati": patent for iron construction.

Biblio.: *JSAH*, XV, 4, 22n60, no.2.

Willeke, August P. Listed 1915-19. (Relation to L.B. Willeke unknown?)

Willeke, Leonard B. Listed with The Allyn Co. 1914. Worked for Tietig & Lee, and other Cincinnati firms before moving to Detroit, where he maintained a prestigious practice until his death. Combined an Arts & Crafts approach with a basis in Traditional styles. The subject of a highly-illustrated biography, one of the few on a Cincinnati-based architect, by Thomas Brunk.

Biblio.: Brunk,

Williams, A.G. Listed 1895-98.

Williams, Charles I. (Insko) (Cincinnati, 1853-1923). "One of Dayton's most skilled and

successful architects," as he was described in 190?, Williams worked primarily in Dayton and vicinity, although a group of early and tantalizingly "artistic" buildings has been identified in Lexington, Ky.; his designs seem to have been as eclectic as his career.

Williams attended the public schools of Cincinnati and in 1870 was graduated from the Chickering Music Institute there, although his parents had moved to Dayton about 1869. He received technical training at the Troy (now Rensselaer?) Polytechnic School (Institute) in Upstate New York, having "from early youth...manifested a strongly developed taste in scientific lines.... In 1873 he was employed in civil engineering along the line of the Northern Pacific railroad, after which he returned to Dayton and for seven years maintained an artist's studio"; this experience and interest is clearly reflected in Williams' early renderings and designs. Having married in 1879, Williams then worked for John Rouzer, a Dayton lumber dealer, before opening his own architectural office in 1882. He soon received commissions and attention in the architectural press: in 1884 he won one of three premiums in the New York periodical *Carpentry and Building's* 14th competition, for a \$1,500 house, with a fairly restrained Shingle Style frame residence, illustrated with a variety of views and details. *The American Architect & Building News* published at least one Williams perspective, for the Devoe Store & Photographic Studios Building in Urbana, O. (XV, 9 [3/1/1884], Plate No. 427). In 1888 Williams, with a partner named Otter, displayed photographs of their Dayton Y.M.C.A. Building and Dayton private residences at the Cincinnati Centennial Exposition; the Y.M.C.A. was an only slightly eccentric Richardsonian Romanesque structure. In 1891 Williams, Otter & Dexter are listed in the *Inland Architect* as designing a \$10,000 house in Walnut Hills, Cincinnati; in 1894 Williams alone submitted a competition design for the University of Cincinnati in Clifton (won by S. Hannaford & Sons) described in the *AA&BN* as "Classic. Design and rendering, fairly good. Plan not much studied, and rendering what the boys in the office would call 'sloppy'!"

Also in 1894 Williams seems to have taken as partner Frank M. Andrews, later to become a major hotel promoter, architect, and builder, and designer of the National Cash Register plant in Dayton. They are listed as the designers of additions to the Morrow Co. Courthouse in Mt. Gilead, O. (1894); they also designed the lavish, \$100,000 Callahan Bank Building in Dayton, still one of the most impressive structures in the downtown area (1894).

In March 1906 Williams competed for the rebuilding of the famous Phoenix Hotel in Lexington, Ky.; the local paper states that he had "planned and supervised the construction of a number of residences in Lexington, including the home of Mr. George K. Graves, Mrs. Lyman Beecher Todd, and of Professor Patterson on Loudon [Avenue]." The homes of these prominent Lexingtonians were identified by W.E. Langsam as a group of extremely mannered, if not downright perverse, Queen Anne/Shingle Style houses with an exaggerated variety of materials and cladding, with elongated and attenuated, interrupted, and stylistically improbable features, dating from the late 1890s; other similar buildings in the Lexington area have been attributed to Williams by Langsam, although they may rather reflect imitation as the sincerest form of flattery. Williams' major Dayton works before 190 included the Stivers Manual Training High School, Algonquin Hotel, Reibold Building, Sacred Heart and Trinity Reformed churches, Insko and Bellevue apartment houses, the Dayton City Club, several schools, and no doubt many dwellings. Williams' own house was published in ; essentially octagonal, it had many "artistic" features.

It appears that Williams had several descendants who were also prominent as architects and in related fields in Dayton.

Biblio.: Not in Withey; *Dayton and Montgomery Co.* (ca. 1909?), courtesy of John Sullivan, Jr.

(1980); Claudia Watson (1993); Mary S. Haverstock, *et al.*, eds., *Artists in Ohio, 1787-1900: A Biographical Dictionary* (Kent, O.: Kent State Univ. Press, 2000), 946-47; Jan Jennings (to be published 2005); additional materials in files of Lexington-Fayette Co. Historical Commission, Ky.

Williams, Eugene D. Listed as architect in Cincinnati 1873-80; and as a deceased member of the Cincinnati Chapter of the A.I.A. Designed the first Mt. Lookout Methodist Church on the SWC of Observatory and Grace Aves in 1880 (later replaced by the present Hyde Park United Methodist Church).

Biblio.: *IA*, XXV, 2 (3/1895), 19 (article by George W. Rapp on 25th Anniversary of CAIA).

Williams, Theodore S. Listed 1859.

Wills, Royal Barry (1895-1962). Boston-based architect who popularized Cape Cod-inspired and other Colonial Revival houses in the 1930s, '40s, and '50s. Although in at least one book he promoted modified Contemporary Ranch Houses, most of his prolific best-selling pattern-books emphasized Traditional styles, usually adapted to the limited resources and diminutive size of post-war dwellings, while utilizing features such as massive New England 17<sup>th</sup>-century-style center chimneys to lend a sense of monumental scale (like some of the early architect-designed clusters of residences in Mariemont). His books and surviving examples of his approach have recently come in for favorable attention, as a kind of Traditional (and far more popular) alternative to Mid-Century Modern.

Biblio.: Recent biography (?), reprints of his works, and references in articles on the post-War Colonial Revival and other Traditional style, usually in contrast to Modern approaches and philosophies, despite he broad popular appeal in his own day.

Wilmer, F.F. Listed 1897. May have designed St. Joseph R.C. Church, Covington, Ky., with L. Picket.

Wilson, H. (Henry) Neill (Glendale, O., ca. 1855 [Jackson & Gilder: 1853]-1926, Pittsfield, Mass.). Not listed as an architect in Cincinnati directories. A son of James K. Wilson, born after the latter's marriage to Virginia Keys (of Glendale?) in 1852. According to Jackson & Gilder, p. 285, H. Neill Wilson joined his father's firm, {William} Walter & Wilson in 1873. In 1879 he opened his own practice in Minneapolis, Minn. In 1885 he moved to Pittsfield, Mass., where, although he continued to design structures elsewhere, he was responsible for many houses, churches, and public buildings throughout Berkshire County (in western Massachusetts). He designed for neighboring estates straddling the Lenox-Stockbridge line: the Leonard Beckwith Houses (1892), Lakeside (1894), Shadow Brook (1894), and the Orchard (1899). He also designed Interlaken (1894) in Lenox. (All these splendid Berkshire "cottages" are featured in Jackson & Gilder highly-illustrated book.)

"H.N.W." was the apparently unpracticed delineator for James W. McLaughlin's Benjamin H. Cox House (1880s? Demolished 2006; the client is not to be confused with George "Boss" Cox) at the southeast corner of E. McMillan and Highland Aves in Mt. Auburn ca. 1884; since McLaughlin had been trained in the early 1850s by James K. Wilson, it might not be surprising for the son to be have gained experience in the Cincinnati office of his father's former apprentice. The earliest work attributed to H.N. Wilson is the tiny Italianate Glendale Town Hall and Police Station of 1871 (replaced as town hall by Hannaford's existing building). He designed the Richardsonian Romanesque (and largely intact) Glendale Lyceum on Congress Avenue ca. 1891 and the original part of the early Tudor Revival/Arts & Crafts Rookwood Pottery on Mt. Adams 1891-92 (enlarged shortly after the turn of the 20th century by Elzner & Anderson). He may also

have designed or remodelled the William C. Procter House in (or east of) Glendale (also later remodelled by Elzner & Anderson, 1903), but the other known works are (summer) houses in the Berkshire Mountains of western Massachusetts in Lenox and Pittsfield; the center of his practice seems to have been the latter.

In Pittsfield: the William Russell Allen House (1885; the Allens were also settlers of Glendale, and commissioned at least one residence--a stone "Jacobethan" Villa included in WEL's *Great Houses of the Queen City* [1997]); the W.P. Burbank House (1887); the William C. [Cooper?] Procter House (1889; ??); and an unidentified residence (1888; the rendering for Wilson in AA&BN was delineated by "Burton," perhaps Matthew H. Burton of Cincinnati). In Lenox are identified the D.W. Bishop House (1888) and "Shadow Brook," now known as "Shadow Brook Castle" (1893); the latter was commissioned by Anson Phelps Stokes in 1891 at a cost of one million dollars; it burned in 1956 but was rebuilt for the Society of Jesus with lesser quality of construction (see <http://www.dupontcastle.com/castles/shadowbr.htm>).

Also attributed to Wilson is the 1897 rebuilding of the famous Red Lion Inn in Stockbridge, Mass., established in 1773, repeatedly enlarged and remodelled but burnt on August 31, 1896; it is possible that Wilson had also been responsible for previous additions in 1892 and 1894 (see <http://www.redlioninn.com/history/index.html>, and Jackson & Gilder).

See also Harry E. Weeks of Walker & Weeks, a prominent Cleveland, O., architect who began his architectural career in Wilson's Pittsfield office ca. 1890.

Biblio.: Richard S. Jackson, Jr., and Cornelia Brooke Gilder, *Houses of the Berkshires, 1870-1930* (N.Y.: Acanthus Press, 2006; The Architecture of Leisure Series); Nuxhall, SGC, 49, 1.

Wilson, James K.; but apparently changed to Keys after Wilson married Virginia Keys, of a prominent Cincinnati family (Cincinnati, 1828-94, Denver, Colo.). Listed on own 1851, 1864-79; as (William) Walter & Wilson 1853-59. Probably the most important (as well as earliest known) Cincinnati-born architect before and after the Civil War, Wilson was singled out by Montgomery Schuyler in his 1908 *Architectural Record* article for his talent and forward-looking designs. As early as 1876, Wilson's significance was recognized: "Undoubtedly, were the profession [of architecture] called upon to select some one as the best and most worthy representative of architecture in the West, that one would be Mr. Wilson, for to him more than to all others belongs the credit of having introduced and maintained that noble character of building for which Cincinnati is celebrated and of which it is justly proud." James W. McLaughlin and Charles Crapsey [?] were trained in his office. Wilson helped organize the Cincinnati Chapter of the A.I.A. in 1870.

Wilson was born in Cincinnati, but his father became a merchant in Philadelphia, where he was placed "with Mr. Charles H. Mountain, then a prominent architect of the Quaker City." Wilson then moved to New York City, where he worked (apparently for only a couple of years) for both Martin E. Thompson, a leading and innovative architect who worked primarily in the Greek Revival style, and James Renwick, one of the finest and most influential mid-19th-century American architects, best known for the design of the great Gothic Revival St. Patrick R.C. Cathedral on Fifth Avenue, New York, and the Smithsonian Institution's original building on the Mall in Washington, D.C., a monument of the early Romanesque Revival. At the time he was with Renwick, the latter may have been designing the exquisite Grace Episcopal Church near Greenwich Village in New York. There are touches of Renwick's delicacy in the detailing of one of Wilson's first major buildings in Cincinnati, where he returned in 1848, after a year's residence in Europe to complete his professional studies--surely another "first" for Cincinnati architects.

In 1852 Wilson married Virginia Keys, a member of a wealthy and prominent Cincinnati family; shortly afterward he is believed to have designed an Italianate villa (the Keys-Hollister House, now at Keys Crescent) and a Castellated Gothic Villa (the Baker-Mixter House, 1887 Madison Road, off Baker Place), and possibly a residence for himself, on the related Baker family's 30-plus-acre estate in East Walnut Hills. The Keys family were active in the development of Glendale, a National Historic Landmark recognized as the first planned suburban town for railway commuters. Wilson may have been involved in the consciously "rural," curvilinear layout of Glendale (although he has not been credited with it), and seems to have designed a number of the early residences there, including one for himself. In 1858 Wilson again visited Europe.

Wilson was responsible for expanding and sophisticating the range of historic-inspired eclectic styles in Cincinnati before and after the War; his Gothic Revival work also shows extraordinary development between the early 1850s Baker-Mixter House and the late 1860s Shoenberger House, which was designed in an early and highly-evolved High Victorian Gothic manner, as Schuyler recognized.

Wilson's masterpiece is the Plum Street Temple (Plum SEC 8th Sts., 1864-66), a National Historic Landmark for both its unique "Byzantine-Saracenic" architecture and its association with Rabbi Isaac Mayer Wise, founder of Reform Judaism in America.

One of Wilson's last works must have been the original main building of Purdue University in West Lafayette, Ind. (ca. 1877?; several commercial and other buildings in Lafayette have been attributed to Wilson by Ben L. Rose). It and the surviving First Presbyterian Church in Ironton, Ohio, also in a rather individual version of the Italianate style, were published in the early volumes of the *American Architect & Bldg News*, along with "Scarlet Oaks" (almost ten years after it was completed).

It seems likely that Wilson was the active designing partner in the firm of Walter & Wilson, as William Walter (son of the important Cincinnati architect William Walter) served primarily as the superintendent of construction for Wilson and Walter's several other partners.

See the Isaiah Rogers Journal (c/o D.P. Myers) for interesting references to Wilson in relation to the Hamilton County Court House, Rogers' visiting the Civil War camp at Camp Dennison in eastern Hamilton Co., apparently designed by Wilson (5/1861); and Rogers' arranging toward the end of his life in 1867 for his son, or grandson, Willard, to work for Wilson!

From *Biog. Ency. Ohio* (1876; a contemporary source, in full; my paragraph breaks):

"Wilson, James K., Architect, is a native of Cincinnati, where he was born on the 11<sup>th</sup> of April, 1828. Early exhibiting a decided talent for drawing, his father (then a merchant of Philadelphia) was induced to remove him from Dr. Crawford's school and to place him with Mr. Charles H. Mountain, then a prominent architect of the Quaker City. With Mr. Mountain, and subsequently with Mr. Martin E. Thompson, of New York, and with Mr. James Renwick, also of New York, he continued till 1847, when a year's residence in Europe completed his professional studies.

"Returning from Europe in the spring of 1848 he immediately sought out his native city, at once established himself in an excellent practice, and in 1852 was married to Virginia Keys, of Cincinnati. In 1858 he again visited Europe, and from that until the present time has been actively and steadily engaged. Undoubtedly, were the professions called upon to select some one as most worthy representative of architecture in the West, that one would be Mr. Wilson, for to him more than to all others belongs the credit of having introduced and maintained that noble character of building for which Cincinnati is celebrated and of which it is justly proud.

“The buildings erected by Mr. Wilson are too numerous to be here mentioned in detail; we give only the following: The Ohio Life & Trust Company Bank, the Hamilton county [sic] Court House, the Cincinnati Post Office, the Jewish Temple, the villa of George K. Shoenberger [sic], the Dexter Chapel and entrance to Spring Grove Cemetery, etc., etc.”

[WEL Addendum, 2/25/2008:] In looking further into Jackson & Gilder’s book on "country cottages" in the Berkshires, I stumbled upon a fascinating reference by H.N. Wilson to his father, James Keys Wilson. This is one of the extremely rare, if not only, items that gives some sense of JKW's personality:

On p. 153 of Jackson & Gilder, concerning "Shadow Brook," the vast 1894 Anson Phelps and Helen Louisa Phelps Stokes mansion (the largest in America until "Biltmore" was opened slightly over a year later!) in Lenox, Mass., which is Shingle Style in all but scale, size (17 "public rooms" on the main floor!), and materials, the authors say:

"Explaining the meandering layout to the owners' son Anson Phelps Stokes Jr. [sic], [H.N.] Wilson quoted his own architect father [i.e., James K. Wilson of Cincinnati], who preferred to create the effect of an old house that had been added to [rather] than the look of a house that had been built all at once." The source for this anecdote is apparently the unpublished manuscript "Reminiscences" (1956) of Anson Phelps Stokes, Jr., cited in a footnote.

Frankly, neither "Woodburn," the Baker-Mixter House in EWH, nor "Scarlet Oaks" seems to me to have much of that cumulative character, despite their apparently irregular Picturesque massing. But perhaps there are/were other J.K. Wilson residences we still don't know about. And, of course, he may not always have practiced what he preached!

Jackson & Gilder’s biographical sketch of *H. Neill Wilson* also provides some information on when he worked for/with his father; and that of Boston architect *J.P. Rinn*, who worked on “Scarlet Oaks” (perhaps as a decorative designer) indicates that Rinn was at least associated with Charles Crapsey (misspelled “Cropsey”), as they submitted a joint competition proposal for the Library of Congress in Washington, D.C., and may have worked together in Cincinnati.

Biblio.: *Biog. Ency. Ohio* (1876), 139; Withey, 664-65; Glenn Patton, “James Keys Wilson (1828-1894): Architect of the Gothic Revival in Cincinnati,” *Journal of the Society of Architectural Historians*, XXVI, 4 (12/1967), 285-93; see also biographies of other members of the Barr-Baker-Keys family, etc.; P. Snadon on Gothic Revival villas in the U.S. (unpub. Ph.D. dissertation, Cornell University, 19 ); Langsam, *Great Houses*; Howe, ed., *Cincinnati Art-Carved*; Haverstock; Painter, *et al.*, *Arch. in Cinti* (2006); Ben L. Rose email (3/16/2007); Richard S. Jackson, Jr., & Cornelia Brooke Gilder, *Houses of the Berkshires, 1870-1930* (N.Y.: Acanthus Press, 2006), biog. of H.N. Wilson, p. 285, of Rinn, p. 284, and quote on JKW’s approach, p. 153; Nuxhall, SGC, 49, 1.

Wilson, Louis Henry (Newport, Ky., 1857-1935). Son of builder/contractor (?) Wilson; studied at the Ohio Mechanics' Institute; began work with father in 1877, setting up own practice in Newport ca. 1880. Listed in Cincinnati 1890 [?]. Works include Newport’s only “skyscraper,” the Finance Building (demolished ca. 2000), northwest corner Monmouth & 3rd Sts., Newport; several schools, and a number of private homes.

Biblio.: Withey, 664, c/oBergman S. Letzler, Louisville arch.

Winkler, Frederick John (Cincinnati?, 1910- ). Hamilton, O., architect; educated at the Hamilton High School; UC, B.S. Arch., 1934; practiced on own after 1937.

Biblio.: AIA-R34 (1950).

Winnes, Clifford J. Listed 1923-47 (with gaps).

Wischmeyer. Louisville mid-20th-century architect; with Arrasmith, Elswick, and other firm

permutations, designed many sleek Moderne Greyhound bus terminals between 1932 and 1972, including the Cincinnati station formerly at 5th SEC Main Sts.

Wisnall, Bernard T. (died 1942). Listed with (Louis G.) Dittoe 1895-1909; on own 1910-40. Leading N. Ky. architect. Dittoe & Wisnall designed the former Covington City Hall, a Richardsonian-Chateausque building at the south end of the Suspension Bridge, and many other buildings in N. Ky. Their First Christian Church, 14 W. 5th St., Covington, Ky. (1893-94), survives somewhat altered; it was erected in a simplified version of the splendid rendering published in *The Inland Architect* (XXI,11[12/1893]). The firm's major Cincinnati work is the Pugh Power (now [W.H.] Polk) Building, Pike St. southeast corner 5th, said to have been the largest reinforced concrete structure in the world at the time of its construction in 1904-1905; it was enlarged during the original construction campaign in 1906 owing to its initial success, and again in 1909.

Among Wisnall's later works, designed with Chester Disque, were the John G. Carlisle School, and the former Fifth District School, both in Covington; both were handsome simplified Art Deco/Moderne designs with broad horizontal stripes in buff and brown brick, and both have recently been altered beyond recognition. Wisnall lived in later years in the historic Hathaway House in West Covington (which may have influenced some of his own Colonial Revival work).  
Biblio.: *Obits.*, *Enq.* (7/17/1942), 19:2; *Post* (7/17/1942), 24:5; T-S, 28:1.

Withers, Frederick C. (Clarke) (Shepton Mallet, Somerset, England, 1828-1901). Prominent New York City architect, partner of Calvert Vaux and associate of the landscape architect, popular pattern-book author, and publicist Andrew Jackson Downing. Probably his best-known building is the former Jefferson Market, Court, and Prison complex in Greenwich Village, although he was a specialist in church architecture. Among the few buildings by Withers outside the East is the fine Victorian Gothic Church (of the Advent), Bardstown & Cherokee Rds, opposite Cave Hill Cemetery entrance, Louisville, Ky. (18 - ).

Biblio.: *NYCOPAR* (1840-1900), 83; *NYCOPAR* (1900-1940), 85; *Macmillan Ency.*, IV (1982), 409-410 (by Francis R. Kowsky); Kowsky/WEL in FOMCOG, etc./

Witte, Charles E. Listed 1930-32.

Wolf, Otto D. (Newport, Ky., 1911-19 ). Educated at O.M.I.; UC Nigh School; Georgian School of Technology (?), Atlanta; Cincinnati Art Museum. Worked for John L. McDermott, Newport, 1932-33; C.C. & S.K. Weber, Cincinnati, 1934-36; R.F. Ware, Newport, 1937-40, and as Associate; in Louisville, Ky., and Milan, Tenn., 1940-47; H.N. Hermann, Cincinnati, 1947-49; with Abner E. Foster, Covington, 1949-50; on own in Cincinnati and N. Ky. after 1950. Lived Ft. Mitchell, Ky.

Biblio.: AIA-R34(1952). Ck also present Otto (Daniel) Wolf?

Wolf(f) Brothers, Chicago architect/engineers who specialized in breweries, including several in the Cincinnati area.

Biblio.: See *JSAH* article (probably from 1980s).

Wood, J.M. Listed 1906-1907. Wood, John S. Listed 1927.

Wood, Waddy B. (Butler) (St. Louis, Mo., 1869-1944). Educated in St. Louis and at the Virginia Polytechnic Institute (ca. 1878) practiced in Washington, D.C., on his own after 1892; then with John M. Donn &/or E.M. Donn, Jr., and William L. Deming (1902-1910). Wood and his firm were responsible for several important Washington buildings, including the Masonic building, the Chinese Embassy, the Stock Exchange, and temporary housing during World War I (and II?). Wood & Donn exhibited an aquarium for the National Zoological Park in Washington at the 1st CAIA/CAM (1901), and Wood alone exhibited a pumping station for the District of Columbia.

Biblio.: Withey, 670.

Woodward, Clifford B. (Cincinnati, ca. 1878/80-ca. 1932/33?). Worked for (Elzner &) (George M.) Anderson 1897-1901; M.I.T.; with Fred Mueller, Hamilton, O., 1903-1904. Like his long-time partner and brother-in-law, Frederick W. Garber, Woodward was educated in Cincinnati and attended M.I.T. under Despradelles; they practiced together ca. 1905-1932; Woodward on his own in 1948 (?). Garber & Woodward, who married sisters, both lived in and were associated with Glendale, O.

Biblio.: *Who's Who in Ohio* (1930), c/o Sue Ann Painter 2004.

Wright, David H. Listed 1895.

Wright, Eric (born Hollywood, Cal., 1928). Son of Lloyd Wright and grandson of Frank Lloyd Wright; in Taliesin fellowship 1948-56; then worked with father, 1956-78, probably in the Los Angeles area; practiced on own from 1978 until at least 1995. Supervised construction of F.L.I. Wright's Tonkens House, Amberly Village (195 - ), actually living in Cincinnati for 11 (?) months on the job.

Biblio.: Besinger, *Working with Mr. Wright* (1995), 302; and many other related sources.

Wright, Frank Lloyd (Richland Center, Wisc., 1867-1959). A Frank Lloyd [sic] "of Chicago" gave a lecture on architecture as a fine art at the Emery Parish House of Christ Church Episcopal ca. 1910 (?), as mentioned in the *Western Architect & Builder*.

Only the now-deteriorated Burton Westcott (?) House in Springfield, Ohio (19 ; shown in a superb bird's-eye view in the 191 Wasmuth [?] edition of Wright's early work), represents Wright's early Prairie Style in Ohio, although there were numerous built and unbuilt commissions in the state after World War II. Wright's known work in the Cincinnati area consists of three post-World War II residences, all designed and built in the last decade of "The Master's" long life. The Gerald Tonkens house, Knight & Section Rds (?), Amberley Village (1956?), is recognized as one of the best examples of the "Usonian Automatic" or concrete (here cinder) block, version of the type Wright developed for the middle classes before and after World War II. The modest Cedric and Pat (?) Boulter House, Rawson Woods Circle, Clifton (195 ), was designed for a University of Cincinnati classics professor and his wife, whose parents had recently commissioned a unique Wright house in Minneapolis (the Neils House of 195 ); the Boulter House has recently received an addition sanctioned by Taliesin Associates, and the site has been cleared of protective underbrush that originally provided privacy and limited view of the houses on the opposite side of the street, which is located considerably lower; the silvery concrete-block foundations, subtly recessed course-by-course, has now been painted an unseemly yellow. The third late Wright residence in the Cincinnati area, the William Boswell House in Indian Hill (195 ) is one of his least known and is said to have been altered in execution. None of these is open to the public.

Abrom Dombar (born 19 ) and his brother Benjamin Dombar (born 19 ) were among the earliest Taliesin Fellows at the Wrights Taliesin in Spring Green, Wisc., and later at Taliesin West in Scottsdale, Ariz. (Which one?) supervised the construction of the House in Cincinnati. Both continued to have long careers as architects in the area. John deKoven Hill, at one time treasurer (/) of the Taliesin Fellowship (?), supervised the interior design of the Tonkens House (?) and was later the chief architect and designer for the *echt*-Wrightian J. Ralph and Patricia Corbett House in Hyde Park.

A house in or near Marysville, Ohio (near Dayton?) has been identified by Thomas Heinz.

Biblio.: *Macmillan Ency.*, IV (1982), 434-48 (by Edgar Kaufmann, Jr.); William Allin Storrer, *A Frank Lloyd Wright Companion* (1993). The Tonkens House has been included in a number of

other works on Wright; R.G. Wilson, *AIA* (1984), esp. pp. 170-71 (by Sidney K. Robinson); Van Vynckt, ed. (1993), I, 997-1003, by David M. Sokol, with biblio. (no mention of Ohio houses).

Wuebling, H. (Harry) B., Renderer/draughtsman for Samuel Hannaford & Sons' *Times-Star* Building, 8th NEC Broadway;, at 1024 Dixie Terminal Bldg (1931-32).

Wyeth, Nathan. While with the Office of the Supervising Architect of the Treasury (then James K. Taylor), exhibited a fire department headquarters at the 1st CAIA/CAM (1901).

Biblio.: /not in Withey/

Wyse, Paul. Listed 1929.

Wysong, A.F. Listed with Wysong, Seymour & Jones 1931.

### YYY

Yost, J.W. (Joseph Warren) (Clairington, Monroe Co., O., 1847-1923). Columbus, O., architect who transferred his practice to New York City at the turn of the last century, after working with Frank L. Packard as Yost & Packard in Columbus 1898-1900. Specialized in college and university buildings, including Ohio State University in Columbus and Dennison College in Granville. Partner in (Albert) D'Oench & Yost, N.Y., 1901/1904-1919, participating in the design of many important commercial, library (including Sandusky, O.), and apartment buildings. Perhaps the firm's most interesting commission was adding an upper floor to Richard Morris Hunt's pioneering high-rise office structure, the *N.Y. Tribune* building

Biblio.: Withey, 676; *NYCOPAR*(1900-1940), 87; cf. also Yost & Packard monograph, OHS, Columbus?

Young, Ammi B. (Lebanon, N.H., 1798 or 1800/Withey/-1874). [Contemporary (and rival?) of Isaiah Rogers.] Prominent Boston, Mass., architect, and (the first) Supervising Architect of the Treasury in the early-mid 1850s when James K. Wilson (probably) designed the Cincinnati Post Office, etc., southwest corner of Vine & 4th Sts., on the later site of H.H. Richardson's Cincinnati Chamber of Commerce Building. Succeeded by Isaiah Rogers in the Federal Bureau of Construction.

The U.S. Custom House in Louisville was built under Young's tenure (?).

Biblio.: Withey, 676-77; *Macmillan Ency.*, IV (1982), 463-64 (by Osmund Overby); Van Vynckt, ed. (1993), I, 1010-11, by Lawrence Wodehouse, with biblio.; Lee, *Archs. to the Nation* (2000), esp. Chap. III, pp. 39-66. /WEL in FOMCOG?/

Young, Isaiah B. Listed in New York City 1857; in Cincinnati 1869-71, 1881-84; Young & Co. 1889; see also Young & Channing (or Cahill?) 1870. Provided plans for the Walnut Hills Methodist (Episcopal) Church, E. McMillan St. SEC Ashland Ave, EWH (1870-72).

Biblio.: *NYCOPAR* [?].

Young, Ralph G. Junior member of the Cincinnati Chapter of the A.I.A., 1916.

### ZZZ

Zeltner, William P. (Cincinnati, 1869-after 1894). Artist and stained-glass designer with William Coulter & Son, Art Workers in 1894. Educated in the Cincinnati public schools and the Art Academy, worked first with the Artistic Glass Painting Co. here, then for two years with the Wells Glass and Decorative Co., Chicago.

Biblio.: Nelson (1894), p. 913; Haverstock, ed. (2000), p. 979 [same source & info].

Zettel, John. (ca. 1867-1950). Listed with (G.W.) Rapp, Zettel & (Walter L.?) Rapp 1903-1912;

as Zettel & Rapp 1913-30; on his own 1936-37 (although his obituaries indicate he retired from Rapp, Zettel & Rapp in 1931). A talented draftsman, Zettel designed the Egyptian-style invitations to the 1st and 2nd CAIA/CAM (1901 and 1902). [Surely much more can be said about him! See also Thornton Fitzhugh dwgs in the 1889 CAC catalogue.]

His obituaries mention his designing the “ornamental fountain in Hyde Park Square, the Allaise [A l’Aise] Apartments [also in Hyde Park Square, at Erie Ave SEC Edwards Rd], the R.K. LeBlond home in Tusculum [attributed to Rapp & Zettel?] and Mariemont Inn.” Like a number of other Cincinnati architects and artists, Zettel was a member of the (Swedenborgian) Church of the New Jerusalem.

Biblio.: *Obits.*: *Enq.* and *Post* (7/27/1950); Haverstock, ed. (2000), p. 979 (exhibited work at 1895 Spring Exhibition of the CAM).

Ziegler, Carl (or Charles) A. (Augustus) (Philadelphia, Pa., 1878-1952). Studied at the University of Pennsylvania; joined Herman Louis Duhring and R. Brogniard Okie in 1899 to form Duhring, Okie & Ziegler, a well-known and prolific Philadelphia firm specializing in residences. /quote Hewitt?! Okie resigned in 1918, and Duhring and Ziegler continued the partnership until 1924; Ziegler seems to have worked on his own in Ohio and Kentucky. He designed a group of residences on Chestnut St., Mariemont, O. (ca. 1925). Also a number of residences and the First National Bank (?; 1925) in Louisville, Ky., with his partners. The houses are usually in a Philadelphia Colonial Revival vernacular.

Biblio.: *Biog. Dict. of Phila. Archs.* (1985), pp. 898-901; Hewitt, *Architect & the American Country House* (1990), pp. 206, 272, 286; Parks, *et al.*, on Mariemont. /not in Withey/

**FINIS**