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**Nineteenth-Century German-Trained
Architects in North America**

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Faculty of Graduate Studies and Research
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the degree of Master of Arts.

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TO MY PARENTS,

Without whose support and encouragement
this thesis could not have been produced.

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Abstract

During the course of the nineteenth-century, many talented architects, trained in German polytechnical schools, emigrated to North America where they found work in established architectural offices and/or set up their own practices. Their contribution to the development of architecture in Canada and the United States is frequently overlooked. The evidence indicates, however, that they were progressive architects who were quick to employ technological innovations, and involved in the establishment of architectural societies and educational standards in their respective cities. They were also conscious of the century's prominent, particularly German, architectural theoreticians, whose ideas they applied to their own designs, thus creating a dialogue. Through the study of the education and careers of individual architects, the German component in nineteenth century North American architecture may be more fully understood and finally recognized.

Résumé

Au cours du dix-neuvième siècle il y avait un grand nombre des architectes talentueux qui été instruit aux écoles polytechniques allemands. Ils ont émigré à l'Amérique du Nord où ils ont trouvé de l'emploi aux bureaux bien assis, et quelqu'un ont fondé les cabinets eux-mêmes. Ils étaient fréquemment oubliés dans l'étude de la formation d'architecture au Canada et aux Etats-Unis. C'est évident néanmoins qu'ils étaient les architectes progressives qui ont employé avec tellement vitesse les innovations technologiques. Ils avaient aussi un rôle dans l'établissement des associations architecturales et l'établissement des niveaux d'éducation des leurs cités. Ils ont été conscience des théoriciens architecturaux, particulièrement les Allemands. Ces architectes ont créé un dialogue en appliquant les idées des théoriciens aux leurs propres desseins. On peut complètement comprendre et reconnaître cet élément allemand d'architecture nord-américaine au dix-neuvième siècle par l'étude de l'éducation et des carrières des architectes individuels.

Acknowledgements

This thesis grew out of a project as a research assistant for Dr. Hans J. Böker and Dr. Michael J. Lewis. The initial scope was to find the identities - as many as possible - of German or German-trained architects who immigrated to North America in the nineteenth-century, and found work in the architectural profession. Dr. Böker, my advisor, then encouraged me to delve further into the topic and expand it into my Master's thesis. I have not regretted the decision. In a field where so little research has been done, and where few of the connections between European and North American cultural and political history have been made, the work has been interesting, and if I may venture to say, at times exciting simply because the potential for further study - and discovery - increases one's delight.

I wish to thank Dr. Böker for not only his guidance and insight, but also his enthusiasm while I have been working on this thesis. It has been much appreciated. Thanks also to Dr. Lewis. The opportunity to work with these energetic scholars has been a rewarding one.

This project has proven to be an exercise which one might be tempted to classify as a treasure hunt. Many hours have been spent tucked away in the library of the Canadian Centre for Architecture and the Blackader-Lauderman Library of McGill University in the illustrious search for the name of yet one more German-trained architect. I would like to thank in particular Renata Gutman and Paul Chénier, and the staff of the CCA Library for their great assistance in this search. Also a special thank you to the staff of McGill's Inter-Library Loans who found me books from far and wide.

Finally, a big thank you to my friends Molly, Dominic, Andrew, and Dave who made this year one of the best years in Montreal.

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Introduction

In a preliminary search for nineteenth-century architects who were trained in Germany and subsequently came to North America to practice, roughly one hundred names have been uncovered. From this total nineteen were American-born or raised men who went to Germany to complete their education, and then returned to the United States. Three were English-born, and the rest were from the German states of Prussia, Saxony, Bavaria, Württemberg, Baden, Hesse, Westphalia, Oldenburg, Thuringia, Mecklenburg, Brunswick, and Nassau, which in 1871 united to become the new German Empire. A number of the architects also hailed from Austria, which did not join the new German confederation, as well as Switzerland. Only two out the one hundred architects identified so far settled in Canada, with the rest spread across the United States, although some of these did, however, receive commissions from Canada during their careers.

While many of the architects that follow were not known beyond the contributions they made to their own towns and growing cities, a number do stand out as leaders in the development of American nineteenth-century architectural innovation, theory, and professional standards. Some, although thousands of miles from their homelands, maintained an active dialogue with the

architectural developments there, and kept abreast of the changes. Efforts were made to emulate European architectural societies, which eventually led to the founding of the American Institute of Architects (A.I.A.) in 1867, while others participated in the establishment of America's own architectural schools. These new American architects did not work in a vacuum; they designed and built churches, homes and commercial complexes for clients who were conscious of modern design, and the latest technical advancements. They were also sensitive to fiscal considerations and fashioned their projects accordingly.

Most of the architects who settled in Canada and the United States were educated at one of the many German polytechnical schools. Little research has been done on this topic beyond the general statements that German architectural training was technically oriented while the French, for example, gravitated towards the beaux-arts tradition. The architects', extensive, yet diverse, contribution to the architectural topography of the North American cityscape is a result of the inclusive nature of the German curriculum which taught a wide spectrum of subjects from mathematics, physics, and building construction to architectural drawing and history, as well as the theoretical implications of the various architectural styles.¹ When contemplating the evolution of nineteenth-century North American architecture, our tendency is to envision English and French schools, literary journals, and design projects, while rarely touching upon the German contribution. This bias, resulting from the combination of poor

documentation and lack of interest, and perhaps prejudices that grew out the two World Wars's anti-German sentiment - which led to portions of the German population to assimilate or even erase their ethnic heritage, has unfortunately resulted in a distorted picture that sadly leaves out some of the most exciting and thought provoking architects and architecture. The German element in North America, and the United States in particular, made an undeniable impact upon the practice and progress of architecture. The designs, projects, and literary contributions of the German-trained architects speak of a community active in the growth and development of their new country, as well as their keen desire to raise the level of their art and work to international standards.

This thesis shall be an examination of the gathered data so that we may reach a greater understanding of the German component in the development of nineteenth-century North American architectural designs, theories, and practices. The first question to be addressed will be when did the German-trained architects begin to arrive and what were their destinations? Were the motivating factors political, economical, religious, or a combination of the above? By doing so we may get a clearer picture of factors that influenced their lives and even their attitude towards architecture. Once that has been achieved, we may then turn our attention to the activities of the architects who arrived during the first half of the nineteenth-century. Their careers will serve as a window onto the experiences commonly shared by the immigrant architects throughout the century. Some of the factors

which led Americans to travel to Europe to obtain their education at German schools will also be examined before any conclusions may be drawn.

Chapter One

The earliest recorded immigration of a German-trained architect to the United States is, interestingly enough, not a German, but an Englishman by the name of Benjamin Latrobe. He arrived in Northfolk, Virginia, in March of 1796.² Later that year he settled in Richmond, Virginia, and two years later moved onto Philadelphia, then the Nation's Capital, upon his appointment as the architect for the new Bank of Pennsylvania banking house. Samuel Wilson, Jr. writes that "In design of this monumental building, Latrobe established his reputation as the most accomplished architect in the United States."³ In 1803 Latrobe was appointed by President Thomas Jefferson as the surveyor of public buildings for the United States and charged with completing the new Capital in Washington, D.C.

Latrobe, who was born in England of Moravian parents, was educated in England, Moravia, and finally at the University of Leipzig in Germany, all between the years 1776 and 1784.⁴ Like so many other architects, Latrobe's specific architectural education remains somewhat ill-defined. He appears to have received a classical and modern liberal-arts education, yet through his extensive travels on the Continent, he took an active interest in engineering and related fields, and upon his return to London

immersed himself in the study of architecture. He first entered the office of the engineer, John Smeaton, where he worked on projects from river navigation to canal building.⁵ This was followed by a period of time with the architect Samuel Pepys Cockerell.

Latrobe's pursuit of architecture was no doubt influenced by the formative writings of Johann Winckelmann, who's essays on classical art and architecture defined the later half of the eighteenth century. His two most influential works were: Gedanken über die Nachahmung der griechischen Werke in der Malerio und Bildhauerkunst, published in Dresden in 1755 and later translated into English, in 1765, under the title Reflections on the Painting and Sculpture of the Greeks; and more importantly the 1764 Geschichte der Kunst des Alterthums which was a methodical study of ancient art (it was only available in English, however, in 1880, although it had been translated into French as early as 1766).⁶ Through these and two smaller essays which he wrote specifically on architecture, Winckelmann stressed the simplicity and calmness which he found to exist in ancient art and the timeless and absolute character of its architecture.⁷ The ideals which he introduced reawakened a desire to understand and imitate the art of Ancient Greece, which gathered momentum to become the prevailing style amongst artists. This must have been particularly appealing to someone like Latrobe, because it provided ample opportunity for the amateur, who lacked a formal education, to adopt a fully coherent system of rules and orders that could be easily applied to

a variety of designs.

In 1791 Latrobe opened his own architectural office where he worked for the next five years, until he emigrated to the United States as a result of political instability and the economic slump precipitated by French Revolution, and finally the loss of his wife, Lydia Sellon.

Although Latrobe was educated in the eighteenth-century, I have included him in this survey of architects for his outstanding contribution to the development of American architecture, beginning in the late 1790s and continuing until his death in 1820. Not only is he considered by many to be the first professional architect in the United States, he also established high architectural standards and professional building practices with his monumental projects that he adeptly tailored to meet the specific needs of the clientele. Latrobe introduced to the American architectural scene a sophisticated interpretation of Grecian neoclassicism that was to become the prevailing style. Its suggestion of democracy made it to be an ideal choice of architecture for the new Republic to outwardly express its principles and the ambitious course it had set for the future. Amongst his projects were: the Bank of Pennsylvania, designed in 1789, after an Ionic temple, which was the first masonry vaulted structure in America; the Baltimore Cathedral, built between 1804 and 1818, which possesses a bold use of classical forms that rise up to a domed space, and finally his work on the Capital.

Beyond these and many other design projects, Latrobe also left

a detailed record of early America through his journals and expertly delineated drawings.⁸ Furthermore, throughout his career he encouraged architectural training and apprenticeships that launched the first generation of professionally trained native American architects.⁹ In both his Philadelphia and Washington offices Latrobe had students and also employed draughtsman.¹⁰ His familiarity with both English and German technical instruction and architectural discipline provided the burgeoning American art with a model to emulate and a goal for which to strive.

It is not until the end of the 1830s that I have been able to find the names of more German-trained architects who emigrated to North America. This discovery corresponds with the period in German history when large numbers of people, referred to as "Auswanderung", began to quit their homeland for greater opportunities which they felt lay beyond its borders.¹¹ My data indicate that the immigration of German architects was a steady tide that flowed throughout the century with slightly greater movement centring around periods of political unrest, although this should not be considered the single most motivating factor. Economic difficulties, over population, and constraints upon religious freedom, not to mention the outbreaks of epidemics or famine that periodically struck the Continent, are elements which also should be examined. Moreover, America at this time was enjoying a reputation as a land of wealth and plenty, where a better life way of life was obtainable. All of these factors united to make the United States the single-most popular

destination of immigrants.

In his well-researched book entitled, Germany and the Emigration, 1816-1885, Mack Walker focuses upon some of the key points which led to the emigration explosion beginning in the 1830s and continuing throughout the 1840s and well into the 1850s. This phenomena, which originated in the 1810s in a northward and eastward core, now spread to the south and southwest Rhineland. Walker explains that "once it took hold in any area, it was unlikely to leave it, and that area unusually thereafter added its regular contribution to the growing volume of the movement."¹² He also adds that "the emigration between 1830 and 1845 probably included a higher proportion of prosperous and skilled, educated people than that of any other time..."¹³ To give an general indication of the numbers involved, Walker observed a rise in German immigration to the United States from roughly twenty-five thousand in 1840, to just over seventy thousand in 1847, followed by a decline that did not begin to rise again until after 1850 and then peaked at well over two hundred thousand in 1854 (Fig. 1).¹⁴

In the nineteenth-century, the population of the German states maintained a steady rate of growth while the principal means of production, agriculture, had little room for expansion and actually declined.¹⁵ Added to this difficult situation was southwestern Germany's tradition of divided-inheritance, which made it increasingly difficult for families to adequately support themselves on diminishing plots of land. Walker notes that "in Baden, Württemberg, the Rhenish Palatinate, Rhenish Prussia, and

the Hessens a large part of the landowning population stood perpetually on the verge of hunger."¹⁶

The threat and misery of famine was to become only too real for many of the German states when in the mid-1840s, communities were hit by a potato blight that claimed a large portion of the harvests in 1845 and 1846. In the latter year the rye harvest was also severely damaged by spring frosts. As a result, food prices rose substantially, which lead to hunger riots and general unrest in cities across the Germany. It was not until the fall of 1847 that there was relief from the starvation and discontent.

Completing this picture of general unrest was the rise and fall of revolutions that swept across the Continent in 1848. The German Revolution, motivated by nationalism and liberalism, and inspired by Paris's example, had by early March achieved some success.¹⁷ The small southern states submitted to pressure, and in Berlin, Frederick William IV accepted the liberals' demands by drawing up a constitution and declaring Prussia now joined with the other German states, with himself as their king. The idea of a united German Confederation had long been the goal of nationalists who sought to maximize their homeland's position within Europe by the creation a stronger and more influential state. The outcome also satisfied the liberals' agenda which called for a revision of the German states' constitutions to allow for a greater participation in the governing of these states through the means of constitutional monarchies. By May of 1848 some 830 men had been elected to a constitutional convention meeting in Frankfurt, the

new capital of the Confederation, and had begun to work out the implementation of the newly drawn-up constitution. It soon became a quagmire, bogged down by the unrelenting pressure put on it by the monarchies of Austria and particularly Prussia, who were vying for dominance in the new union of German states. Prussia's determination to achieve authoritative power eventually became too much for the new parliament. While the plans and declarations were noble, they could not overcome the obstacles, and by 1849 the Frankfurt constitution, and with it the revolution, was dead.

These conditions helped to contribute to the emigration of a large number of people and their families to the United States. They were not, however, the only consideration. Although economic and political stability were probably strong motivating factors in the decision to relocate, each emigrant had his or her own very personal reasons for leaving, which are, more often than not, undocumented.¹⁸

While Germany in the mid-nineteenth-century was working through a painful transition period, America was showered with favourable reviews and optimistic forecasts. Recently published guide books of the United States as well as letters from family members or friends who had already emigrated described the country as hospitable and receptive to the industrious immigrant.¹⁹ Sean Cashman, in his book on America in the latter part of the nineteenth-century, aptly describes this distinct attitude:

"America looked to the future, not the past. Where people had come from was less important than where they were going. The very word 'immigrant' was invented by

Jedidiah Morse in 1789 to describe foreign settlers in New York. By calling them immigrants, rather than the more traditional 'emigrants,' Americans emphasized the fact that newcomers had entered a new land rather than left an old one."²⁰

Having discussed the political climate of the German states let us pause here to review the contribution made to the development of nineteenth century architecture by Gottfried Semper (1803-1879). One of the century's foremost architectural theoreticians, Semper focused upon the ideas communicated to the viewer through the manipulation of building materials, and the architectural style employed. His practical aesthetics and political struggle, which resulted in his participation in the Revolution in 1848, coloured his writings, executed projects, and the architectural curriculum that he introduced at Dresden and Zurich. His best known work is a two volume set published in 1860 and 1863, entitled Der Stil in den technischen und tektonischen Künsten, in which he discussed the industrial arts, beginning with textiles and followed by ceramics, carpentry, masonry, and finally metallurgy, as a way to comprehending the dynamics of architecture.²¹ Briefly, he felt that architecture did not evolve from the structural skeleton, but rather from the material which covered it. It was perfectly alright that the structural support system could shine through, so to speak, but it was the surface treatment which defined the building. Semper contended that only those things which are functional should be employed in the construction of a building, and that to remain truthful the architect should not hesitate to expose the building materials.

Moreover, the architect was encourage to juxtapose the natural colours of building materials and to vary their surface treatments for maximum effect. Semper wrote: "'let materials have their own say, undisguised,' in the shape, the proportions, most suited to them by experience and science...Wood should appear wood, iron, '"²² and he wrote further "'art has only one master - needs. It degenerates where it follows the whims of an artist or, worse still, where it obeys powerful patrons'"²³

Semper admired the architecture of Greece, but preferred Germany's own Rundbogenstil, not only because of the efficiency of the round-arch, its unlimited potential, and its capacity to provide structural symbolism, but also because of the historical precedent of this style. He believed that an architect could not ignore the social, political, or religioius circumstances in which an architectural style evolved, and the ideas which they communicated to the viewer. The round-arch system provided Semper with a style that was capable of being employed in a variety of design projects while also permitting the visible use of the building materials, and expressing his own Republican convictions.

Some of Semper's architectural works include the no longer extant Royal Hoftheater, constructed in Dresden between 1834 to 1841; the Dresden Picture Gallery, built between the years 1847 to 1854; the Eidgenössische Technische Hochschule, built in Zurich from 1858 to 1864; and the New Opera in Dresden which was erected between the years 1871 to 1878.²⁴ With these prominent commissions, Semper was able to work out his thoughts on

architecture, which later served as points of reference for his followers. To summarize, Semper was recognized as the leading German writer on aesthetics of architecture. His relevance for the development of nineteenth century architecture is that he published refreshing and well thought-out theories that encouraged the development of modern architecture, while his designs embodied these concepts. The German-trained architects who immigrated to North America brought these ideas with them which they then helped to disseminate through their own work.

Returning to our discussion of German-trained architects, following Latrobe's distinguished career, and a very sketchy entry in a Toronto guide book listing a William Berczy²⁵ - who is described as a talented architect involved in a colonizing venture at the end of the eighteenth-century - I have found no further record of immigrant architects until the second quarter of the nineteenth century. The first, a man by the name of Charles Reichardt, settled in Charleston, South Carolina, in December of 1836,²⁶ followed by Theodore Thierry who appears to have established himself in Philadelphia by 1839.²⁷ Reichardt's history is difficult to ascertain precisely. He seems to have described himself as a pupil of the German architect Karl Friedrich Schinkel. Reichardt remained in Charleston for roughly four years, where he worked steadily on some sizable commissions that included the Charleston Hotel (1837-1839), a large structure using the classical idiom (Fig. 2); a Grand stand and buildings for the Washington race course; and the 1837 New Theatre, said to be reminiscent of

Schinkel's 1821 Berlin Schauspielhaus.²⁸ He then disappeared from Charleston around 1840, and it is likely that he travelled to the West Indies and Central America before returning to Hamburg following the fire of 1842.²⁹ This scant information makes it difficult to draw any conclusions about Reichardt's Charleston career, beyond the obvious point that he was an accomplished architect capable of winning prominent and valuable commissions through his competent treatment of the then popular Neoclassical design.

As for the second architect who arrived in the 1830s, the data pertaining to Theodore Thierry's American career are even more brief. His appearance in Philadelphia is marked by an advertisement for an architectural drawing school which he opened at Carpenters' Hall in 1839. Although he remained in Philadelphia until his death in circa 1868, Thierry is associated with only one building, a store for Ketterlinus & Company, executed in 1856.³⁰

The arrival of these two men marks the real beginning of the influx of German-trained architects to North America in the nineteenth-century (Americans who returned to Germany for their education will be discussed later). The time of arrival for all but nine of them has been found. Ten architects immigrated during the 1840s: two arrived in 1842; two in 1843; one in 1845; one in circa 1846; two in circa 1848 and two in 1849. Another ten architects came in the 1850s: three in circa 1850; one in 1852;, one in 1853; one in 1854; two in 1855; one in 1856; and one in 1858. Eleven arrived in the following decade: one in 1862; one in

1863; four in 1866; three in 1867; and two in 1868 and 1869, respectively. In the 1870s the number rose to thirteen: four around 1870; two in circa 1871; three in 1872; one in 1874, two in 1875, and another in 1879. The 1880s welcomed the largest number of architects with a total of sixteen: five in circa 1880; one in 1882; three in 1883; one in 1884; two in circa 1885; and two each for the years 1886 and 1888. The number of German-trained architects immigrating to North America then dropped to four in the last decade of the nineteenth century: one in roughly 1890; one in 1892; and another one in 1893 and 1894. Finally, four architects actually arrived in the twentieth century, but since they were schooled in Germany in the nineteenth-century they have been included here: two emigrated in circa 1900; and the two others arrived in 1904, and 1921.

The rise in the number of immigrant architects in the immediate post-revolutionary years indicates that some of these educated men were liberal-minded activists, or at the very least sympathetic supporters of the cause, which forced them to flee the country when the Revolution failed in order to avoid persecution. Only two, Frederick Baumann,³¹ who arrived in 1850 and John Gindele,³² who emigrated sometime after 1848, both of whom settled in Chicago, are recorded as emigrating to America as a direct result of their participation in the Revolution of 1848. There is insufficient documentation to draw conclusions concerning any of the other architects.

This apparent trend amongst German-trained architects at mid-

century is contrary to the general volume of German emigrants, which actually shrank in the years 1848, 1849, and 1850 from its apex in 1847.³³ During these years the German states introduced measures to restructure their political apparatus, while there was also relief from the famine with bountiful harvests, a fall in food prices and a drop in the price of land, making it easier than it had been in a number of years to acquire land, all of which made the choice of remaining in Germany an appealing alternative.³⁴ The drop in the number of *Auswanderung* only reversed itself in 1851, when people began to move once more, and continued moving at a fevered pitch until they peaked in 1854. Their figures' subsequently plummeted, yet rose again in the early 1870s, and higher still in the first half of the 1880s when they were close again to the mid-century numbers (Fig. 3).³⁵ The available figures for the immigration of German-trained architects for this same time period corresponds to these general statistics.

A large portion of the German-trained architects eventually settled in major American cities with large and established German communities - those being: Chicago, Cleveland, New York, Philadelphia, and St. Louis. Washington D.C. also attracted a number of talented architects for obvious reasons. New York City was the most popular destination, attracting twenty-seven of the German-trained architects, Chicago a close second with nineteen, followed by Philadelphia with eight, Washington, D.C. with five, St. Louis with four, and Cleveland with three. The remaining architects spread themselves out across the United States and

Canada where they found work and established architectural practices in smaller but growing urban centres.

The educational background for many of these architects has been recorded, and demonstrates that they were students and graduates of some of the most prominent technical schools in Germany. Once in America, some became draughtsman in established architectural offices or sought work in government agencies, while still others immediately set up their own private practices. The most practical way in which to analyze this material is to introduce the architects in chronological order and briefly review their careers. This will provide an opportunity to draw attention to patterns which may have developed amongst the German-trained architects concerning the nature of their commissions; more specifically who was their clientele, and what was their stylistic preference? From these questions may be gained an insight into the impact which the German-immigrant architects had upon the American architectural scene.

On August 6th, 1842, two young architects, relations of one another, arrived in the port of New York City. They identified themselves as Alexander and Edward Saeltzer from Eisenach, and listed their occupation as 'artist'.³⁶ Alexander was trained at the Bauakademie in Berlin, while Edward was a student of the Academy of Architecture in Munich, where he began his studies with Friedrich von Gärtner.³⁷ In her article entitled "The German Rundbogenstil and Reflections on the American Round-Arched Style", Kathleen Curran writes that Alexander Saeltzer was perhaps the

best-known German emigrant architect working at the mid-century, and that his most famous work is the Astor Library, built between 1849 and 1853 on Lafayette Street (Fig. 4).³⁸ It is loosely based on elements of Gärtner's Rundbogenstil design for the Staatsbibliothek in Munich, constructed between 1831 and 1842 (Fig 5). Saeltzer used the same building materials and general organization, by constructing the basement out of a rusticated sandstone and the two stories above in brick. He also borrowed Gärtner's use of bands of biforiated round-arched windows, as well as the idea of a grand entrance resembling a triumphal arch. Saeltzer did not slavishly copy the Staatsbibiliotek, however, and in fact altered the presentation of its architectural elements so as to create a less austere, although equally distinguished library. He moved away from Gärtner's strict horizontality by slightly projecting the pavilions, thereby introducing an undulating surface treatment that could not be tightly bound by the corbel table. Saeltzer also dispersed the windows across the exterior in a freer manner giving the facade a more up-beat and playful tempo as opposed to Gärtner's regimental regularity. Finally in the cornice, he replaced the medieval articulation for a lighter classical motif.

Saeltzer's treatment of the Astor Library, rather than being a weak amalgamation of various architectural sources, is a strong contribution to the nineteenth-century's dialogue on the definition of Rundbogenstil. He was obviously aware of Gärtner's attempts to fashion a new architectural style through the synthesis of Greek

and Gothic forms. This synthesis, which was intended to be flexible and open to interpretation, is precisely how Saeltzer approached his library design. Moreover, his decision to leave the brick bare as oppose to plastering it over - which certainly would not have strained the budget - leaves no doubt that he was fully aware of the interest in German architectural circles to be more truthful to building materials. With the proud use of brick and round arches the Astor Library proclaims the German heritage of its patrons, while the introduction of classical elements lends an air of distinction and reserve which is quite fitting for the institution, and the city of New York.

In the following year, 1843, the Bohemian, Leopold Eidlitz arrived in New York. He had received his education at the Vienna Polytechnic, although Stephan Garmaey writes that Eidlitz did not study architecture formally, but was trained to be a land-steward. His course of instruction entailed the construction of utilitarian buildings for estate administration.³⁹ What ever the state of his education may have been, Eidlitz must have shown a natural inclination for the rigours of architecture, for upon arrival in New York, he found employment as a draftsman in the office of Richard Upjohn, who was then working on the much talked about Trinity Church commission.⁴⁰ Three years later, in 1846, Eidlitz set up his own practice with Karl Blesch, who studied under Friedrich von Gärtner at the Academy of Architecture, in Munich, in the early 1840s before coming to America. The two shared an office and worked together until 1853 when Blesch died in Munich.⁴¹

The first major commission of the firm Blesch & Eidlitz was St. George's Episcopal Church in Stuyvesant Square, erected between 1846 and 1848 (Fig. 6).⁴² Blesch evidently designed the exterior, and Eidlitz, whose strength was engineering, was responsible for the exterior. Their Rundbogenstil design for St. George's bears a striking resemblance to Gärtner's 1844-1845 Ludwigskirche, in Munich (Fig. 7). The New York church, however, does not possess the strong horizontal emphasis which is found in the Munich church, and thus the proportions appear to be slightly more attenuated. Although the configuration of the architectural elements on the facade have been reinterpreted, the emphasis upon the succession of round-arches, and the two towers which rise up on either side of it remain the dominate feature.

Following Blesch's departure, Eidlitz worked privately for the next two decades in New York City, where his practice encompassed church and synagogue commissions, and some residential and commercial projects. His interests in architecture were not limited to his own practice, and indeed he went on to become an influential and respected man in the architecture community. He wrote a number of articles on subjects ranging from cast iron to the educational training of architects, as well as accepting a position on the Advisory Board of the State Capital in Albany. Furthermore, Eidlitz was one of the founders of the American Institute of Architects, which first met as a local society in Richard Upjohn's office in 1857 and established as a national organization in 1867.⁴³

Charles Barthberger, born in Baden, and educated at the Polytechnic Institute in Karlsruhe, immigrated to Pittsburgh in 1845.⁴⁴ He is described as one the leading architects in the city, and one of the first to have the benefit of a foreign education.⁴⁵ After 1885 Barthberger was associated in partnership with Ernest C. Dietrich, with whom he specialized in ecclesiastical architecture. Henry Withey attributes four churches to the firm, however he does not provide dates, nor a stylistic analysis: St. Paul's Cathedral; The 18th Street Presbyterian Church; St. Philoman's; and The Episcopal Church of St. Matthew.

The next group of architects came in 1848 following the fateful revolution. The first arrived in the fall of that year and appears not only to have been sympathetic to the socialist cause, but knew Friedrich Engle and was a close friend of Karl Marx for whom he later raised money in the United States and also publishing his work. The architect's name was Adolph Cluss.⁴⁶ In 1849 Cluss settled in Washington D.C. where he was employed for several years as a draftsman in the Technical Division of the United States Army and War Departments.⁴⁷ Pamela Scott and Antoinette Lee, in their book entitled Buildings of the District of Columbia,⁴⁸ write that Cluss "held government surveying and drafting positions before joining the Supervising Architect's office in 1855, where he was in charge of one of the drafting rooms for four years before transferring to the Navy Yard's ordnance office. He eventually entered into private practice, working alone and with various partners, including Paul Schulze, another German emigrant.

Cluss's career is distinguished by an impressive number of prominent architectural commissions in the nation's capital. They include the Smithsonian Institute, built in 1857; the Agriculture Department Building of 1867 to 1868; the 1881 United States National Museum, which is the only surviving major building by Cluss on the Mall; the Army Medical Museum and Library, constructed between 1885 and 1887. Cluss also built several Washington schools, plus residential buildings and the Eastern Market in 1873. While Cluss's designs varied from commission to commission, he concentrated throughout his career a dialogue with the Rundbogenstil style, while utilizing stone, brick, and cast iron for his building materials.

On 26 December, 1848, Detlef Lienau arrived in New York from Paris via London.⁴⁹ Born in Schleswig-Holstein, and educated in elementary and technical schools in Stettin and Berlin, Ellen Kramer writes that he also "received a thorough training in carpentry and North German building techniques in Berlin and Hamburg."⁵⁰ He then went on to Munich where he enrolled in a two year program at the Royal Agricultural College from 1841 to 1842. Upon completion, Lienau moved to Paris where he was to spend the next five years in the atelier of Henry Labrouste. This only came to an end in 1848 when Lienau arrived in New York city on December 26th. The new immigrant seems to have wasted little time establishing himself in his adopted city. He formed a partnership with the architect Henry Marcotte and built up a large practice, that at the time of his death in 1887 had clients spread across New

York, New Jersey, Connecticut, and as far a field as Blair, (now Cambridge) Ontario, and Uetersen, Germany.

Lienau concentrated his architectural talents on a variety of projects. While only a single church, built in Jersey City in 1850 to 1853, is attributed to him, he designed numerous commercial edifices from banks to a sugar refinery, as well as a hall and library at the General Theological Seminary in New Brunswick, N.J. in the 1870s. He also designed private residences throughout his career. Lienau, like various other architects who ran large practices, opened his office to young aspiring architects and taught them the skills they would need to someday have their own architectural practices. Kramer records that Paul Pelz, who would later gain notoriety for his work on the Library of Congress, and Henry Hardenbergh also trained with him.⁵¹

Sometime after 1848 an architect by the name of John Gindele emigrated from Germany with his wife and five children, first settling in Wisconsin, then moving on to Chicago.⁵² He seems to have left behind an established practice in Schweinfurth to escape repercussions due to his involvement in the Revolution of 1848. Gindele first supported himself in Chicago as a builder and stonemason contractor and later became Chairman of the Illinois Board of Public Works and president of the Michigan-Illinois Canal Board. The reference to Gindele is brief and does not attribute any projects to him.

In 1849 the Prussian architect Edward Collins arrived in the United States following his education at the University of

Stuttgart.⁵³ He settled in Philadelphia and found employment as an assistant to John McArthur, Jr., who is remembered as the architect of the Philadelphia City Hall built in the later decades of the century. Sandra Tatman notes that they worked together on the Girard House Hotel and the House of Refuge, both of which are located in Philadelphia and date to the year 1852). The information pertaining to the House of Refuge compliments McArthur's entry in Tatman's biography of Philadelphia architects which sights it as the first competition he won in 1848.⁵⁴

In 1854 Collins formed a partnership with the Baden-born architect Charles Autenrieth with whom he was to work with until his own death in 1902. Their first collaborative effort was a design for the Academy of Music. Tatman writes that it is surmised the Collins met Autenrieth while studying at Stuttgart and persuaded him to emigrate with him to Philadelphia.⁵⁵ Whatever may have been the nature of their initial association, the two architects were able to build and sustain a successful architectural practice in Philadelphia for well over fifty years with designs for residences, commercial projects, and a number of hospitals and churches.

The role which Collins came to play in architectural community of Philadelphia may be gleaned from his participation in the advisory council for the establishment of an independent architectural program at the Polytechnic College of the State of Pennsylvania in 1860.⁵⁶ This school, founded in Philadelphia in 1853, described itself as the first American Polytechnical College,

and was based upon both German and French models; the Polytechnischen at Karlsruhe and the L'Ecole Centrale des Arts at Paris.⁵⁷ Although its initial goal was engineering, it always maintained an interest in architecture. Collins and another German Gustav Runge (who will be discussed later), were amongst the five prominent architects of Philadelphia who helped establish the school and set up its curriculum, which was based upon the College's European models.⁵⁸

Jeffrey Cohen, in his study of early architectural education in Philadelphia, writes that the school had a:

two-year program, with the first year dedicated to mathematics, chemistry, physics, mechanics, mineralogy, mineralogy, and 'drawing and coloring.' the second year added courses in 'principles of architecture,' modelling in clay and plaster,' and drawing, coloring and designing.' In addition to the regular daytime class in architectural, topographical, and mechanical drawing, there was an evening class in drawing taught by Professor of Engineering [L. George] Franck [a graduate of the Polytechnische Hochschule at Karlsruhe].⁵⁹

In 1860 Collins was also amongst twenty architects who signed the charter of the Pennsylvania Institute of Architects, whose goal, like the Polytechnical College was 'to perfect the knowledge and elaborate the art of Architecture and the Sciences in connection with it.'⁶⁰

In the same year which Collins immigrated to Philadelphia, Paul Schulze settled in Boston.⁶¹ Originally from Breslau and educated in Berlin and Vienna, Schulze lived and worked in Boston for nine years. Appleton Chapel and Boylston Hall, both at Harvard

College, are attributed to this period of his career. In 1858 Schulze moved on to New York where he spent the next nineteen years working independently or in one of three partnerships: with Charles Gildemeister in 1860; with Paul Schoen in 1866 to 1875; and with William Steinmetz in 1875 to 1876. Joy Kestenbaum comments that Schulze worked predominantly in the Rundbogenstil and the Second Empire style.⁶² During the 1850s, Schulze was also involved with a publication of a lithographic series of designs for funerary monuments, and in 1861 he assisted with the illustrations of Henry Hudson Holly's Country Seats, published in 1863.⁶³ He was also the founder and president of the Palette Club which was a New York art association during the 1870s.

In 1877 Schulze moved to Washington where in the following year he entered into a partnership with the aforementioned Adolph Cluss which lasted until 1889.⁶⁴ Together they designed and built the Model Hall of the Old Patent Office in 1878-1881; the Arts and Industries Building of the National Museum in 1879-1881; the Portland Flats in 1883-1884; and the United States Army Medical Museum and Library in 1886-1888.

The American experience of the ten architects who arrived in the 1840s share a number of similarities. To begin, they were all relatively young men just out of college; the existing information provides the ages for seven of the ten at the time of their arrival, and of these, five were twenty-five years of age and under. The two older architects: Lienau, age 30, and Collins, age 28, both arrived shortly after the Revolution of 1848, which

indicates that perhaps they had other reasons for their immigration beyond career opportunities.

All of them gravitated towards large urban centres where their services were in demand, and where they could expect to support themselves. More often than not these cities also had large German communities that were growing rapidly at the mid-century. The fraternity amongst German immigrants often made the transition to the ways of the new country easier and encouraged strong bonds within the community. Although the history of some of the architects is more defined than others, they all found employment and eventually established themselves. Two of the architects, Eidlitz and Collins, each found initial employment as draftsmen in prestigious offices in their respective cities, while Cluss found similar work in the technical division of the U.S. Army. This introduced the three architects to practical hands-on experience of American architectural practices. Moreover, their ability to obtain these highly sought after positions indicates the strength of the education they had received in the German architectural schools.

The German-trained architects received commissions from various sources. Not surprisingly, their fellow Germans, with whom they shared a common language, ethnic ties, and a similar architectural experience, were amongst their strongest patrons. While they may have received preferential treatment from the German community, it was first and foremost their ability to design what the client demanded that won them commissions. As they built up

their practices and established their reputations the German-trained architects designed churches, residences, schools, and a variety of public and commercial buildings across the country. Many of these were small projects while others were of national importance and highly valued commissions.

Throughout their lengthy careers, the ten German-trained architects who arrived in the 1840s had the opportunity to design structures in a variety of styles. The record of their projects indicates that they were all familiar with the Rundbogenstil to a certain degree and employed it on various occasions. Not only were they also quite competent in the construction of Gothic structures, most were versatile enough to adapt their designs to meet the demands of the clientele and the changing tastes as the century progressed. The architectural associations, to which many of them belonged, encouraged the exchange of ideas and provided the architects with a forum in which they could learn of the latest innovations and nuances of style. Thus we find examples of the Second Empire and Italianate styles - both of which are developments of the round-arch style - amongst their commissions.

Finally, the involvement of the architects in their communities shows that they were not an insular bunch, but on the contrary, they were greatly concerned about their art and its progress and growth in their new country. Their contributions to architectural magazines, participation in architectural societies and the training of young architects are all indications of this.

The first architects who arrived in the 1850s illustrate again

these qualities of entrepreneurship, fraternity, and not only the drive but the capacity to win valuable commissions. I have found a total of ten German-trained architects who emigrated to North America in the 1850s. Of the eight who's age can be roughly ascertain, half were above the age of twenty-five and no older than thirty-two, which indicates that the immigrant architects were young men who felt that they had more to gain by leaving their fatherland and pursuing a new life in America. Like those who came before them, they settled in large cities across the eastern United States with the exception of one who lived and worked in Toronto. New York City continued to exert a powerful attraction for the ambitious immigrants where over half of them initially settled. Chicago, however, eventually gained five of the ten architects as the mid-western city grew in wealth and opportunity.

Augustus Bauer, who was born in Friedberg, Hessen, was a graduate of the Kunst-und Gewerbeschule in Darmstadt.⁶⁵ Upon completion of his formal education in 1850 he emigrated to New York where over the next three years he found employment in the office of Jonathan B. Snook as an architectural draftsman, followed by the firm of Carstensen & Gildemeister. In 1853 Bauer moved to Chicago and launched his own career. In 1855 through 1861 Bauer worked in association with Asher Carter. The following six years he practised alone before joining forces with another German immigrant architect, Robert Leobnitz in 1867. In his History of the Development of Building Constructions in Chicago, Frank Randall sites their 1873 eight story edifice for the Illinois Staats

Zeitung.⁶⁶ The two remained together until Leobnitz returned to Germany in 1876.⁶⁷ Following this, Bauer once again worked privately until he formed his last partnership with the German-born and architect Henry W. Hill. Withey records that Bauer's practice was mainly engaged in the design and construction of business or commercial structures, however, many of Chicago's schools were also designed by him in his capacity as Architect of the Chicago Board of Education during the years 1875 to 1881.⁶⁸ Bauer was also involved in the Chicago chapter of the A.I.A., and was elected president in 1879, a post he held until 1886.

While Bauer led an active career, many of his projects are no longer extant, and thus documentation is limited. Randall attributes four structures to him - three of which are described as multi-storied: from four up to nine stories high. No details are provided as to the style in which they were built. Roula Geraniotis, in her study of Chicago architectural practices, identifies Bauer's Uhlich Block, built between 1862 and 1863,⁶⁹ and destroyed in the fire of 1871 (Fig. 8). The three story commercial edifice measured two hundred feet by eighty feet. The middle and end pavilions projected out and above the central facade giving the structure a vertical lift that balanced the strong horizontal accent created by the repetitive band of round-arched windows. Geraniotis writes that the precedent for this building belongs to earlier German Rundbogenstil designs such as Gärtner's Damenstift (Fig. 9), built in Munich between 1835 and 1839, and Heinrich von der Hude's 1856 project for the Berlin Rathaus (Fig. 10).⁷⁰ While

they share obvious stylistic similarities and the common use of brick, the purpose of the Uhlich Block necessitated that Bauer create a smaller and less pretentious scale to suit the needs of shops and businesses.

One other German-trained architect arrived in the United States in 1850, he was a man by the name of Frederick Baumann. His contributions to the Chicago architectural community included his designs and work as a architect, contractor and carpenter; his involvement with several architectural societies and school boards; and also his innovative theory of isolated pier foundations which made it possible to build tall structures on Chicago's compressible soil.⁷¹ Geraniotis describes him as "a prolific writer and speaker on architectural, technical, and aesthetic subjects."⁷² The historical events which shaped Baumann's life and his responses to them indicate a highly intelligent and energetic man who followed his convictions - no matter what the consequences may have been.

Born in Angermünde, Pomerania, Baumann attended public schools in his home town and in Marienwerder before moving on to the Gewerbeschule, in Berlin, in 1840.⁷³ After completing his studies at the trade school Baumann found work with his uncle who was a government building inspector in Bromberg. There he became a foreman in the office, and a year later he apprenticed with the leading master carpenter in Bromberg. In 1846 Baumann won a scholarship to attend the Königliches Gewerbeinstitut in Berlin. He then spent the next two and a half years studying science, architectural design and construction before he was forced to flee

the country due to his involvement in the 1849 Revolution.⁷⁴

In August of 1850 Baumann arrived in Chicago where he soon found employment in the office of the renowned architect John M. Van Osdel.⁷⁵ He worked there until 1852 when he formed a partnership with Edward Burling. This arrangement lasted until 1854 when Baumann returned to the office of Van Osdel where he worked for the next two years, until the difficulties of the economic recession drove him to a physical breakdown. He then temporarily retired from the architecture office and sought work as a contractor with the German August Wallbaum. He worked in this capacity from 1858 to 1864.⁷⁶ It was not until seven years later, in 1865, that Baumann chose to resume his architectural practice. He first worked alone and then in 1868 in concert with his cousin Edward Baumann, who had arrived in Chicago in 1856.⁷⁷ When their partnership dissolved in 1879, Baumann worked alone for a decade before joining Jeremiah K. Cady.

This brief synopsis of Baumann's architectural practice does not include his literary contributions and other activities. In 1873 he published his theory on isolated pier foundations, which advocated that each footing be sized according to the weight it was to carry so that settlements in the building would be evenly distributed.⁷⁸ In another article, published in 1884, Baumann recommended the use of metal skeletons in Chicago buildings.⁷⁹ In various other articles Baumann held forth on his thoughts on architecture and style. His interest and concern for architecture also led him to become a fellow of the A.I.A. and a member of the

Illinois State Association of Architects, as well as the Western Association of Architects.⁸⁰

Frederick Baumann's architectural output was dominated by edifices for banks, hotels, and other commercial businesses. Only a single church, Holy Name Cathedral I, built in 1854 when he was associated with Edward Burling, is attributed to him.⁸¹ The partnership also produced the Marine Bank in the same year which Geraniotis describes as one of the earliest Chicago buildings to be constructed out of white stone.⁸² Although destroyed in the fire of 1871, photographs of it show a large four story structure with a basement, whose wall surface is punctuated by rows of paired and single round-arch openings. The rusticated first story and the cornice and corbel table, which were articulated by classical motifs, lent the building the air of a Renaissance palazzo. Geraniotis writes that Baumann was undoubtedly aware of stylistically similar structures built in Berlin at the time he was studying there, and which contributed to the dialogue and development of the Rundbogenstil.⁸³

Edward Baumann graduated from the Polytechnic School at Gradentz and in the same year made his way to Chicago, where he found employment as a draftsman in the office of Burling and Baumann.⁸⁴ He later went on to become the partner of Edward Burling with whom he remained for ten years. Withey writes that he set up his own architectural practice that took him to Memphis and then back to Chicago following the Civil War.⁸⁵ Withey, however, fails to mention Edward's eleven year association with his cousin,

Frederick Baumann, from 1868 to 1879. The firm of F. & E. Baumann appear to have been quite active in Chicago. Frank Randall sites seven examples of their projects: the Shepard Block 1, a five story structure built in 1869; the Culver, Page, & Hoyne Warehouse building, another five story edifice built in 1870; the three story Central Union Block of 1871; and from 1872 the Ashland Block 1, the Metropolitan Block, the Bryan Block, and the Shepard Block 2 - built in the 'modern French style'.⁸⁶

Following the dissolution of the Baumanns' practice, Edward worked alone, although at times he was associated with the William H. Lotz, a German-educated engineer.⁸⁷ In 1888, he formed a partnership with Harris W. Huehl, who had trained in his office. This partnership was very brief, for the next year Edward died on 2 February, 1889, on a return visit to Berlin where he had gone to recover his failing health.⁸⁸

The third and final architect to appear in the United States by 1850 was Gustav Runge who settled in Philadelphia.⁸⁹ A native of Bremen, he was educated in both architecture and engineering at Karlsruhe. He designed only a few projects in Philadelphia, most notably the Academy of Music with Napoleon LeBrun in 1855 before returning to Germany in about 1861-1862. In the short time that Runge was in Philadelphia he actively participated in the architectural community serving on the advisory council for the new architecture school, founded in 1860, at the Polytechnic College of the State of Pennsylvania.⁹⁰ He also signed the application for a charter for the Pennsylvania Institute of Architects in 1861.

The next German-trained architect to emigrate to America is a man by the name of Henry Engelbert. Kathleen Curran records that his name first appeared in Doggett's New York City Directory in 1852 in partnership with John Edson, beyond which little else is known.⁹¹ The 1856 Fifth Avenue Baptist Church, with its interior based upon August Soller's Michaelskirche in Berlin, is attributed to Engelbert.

In 1853 Otto Matz arrived in Chicago where he began his career with the Illinois Central Railroad (ICRR) as a civil engineer.⁹² Born in Berlin and educated at the city's Polytechnic Institute, Matz was appointed the ICRR's architect in 1854, and for the following three years in which he held the post he designed and superintended all of their buildings. This included the Great Central Depot and train shed on South Water Street, built between 1855 and 1856, as well as all of the ICRR's buildings along the first 705 miles of track.⁹³ With the outbreak of the Civil War Matz was appointed assistant engineer in the United States Army, in which capacity he served for three years before returning to civilian life and resuming his architectural practice in Chicago. In 1869 he became the architect of the Chicago school board for whom he worked until 1871. Following the Great Fire of that year Matz occupied himself in the reconstruction of the city. The last piece of biographical information notes that Matz was appointed the architect of Cook County in 1892. Beyond his architectural practice, he was also involved with the A.I.A., which made him a fellow. Geraniotis makes further note of an essay, published in

both English and German, which he wrote about the early architecture of Chicago, and which she describes as autobiographical in content.⁹⁴

Trying to define Matz's architectural career and stylistic influences has been limited by the same factors which were met with previous architects - lack of documentation. Again buildings and dates are rattled off, but descriptions or even photographs are few and far between. One which does exist is found in Geraniotis's brief description of his career. She includes a reproduction and evaluation of Matz's 1892 Chicago Criminal Court Building, which she compares to earlier structures in Berlin due to its rusticated surface treatment and proliferation of round-arch windows that is in keeping with the Rundbogenstil (Fig. 11).⁹⁵ The two Berlin examples she provides are: a 1854 residence (Fig. 12), and F. Hitzig's Reichenheimisches Haus (Fig. 13), built sometime after 1850. Each are designed with the same architectural syntax, yet do not share the same distribution of elements, nor do they impress upon the viewer the overwhelming impression of a fortress. The Court House indicates that Matz was sympathetic to the architectural discussions in the city of his birth, and from the training he received there, was fully capable of making his own inventive contributions.

In circa 1854 the architect Charles Autenrieth, who has been previously discussed in connection with Edward Collins, arrived in Philadelphia.⁹⁶ He hailed from Wurtenburg, Baden, and appears to have received his architectural training at the University of

Stuttgart. His long association with Collins produced well over one hundred designs and structures, which are well documented by Sandra Tatman and Roger Moss.

Sometime in the following year, 1855, Henry Fernbach emigrated to New York City where over the next three decades he established himself as a competent architect of synagogues and commercial buildings.⁹⁷ He was born in Loewenberg, in Prussian Silesia, and educated at the Berlin Building Academy. Although he arrived in the mid-1850s there are not projects attributed to him until the B'nai Jeshurum Synagogue in 1864-65. There after he was occupied with projects until his death in 1883. During his lifetime he designed four synagogues which, as Joy Kestenbaum records, were built in the Rundbogenstil and Morrish Revival style.⁹⁸

An extensive list of Fernbach's cast-iron buildings may be found in Gerard Wolfe's guide to New York City in the section dedicated to the Soho Cast-Iron District, which has been an historical designation since 1973.⁹⁹ The list I have compiled includes over twenty-five addresses along Greene Street alone. He appears to have favoured the Second Empire style in combination with the cast-iron. Wolfe writes that 121-123 Greene Street is likely the most ornate structure on the block with fluted pilasters decorated with acanthus leaves, and an ornate cornice which he describes as 'Fernbachesque'.¹⁰⁰

Eighteen fifty-five also welcomed the arrival of William Kauffmann to Toronto, Ontario, from Rochester, New York. Arthur Eric writes that the architect was born in Marbach, Württemberg and

trained at a German school of architecture and civil engineering, although he does not provide a location, nor does he mention how long Kauffmann spent in New York state.¹⁰¹ He does write, however, that "Kauffmann appears to have been the first architect in this city to use structural iron in a major way and designed several important buildings during the first decade of his practice in Canada."¹⁰² These include the 1856 Masonic Hall, located on Toronto Street, the Royal Insurance Building in 1861, the 1862 Bank of Toronto on Wellington and Church Streets, and the Court House and Jail for the County of Peel in Brampton in 1865.

The final German-trained architect to arrive in the 1850s is Paul Johannes Pelz, who settled in New York in 1858, but eventually moved on to Washington, D.C. in 1867.¹⁰³ He was born in Seitendorf (Waldenburg, Silesia) and educated at the College St. Elizabeth and the College of the Holy Spirit.¹⁰⁴ He did not graduate, however, because he chose to follow his father to the United States who had been forced to leave in 1851 due to his political views.¹⁰⁵ Within a year of his arrival, Pelz found work as an apprentice in the office of Detlef Lienau, who had been running his own architectural practice since 1848. In 1864 Pelz succeeded Henry van Brunt as the chief draftsman. Following this he worked briefly with Henry Fernbach before moving to Washington, D.C. where he joined the firm of Grant & Pierce in 1867.¹⁰⁶ He does not appear to have remained very long with the office, however, for he quickly entered into the service of the United States Lighthouse Board where he remained until 1873. In this

capacity he designed many lighthouses on the American sea and lake coasts, as well as travelled with Colonel George Elliott on a tour of European lighthouses in 1873. He also illustrated a report on American lighthouses which won the Diploma of Honor at the World's Fair in Vienna.

In 1872 or 1873 Pelz formed a partnership with John L. Smithmeyer, an Austrian, who had apprenticed in Chicago in the 1850s.¹⁰⁷ Their first collaboration was the winning entry for the Library of Congress, which was to give them national notoriety, yet at the same time years of distress; Smithmeyer was dismissed from the project in 1888 and eventually committed suicide, while Pelz was replaced as the official architect of the Library in 1892. Other projects of their's include the United States Soldiers Home Library in Washington, built between 1877 and 1882; and the Carnegie Library and Music Hall in Allegheny, Pennsylvania, in 1887. Pelz continued to practice architecture until failing eyesight caused him to retire in 1913. On his own he was responsible for numerous residences in the Washington area as well as two churches. Although well-known, I have found little discussion of the architectural styles he employed in his work and other related information.

As we have just seen, the architects who arrived in the 1850s, like those of the 1840s, occupied entry level positions as draftsmen or the equivalent in established American architectural firms upon their arrival. Once they had become accustomed to the architectural and business procedures, many of them were promoted

to positions of greater authority and influence which allowed the architectural offices to capitalized upon the young immigrants' skills. Interestingly enough, for the first time in 1859 we witness the apprenticeship of a new German immigrant-architect in the office of one who had arrived only the decade before: namely Paul Pelz for Detlef Lienau. This is not an isolated event, the data indicates that a number of the German architects worked together, forming various partnerships over the years. Their list of projects also shows that they continued to receive numberable commissions from within the German community in the United States. That is not to say, however, that the German-trained architects did not collaborate with men who possessed different architectural training or heritage. Their talents were recognized by the architectural community as a whole and they were welcomed participants. The list of projects indicates that they were serious contenders for structures within their respective cities and also buildings of national importance. Indeed, several were quite well known and accomplished architects whose service was highly sought after, and time and time again won projects - of every imaginable size and nature. All of this indicates that they were valued for their talents and treated fairly in competitions, rather than being over looked or dismissed out of hand for not being "American".

The tide of immigrant German-trained architects continued to rise over the next four decades reaching its greatest numbers in the 1880s, before falling off abruptly in the 1890s. While many of

the architects settled in the various cities already mentioned, a significant number of them began to fan out across the United States to cities such as Cleveland and Cincinnati, Ohio; St. Louis, Missouri; Seattle, Washington; Portland, Oregon; New Orleans, Louisiana; Louisville, Kentucky; and Los Angeles, California. The potential of these growing cities encouraged the settlement of new immigrants, or those who had grown disenchanted with the older established urban areas. The newly arrived architects recognized the demand for their skills and thus chose to make their new lives there.

Having discussed the careers of the architects who arrived in the first half of the century, I will not attempt to go into detail about the remainder of the architects. Their names, history, and architectural output may be obtained from the list which follows. Like those architects which we have already been introduced to, they were men who were active in their communities and who held positions of influence. Their architectural designs express an awareness of technological and stylistic advances as well as the changing tastes of the clientele.

That which has not yet been discussed is the hand full of Americans who travelled to the Continent to obtain an architectural education at one of the many German schools. Most of the nineteen architects that fall into this category appear to have been of German descent and were no doubt raised in communities where German was an integral part of family life and education. Language was therefore not a obstacle, and in fact it was their ability to

comprehend German that enabled them to pursue their architectural studies abroad at a time when America could not offer a comparable program. It was only in the late 1860s that American collegiates began to set up architectural curriculums. The Massachusetts Institute of Technology (M.I.T.) is considered to have established the first program, which opened in October of 1868, followed by the University of Illinois, Cornell, and Syracuse in the early 1870s.¹⁰⁸ Furthermore, several of the Americans also worked in the offices of German educated architects before they had completed their formal education, the experience of which must have impressed upon them the usefulness of a technical approach to architectural studies and naturally led to their choice of schools.

According to my data, the first American to enrol in a German school was a young man by the name of Russell Sturgis. He left New York in 1859 to study at the Academy of Fine Arts, in Munich, after spending a year in the office of Leopold Eidlitz, who himself had studied at the Vienna Polytechnical.¹⁰⁹ Sturgis returned to New York in 1863 to begin his own career, which he began by sharing an office with a Peter B. Wight. In 1868 he opened his own office and for the next two decades he ran a successful practice. Amongst his assistants were Charles McKim and William Mead, who themselves would go on to found one of America's best known and most productive architectural offices: McKim, Mead, & White. By 1885 Sturgis retired to devote himself to developing Columbia University's Avery Library, and architectural criticism.

Cyrus Eidlitz, the son of Leopold Eidlitz, is the next

recorded American to study architecture abroad at the Royal Academy at Stuttgart. He returned to New York City in 1871 where he found employment in his father's office as a draftsman. Cyrus went on to build up a prominent practice, of which his New York Times Building, of 1903, is considered to be his most outstanding achievement.¹¹⁰ In the 1870s a total of seven Americans enrolled in architectural programs at German schools. There were two in the 1880s, four in the 1890s, while the period of study for the remaining five architects is not entirely clear. Their full biographical information, as well as a more detailed account of the two architects which were only briefly introduced above, may be obtained in the alphabetical list which accompanies this introduction.

One American architect that I wish to quickly bring into this discussion is Nathan C. Ricker, who led the department of architecture at the University of Illinois for over thirty-five years from 1873 to 1917.¹¹¹ His own education and the course of study he initiated at Illinois illustrate the esteem in which the German architectural schools were held in the nineteenth century. Having completed a degree in architecture at the University of Illinois in 1873, Ricker was offered the position of instructor of architecture providing he study in Europe for six months, which he promptly did.¹¹² Rather than pursuing a course of study at the Ecole, in Paris, Ricker chose to enrol at the Bauakademie in Berlin for a period of three months. At the time this was a rather unusual move but probably influenced by the example of his

instructor at Illinois, Harold Hansen, who had been educated there, and also his own scientific turn of mind.

Ricker returned to the University of Illinois, at Champaign-Urbana, the following September to take up his position as instructor of architecture.¹¹³ He developed a curriculum based on his own ideas and experiences in Europe, a variety of readings from German, English, and French sources, and what he saw as the particular needs of the Chicago-Midwest architectural scene. Geraniotis writes that he favoured the German technical universities' architectural education in which the student was introduced to technical and structural studies before preceding to courses in design.¹¹⁴ The system's primary aim was to provide the student with what Ricker felt were the more solid aspects of architecture, and only after that had been achieved to work on the student's designs - which could easily fluctuate according to fashion. This emphasis was in marked contrast to the atelier system of the Ecole des Beaux-Arts which M.I.T. had chosen to emulate. Finally, the simple fact that Chicago had a large number of German-born and German-educated architects, who no doubt advocated this system of education and with whom the students would one day work, made its implementation all the more practical.

This brings us finally to the impact and lasting contribution made by the German-trained architects to the development of the American architectural designs and practices. Following their arrival and settlement in North America, many of the immigrant architects took up positions of influence and authority in their

respective cities, designing and building structures from private residences to important national commissions in styles that reflected the taste of their patrons and their own convictions. They actively participated in the organization of architectural societies and schools that fostered the education and development of American-born architects. Their own experience as part of the German polytechnical system encouraged its introduction in America. The architects also maintained strong links with the countries of their origin that served as a life line for the flow of ideas between the Continent and North America. They were keen to read European architectural publications, and discussed their relevance in the context of their own cities and building practices.

Taking the example of the Chicago School (a term used to describe a group of late 19th century architects who worked in Chicago) for instance, one can hardly imagine its development and progress had the Midwestern city not been home to a thriving German community. The large number of German-trained architects who worked in Chicago designed and built structures in the manner in which they were educated. These buildings then educated the American architect - in a way that architectural journals could never approach - about the principles of Continental German architecture. Some of the leading men of the Chicago School such as Louis Sullivan, Dankmar Adler (who was German-born yet educated in America, and maintained a life-long interest in the architectural developments of his native land),¹¹⁵ and finally Frank Lloyd Wright were profoundly influenced by the dialogue of

architecture in Chicago, and encouraged by its possibilities to add their own insights.

The Chicago School's attempt to redefine the wall surface through its embrace of new technical developments and the application of ornament, should be viewed within context of nineteenth-century German architectural theories, which advocated an honest treatment of materials and a forthright display of their functions. The Chicago School's projects, particularly their contribution to the development of the structural skeleton, exhibit an awareness of the German architects' handling of the interior structural system and the treatment of the exterior elements. Yet another strong component of the Chicago School was their interest in the interaction of architecture and society. The architects attempted to create a style of architecture that could communicate what they felt were American ideals and produced an atmosphere that was predisposed to them. Again this idea may be related back to contemporary German architectural theory. Semper wrote that "monuments of architecture are in fact nothing but the aesthetic expression of social, political, and religious institutions."¹¹⁶

While not trying to detract from the achievements of Sullivan, Adler, or Wright, it remains that many of their ideas were responses to the historical and social circumstances of their environment, which as we have seen was heavily influenced by the German presence. With this example, I have tried to demonstrate the impact which German-trained architects had on their communities across Canada and the United States. Private citizens and national

organizations were quick to recognize their skill and commission projects for a variety of needs and in a spectrum of styles, many of which are still standing today. The names of just over one hundred architects have been collected in the list that follows in chapter two. The relative ease with which the information was obtained suggests that with further digging the identity of more architects may be found, which in turn will enable us to make a final assessment of the German element in the development of North American architecture.

1. Turpin C. Bannister. The Architect at Mid-Century, Evolution and Achievement. Vol. 1. (New York: Reinhold Publishing Corporation, 1954) 86.

2. Samuel Wilson, Jr. "Latrobe, Benjamin H." Macmillan Encyclopedia of Architects. Vol. 2. Ed. Adolf K. Plazek. (New York: The Free Press, 1982) 611-17.

3. Wilson 612.

4. Michael Fazio and Patrick Snadon. "Latrobe, Benjamin H." International Dictionary of Architects. Vol. 1. Ed. Randall J. Van Vynckt. (Detroit: St. James Press, 1993) 485.

5. Fazio 485.

6. David Irwin. Winckelmann Writing on Art. (London: Phaidon Press Limited, 1972) 4-8.

7. Irwin 23.

8. Wilson 617.

9. Fazio 487.

10. Judith S. Hull. "The "School of Upjohn": Richard Upjohn's Office." Journal of the Society of Architectural Historians 52. (Sept 1993) 282.

11. Mack Walker. Germany and the Emigration 1816-1885. (Cambridge, MA: Harvard University Press, 1964) 47.

12. Walker 51.

13. Walker 51.

14. Walker 44.

15. Walker 70.

16. Walker 47.

17. Robin W. Winks et al. A History of Civilization. (Englewood Cliffs, NJ: Prentice Hall, 1988) 535.

18. Walker 45.

19. Walker 63.

20. Sean Cashman. America in the Gilded Age. (New York: New York University Press, 1993) 74.

21. Rosemarie Haag Bletter. "Semper, Gottfried." Macmillan Encyclopedia of Architects. Vol. 4. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 27-8.

22. Nikolaus Pevsner. Some Architectural Writers of the Nineteenth Century. (Oxford: Clarendon Press, 1972) 254.

23. Pevsner 255.

24. Ellen Christensen. "Semper, Gottfried." International Dictionary of Architects. Vol. 1. Ed. Randall Van Vynckt. (Detroit: St. James Press, 1993) 807.

25. Eric Arthur. Toronto: No Mean City. (Toronto: Toronto University Press, 1986) 241.

26. Beatrice St. Julien Ravenel. Architects of Charleston. (Charleston, NC: Carolina Art Association, 1964) 177.

27. Sandra Tatman and Roger Moss. Biographical Dictionary of Philadelphia Architects: 1700-1930. (Boston: G.K. Hall & Co., 1985) 782.

28. Ravenel 178.

29. Ravenel 181.

30. Tatman 782.

31. Roula M. Geraniotis. "German Architectural Theory and Practice in Chicago, 1850-1900." Winterthur Portfolio Vol. 22. (1986) 294.

32. Carl Wittke. Refuges of Revolution, The German Forty-Eighters in America. (Philadelphia: University of Pennsylvania Press, 1952) 326.

33. Walker 153.

34. Walker 154.

35. Walker 176.

36. Kathleen Curran. "The German Rundbogenstil and Reflections on the American Round-Arched Style." Journal of the Society of Architectural Historians Vol. 47. (Dec. 1988) 369-70.

37. Curran 369-70.

38. Curran 369.

39. Stephen Garmey. "Eidlitz, Leopold." Macmillan Encyclopedia of Architects. Vol. 2. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 14.

40. Hull 283.

41. Curran 367.

42. Curran 367.

43. Hull 292.

44. Henry Withey and Elsie Withey. Biographical Dictionary of American Architects (Deceased). (Los Angeles: Hennessey and Ingalls, Inc., 1970) 40.

45. Withey 40.

46. Dennis McNamara. "The National Museum Building and the Contribution of Adolf Cluss, Socialist Republican Architect of Nineteenth-Century Washington, D.C." SAH Annual Meeting. Philadelphia, 30 April 1994.

47. Withey 128.

48. Pamela Scott and Antoinette Lee. Buildings of the District of Columbia. (New York: Oxford University Press, 1993) 40.

49. Withey 371.

50. Ellen Kramer. "Lienau, Detlef." Macmillan Encyclopedia of Architects. Vol 3. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 6-8.

51. Kramer 7.

52. Wittke 326.

53. Tatman 156-159.

54. Tatman 511.

55. Tatman 17-18.

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57. Cohen 171.

58.Cohen 173.

59.Cohen 173.

60.Cohen 173.

61.Joy Kestenbaum. "Schulze, Paul." Macmillan Encyclopedia of Architects. Vol. 4. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 52.

62.Kestenbaum, "Schulze" 6-7.

63.Kestenbaum, "Schulze" 6-7.

64.Kestenbaum, "Schulze" 6-7.

65.Withey 42.

66.Frank Randall. History of the Development of Building Constructions in Chicago. (Urbana: The University of Illinois Press, 1949) 78.

67.Geraniotis, "German Architectural Theory" 293-306.

68.Withey 42.

69.Geraniotis, "German Architectural Theory" 298-299.

70.Gernaiotis, "German Architectural Theory" 298-299.

71.Geraniotis, "German Architectural Theory" 294.

72.Gernaiotis "German Architectural Theory" 294.

73.Geraniotis, "German Architectural Theory" 293-4.

74.Geraniotis, "German Architectural Theory" 294.

75.Geraniotis, "German Architectural Theory" 294.

76.Roula Geraniotis. "An Early German Contribution to Chicago's Modernism." Chicago Architecture, 1872-1922: Birth of a Metropolis. Ed. John Zukowsky. (Munich: Prestel-Verlag, 1987) 92.

77.Geraniotis, "German Architectural Theory" 294.

78.Paul Sprague. "Baumann, Frederick." Macmillan Encyclopedia of Architects. Vol. 1. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 155-6.

79.Geraniotis, "German Architectural Theory" 294.

- 80.Geraniotis, "German Architectural Theory" 294.
- 81.Sprague 155-6.
- 82.Geraniotis, "German Architectural Theory" 294.
- 83.Geraniotis, "German Architectural Theory" 294.
- 84.Geraniotis, "German Contribution" 93.
- 85.Withey 44.
- 86.Randall 56 & 61.
- 87.Geraniotis, "German Contribution" 105.
- 88.Geraniotis, "German Contribution" 105.
- 89.Tatman 680.
- 90.Cohen 171.
- 91.Curran 368.
- 92.Geraniotis, "German Architectural Theory" 295.
- 93.Geraniotis, "German Architectural Theory" 295.
- 94.Geraniotis, "German Architectural Theory" 296.
- 95.Geraniotis, "German Architectural Theory" 303.
- 96.Tatman 17-8.
- 97.Joy Kestenbaum. "Fernbach, Henry." Macmillan Encyclopedia of Architects. Vol. 2. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 52.
- 98.Kestenbaum, "Fernbach" 52.
- 99.Gerard Wolfe. New York: A Guide to the Metropolis. (New York: McGraw-Hill Book Company, 1988) 166, 175-170.
- 100.Wolfe 197.
- 101.Arthur 253.
- 102.Arthur 253.
- 103.Ford Peatross. "Smithmeyer and Pelz." Macmillan Encyclopedia of Architects. Vol. 4. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 91-2.

104. Who was Who in America, Volume 1, 1897-1896. (Chicago: The A.N. Marquis Company, 1943) 955.

105. Withey 466.

106. Peatross 91.

107. Peatross 92.

108. Cohen 175.

109. Charlotte Kelly. "Sturgis, Russell." Macmillan Encyclopedia of Architects. Vol. 4. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 150.

110. Gwen Steege. "Eidlitz, Cyrus." Macmillan Encyclopedia of Architects. Vol. 2. Ed. Adolf K. Placzek. (New York: The Free Press, 1982) 13.

111. Roula Geraniotis. "The University of Illinois and German Architectural Education." Journal of Architectural Education. 38 (Summer 1985) 19, note 8.

112. Geraniotis, "The University of Illinois" 15.

113. Geraniotis, "The University of Illinois" 15.

114. Geraniotis, "German Contribution" 98.

115. Geraniotis, "German Architectural Theory" 299.

116. Pevsner 261.

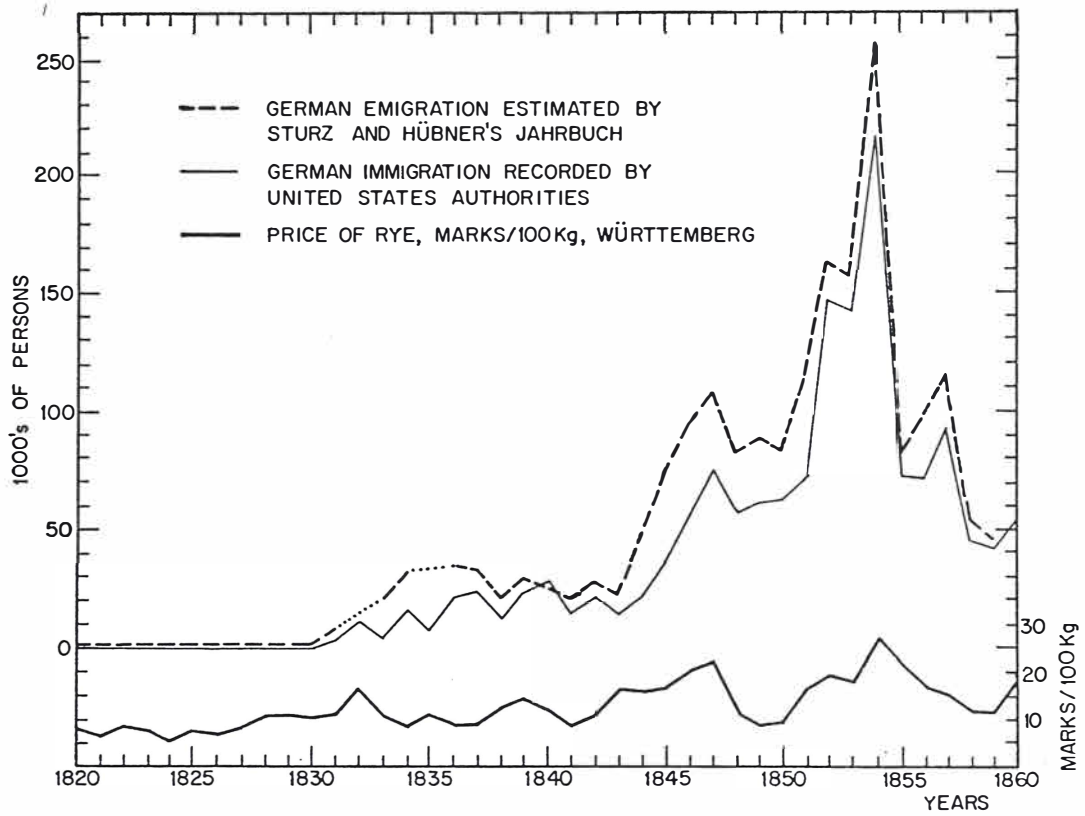


Figure 1. German Emigration to the United States of America between 1820 and 1860.



Figure 2. The Charleston Hotel, 200 Meeting Street, Charleston, North Carolina, 1837-1839. Architect: Charles F. Reichardt. No longer extant.

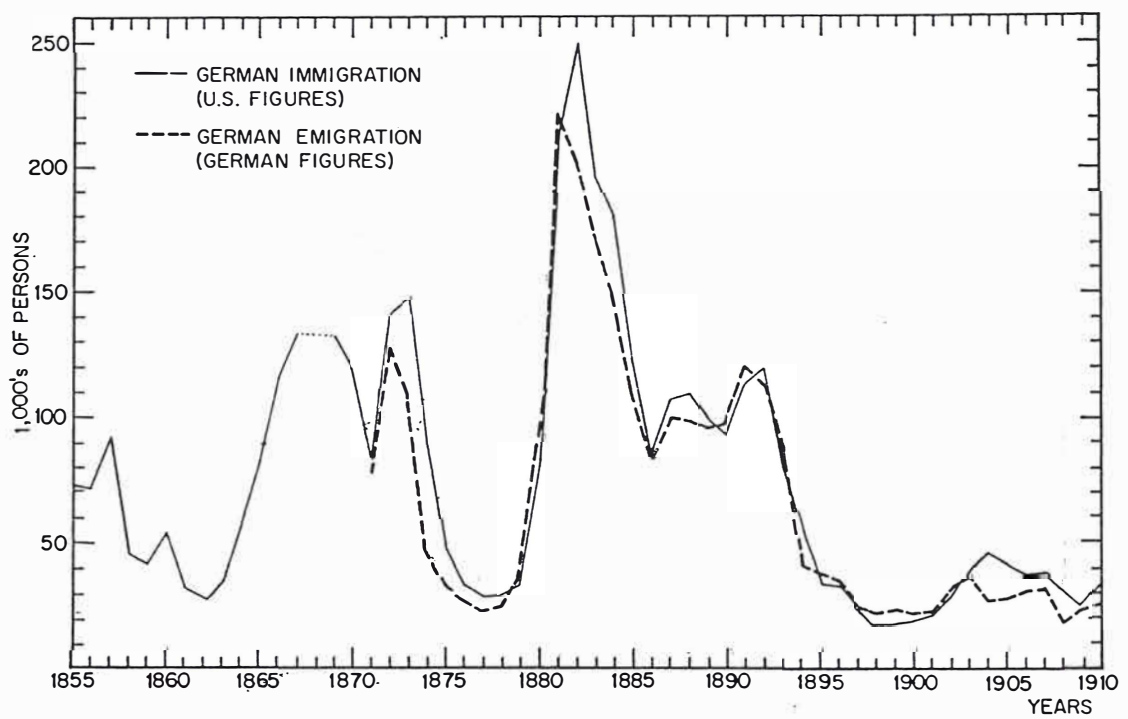


Figure 3. German Emigration to the United States of America between 1855 and 1910.

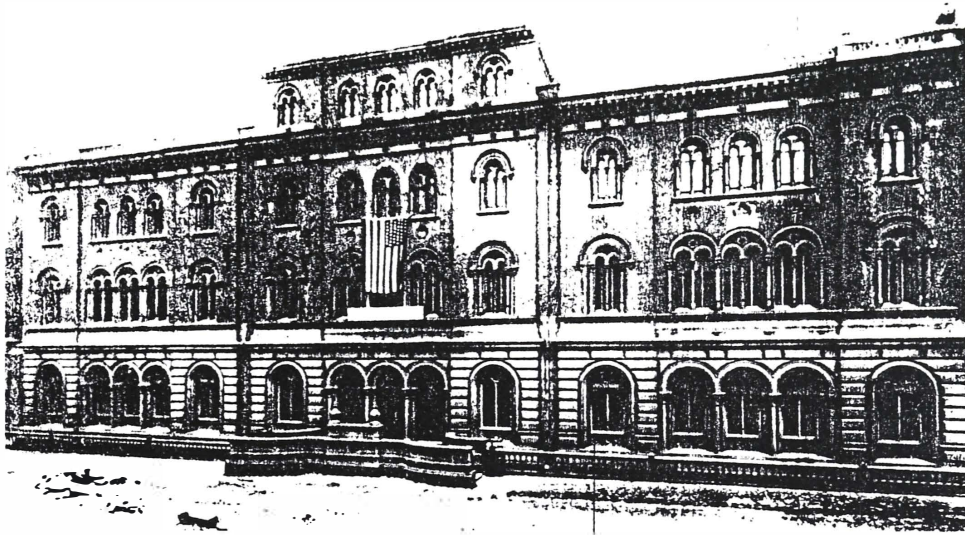


Figure 4. Astor Library, New York City, 1849-1853, showing 1859 and 1881 additions. Architect: Alexander Saeltzner.

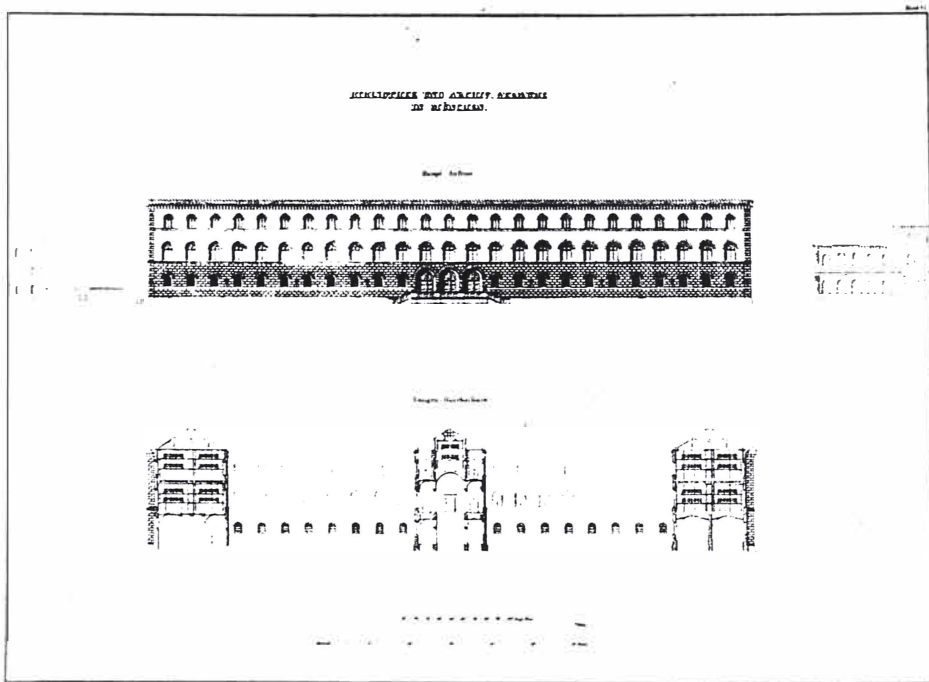


Figure 5. Staatsbibliothek, Munich, 1831-1842. Architect: Friedrich von Gärtner.

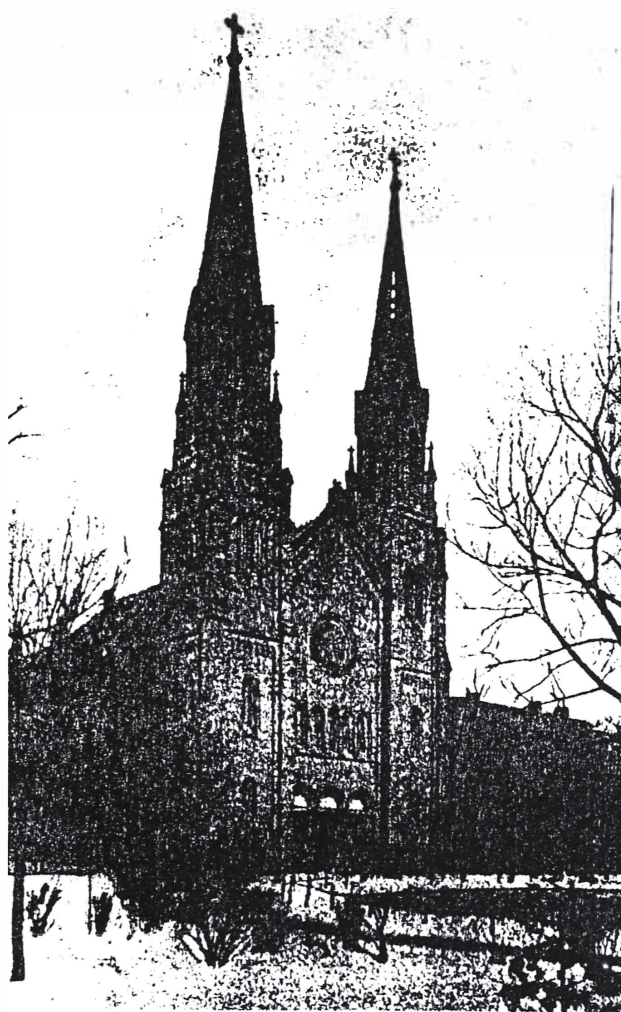


Figure 6. St. George's Episcopal Church, New York City, 1846-1848.
Architects: Charles Blesch and Leopold Eidlitz.

Haupt-Ansicht

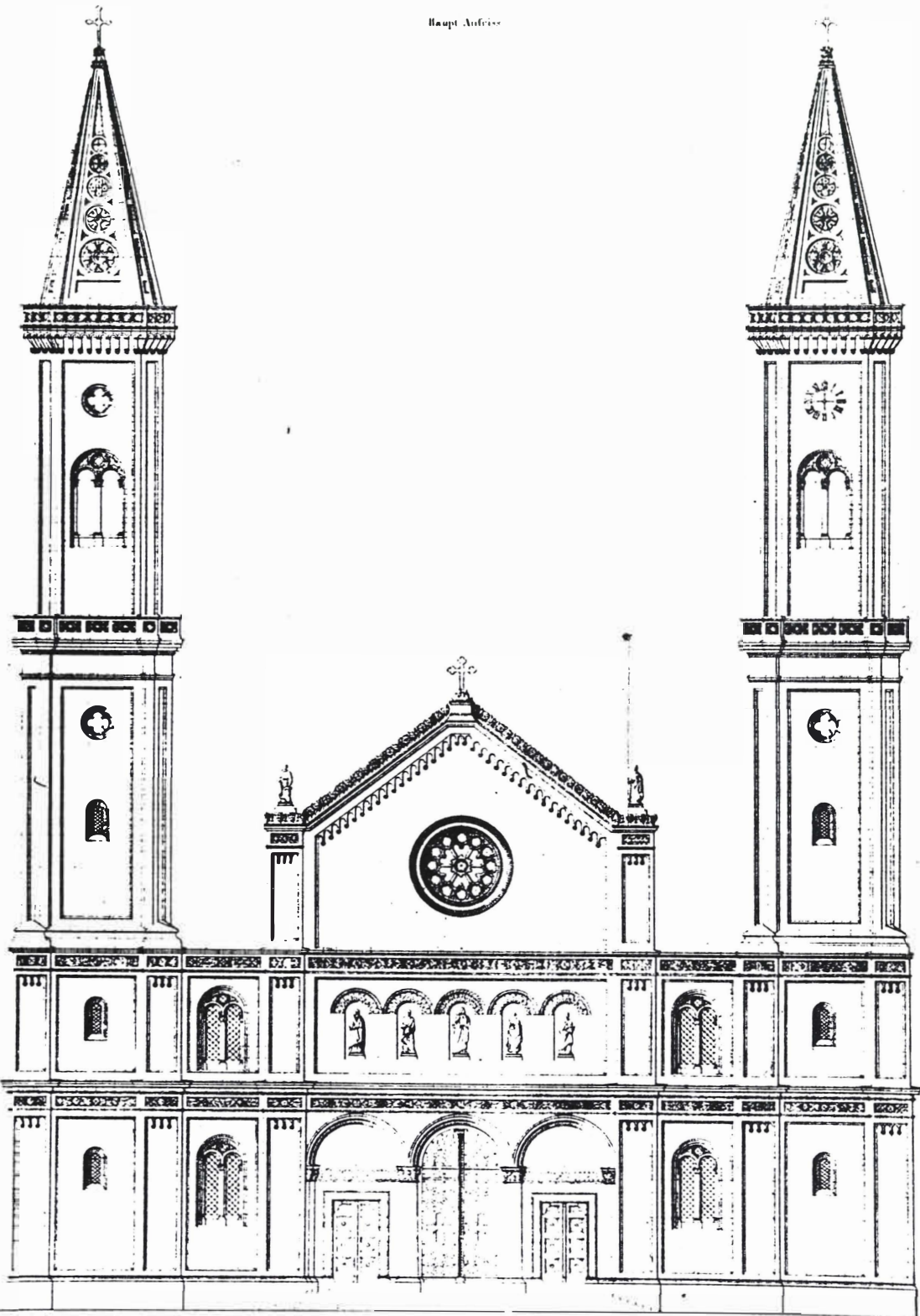
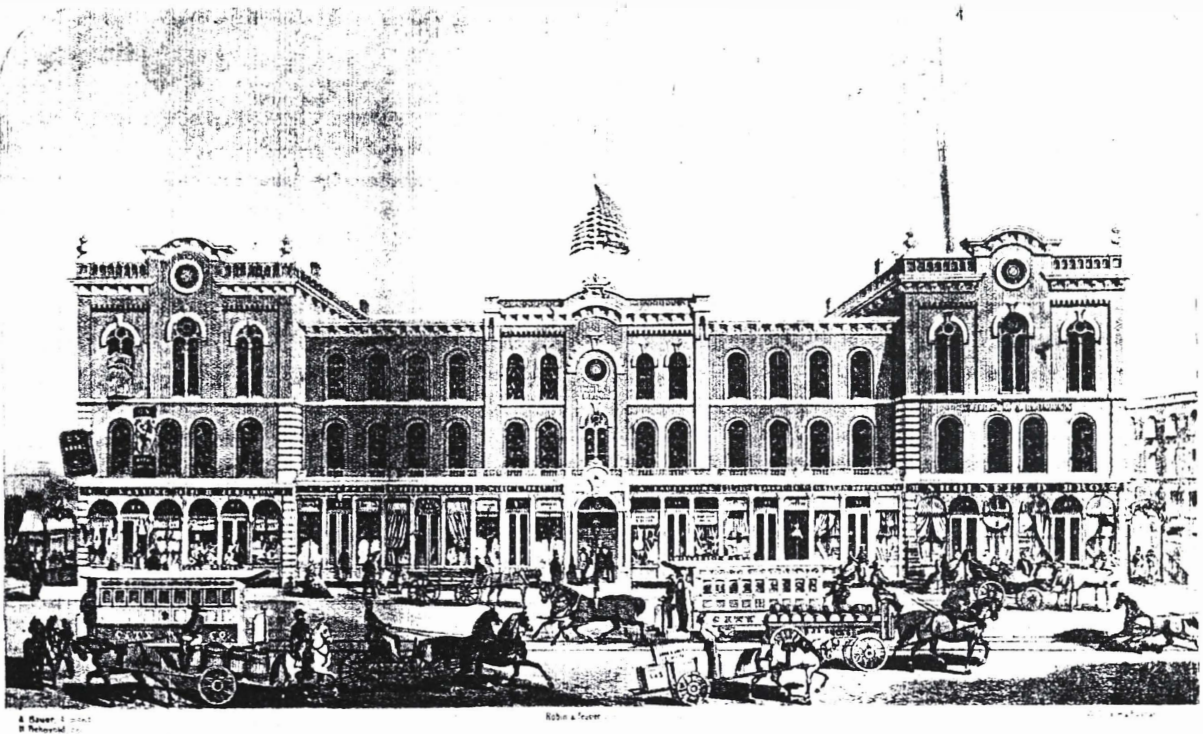


Figure 7. Ludwigskirche, Munich, 1829-1844, front elevation. Architect: Friedrich von Gärtner.



UHLICH BLOCK.

Figure 8. Uhlich Block, Chicago, IL, 1862-1863. Architect: Augustus Bauer. No longer extant.

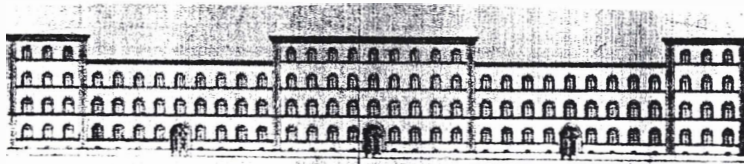


Figure 9. Damenstift, Munich, 1835-1839.

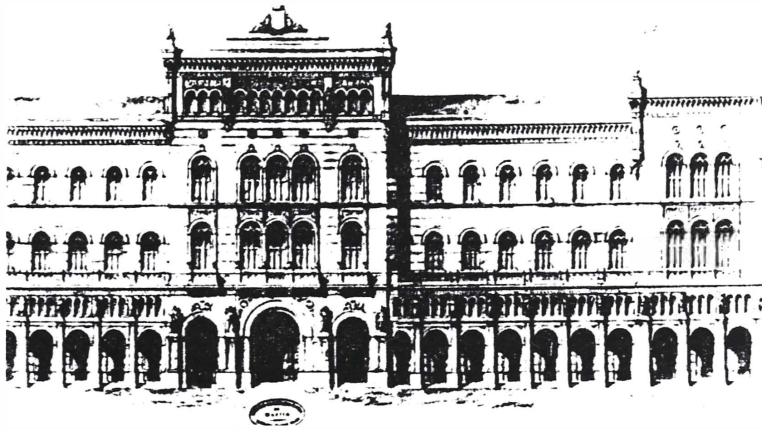


Figure 10. Project for the Rathaus, Berlin, 1856. Architect: H von der Hude.



Figure 11. Criminal Court Building, Chicago, IL, 1892. Architect: Otto H. Matz.



Figure 12. Residence, Berlin, 1854.



Figure 13. Reichenheimisches Haus, Berlin, built after 1850. Architect: F. Hitzig. No longer extant.

Chapter Two

Ammann, Othmar Hermann c. eng. (1879 - 1965) New York, New York

Reference:

J. W. "Politics and the Engineering Mind: O.H. Amman and the Hidden Story of the George Washington Bridge." Yearbook of German-American Studies Vol. 25, 1990: 153-154.

1879: Born in Canton Schaffhausen, Switzerland.

1898-1902: Studied and graduated from the ETH Zurich - the Swiss Federal Polytechnic Institute.

1902-1904: Worked as a structural draftsman in Europe.

1904: Spring: Arrived in New York and found work with a local engineering company. Ammann came to America upon the urging of one of his former professors, K.E. Hilgard, who had worked as a railroad-bridge engineer in the United States. "During the next several years he worked for engineering firms in Manhattan, Chicago and Pennsylvania, and he worked on several major bridges, including the Queensboro in New York City."

1912-1917: Ammann joined the firm of Gustav Lindenthal, a railroad-bridge engineer with an international reputation. Lindenthal soon appointed him as his chief aide in work on the Hell Gate Bridge. "Much of Ammann's time during the years 1912-17 was devoted to the Hell Gate, where he was in charge of all office and field operations, supervising a team of ninety-five engineers."

1917-1920: Ammann took a temporary position with the Such Clay Pottery Company in Middlesex County, New Jersey, at the suggestion of Lindenthal as he had little engineering work to offer him.

1920-1923: Ammann returned to Lindenthal's office to assist in developing the plans for a gigantic railroad-vehicular bridge to span the Hudson at 57th Street.

1923: Ammann entered private practice. He had been concerned about the feasibility of the 57th Street bridge and desired to scale the project down and move it north of midtown Manhattan, which Lindenthal disagreed with.

1925-1939: July 1925: Ammann was hired by the Port of New York Authority as its bridge engineer. "He was placed in charge of the design and execution of the proposed

span across the Hudson between Fort Lee in New Jersey and 179th Street in Manhattan. He was also given supervisory control over construction of three smaller Port Authority bridges, between New Jersey and Staten Island." Ammann remained with the Port Authority until 1939, moving from bridge engineer to chief engineer. In the 1930s he also had collateral duty as chief engineer for Robert Moses's Triborough Authority. "During thses years, he disgned and constructed the George Washington, the Bayonne, and the Bronx-Whitestone bridges; he also supervised construction of the Goethals, Outerbridge, and Triborough spans in the New York region, and he was an influential adviser in the disigning of the Golden Gate Bridge."

- 1939: Ammann left the Port Authority and entered into private practice with another engineer, founding the firm of Ammann & Whitney.
- 1950s-1960s: Ammann designed and supervised construction of a new bridge over the East River (at Throgs Neck), a lower deck for the George Washington Bridge, and the Verrazano-Narrows Bridge across the entrance to the New York harbor, completed in 1964 - which was the world's longest single-span bridge.
- 1965: Ammann died at the age of 86.
- 1979: On the centennial of his birth, celebrations were held in both Switzerland (which issued a stamp in his honour) and the United States.

Autenrieth, Charles M. (1828 - 3/30/1906) Philadelphia, PA

Reference:

Sandra Tatman and Roger Moss. Biographical Dictionary of Philadelphia Architects: 1700-1930. Boston: G.K. Hall & Co., 1985: p.17-18:

- 1828: Born in Wurtenburg, Baden, Germany.
- c.1854: Arrived in Philadelphia: "was a partner in the architectural firm of Collins & Autenrieth; and it is surmised that Edward Collins, who studied in Germany [University of Stuttgart], met Autenrieth while there and persuaded him to return with him to Philadelphia."

List of Projects:

See **Collins, Edward** for Collins & Autenrieth projects.

- 1880: Harris, J.C., res., 1607 Walnut Street, Philadelphia

Location of Drawings and Papers:

Athenaeum of Philadelphia (Collins & Autenrieth Collection);
INA Corp. Archives, Philadelphia; University of Delaware.

Selected Bibliography

Mason, JAIA (1913);

PMA, Three Centuries.

Schweizer, Jane K., "Collins & Autenrieth, Architects in Victorian Philadelphia." M.A. Thesis, University of Delaware, 1981.

Barthberger, Charles. (1823 - 8/19/1896) Pittsburgh, PA (A.I.A.)

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1. Henry Withey and Elsie Withey. Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey and Ingalls, Inc., 1970: 40.
2. Who was Who in America, Historical Volume 1607-1896. 1963. Chicago: Marquis Who's Who Inc., 1967: 111.

1823: Born Baden, Germany, and educated there.
1843: Graduate of the Polytechnic Institute, Karlsruhe, Germany.
1845: Immigrated to the United States, settled in Pittsburgh, and began his architectural practice. "He became one of the leading architects in the city, the first to have had the benefit of a foreign education." (Withey)
After 1885: Associated in partnership with Ernest C. Dietrich: Barthberger & Dietrich - specialized in ecclesiastical architecture:

In his early works, Barthberger designed buildings erected in cities of Western Pennsylvannia and the eastern part of Ohio.

In later years his son C.M. Barthberger was associated with his father in practice.

List of Projects:

From Withey:

n.d.: a Bank building, on Fifth Street, Pittsburgh.
The Odd Fellow's Hall, (afterward occupied by the Opera House) Pittsburgh.

Barthberger & Dietrich:

n.d.: St. Paul's Cathedral.
 The 18th Street Presbyterian Church
 St. Philoman's
 The Episcopal Church of St. Matthew

Bibliography:

From Withey:

"Obituary." The Inland Architect, October, 1896.

Architecture & Building News, September 1896.

Bast, Johann. (1812 - 1880) Cincinnati, Ohio

Reference:

Robert Wimberg. Cincinnati: Over-the-Rhine. Cincinnati: The Ohio Book Store, 1987: 4-6.

1877: Designed the Germania Building, at Walnut & 12th, in the Italian Renaissance Revival style at a cost of \$100,000. "Basically it is a red brick structure with a limestone facade." Bast is described as "a local German-born builder and architect..." Built for the German Mutual Insurance Company of Cincinnati, founded in 1858 by Heinrich Arminius Rattermann (1832-1923), who came to Cincinnati in 1845 from Osnabruck, Germany. The front of the building is punctuated by a statue of Germania, which was renamed 'Columbia' during WWI. On the 12th St facade is a relief of Apollo. Both were the work of the local sculptor Leopold Fettweis. "The Germania Building has a cast iron Schreiber ["Johann Leonard Schrieber, born in Bavaria in 1828, came to Cincinnati in 1849 as a skilled blacksmith." (p.6)] store front and a sheet metal cornice."

Bauer, Augustus. (1827 - 1894) Chicago, Il (F.A.I.A)

References:

1. Withey: 42.
2. Who was Who in America, Historical Volume 1607-1896. 1963. Chicago: Marquis Who's Who Inc., 1967: 114.
3. Roula M. Geraniotis. "German Architectural Theory and Practice in Chicago, 1850-1900." Winterthur Portfolio Vol. 21, 1986: 293-306.
4. Randall, Frank. History of the Development of Building Constructions in Chicago. Urbana: The University of Illinois Press, 1949.

Baumann, Edward. (1838 - 2/2/1889) Chicago, Il

References:

1. Withey: 44.
2. Who was Who in America, Historical Volume 1607-1896. 1967: 114.
3. Roula Geraniotis. "German Architectural Theory": 294.
4. _____. "An Early German Contribution to Chicago's Modernism." Chicago Architecture 1872-1922. Ed. John Zukowsky. Munich: Prestel-Verlag, 1987: 94-95, 105.
5. Randall, Frank. History of the Development of Building Construction in Chicago. Urbana, 1949.

1838: Born in Marienwerder, Prussia.
 1856: Graduated from the trade school at Graudenz, and left for Chicago the same year. Worked as a draftsman for the firm of Burling and Baumann, subsequently serving as a draftman and later partner of Edward Burling.
 1868-1879: In partnership with his cousin Frederick Baumann.
 After 1879: Baumann practiced alone, although at times he was associated with the German-born and German-educated engineer William H. Lotz (Geraniotis: 105).
 1888: Baumann created a partnership with Harris W. Huehl, who had been trained in his office (Geraniotis: 105).
 1889: Died in Berlin where he had gone hoping to recover his failing health (Geraniotis: 105).

* The following information, gathered from Withey and Who was Who in America, contradicts Geraniotis's data at certain points.

1828: Born at Danzig (then in Germany), the son of a well-to-do merchant. A graduate of the Polytechnic School at Gradentz.
 1850-: Immigrated to the United States. Settled in Chicago. Employed by Edward Burling for ten years. Began his own practice as an architect; moved to Memphis, TN. Returned to Chicago after the Civil War. Practiced in association with Harris W. Huehl (Who was Who:114).

List of Projects:

From: Frank Randall, 1949:

F. & E. Bauman:

- 1827: Born in Friedberg, Hesse. The son of a noted educator. Bauer attended public school in Friedberg and then the Kunst-und Gewerbeschule in Darmstadt.
- 1850: Graduated from the Kunst-und Gewerbeschule, Darmstadt, in the same year he immigrated to the United States, first settling in New York. Worked for Jonathon B. Snook (Withey records his employment as an architectural draftsman) and then the firm of Carstensen & Gildemeister, architects of the New York Crystal Palace.
- 1853: Moved to Chicago.
- 1855-1861: Formed a partnership with the architect Asher Carter, which lasted until 1861 and attained great distinction.
- 1861-1867: Bauer practiced alone.
- 1867-1876: Bauer practiced architecture in association with German immigrant architect Robert Loebnitz.
- 1875-1881: Architect of the Chicago Board of Education.
- 1876-1881: Bauer practiced alone following Loebnitz's return to Germany.
- 1879-1886: A.I.A.: "Bauer was active in the Chicago Chapter and elected President in 1879, a post he held until 1886." (Withey)
- 1881-1894: Bauer formed a partnership with the German-born and educated architect Henry W. Hill. The firm of Bauer & Hill lasted until Bauer's death. - His Chicago practice was engaged particularly in planning business and commercial structures (many of which are now destroyed). Many of the city schools were designed by him.

List of Projects

From: Geraniotis: 298:

- 1862-1863: Uhlich Block, a commercial edifice that covered the entire block on Clark Street between Water and Kinzie streets (destroyed in fire of October 8 & 9, 1871). The building measured 200' by 80' and cost \$60,000.
- "The Uhlich Block had a long facade with projecting middle and end pavilions; the varying heights of the individual parts, the breaking up of the cornice line, and the use of round pediments, pilaster strips, and corbel tables gave it a lively appearance. Stylistically this charming building was indebted to the German Rundbogenstil. Higher center and corner pavilions had already been used by Gaertner in his Damenstift in Munich (1835-39)..."

See:

Fifteenth Annual Review of the Trade and Commerce of the

City of Chicago, for the Year 1863... Chicago: Tribune Book and Job Printing Establishment, 1864: 22.

From: Frank Randall, 1949:

A. Bauer & Co.:

- 1868: The Charles F. Grey Building. Destroyed in fire of 1871 (Randall: 86).
 1870: Safety Deposit Building. Four stories high. Destroyed in fire of 1871. (Randall: 64).

Bauer & Loebnitz:

- 1873: Illinois Staats Zeitung Building (Name changed to the Firmenich Building, then the T-R Building). 184 W. Washington St., on the northwest corner of N. Wells St. Eight stories high (Randall: 78).

Bauer & Hill:

- 1886: Foreman & Kohn Block (renamed the Mercantile Building). 305 W. Adams St, on southwest corner of S. Franklin St. Nine stories (Randall: 111).

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Mannhardt, "Bauer, Baumann und Schmid." pp41-42

Wight, Peter B. "Asher Carter," Western Architect 34, no 1, January 1925:12-13.

Baumann, Edward. (1838 - 2/2/1889) Chicago, Il

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1. Withey: 44.
2. Who was Who in America, Historical Volume 1607-1896. 1967: 114.
3. Roula Geraniotis. "German Architectural Theory": 294.
4. _____. "An Early German Contribution to Chicago's Modernism." Chicago Architecture 1872-1922. Ed. John Zukowsky. Munich: Prestel-Verlag, 1987: 94-95, 105.
5. Randall, Frank. History of the Development of Building Construction in Chicago. Urbana, 1949.

1838: Born in Marienwerder, Prussia.
 1856: Graduated from the trade school at Graudenz, and left for Chicago the same year. Worked as a draftsman for the firm of Burling and Baumann, subsequently serving as a draftman and later partner of Edward Burling.
 1868-1879: In partnership with his cousin Frederick Baumann.
 After 1879: Baumann practiced alone, although at times he was associated with the German-born and German-educated engineer William H. Lotz (Geraniotis: 105).
 1888: Baumann created a partnership with Harris W. Huehl, who had been trained in his office (Geraniotis: 105).
 1889: Died in Berlin where he had gone hoping to recover his failing health (Geraniotis: 105).

* The following information, gathered from Withey and Who was Who in America, contradicts Geraniotis's data at certain points.

1828: Born at Danzig (then in Germany), the son of a well-to-do merchant. A graduate of the Polytechnic School at Gradentz.
 1850-: Immigrated to the United States. Settled in Chicago. Employed by Edward Burling for ten years. Began his own practice as an architect; moved to Memphis, TN. Returned to Chicago after the Civil War. Practiced in association with Harris W. Huehl (Who was Who:114).

List of Projects:

From: Frank Randall, 1949:

F. & E. Bauman:

- 1869: Shepard Block 1. At the southwest corner of S. Dearborn & W. Monroe St. Five stories. Destroyed in fire of 1871 (Randall: 53).
- 1870: Culver, Page, & Hoyne Warehouse Building. At 73-75 W. Monroe St. Five stories. Destroyed in fire of 1871 (Randall: 53).
- 1871: Central Union Block. At the northwest corner of N. Wacker Drive & W. Madison St. Three stories. Destroyed in fire of 1889 (Randall: 61).
- 1872: Shepard Block 2. Designed in the "Modern French Style"
Ashland Block 1.
Metropolitan Block.
Bryan Block 2 (Randall: 53).
- Edward Baumann & Harris Huehl:
- 1890: Chamber of Commerce 3.

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From Withey:

"Obituary." Architecture & Building, February, 1889.

Andreas "History of Chicago." 1886.

Baumann, Frederick. (1826 - 1/18/1921) Chicago, Il (F.A.I.A.)

References:

1. Withey: 44.
2. Geraniotis, "German Architectural Theory": 293-306.
3. _____. "An Early German Contribution to Chicago's Modernism," Chicago Architecture 1872-1922. ed. John Zukowsky, 1987.
4. Sprague, Paul "Baumann, Frederick." Macmillan Encyclopedia of Architects. vol. 1. 1982: 155-156.

- 1826: Born in Angermünde, Pomerania, Prussia. Attended public schools in Angermünde and Marienwerder.
- 1840: Entered the Gewerbeschule, "a well-known trade school in Berlin. He studied there for a few years and then joined an uncle who was government building inspector in Bromberg, becoming foreman in his office. A year later Baumann became the apprentice of the leading master carpenter of Bromberg." (Geraniotis:293-4)
- 1846: Baumann received a scholarship to study at the

renowned Königliches Gewerbeinstitut in Berlin. "For two and a half years he studied there, receiving rigid and thorough instruction in the sciences, architectural design, and construction by teachers who were mostly university professors as well. His education was cut off abruptly because of his participation in the 1849 revolution." (Geraniotis:294)

- 1850: August: Arrived in Chicago.
- 1851-1852: He quickly found work in the architectural office of John M. Van Osdel, 'Chicago's first professional architect.' (Geraniotis:294)
- 1852-1854: Baumann was a partner of Edward Burling, another leading Chicago architect. (Withey records the partnership initiating in 1856 - with offices in the Marine Bank Building, at LaSalle and Lake Streets - for which they were also the architects).
- 1854-1856: Baumann returned to work with Van Osdel again.
- 1857: "In 1857 a financial recession set in, and Baumann suffered a physical breakdown which forced him to abandon the architectural profession temporarily.
- 1858-1864: He then joined forces with the German stone mason and building contractor August Wallbaum and devoted himself to the contracting business until about 1865." (Geraniotis:294)
- 1865: Baumann resumed his architectural practice.
- 1868-1879: Formed a partnership with Edward Baumann (1838-1889), his cousin from Marienwerder who had immigrated to Chicago in 1856 (Geraniotis:294).
- 1869: "Baumann prepared an abridged translation for publication in Chicago of the festival oration delivered by the Berlin architect Friedrich Adler at the 1869 Schinkelfest, the annual celebration of Schinkel's birthday...Baumann's careful editing emphasized the point that Schinkel was a precursor of modern architecture. Geraniotis "A German Contribution": 93)".
- 1879-1889: Following the dissolution of the firm F. & E. Baumann, Frederick Baumann practiced alone for a decade, and then in association with Jeremiah K. Cady.

From: Paul Sprague: 155-156:

"Although an architect, Frederick Baumann (1826-1921) is remembered primarily for his improvement in the technology of erecting buildings on isolated piers which made possible the construction of tall buildings on the compressible soil of Chicago where piles were neither feasible nor desired. His methodology was eventually superseded by caisson foundations, first used in Chicago in 1893. According to Baumann's theory, published in 1873, each footing was to be sized according to

the weight it would carry with the result that settlements everywhere in a tall building would be nearly equal."

"Following a technical education in Berlin, He emigrated to Chicago in 1851. Except for eleven years from 1858 to 1868 when Baumann worked as contractor and as carpenter and architect, he practiced architecture primarily in partnership with several others."

From Geraniotis, 1986: p294: Notes 1):

"Baumann was a fellow of the American Institute of Architects (A.I.A.) and a member of the Illinois State Association of Architects, the Western Association of Architects, and Chicago's first and second school boards, the first German to be so recognized. He made several contributions of a technical nature that were epoch making for Chicago's architectural development, such as the theory of isolated pier foundation, which he published in 1873, and the use of metal skeletons for Chicago buildings, which he advocated in an 1884 article before William Le Baron Jenney applied it in the design of the Home Insurance Building. Baumann was a prolific writer and speaker on architectural, technical, and aesthetic subjects."

Marine Bank: "It was one of the earliest Chicago buildings to have walls of white stone (the so-called Athens marble) from the newly opened quarries in Illinois and one of Chicago's costliest buildings of the time. The Marine Bank was an office building with simple and paired round-arch openings, a narrow cornice, and a rusticated first story and raised basement - a fine specimen of the commercial palazzo mode that dominated the American and European scene at the time. Stylistically it derived from the German Rundbogenstil of Romanesque or early Renaissance inspiration that had become popular in Germany in the 1830s and 1840s after its successful introduction by distinguished German architects Leo von Klenze and Friedrich von Gärtner of Bavaria and Heinrich Hübsch of Baden." (p294)

List of Projects

Also See Edward Baumann Above.

From: Withey and Sprague:

- 1872: Bryant Block, Chicago (no longer extant).
- 1872: Ashland Block (the original building), (no longer extant), Chicago.
- 1872: Metropolitan Block, Chicago (no longer extant).
- 1886: Union National Bank Building, Chicago (no longer extant).

n.d.: The old City National Bank.

Frederick Baumann & Burling (Burling & Baumann):

- 1854: Holy Name Cathedral I, Chicago.
 1854: Marine Bank, on the northeastern corner of LaSalle and Lake streets, Chicago (no longer extant). The building had four stories and a basement, measured 70' by 62', and cost \$70,000.

From: Randall: 360-361:

Frederick Baumann & J.K. Cady

- 1891: Bordeaux Hotel (later the Grant Park Arms Apartments), Chicago. 339 Michigan Avenue. Seven stories, pressed brick and terra cotta (Randall:181 & 125).
 1891: Kimball Hotel, Chicago. 306 S. Wabash Avenue, seven stories. Destroyed in 1916 (Randall:124).
 1893: Imperial Hotel, Chicago.

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From Roula Mouroudellis Geraniotis (p. 294: notes 1):

Baumann, Frederick. "Life, Reminiscences, and Notes." Construction News 41, no. 3, January 15, 1916:5-9.

Wight, Peter B. "Frederick Baumann, America's Oldest Living Architect." Industrial Chicago, 6 vols. Chicago: Goodspeed Publishing Co., 1891, 1:600-601.

Chicago und sein Deutschthum. Cleveland, Ohio: German-American Biographical Publishing Co., 1901-2: 142-43.

Mannhardt, Emil. "Anmerkungen über August Bauer, Fritz Baumann und Robert Schmid," Deutsch-Amerikanische Geschichtsblätter 7, no. 1, January 1907: 41-42.

von Mach, Edmund. "Fredrich Baumann," Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Genenwart. ed. Ulrich Thieme and Felix Becker, 37 vols, Leipzig: Wilhelm Engelmann, 1907-50, 3:78.

"Obituary." Journal of the AIA 9, no.8, August 1921: 281-282.

From Macmillan:

Baumann, Frederick. The Art of Preparing Foundations for All Kinds of Buildings, with Particular Illustration of the "Method of Isolated Piers" as Followed in Chicago. 1873. Chicago: Wing, 1892.

Baumann, Frederick. Improvements in the Construction of Tall Buildings. Chicago: 1884.

Baumann, Frederick. "Thoughts on Architecture," Inland Architect 16, no. 5, November 1890: 59-60.

Baumann, Frederick. "Thoughts on Style," Inland Architect 20, no. 4, November 1892: 34-37.

Baumann, Frederick. "Two Questions Considered. First: Is Architecture a Living Art? Second: Can Architecture Become a Living Art? Preceded by a Historical Review of Art," Inland Architect 29, no. 3, April 1897: 23-26.

Ericsson, Henry and Lewis E. Meyers. Sixty Years a Builder. Chicago: A. Kroch and Son, 1942, 207ff. and passim.

Randall, Frank. History of the Development of Building Construction in Chicago. Urbana: University of Illinois Press, 1949.

Sullivan, Louis. The Autobiography of an Idea. 1924. New York: Dover, 1956.

Tallmadge, Thomas. Architecture in Old Chicago. Chicago: University of Chicago Press, 1941.

Bebb, Charles Herbert (10/4/1858 - 21/6/1942) **S e a t t l e ,**
Washington.

References:

1. Elisabeth Walton. "Beeb, Charles H." Macmillan Encyclopeida of Architects. Vol 1, 1982: 160-161.
2. J.K. Ochsner. "Adler and Sullivan's Seattle Opera House Project." JSAH vol.48, 1989: 223-231.

1858: April 10: Born in Surrey, England. "He was educated at King's College, London, and at preparatory schools in Switzerland before attending the University of Lausanne, Switzerland. (where he studied engineering -Macmillan) He furthered his education at the School of Mines in London, then spent five years in South Africa with the engineering department of the Cape government

railroad." (Ochsner:227)

Mid 1880s: Returned to England and then went to Chicago intending to work for the Illinois Central Railroad. "Instead, he remained in Chicago and joined the Illinois Terra Cotta Lumber Company as a construction engineer involved in the development of fireproofing systems for buildings. In 1888, this company received the fireproofing contract for Adler & Sullivan's Auditorium." (Ochsner:227)

1888: As a result of this contact, Bebb was hired towards the end of construction [Chicago's Auditorium opened 9 December 1889] by Adler & Sullivan as the firm's superintending architect for their office - his background being engineering and fireproofing design. "A brief notice of Bebb's joining Adler & Sullivan as superintendent appeared in Inland Architect XVI, July 1890, 91." "He soon rose to the position of chief superintendent and among other projects was superintendent on the Schiller Theatre, the Meyer Building, the cold Storage Warehouse, and the Kehilath Anshe Ma'ariv Synagogue." (Ochsner:227)

1890: October 11: Bebb arrived in Seattle to supervise Adler & Sullivan's plans for the Seattle Operahouse - which was to encompass an operahouse, a hotel and a restaurant, but never realized. Bebb remained in Seattle until mid-December waiting for construction to proceed, but finally returned to Chicago. Bebb obtained a letter of introduction from Thomas Burke, the Seattle Operahouse Corporation's president, to the mayor of Fairhaven (now part of Bellingham). "Fairhaven was evidently considering building an opera house, and Bebb was traveling there to make inquiries." (Ochsner:229)

1893: Fall: Bebb left Adler & Sullivan and moved back to Seattle. He had invested in some property there in late 1890, and intended to one day return - although over the following years he corresponded with Burke about selling his property as the national recession deepened, and he found little work. Bebb "took a position as architectural engineer with the Denny Clay Company, and under his direction they became a leading manufacturer of architectural terra cotta." (Ochsner:230) He remained with the company for five years.

1894: Bebb was a founding member of the Washington State Chapter of the American Institute of Architects.

1898: Bebb opened an office in Seattle. He went on to become dean of Seattle architects.

1901-1914: Formed the partnership of Bebb & Mendel with Louis Leonard Mendel (1867-1940). "This partnership was responsible for numerous Seattle structures

including the city's second high-rise building, the 1911 Hoge Building." (Ochsner:230)

- 1909: Bebb & Mendel were "awarded gold medals for their Washington State and Good Roads Buildings and a silver medal for their King County Building for the Alaska-Yukon-Pacific Exposition in Seattle in 1909."
- 1910: Bebb was elected a Fellow of the AIA.
- 1911: Bebb was named the supervising architect for the State Capital Group in Olympia - which was constructed for the designs of the New York firm of Wilder and White between 1912 and 1926.
- 1914-1939: Formed the partnership of Bebb & Gould with Carl Frelinghuysen Gould (1873-1939) - a 1898 graduate of Harvard, who had also attended the Ecole des Beaux Arts from 1899-1903. "Bebb & Gould quickly became one of Seattle's leading firms." (Ochsner:231)
- 1915: "Bebb & Gould were appointed architects of the University of Washington campus plan in 1915 and subsequently designed numerous buildings on the campus in Seattle."
- Towards the end of his carerr, Bebb was associated with John Paul Jones.(Macmillan)
- 1942: 7 February: Burke died.

List of Projects:

From Walton:

- 1889-1891: Baily Block, Seattle, Washington.
- 1901: Everett Theater, Seattle.
- 1903: Oriental Building (Corona Hotel), for the Alaska-Yukon-Pacific Exposition, Seattle.
- 1908: Frye Hotel, for the Alaska-Yukon-Pacific Exposition, Seattle.
- 1909: Good Roads Building, for the Alaska-Yukon-Pacific Exposition, Seattle (no longer extant).
- 1909: King County Building, for the Alaska-Yukon-Pacific Exposition, Seattle (no longer extant).
- 1909: Washington State Building, for the Alaska-Yukon-Pacific Exposition, Seattle (no longer extant).
- 1910: First Church of Christ Scientists, Seattle.
- 1910: Fred S. Stimson Residence, Seattle.
- 1911: Hoge Building, Seattle.
Bebb & Gould:
- 1914-1915: Administration Building, United States Government Locks, Seattle.
- 1915-1937: University of Washington Campus Plan, Seattle.
- 1926: Suzzallo Library, University of Washington, Seattle.
- 1927: Henry Art Gallery, University of Washington,

- Seattle.
 1932: Seattle Art Museum, Volunteer Park, Seattle.
Bebb & Gould and John Graham, Sr.:
 1943: United States Marine Hospital (United States Public Service Hospital).
Bebb with George B. Post & Company:
 1924-29: Olympic Hotel, Seattle.

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From Walton:

"Charles H. Bebb, F.A.I.A. (Elect)." Pacific Builder and Engineer 10, no. 22, 1910: 204-205:

"Obituary." New York Times 22 June 1924: 15, col. 2.

Woodbridge, Sally Bryne, and Roger Montgomery. A Guide to Architecture in Washington State. University of Washington Press, 1980.

From Ochsner: 227:

Bebb, Charles H. "Fire Lessons in Fire-Proof Buildings." The Engineering Magazine, IV, February 1893: 731-743.

Berczy, William (1744 - 1813) Toronto, Ontario

Reference: Eric Arthur. Toronto: No Mean City. Toronto: Toronto University Press, 1986: 241.

- 1744: Born Albrecht Moll in Wallerstein, Bavaria.
 1794-1804: Spent much of his time in Upper Canada "trying to secure the success of a colonizing venture among German-speaking settlers whom he had recruited." Arthur describes him as "a remarkably talented artist, writer, and architect..."

List of Projects:

- 1797: Russell Abbey, Front (Palace) Street East.
 1802: Bridge over the Don River at King Street East.
 1802: House for Major James Givins, Queen (Lot) Street West.
 1803: House for Thomas Scott, Wellington (Market) Street East.
 1803: Christ Church, Montreal.

Berg, Walter Gilman c. engr. (1/12/1858 - 1908) New York, NY

Reference:

Who was Who in America, Volume 1, 1897-1942. Chicago: The A.N. Marquis Company, 1943: 87.

- 1858: January 12: Born in New York. The son of Albert W. and Helen M. (Morse) Berg. Brother of Louis DeCoppet Bergh. Educated by private tutors in New York and public schools in Stuttgart, Germany.
- 1878: Graduate in civil engineering, Royal Polytechnical Institute, Stuttgart.
- 1878: Engaged as a bridge engineer and engineer in charge Richmond & Allegheny Railroad; principle assistant engineer E. Tenn, Va & Ga. Railroad, assistant engineer, prin. asst. engineer; engineer, maintenance of way and now chief engineer Lehigh Valley Railroad.
- 1893: February 28: Married Ruby, daughter of Samuel and Alice (Moncure) burke of Virginia.

Books written by W.G. Berg:

- 1892: Buildings and Structures of American Railroads.
- 1898: American Railway Bridges and Buildings.
- 1899: Strength of Timber.
- 1904: American Railway Shop Systems.

Bergh, Louis DeCoppett (12/20/1856 - 1/29/1913) Washington,
D . C .
(F.A.I.A.)

References:

1. Withey: 53.
2. Who was Who in America, Volume 1: 87.

- 1856: Born in New York December 20. The son of Albert W. and Helen M (Morse) Bergh. Brother of Walter Gilman Berg. Early education in New York public schools. Studied eight years in Europe: (WwW)
Mil. Gymnasium, Ostrowo, Prussia.
Morovian Institute, Lausanne, Switzerland.
Royal Real-Schule and later in Royal Polytechnical, Stuttgart.

In his early practice in New York his work was chiefly in the field of Engineering.

"Was expert architectural and sanitary advisor to Mayor Strong's commission; had been architect for numerous public and private buildings, New York and elsewhere."
(WwW)

At one time he served as Instructor and head of the Architectural Department of the Brooklyn Institute of

Arts & Letters, and during this period he became a member of the Brooklyn Chapter of the A.I.A.

"in later years Bergh moved to Washington where he carried on a general practice and designed a number of schools and churches.

1904: June 19, Married Ivah de Chipenham, daughter of George Richardson of New York.

- Fellow A.I.A.
- Veteran 13th Regiment Heavy Artillery
- National Guard State of New York (N.G.S.N.Y.)
- Mason
- Home: Montclair Heights, N.J.

1913: Died January 28.

Books written by Louis DeCoppet Bergh:

1908: Safe Building (2 Volumes)
Safe Building Construction.

Bibliography:

From Withey:

"Obituary." A.I.A. Journal, March 1913.

Who was Who in America, 1897-1942.

Blesch, Karl (Otto) (1817 - 17/11/1853) New York, NY

Reference:

1. Kathleen Curran. "The German Rundbogenstil and Reflections on the American Round-Arched Style." JSAH, 47, Dec. 1988:367.

1817: Born in Bingen, not far from the city of Mainz.

1839: Blesch "began his studies with Friedrich von Gärtner at the Academy of Architecture in Munich at the age of 22: the normal matriculation was four years."

1846: "The firm of Blesch & Eidlitz (Leopold Eidlitz) began to appear in Doggett's New York City Directory with an office at 11 Wall Street; Blesch's name was dropped as of 1854."

1853: It appears that Blesch returned to Munich where he died on 17 November.

List of Projects:

Blesch & Eidlitz:

1846-1848: St. George Episcopal Church, New York City. The firm's first major commission - evidently Blesch was responsible for the exterior design, while Eidlitz, whose strength lied in engineering, designed the interior. Stylistically dependent on Friedrich von Gärtner's Ludwigskirche in Munich.

Bluemner, Oscar New York, NY ?

Reference:

Letter from Janet Parks, Curator of Drawings, Avery Library.

Archival Material:

Bluemner: "A later emigre who became a painter around the turn of the century and eventually committed suicide. We have some architectural materials on him."

Bohn, Arthur (1862 - 1/15/1948) Indianapolis, Ind. (A.I.A.)

Reference: Withey: 64.

1862: Born in Louisville, Kentucky. Grew up in Indianapolis where his parents settled, and was educated in city schools.

1883-1885: Spent two years in Germany for supplementary training, after having begun his architectural training under local architects.
"With the establishment his own office in Indianapolis, he organized the firm Bohn, Vonnegut & Mueller."

1926: Elected a member of the Indiana Chapter, A.I.A.

1932: Served as president for the Chapter. He was also a member and past president of the State Society of Architects.

Bohn competed in competitions & also served in an advisory capacity on certain buildings.

List of Projects:

Bohn, Vonnegut & Mueller:

n.d. The Fletcher Trust Company, Indianapolis.
Second Trust & Savings Bank, Indianapolis.
Hotel Severn, Indianapolis.
Herron Art Institute, Indianapolis.
L.S. Ayres Building, Indianapolis.

Methodist Hospital, Indianapolis.
 The Hebrew Temple, Indianapolis.
 All Souls Unitarian Church, Indianapolis.
 Trust Company Building, Terre Haute, IN.
 High School, Shortbridge, IN.
 Federal Building at Vincennes, IN.
 State Plaza in Indianapolis: with the State Library and
 the Historical Building the first units to be built.

Bibliography:

National Cyclopedia of American Biography, Vol "G", p.376., see
 Vonnegut, Bernard.

Clausen, Fritz G. (1848 - 1940). Davenport, Iowa.

Reference:

Philippe Oszusick, "Germanic Influence Upon the Vernacular
 Architecture of Davenport, Iowa," Pioneer America Society
 Transactions. 10, 1987: 17-27.

- 1848: Born in Eckern Forde, Schleswig, Germany.
 1868: Moved to Davenport, Iowa. Described as a German born
 architect who was the most prolific of the German
 architects in Davenport, and designed structures in
 Rundbogenstil, German Renaissance, and German vernacular
 (p.24).

List of Projects:

- 1869: Fritz Clausen House, 630 West 6th Street, Davenport.
 Described as a vernacular or reduced mode of the
 Rundbogenstil, "being of brick and containing windows and
 doors with segmental arches."
 c. 1870: Henry Lischer House, 624 West 6th Street, Davenport (his
 father-in-law's house which he later inherited).
 1871: Eldridge Block, Davenport.
 1875: Northwest Turner Hall, Davenport.
 1877: Der Demokrat Building (German Gothic), Davenport.
 1886: Davenport Glucose Works.
 1887: Davenport Canning Factory.
 1898: Saengerfest Halle, Davenport.
 1890: Davenport Turner Hall (German Renaissance)
 1890: Fairmount Crematorium, Davenport.
 1890: Peterson's Department Store, Davenport.
 1904: Northwest Turner Hall Gymnasium, Davenport.

Bibliography:

Inland Architect, 1885.

Times Democat, 1940.

Cluss, Adolf (9/4/1825 - 7/4/1905) Washington, D.C. (A.I.A.)

References:

1. Withey: 128.
2. Pamela Scott and Antoinett Lee. Buildings of the District of Columbia. New York: Oxford University Press, 1993.

1825: Born at Heilbronn, Germany, where he was also educated.

1848: Fall: Immigrated to the United States (Cynthia Field:SAH conference: May'94).

1849: Settled in Washington, D.C. (Dennis McNamara: SAH conference May'94)

1853: For several years he was employed as draftsman in the Technical Division of the U.S. Army and War Departments.

After 1865: Following the Civil War he joined Paul Schulze in partnership.

1867: Elected a fellow of the A.I.A.

1890-1895: Cluss served as Inspector of work on Federal buildings in Washington.

From: Scott: 40.

"Cluss had been educated as an architect and civil engineer in Württemberg, Germany, the son and grandson of archtitects, graduating in 1846 and emigrating to the United States two years later."

"He held government surveying and drafting positions before joining the Supervising Architect's office in 1855, where he was in charge of one of the drafting rooms for four years before transferring to the Navy Yard's ordnance office."

List of Projects:

Cluss & Schulze:

1857: Smithsonian Institute (Withey:128).

1877: United States Patent Office (Scott:191).
-Following a fire in 1877 which damaged the iron girders in the west wing, the large model rooms on the top floor of the south and west wings were rebuilt in a Victorian style based on the designs of Adolf Cluss & Paul Schulze.

1881: The United States National Museum (now the Arts and

Industries Building) (Scott:74-75).
 South side of Mall between 8th & 10th St. SW
 Constructed of red, black, blue and tan pressed and glazed bricks, and molded terracotta panels, encasing an iron skeletal structure. A Greek cross inscribed in a square. The only surviving major building on the Mall by Cluss. * Withey records the dates at 1877-1881.

- 1885-87: The Army Medical Museum and Library (Scott: 75).
 Once located on the northwest corner of Independence Avenue & 7th St. southwest. U-shaped building, 4 stories tall, constructed of brick, arched windows - interpretation of Rundbogenstil.

Cluss & Joseph von Kammerhueber (described as a fellow German-born architect who worked under Walter at the Capital)

- 1862-64: Wallach School, (Scott:40)
 Won the competition in 1862, and school completed in 1864.

- 1871: Cluss, Schulze and Paul Schoen: placed 3rd in the Library of Congress competition.

Following not clear if done in association with anyone:

- 1867-68: Agriculture Department Building. (Scott:73)
 Pressed red brick with brown stone and terracotta trim
 Electric Victorian design: German Renaissance revival with a French mansard roof. Constructed on a 35 arce site west of the Smithsonian and aligned with it in respect to the cente line of the Mall.
 I-shaped (170 feet by 61 feet) to accommodate the offices and laboratories. Museum was placed in the central section of the 2nd floor.

- 1865: Franklin School (Scott: 195-96). 13th and K Streets NW
 Combination of Second Empire style with Rundbogenstil. Red brick and trimmed in stone and cast iron.
 A model of the school was awarded a Medal of Progress in education and school architecture at the World's Exposition hold in Vienna in 1873.

- 1871-72: Sumner School (Scott: 222-23). 17th & M Streets NW
 Red brick with stone trim, and cast iron, windows accentuated by decorative arches. 1st permanent school building in the D of C for black students.

- 1872: Shepherd's Row (Scott: 40). Northwest corner of Connecticut Avenue and K St. NW
 Frequently designed row houses for the Washington

Developer Alexander R. Shepherd.

- 1873: Eastern Market (Scott: 260-61).
7th St., C St., and North Carolina Avenue SE.
20 bays long (180 feet) and 5 bays deep (50 feet)
One story brick building with a hip monitor roof
covered by grey slate shingles - adaption of
Rundbogenstil. Torn down in 1930.
- n.d.: Annex to Printing Office. (Withey)
Masonic Temple

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From Withey:

"Obituary." A.I.A. Quarterly Bulledtin, July, 1905.

American Art Annual, Vol.6.

Rider's Guide to Washington.

Collins, Edward (1821 - 7/3/1902) Philadelphia, PA

Reference: Tatman: 156-159.

- Little is known of his early life: the U.S. Census of 1870 reports that Collins was born in Prussia.
- 1849: It is believed that he came to the United States in 1849 and was educated at the University of Stuttgart, where he may have met his future partner Charles Autenrieth.
- 1852: Collins is listed as assisting John McArthur, Jr. (q.V.) on the design of the Girard House Hotel and the House of Refuge.
- 1853: Collins is listed in the Philadelphia city directories as an architect at 92 Walnut Street.
- 1854: Collins & Autenrieth worked together for the first time for the competition for the Academy of Music. Their partnership lasted until Collins's death i 1902.

List of Projects:

Collins & McArthur:

- 1852: Girard House Hotel, 9th & Chestnut Sts., Philadelphia.
1852: House of Refuge, nr. Girard College, Philadelphia.
1852: Ross Cty. Cthse., Chillicothe, OH.

Collins & Authenrieth:

- 1854: Academy of Music competition, Philadelphia.
1855: Masonic Temple Grand Lodge Rm., Philadelphia.

- 1856: Roberts, Edward, Hse., 11th & Spruce str., Philadelphia.
 Rockhill & Wilson Building, Chestnut & 6th St., Phil.
 Roxborough Lyceum, Ridge Avenue, Philadelphia.
- 1858: Second Union Station, Pittsburgh, PA.
- 1859: Abbott, Johnes & Co., store, n.p.
Gardener's Monthly, cottage, n.p.
- 1861: Carpenters' Co., front store, Chestnut St. & Carpenter's Ct., Philadelphia.
- 1863: Drexe Mausoleum, Woodland Cemetery, Philadelphia.
- 1865: Lea, M.C., Penn Building, Philadelphia.
- 1868: Daly, H.M., res., Philadelphia.
 Emmanuel Jutheran Church, s. 4th St., Philadelphia.
 Philadelphia Contributionship, 212 S. 4th St., Philadelphia (renovations).
- 1869: Humboldt Monument, Fairmount Park, Philadelphia.
 Lippincott mausoleum, Laurel Hill Cemetery, Philadelphia.
- 1871: Reading Railroad Co., 4th St. & Willing's Alley, Phila.
- 1873: Centennial Exhibition, Memorial Hall, competition, Philadelphia (unexecuted)
- 1874: Philadelphia Zoo, Carnivora House, Philadelphia.
- 1877: Central Presbyterian Church, Broad & Fairmount Sts., Philadelphia.
 Central Presbyterian Church, stores, 8th & Cherry sts., Philadelphia.
 Library Co. of Philadelphia, competition, Philadelphia.
 PA Lunatic Asylum, competition, Norristown, PA.
- 1880: Hasrris, John Campbell, townhouse, 1607 Walnut St., Philadelphia.
- 1883: Building, 1020-1024 Market St., Philadelphia.
- 1884: Factory, 10th & Filbert sts., Philadelphia.
 Star Villa Hotel, 1300 Beach St., Cape May, NJ
- 1886: Dye House, 9th & Callowhill Sts., Philadelphia.]
 Helwig, A., residence, Philadelphia.
 Justi, H.D., 32ne & Spring Garden sts., Philadelphia.
 Lea, Charles & Arthur, residence & stable, Chestnut Hill, Philadelphia.
 Lea, Henry C., building, 7th & Arch sts., Philadelphia.
 Lentz, Charles H., 11th & Hunter Sts., Philadephia.
- 1887: Lea, Henry C. building, 1219-21 Market St., Philadelphia.
- 1888: Allen, W.D., 5th & Commerce sts., Philadelphia.
 Library Co. of Philadelphia, addition, Locust & Juniper sts., Philadelphia.
- 1889: Avery & Laber, store, 106 E. Girard Avenue, Philadelphia.
 Kipper, F.W., residence, Radnor, PA
 Thorne, Jacob S., sheet-metal factory, 1223 Callowhill St., Philadelphia.
 Wyeth, J. & Bro., annex building, 11th St. & Washington Avenue, Philadelphia.
- 1890: Harrison, Thomas G., 1520 Locust St., Philadelphia.
 Hess, Craftman & May, alts. & adds., Market St., Phila.
 Lea, Henry C., store, 923-925 Market St., Philadelphia.
 Lea, H., residence & business building, stereotype

- foundry, 704 Sansom St., Philadelphia.
 University of Pennsylvania, Institute of Hygiene, 34th & Spruce sts., Philadelphia.
 Wright, E., store, 923 Arch St., Philadelphia.
- 1891: Building, alterations & additions, 518 Arch St., Philadelphia.
 Hallahan, J.W. alterations & additions, 1031 Market St., Philadelphia.
 Stable, 52nd & Lancaster Avenue, Philadelphia.
 Thorne, J.S., alterations & additions, 1233 Callowhill St., Philadelphia.
- 1892: Dye works, American & Huntington Sts., Philadelphia.
 Factory & Warehouse, Delaware and Fairmount avenues, Philadelphia.
 Lea, Henry, townhouse, alterations & additions, 20th & Walnut sts., Philadelphia.
 Residence, 1632 Fairmount Avenue, Philadelphia.
- 1893: Dannenbaum, H., residence, 2022 Allegheny Avenue, Philadelphia.
 Lea, Henry C., 822 Chestnut St., Philadelphia.
 Lea, H.C., alterations & additions to stores, 1020, 1022, 1024 Market St., Philadelphia.
 Lentz, Charles, store, 20 N. 11th St., Philadelphia.
 Lit Brothers, store, 737-39 Market St., Philadelphia.
 Rice, Jno., store, 822 Market St., Philadelphia.
- 1894: Morse Elevator Works, Frankford Avenue & Wilkey St., Philadelphia.
- 1895: Lea, Henry C., alterations & additions to St. George's Hall, Philadelphia.
 Lit Brothers, addition of store, 733 & 735 Market St., Philadelphia.
 Trumbauer, H.C., Hotel, Pacific & Illinois Avenues, Atlantic City, NJ
- 1896: Lea, Henry C., 9th & Chestnut sts., Philadelphia.
 Lit Brothers, store, 7-13 N. 8th St., Philadelphia.
 PA Epileptic Hospital & Colony Farm, new buildings, Oakbourne, Chester, CO.
 Sternberger & Co., alterations & additions to stores, 232 Market St., Philadelphia.
- 1897: Lea, H. C., 927 Sansom St., Philadelphia.
 Lea Estate, office building, 1319 Market St., Philadelphia.
 Wyeth, John & Co., additional story to chemical factory, 11th St., & Washington Avenue, Philadelphia.
- 1898: Clothing warehouse, 205-207 Chestnut St., Philadelphia.
 Lea, Alice Van A., markethouse, 20th & Oxford sts. Philadelphia.
 Hening's Dairy, N.P.
 Library, 21-25 N. 2nd St., Philadelphia.
 Lit Brothers, alterations & additions to stores, 715-721 Market St., Philadelphia.
 Rohner, H., store, 435 Race St., Philadelphia.

- Rossmassler, R., residence alterations & additions, Musgrove St. & Church Lane, Philadelphia.
- 1899: Garden, C.H. & Co., building, 606 Market St., Philadelphia (renovations)
 Lea, Henry C., alterations & additions to 707-709 Arch St., Philadelphia.
 Lea, Henry C., Hotel & light mfg., 6th & Arch Sts., Philadelphia.
 Lea, Henry C., 112-14 N. 7th St., Philadelphia.
 Morse, Williams & Co., erecting shot, Philadelphia.
- 1900: Martindale, Thos. & Co., 939-941 Market St., Philadelphia.
 Powers, Thomas H., warehouse, 212 S. 7th St., Philadelphia
 Sanquoit Silk Mfg. Co., Wayne Jct., Philadelphia.
 Store, alterations & additions, 711-13 & 709 Market St., Philadelphia.
- 1901: Bond, N.E., alterations & additions, West Chester Pike & Lansdowne Road, Philadelphia.
 Girard Trust Co., office building, 528 Arch St., Philadelphia.
 Lea, H.C. 1219-21 Market St., Philadelphia.
 Library Co. of Philadelphia, additions & alterations, Philadelphia.
 Powers, Thomas H., residence, alterations & additions, 11 S. 16th St., Philadelphia.
- 1902: Grubman, Carl, wool storage house, Sedgley St. & Erie Ave., Philadelphia.
 Lowndes, R.T. store, Clarksburg, WV.
 Warehouse, Allegheny Avenue & Sedgley St., Philadelphia.
- 1904: Caldwell, James E., store, Philadelphia.
 Martindale, Thomas, cottage, Wildwood-by-the-Sea, NJ
- n.d.: Jewish Hospital, dispensary, Olney Avenue, Philadelphia.
 Lea, M., building, 1607 Walnut St., Philadelphia.
 O'Neill & Knox, office building, Philadelphia.

Location of Drawings and Papers: Athenauem of Philadelphia; HSP; INA Corp. Archives, Philadelphia; University of Delaware; Library of Congress, Copyright Division.

Bibliography:

- Peters, Harry T. America on Stone., 1931.
- Schweiser, Jane Kupczycki. C. & A.: Architects in Victorian Philadelphia., unpub. Masters Thesis, University of Delaware: 1981.
- Wainwright, Nicholas B. Philadelphia in the Romantic Age of Lithography. 1958.
- Tatum. Penn's Great Town., 1961.

Cook, Walter (1846-1916) New York, NY

References:

1. Steven Bedford "Cook, Walter." Macmillan Encyclopedia of Architects. Vol 1, 1982: 449.
2. Mosette Glaser Broderick. "Babb, Cook, and Willard." Macmillan Encyclopedia of Architects. Vol. 1, 1982: 121-122.

- 1846: Born in Buffalo, New York. Briefly attended Yale University but transferred to Harvard where he received an A.B. degree in 1869 and an A.M. in 1872. "Following his graduation, he left for study in Europe, where he attended the Ecole des Beaux-Arts in Paris and the Royal Polytechnic School in Munich."
- 1877: Cook returned to the United States. He went on to become the prominent partner in three successive New York architectural firms: Babb, Cook, & Willard; Willard, Babb, Cook & Welch; and Cook & Welch.

From: Broderick: 121-122:

- 1869: Cook graduated from Harvard.
- 1871-1873: Studied in Munich.
- 1873-1876: Studied in Paris in the atelier of Joseph Auguste Emile Vaudremer.
- 1877: Went into partnership with George Fletcher Babb (1836-1915).
"It is difficult to sort out who was the major designer of the firm's greatest building - the De Vinne Press Building of 1885-1886 - Babb or Cook, by the 1890s, Cook was clearly the principal designing partner."
- 1884: Daniel W. Willard joined the firm as a partner.

List of Works:

From: Broderick: 121-122, unless otherwise stated:

- Babb & Cook:
- 1877-1880: Loft Building, 173-175 Duane Street, New York.
- 1880: Mrs. F.R. Brown House, 104th Street, New York.
- 1881: Cast-iron Office Building, 55 Broadway, NYC (no longer extant).
- Babb, Cook, & Willard:
- 1884: McKim House, 5 Westridge Road, Cooperstown, N.Y.
- 1884: Teaneck Grange (alteration and enlargement), Englewood, N.J. (no longer extant).
- 1885: Hanan Building, White and Centre Streets, New York (no longer extant).

- 1885: Turner Building, Newburgh, New York (no longer extant).
- 1885-1886: De Vinne Press Building, 393-399 Lafayette Place (now Street), New York.
- 1886: Rosewell Smith House (alteration and addition; now part of the Villard Houses) 24 East 51st Street, New York.
- 1887: New York Life Insurance Building, Kansas City, MO (Bedford:449).
- 1887: Lincoln Hall, Berea College, KY.
- 1888-1889: New York Life Insurance Company, 395 Minnesota Avenue, Saint Paul, Minn. (no longer extant).
- 1888-1890: New York Life Insurance Company, 5th Street & 2nd Avenue South, Minneapolis, Minn. (no longer extant).
- 1890-1891: Atwater House, 321 Whitney Avenue, New Haven.
- 1890: 47 Montgomery Place, Brooklyn, New York.
- 1895: James Otis Hoyt House, 310 West 75th Street, New York (no longer extant).
- 1895: J.D. Smillie Studio, 156 East 36th Street, New York (no longer extant).
- 1896: Paul Cravath House, 107 East, 39th Street, New York (no longer extant).
- 1896: F.J. Stimson House, 312 West 75th Street, New York (no longer extant).
- 1897-1898: Frederick B. Pratt House, 229 Clinton Avenue, Brooklyn, New York.
- 1898: Alfred Corning Clark Neighborhood House, Rivington and Cannon Streets, New York.
- 1899-1901: Andrew Carnegie Residence (now Cooper Hewitt Museum), 2 East 91st Street, New York.
- 1901: Stadium, Station, and Administration Building, Pan-American Exposition, Buffalo, New York (Bedford:449)
- 1903: Winslow Pierce House, Bayville, New York (no longer extant).
- 1903: Augustus Saint Gaudens Studio, Cornish, N.H.
- 1905: Mott Haven Branch Library, East 140th Street, N.Y.
- c.1905: Paul Cravath House, Locust Valley, New York (no longer extant).
- 1905: New York Public Library, 328 East 67th Street, N.Y.
- 1905-1916: H.I. Pratt House, Muttontown Road Syossett, New York (no longer extant).
- 1909: Seward Park Branch Library, 192 East Broadway, N.Y.
- 1912: Henry Hudson Memorial Column, New York (Bedford:449)
- 1913: Choir School, Cathedral of Saint John the Divine, New York (Bedford:449)

Bibliography:

From both of the Macmillan entries:

- New York National Bank Building
 Boskowitz Building
 Macy's Department Store
- 1887: 143 Greene Street. A brick, stone and iron building (Wolfe:180).
- 1896: Cooper Siegels Department Store. Sixth Avenue at 18th & 19th Streets. Built for Henry Siegel & Frank H. Cooper. Six stories high & capped by a tall tower - an entire block wide, almost reaching up to Fifth Avenue (Wolfe:207).
- 1900: Adams Dry-Goods Store. Sixth Avenue at 21st & 22nd St. (Wolfe:213). "ornate Beaux-Arts".

Bibliography:

From Withey:

Appleton's Encyclopedia

American Art Annual, Vol. 2.

Cudell, Adolph. (1850 - 8/18/1910) Chicago, Il

References:

1. Withey: 152.
2. Eric Johannesen.
3. Bach, Ira. Chicago's Famous Buildings. Chicago: The Chicago University Press, 1980.
4. Frank Randall: 90.
5. Roula Geraniotis. "German Architectural Theory": 293-306.

- 1850: Born and educated in Aachen (Geraniotis).
- 1871: Came to Chicago immediately after the fire in 1871 (Geraniotis).
- By 1872: By 1872 Cudell was practicing in association with August Blumenthal (according to E. Johannesen, p. 21, Cudell was the senior partner). "Within a few years the firm acquired extensive patronage among the wealthiest Chicagons for whom it built lavish masnsions." (Geraniotis)
- Mid 1880s: Cudell turned to cabinetwork, furniture, and interior design, first as Cudell & Meissner and then as Cudell & Lehmann (Geraniotis).
- 1894-1896: Cudell practiced architecture, first with Hungarian-born architect Arthur Hercz and then alone (Geraniotis).

In the late 19th century, Cudell devoted himself to designing a number of large residences (see Withey: Information from the late Arthur Woltersdorf,

Information from the late Arthur Woltersdorf,
(F.A.I.A.) Chicago, 1940.):

List of Projects:

- 1876-1878: Cudell & Blumenthal (this entry only)
Aldine Square, Vincennes Avenue between 37th & 38th streets. "it consisted of forty-two row houses forming a U-shape complex containing a private park with a small artificial lake in the middle. The houses were two stories high and had English-style basements. There were projecting round and rectangular bays and some three-story sections. Architecturally the complex was exceptionally fine: the fronts of Lemont limestone were adorned with delicate incised and relief ornament of classical inspiration, and the same spirit prevailed the overall proportions. (Geraniotis:301)"
- 1876: The Perry Smith House, at Pine and Huron St.
- 1877: The Cyrus McCormick House, in the 600 block of North Rush St.
(- Frank Randall:90: notes that the house was completed in 1879)
- 1885: The Conrad Seippe House, 3300 South Michigan Avenue.
- 1896: Cudell & Hercz:
Francis J. Dewes House. (REF: Bach, Ira J., 1980: #85), 505 West Wrightwood Avenue
- baroque revival house: caryatids supporting 2nd story balcony, mansart roof,
-built by a German brewer
-entry mentions "its smaller neighbour to the west" (also built by Cudell & Hercz)

Bibliography:

From Withey:

Info from Arthur Woltersdorf (F.A.I.A.), Chicago, 1940.

From Geraniotis:

"Obituary." Construction News 30, September 24, 1910: 223.

Tallmadge, Thomas E. Architecture in Old Chicago, pp118-20.

On Aldine Square See:

"Correspondence: Chicago," American Architect 1, no. 15, April 15,

1876: 126.

Lowe, David. Lost Chicago. Boston: Houghton Mifflin Co., 1978: 64.

Cudell, Frank (Franz) E. 1844 - 1916 Cleveland, Ohio

Reference:

1. Eric Johannesen: 20.
2. Foster Armstrong. A Guide to Cleveland's Sacred Landmarks. 1992.
3. Clay Herrick, Jr. Cleveland Landmarks. 1986.

- 1844: Born at Herzogenrath near Aix-la-Chapelle (Aachen) Germany.
- 1866: Immigrated to the United States at the age of 22. Employed briefly in the New York office of Leopold Eidilitz.
- 1867: Came to Cleveland.
- 1870: Formed a partnership with John N. Richardson (1837-1902) - a native of Scotland.

List of Projects:

- Cudell and Richardson:
- 1871-1873: St. Joseph's Roman Catholic Church: (Johannesen:p. 21) Woodland Avenue and East 23rd Street. Built for the German community (St. Joseph parish was organized in 1858). Steeple not completed until 1899. Gothic: facade of St. Joseph's is German, while the interior arrangement is more French. Has a clerestory.
- 1873-1881: St. Stephen's. (Johannesen: p. 21) 1910 West 54th Street. The parish established in 1854 by Father John J. Kramer of Alsace, France. The present church was begun under Father Casimir Reichlin in 1873, but due to financial restraints it was not finished until 1881 (Armstrong, p.286) Built with Amherst stone; cruciform: 165 feet long and 74 feet wide; ceiling height is 75 feet; no clerestory: general interior effect is that of a hall church. The pulpit, altars, stations of the cross, statues, and shrines were all handcrafted in Germany: the fine interior was officially recognized in 1893 at the Columbian Exposition in Chicago. (Armstrong: 286)
- 1874-1875: Franklin Circle Christian Church: (Johannesen: p. 22). 1688 Fulton Avenue. Gothic.

- 1875: Cyrus H. McCormick Mansion: (Johannesen p. 21)
"their masterpiece... based on the recently
completed Pavillon Richelieu of the Louvre."
- 1880: Jacob Goldsmith House: (Johannesen:p. 20)
"attributed to Cudell and Richardson" 2200 East
40th Street.
- 1882: The George Worthington Company: (Johannesen: p. 11)
802 West St. Clair.
- 1884: Root and McBride Warehouse (Bradley Building):
(Johannesen: p. 11)
West 6th Street and Lakeside
- 1888: Jewish Orphan Asylum: (Johannesen: p. 20)
Woodland Avenue (demolished)
- 1889: Perry Payne Building: (Johannesen: p. 13)
740 Superior Avenue

Daus, Rudolph L. (1854 - 10/16/1916) New York & Brooklyn, NY
(F.A.I.A.)

Reference: Withey: 162.

- 1854: Born in Mexico and brought to the U.S. when a young boy.
Studied architecture in New York; Germany; Ecole des
Beaux Arts, Paris.
Shortly after returning to the United States Daus
established an office in Brooklyn and was active in the
greated New York area for over thirty years.
- 1890: Appointed Secretary of a committee to review the New York
City Building Code.
- 1896: Promoted to fellowship of the A.I.A. after having been a
member since early in his career. Throughout his career
he was an active memberand one-time president of the
Brooklyn Chapter.

He was also a member of the Beaux Arts Society of
Architects, the Brooklyn Institute of Arts and Letters.

List of Projects:

- 1895: Brooklyn Armory for the Second Regiment.
n.d.: The German Hospital, Brooklyn.
Church of Our Lady of Lourdes, New York.
New York County National Bank, at 14th St. & 5th Avenue.

Bibliograghy:

"Obituary." A.I.A. Journal, December, 1916.

Architects and Builder's Magazine, October, 1908.

DeLemos, Theodore W. (1850 - 4/10/1909) New York, NY

Reference: Withey: 167.

1850: Born in Germany. Formal and professional education in Berlin.

1880: Arrived in the United States at the age of 30. Partner in the firm DeLemos & Cordes.

List of Projects:

c.1883: Eden Musee, 23rd Street, between 5th & 6th Avenue, New York - his first commission.
Designed in association with Henry Fernbach (following Fernbach's death in 1883, DeLemos completed work on the structure).

See Cordes, Ernest. for the firm's projects.

Bibliography:

"Obituary." American Art Annual, Vol.7.

A.I.A. Bulletin, 1909.

Druiding, Adolf Chicago, Il

Reference:

1. Lawrence Lowic. The Architectural Heritage of St. Louis.
St. Louis, MO: The Washington University Gallery of Art,
1982: 112.
2. Eric Johannesen: 26.
3. Foster Armstrong: 260.

c. 1872: Simmons Building, First Street & Washington Avenue,
St. Louis, Missouri. A commercial block with 155
feet of frontage, financed by Edward Biddle of
Philadelphia (Lowic: 112).

1888-1892: St. Michael the Archangel Roman Catholic Church
3114 Scranton Road at Clark. The parish was founded
in 1882 by Father J. M. Koudelka to serve the then
German neighbourhood.

The church measures approximately 100' by 170'; stone masonry - finished with buff-coloured rubble stone; spires of east facade reach 180' and 232'. Druiding's plans were chosen by Bishop Gilmour from a number submitted at the request of the pastor, Father Joseph M. Koudelka.

Druiding also designed St. Patrick's Church in Toledo which was then part of the Cleveland Diocese.

Eberley, Frederick Carl (6/1844 - 2/14/1915) Denver, CO

Reference:

Thomas Noel. Denver the City Beautiful. Denver: Historic Denver Inc., 1987: 194-195.

- 1844: June: Born in Germany - where he studied architecture.
- 1866: Emigrated to the United States. Settling in St. Louis, Missouri.
- c.1879: Settled in Denver, Colorado.
- 1915: February 14: Eberley died at his home at 1550 Lafayette, and "is buried at Crown Hill Cemetery under a broken Ionic Column."

List of Projects:

- n.d.: Arapahoe County Jail, Denver, CO.
- County Hospital (now part of the Denver General Hospital), Denver, CO.
- Arapahoe County Court House, Denver.
- Good Block, 16th & Larimer, Denver (no longer extant).
- Barth Hotel, 17th & black, Denver.
- "much of what is now" the Tivoli Brewery Complex, 10th & Larimer, Denver, CO.
- Colorado State Armory, 26th and Curtis, Denver.
- Blatz Brewery, 1517-23 10th, Denver.
- 1881: Sam Rose Residence, 2535 Champa, Denver.
- 1881: Fritz Thies Residence, 2545 Champa, Denver.
- 1881: March 8: "Eberley's building at 16th & Larimer for the Strauss Brothers collapsed while under construction, killing two men. Eberley was charged with manslaughter, but acquitted when it was found that a plumber had dug a trench under a bearing wall."
- 1889: Leonard Waters House, 2663 Champa, Denver.
- 1891: Frederick Carl Eberley Residence, 3150 West 22nd, Denver.
- 1903: Adolph Zang Residence, 709 Clarkson, Denver, CO.
- 1904: C.F. Maler Residence, 3914 West 29th, Denver.
- 1904: Grocery Store, 700 East 1st, Denver.

Bibliography:

Rocky Mountain News., Jan. 1, 1888 and Feb. 15, 1915.

Denver Assessor Lot Index 1860-1917, colorado State Archieves.

Western Architect and Building News. Vol. 1, no. 1, May 1889:11.

Denver City Directories.

Historical and Descriptive Review of Denver (Denver John Lethem, 1893), p.199.

Ehmann, E.A. (4/22/1880 - c.1947) Miami, FL

Reference: Withey: 192.

Of English birth and education and trained in architecture in German schools.

1921: Arrived in the United States when still a young man Settled in Jacksonville, Florida where he began his architectural practice. A few years later he established an office at Miami Beach in partnership with H. Luther Hampton under the name Hampton & Ehmann.

Designed public buildings in Miami during the 1920's as well as several residences in the Miami area.

List of Projects:

n.d.: Hotel Pancoast
Community Theatre and the Professional Building
the Country Club at Hollywood

Bibliography:

Necrology List, Roster, 1948.

Florida State Board of Architecture

American Art Annual, Vol. 21.

Eidlitz, Cyrus Lazelle Warner (1853 - 10/5/1921) New York, NY
(F.A.I.A.)

References:

1. Withey: 192.

2. Gwen Steege. "Eidlitz, Cyrus." Macmillan Encyclopedia of

Architects. Vol. 2, 1982: 13.

3. Gerard Wolfe.

- 1853: Born in New York City in his father's (Leopold Eidlitz) house on West 86th St. Studied in Geneva, Switzerland (Steege says Geneva), and later the Royal Academy at Stuttgart, Germany to finish his architectural training.
- 1871: Returned to the United States, and served as a draftsman for four years in his father's office.
- 1878: Received his first commission: to plan the reconstruction of St. Peter's Church, Westchester, NY (built originally by his father's design in 1851), which was damaged by fire in 1876.
- 1881: Practicing under his own name, Eidlitz won a competition for the Buffalo, NY Public Library which was built in 1881. Eidlitz maintained an office in New York for more than twenty-five years.
- 1903-1910: Following his collaboration with Alexander Mackenzie, for the New York Times Building in 1903 (considered to be his outstanding achievement), Eidlitz continued to work with Mackenzie until he retired in 1910.

List of Projects:

- 1878: Saint Peter's Church (reconstruction), Westchester Square, New York.
- c. 1879: Railway Station, Detroit, Michigan.
- c.1884-1887: Public Library, Buffalo, New York.
- c. 1887: Metropolitan Telephone Building, Cortland Street, New York.
- 1885: Dearborn Street Railroad Station, Chicago.
- 1889: Western Electric Company Building, on Greenwich Street, New York.
- 1890: Metropolitan Telephone Building, Broadway, New York.
- 1891: Racquet and Tennis Club, West 43rd Street, New York.
- 1893: Fidellity & Casualty Office Building, Cedar St., New York ("his first 'Skyscraper'" - 10 stories)
- 1894: Bank for Savings. 22nd Street at Park Avenue South. A 27 story Classic Revival structure. Once home to the city's oldest savings bank (chartered in 1819), now a condominium (Wolfe:224).
- 1896: Bar Association Building on Fifth Avenue at 42nd St., New York. "Two magnificent fluted Doric columns guard the portico of this Classic Eclectic limestone building, above which rise four pairs of Corinthian pilasters to an ornate cornice supported by finely detailed brackets (Wolfe:295)."
- 1896: Townsend Building, northwest corner of Broadway and

- 25th Street, New York.
- 1903: The New York Times Building (with Alexander Mackenzie), built on a narrow strip of land between Broadway and Seventh Avenue, 42nd & 43rd Streets (which has since been named after the newspaper: Times Square). Designed for Adolph Ochs, the publisher of the NYT. "Built of pink granite in Italian Renaissance style, and decorated with glazed terra cotta...(Wolfe:281)." The Times moved in on New Year's Eve 1904.
- n.d.: Building for the American Society of Civil Engineers, 229 West 57th Street, New York.

Bibliography:

From Withey:

Dictionary of American Biography.

"Works of Cyrus L.W. Eidlitz," Architectural Record., 1906.

American Art Annual, Vol 18 (Biography of Alexander Mackenzie)

From Steege:

"Obituary." The New York Times 6 Oct. 1921: 17.

Schuyler, Montgomery. "Cyrus L. W. Eidlitz." Architectural Record 5, no. 4, 1896: 411-435.

Schuyler, Montgomery. "The Evolution of a Skyscraper." Architectural Record 14, no. 5, 1903: 329-343.

Wodelhouse, Lawrence. American Architects from the Civil War to the First World War. Detroit: Gale Research Company, 1976.

Eidlitz, Leopold (3/10/1823 - 3/21/1906) New York, NY
(F.A.I.A.)

References:

1. Randall Van Vynckt. "Eidlitz, Leopold." International Dictionary of Architects. Vol. 1. Detroit: St. James Press, 1993: 228-230.
2. Withey, Henry. 1970: 192-3.
3. Garmey, Stephan. "Eidlitz, Leopold." Macmillan Encyclopedia of Architects. Vol. 2: 13-16.
4. McCue, George. A Guide to the Architecture of St. Louis. Columbia: University of Missouri Press, 1967: 40.

- 1823: Born in Prague, Bohemia.
 "Leopold Eidlitz...was one of the founding members of the American Institute of Architects and an untiring advocate of the functional-organic approach to architecture. An ardent, but also a Gothic, structuralist, he believed in that essential Gothic unity between architecture and engineering. Structure, he felt, must always be clearly expressed, it being the chief generator of all significant architecture; buildings must be organized in ways analogous to nature; and only natural materials must be used." (Garmey:13)
- Educated at Vienna Polytechnic: "He never studied formally but was trained at the Vienna Polytechnic to be a land-steward whose concern was the construction of utilitarian buildings for estate administration. He emigrated to New York in 1843, soon followed by his brother Marc (who became his buildiner), and went to work as a draftsman for Richard Upjohn." (Garmey:14)
- 1843: Emigrated to the United States. Draftsman in Richard Upjohn Office, N.Y. A few years later he formed a partnership with a Bavarian by the name of Blesch in New York - of which their only recorded work is St. George's Episcopal Church in Stuyvesant Square, NY of 1848. For the next two decades Eidlitz practiced privately (Withey).
- 1846: Received his first commission for St. George's, New York, and went into partnership with a Bavarian architect Charles Blesch. They designed a twin-towered Rundbogenstil hall. Eidlitz's later church designs were more in the mode of Upjohn's ecclesiological Gothic. (Garmey).
- 1849: Eidlitz & Blesch began work on the First Church of Christ, New London, Conn., - Eidlitz's first Gothic interior.
- 1857: Co-founder of the American Institue of Architects.
- 1875: Appointed to Advisory Board on the State Capital, Albany, NY. with F.L. Olmstead and Henry H. Richardson. They were to "pass upon the work already done by Thomas Fuller, the previously appointed architect. Following their decision which disapproved Mr. Fuller's continuation of the work in accordance with his plans, Eidlitz and Mr. Richardson were appointed to supervise the work, commissioned to midigy, revise, and enlarge the plans for the building. Mr. Eidlitz's participation in the work was mainly in re-designing the greater part of the exterior. O the interior, confusion resulting from an attempt to divide the work, brought about the appointment in 1903 of Isaac Perry as State Architect and the subsequent withdrawal of both Eidlitz and Richardson. Under Mr. Perry's direction the work was expediated and brought to final completion in 1894." (Van Vynckt).

Withey records that Eidlitz designed his ecclesiastical buildings mainly in the German Gothic style.

List of Projects

From Garmey unless otherwise noted:

Blesch & Eidlitz:

- 1846-1848: Saint George's Episcopal Church, Stuyvesant Square, New York, NY.
 1849-1854: First Church of Christ, New London, Conn.

Eidlitz:

- 1847: Wooster Street Synagogue, New York.
 1848: P.T. Barnum House, Bridgeport, Conn. (no longer extant). [Barnum's Iranistan, Bridgeport - burned in 1857 (source: Alan Gowans:151)]
 1851: Eidlitz Residence, New York (no longer extant).
 1851-1852: Fifth Avenue Presbyterian Church, New York (no longer extant).
 1851-1852: Saint George's Rectory, New York.
 1851: Holy Trinity, Madison Avenue & 42nd Street, New York (no longer extant). (Withey).
 1853-1855: Saint Peter's Church, New York.
 1854: Willoughby House, Newport, R.I.
 1854-1855: City Hall, Springfield, MA (no longer extant).
 1856-1857: Continental Bank, Nassau Street, New York (no longer extant).
 1856-1859: Second Congregational Church, Greenwich, Conn.
 1857: American Exchange Bank, New York (no longer extant). "the first fireproof structure in New York" (Withey)
 c.1858: Hamilton Ferry House, Brooklyn, N.Y. (no longer extant).
 1858-1859: Broadway Tabernacle, 34th & Sixth Avenue, New York (no longer extant: razed in 1865 to make way for a commercial building - Withey).
 1859-1867: Christ Church (Episcopal) Cathedral, Thirteenth Street at Locust Street, St. Louis, MO.
 -nave and transept by L. Eidlitz with John Beattie, resident architect. Sandstone (G. McCue & Frank Peters:58) Withey records it as English Gothic in limestone. Also see G. McCue, 1967 for photo.
 1860-1861: Brooklyn Academy of Music, N.Y. (no longer extant - destroyed by fire in 1903 - Withey).
 1860-1861: Produce Exchange, New York.
 1865: Masonic Temple, Troy, N.Y. (no longer extant).
 1865: Saint George's, New York (renovations following a fire that left only the walls and towers standing).
 1866-1868: Temple Emanu-El (with Henry Fernbach), New York (no longer extant).

- 1867-1868: Saint Peter's Chapel, New York.
 1868-1870: Parish House and Church of the Pilgrims (additions), Brooklyn, N.Y.
 1868: Emanuel Synagogue, Fifth Avenue at 43rd Street, New York (no longer extant - destroyed by fire in 1928) (Withey).
 1869: Brooklyn Union Building, Brooklyn, N.Y. (no longer extant).
 1870: Decker Building, New York (no longer extant).
 1870, 1875: Church of the Holy Trinity, New York (first structure no longer extant).
 1872: Children's Aid Society, Newsboys' Lodging House, New York (no longer extant).
 1872: Saint George's Chapel, New York (no longer extant).
 1875: Dry Dock Savings Bank, New York (no longer extant).
 1875-1885: State Capital, Albany, N.Y. (with H.H. Richardson and Frederick Law Olmstead).
 1876-1878: "Tweed" Courthouse (south wing), New York (?).
 1886-1888: Saint George's Clergy House, New York.
 1884-1885: Cooper Union (reconstruction), New York.
 1890: Asylum, Ward's Island, New York (no longer extant).
 1890: asylum Buildings, Central Islip, N.Y.

Bibliography:

From: Van Vynckt:

"Obituary." American Architect and Building News, Vol. 93, current news section, Apr. 1, p. 17, 1908.
 See also Brault, v.5, p.433.

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From Garmey:

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- Eidlitz, Leopold. Crayon 5 4, 1858b: 109-111. Eidlitz's speech at the first annual dinner of the American Institute of Architects.
- Eidlitz, Leopold. "On Style." Crayon 5 5, 1858c:139-142.
- Eidlitz, Leopold. "Cast Iron and Architecture." Crayon 6 1, 1859a:20-24.
- Eidlitz, Leopold. "The Architect." Crayon 6 3, 1859b:99-100.
- Eidlitz, Leopold. Crayon 6 5, 1859c:150-151.
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- Eidlitz, Leopold. The Nature and Function of Art; More Especially of Architecture. 1881. New York: Da Capo, 1977.
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- Eidlitz, Leopold. "The Educational Training of Architects." Journal of the Royal Institute of British Architects Series 4, 1897:213-217, 462-468.
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- Erdmann, Biruta. "Leopold Eidlitz's Architectural Theories and American Transcendentalism." Unpublished Ph.D. dissertation, University of Wisconsin, Madison, 1977.
- Levine, Neil A. "The Idea of Frank Furness' Buildings." Unpublished M.A. thesis, Yale University, New Haven, 1967.
- McFarland, H.H. "History and Descriptive Sketch of the Church of the Pilgrims." Congregational Quarterly Jan. 1871.
- ~~Rosberry~~ Rosberry, Cecil R. Capital Story. Albany: State of New York,
- Schuyler, Montgomery. "The Capital of New York." Scribner's Monthly 19, no.2, 1879: 161-178.

Schuyler, Montgomery. Pages 136-187 in William H. Jordy and Ralph Coe (editors), American Architecture and Other Writings. 1908. Cambridge, MA: Belknap, 1961.

Einsidel, D. (1852 - 2/19/1896) New Orleans, LA

Reference: Withey: 193

Of German birth and education.

1870: Served in the Franco-Prussian War of 1870 and soon after its close (c.1875) he migrated to America.

c.1875: Immigrated to the U.S.

He is known to have designed a number of early buildings in New Orleans.

List of Projects:

n.d.: Hotel Victor
Wengers Theatre
Olympic Club
Y.M.C.A. Building
Teutonic Building
-and "practically all of the Rice Mills in New Orleans.

Bibliography:

"Obituary." Architecture and Builder's Magazine 10/1/1896.

Eisenger, Ludwig W. (1875 - 2/4/1935) New York, NY (A.I.A.)

Reference: Withey: 195.

1875: Native of Vienna, Austria. Educated in France and Germany, and later migrated to the United States.

List of Projects:

n.d.: the Church and Gardens of the Rockefeller Estate at Pocontico Hills, NY.
n.d.: also associated with the firm of Allen & Collens, and Henry C. Pelton, on the Rockefeller Church on Riverside Drive, NY.

Bibliography:

"Obituary." New York Times, 2/5/1935.

American Art Annual, 1935-36.

Engelbert, Henry New York, New York

Reference:

Kathleen Curran: 368.

- 1852: Engelbert's name first appeared in Doggett's New York City Directory in partnership with John Edson at 85 Nassau Street. He was a "German immigrant about whom little is known."
- 1856: Designed the Fifth Avenue Baptist Church - the interior of which is based on August Solter's (a pupil of Karl Friedrich Schinkel) Michaelskirche in Berlin.

Fehmer, Carl (1835 - died ?) Boston, MA

References:

1. Withey: 206.
2. Bainbridge Bunting. Houses of Boston's Back Bay. Cambridge, MA: The Belknap Press of Harvard University, 1967.
3. M. Southworth. The A.I.A. Guide to Boston. Chester, CN: The Globe Pequot Press, 1984.

- 1835: Born and educated in Germany.
Immigrated to the U.S. when a young man - probably before 1870 in which year he was elected a charter member of the Boston Society of Architects, A.I.A.

In later years he worked under the firm name Fehmer & Page.

List of Projects:

Emerson & Fehmer (W. R. Emerson?):

- 1871: Laura Case Residence, 122 Commonwealth Avenue (Bunting: 423).
- 1871: Martha Cowing Residence, 124 Commonwealth Avenue (Bunting: 423).
- 1871: Elias Merwin Residence, 126 Commonwealth Avenue (Bunting: 423).
- 1872: Louise Hubbell Residence, 192 Commonwealth Avenue (Bunting: 424).
- 1873: James Case Residence, 118 Commonwealth Avenue (Bunting: 423).
- 1873: Laura Case Residence, 120 Commonwealth Avenue (Bunting: 423).

Fehmer:

- 1873: New England Press Building. (Southworth:92)
off Franklin St. at 1 Winthrop Square
Architects: Ralph Emerson and Carl Fehmer
- granite faced
- 1874: J.A. Burnham Residence, 57 Commonwealth Avenue
(Bunting:422).
- 1874: A.A. Lawrence Residence, 59 Commonwealth Avenue
(Bunting:422).
- 1879: S.E. Lawrence Residence, 61 Commonwealth Avenue
(Bunting:422).
- Before 1878: Creighton Hotel, Boston.
- 1880: E. & A. Sever Residence, 376 Marlborough Street
(Bunting:419).
- 1880: Gideon Scull Residence, 131 Commonwealth Avenue
(Bunting:423).
- 1881: G.B. Upton Residence, 171-173 Marlborough Street
(Bunting:415).
- 1881: Edward Dwight Residence, 191 Marlborough Street.
(Southworth:275; Bunting:203-4, 414) Built on a thirty-
two foot lot, which provided Fehmer with the opportunity
to create a less cramped and vertical facade. Bunting
describes it as the best example of a "Ruskin-inspired
house in the district - best perhaps because less
preoccupied with superficial Ruskin detail and more
concerned with craftsmanship and an effective use of
materials".
The Marlborough house is constructed in red brick with
three stories in the front, although it is higher in the
back. The formal entrance is positioned on the right
side of the facade, and consists of a deep squarish porch
set within a generous arch - the upper half of which is
filled a wrought iron grill. The portal and balustrade
of the entrance steps are denoted by finely carved Nova
Scotia Sandstone. Above the door is a three-partite
window and a third story window capped with a gable.
Fehmer balanced this composition by thrusting the left
side of the facade forward with bay windows and the
addition of a gently sloping gable. The windows, which
are reduced in the number of fenestration units as they
go higher, give a vertical emphasis. Iron work is used
on the roof of the bay windows. Fehmer tied the vertical
pull of the windows with the effective use of a series of
string courses.
- 1882: Governor Oliver Ames Mansion. (Southworth:269;
Bunting:301)
355 Commonwealth Avenue, at Massachusetts Avenue. Fehmer
replaced H. H. Richardson as the architect for this town
house in 1882 - the reasons for which are not known
(Bunting:212). The Ames house, the first of the Boston
'chateaux' combines the picturesque massing of
architectural forms with a wealth of brownstone carved

relief - from floral forms to putti. The stone carving, which was executed in the Boston yards of the Charles River Stone Company, was coordinated in such a way that the activities of the putti corresponds to the rooms behind, such as eating, reading, conversing, or playing musical instruments. Styled after sixteenth century French Chateaux of the Loire Valley, Fehmer built this three story town house and basement, with a Mansard roof and an eye for archaelolglcal accuarcy.

- 1883: Second Building, Massachuesetts Institute of Technology, on Boylston Street (Bunting:460).
- 1883: J.F. Curtis Residence, 253 Marlborough Street (Bunting:416).
- 1885: 357-359 Beacon Street. 357 Beacon was built for H.R. Dalton, while 359 Beacon was built for Albert Stone (Bunting:408).A four story structure with a basement. The second story windows are projecting bay windows. In this design Fehmer concentrated on the manipulation of the building materials to re-examine their inherent beauty - rather than using applied decoration that is not related to the structure at all. The result is a forthwight, but handsome structure with the emphasis upon theoretical concerns rather than a particular historical style. "At 357-359 Beacon Street flat arches and jambs of all openings, string courses, quions, and cornice are constructed of buff-colored brick which contrasts mildly witha darker and warmer brown hue used wlsewhere. This light brick trim protrues so slightly from the main plane of the facade - less than half an inch - that is is all but indistinguishable except when observed in the raking light of the late afternoon sun. The brick cornice also has barely enough projection to deifferentiate it from the rest of the facade." (Bunting:240)
- 1886: C.B. Wells Residence, 375 Beacon Street - between Fairfield & Gloucester Streets (Bunting:408).
- 1886: G.H. Binney Residence, 275 Marlborough Street (Bunting:416).
- 1887: Boylston Building. (Southworth: 117)
2-22 Boylston St.
- sandstone facade, 6-story building, denoted by Romanesque arches
- 1887: S.S. Allen Residence, 509 Beacon Street (Bunting: 411).
- 1887: H.R. Dalton Residence, 507 Beacon Street (Bunting:411).
- 1888: D. Lewis Residence, 505 Beacon Street. Like Fehmer's design for 357-359 Beacon Street, this brick and brownstone structure is a plain work that relies upon the texture and positioning of the building materials rather than applied decoration. It is a four story structure. The entrance is placed on the far right. The first two stories on the left are pushed out to create a curving half circle.
- 1891: Nat. W. Pierce Residence, 474 Beacon Street

(Bunting:410).

Fehmer & Page:

- 1890: F.B. Rice Residence, 454 Beacon Street, between Hereford Street and Massachusetts Avenue (Bunting:410).
- 1891: J. Case Residence, 468-470 Beacon Street, between Hereford Street and Massachusetts Avenue (Bunting:410).
- 1891: E. Frothingham Residence, 476 Beason Street (Bunting:410).
- 1893: Worthington Office Building, State Street, Boston.
- 1897: Mrs. E.B. Osgood Residence, 67 Bay State Road (Bunting:451).
- 1900: Charles Dwight Residence, 141 Bay State Road (Bunting:452).
- 1902: Albert Storey Residence, 152 Bay State Road (Bunting:453).

Bibliography:

From Withey:

Info from the Boston Society of Architects, 1939.

Fernbach, Henry (1829 - 1883) New York, NY

References:

1. Joy Kestenbaum. "Fernbach, Henry." Macmillan Encyclopedia of Architects. Vol. 2. 1982: 52.
2. Gerard Wolfe.

- 1829: Born in Loewenberg in Prussian Silesia (now Iwówek, Poland) Attended the Berlin Building Academy.
- c.1855: Immigrated to New York.
Built synagogues in the Rundbogenstil and Moorish Revival style. An accomplished designer of commercial buildings in the Second Empire mode and he favored the use of cast-iron construction.

Fernbach was an early member of the A.I.A. and was active in the New York Chapter.

Fernbach designed nine buildings on Greene Street between Spring & Broome Street. They are situated in what has been designated since 1973 as the Soho Cast-Iron District (Wolfe:175).

List of Projects

- 1864-1865: B'nai Jeshurun Synagogue, New York
- 1865-1866: Harmonie Club Building, New York

- 1866-18 : Temple Emanu-El (with Leopold Eidlitz), New York
 1868-1869: Shaaray Telfila Synagogue, New York
 1870-1872: Ahawath Chesed (Central Synagogue), New York
 1870-1872: German Savings Bank (with Edward Kendall), New York.
 1871-1873: New Yorker-Staats Zeitung Building, New York.
 1871: 58-60 Greene Street.
 1871: 142-144 Greene Street.
 1872: 62-64 Greene Street. "The first floor columns are fluted on the lower section and topped by Ionic capitals. Each floor has its own entablature with Tuscan columns separating the four central bays. The ornamental double brackets in the roof entablature are a very dominate feature.(Wolfe:175)."
 1872: 19-21 Greene Street. Warehouse.
 1873-1875: Mutual Life Insurance Co. of New York Building, Philadelphia, PA.
 1876: 67-71 Greene Street. Numbers 67-71, and 73 are both from the Cornell Iron Works foundry and both were built for the same owner.
 1876: 73 Greene Street (Wolfe:175).
 1876: 75 Greene Street (Wolfe:175).
 1876-1877: Salem Fields Cemetary Gatehouse, Brooklyne, NY.
 1877: 81 Greene Street (Wolfe:175).
 1878: 77 Greene Street (Wolfe:175).
 1879: 96 Greene Street (Wolfe:177).
 1880: Institue for Improved Education of Deaf Mutes (Lexington School for the Deaf), New York.
 1881: 93-95,97, 99 Greene Street, New York. all neo-Grec style. "At the base of the second story windows is a row of vertically incised panels witha neo-Grec motif that, from a distance, simulates a balcony. (Wolfe:177)."
 1881-1882: 114-120 Greene Street, New York.
 1882-1883: 121-123 Greene Street, New York. It "is doubtless the most ornate structure in the block with its fluted pilasters with acanthus-leaf design, its columns with ornamented capitals, an elaborate 'Fernbachesque' cornice topping the whole...(Wolfe:179)."
 1882-1883: 133-137 Greene Street, New York.
 1883: 125 Greene Street.
 1883: 84-86 Greene Street. A building in stone with brickwork trimmed with cast iron ornamentation. "It has an interesting, restrained facade with such features as wide stone window lentels and sills, segmentally arched lintels with keystones on the sixth floor, with alternating soldier courses of brick under each window. (Wolfe:175)."

Bibliography:

From Kestenbaum:

Francis, Dennis Steadman. Architects in Practice, New York City, 1840-1900. New York: Committee for the Preservation of Architectural Records, 1980.

"Henry Fernbach." Volume 4, Universal Jewish Encyclopedia. New York: Ktav, 1969. p. 279.

Kestenbaum, Joy. "Henry Fernbach: Architect of Distinction." News of the Jewish Historical Society of New York. June-Aug. 79: 4.

The Late Henry Fernbach." Real Estate Record and Builders Guide. 32 Dec. 8 1883: 974.

NEW YORK LANDMARKS PRESERVATION COMMISSION Soho- Cast Iron Historic District, Designation Report. New York: The commission, 1973.

"Obituary." American Architect and Building News. 14, no 413: 241. 1883.

Van Pelt, Daniel. Leslie's History of the Greater New York. New York: Arkell, 1898.

Wischnitzer, Rachel. Synagogue Architecture in the United States. Philadelphia: Jewish Publication Society of America, 1955.

Feustmann, Maurice M. (1870 - 8/27/1943) Saranac Lake, NY (A.I.A.)

Reference: Withey: 209.

- 1870: Born in Philadelphia.
- 1890: Graduated from the University of Pennsylvania. Completed his architecture studies at the Royal Institute in Munich.
- 1893: Returned to Philadelphia, where he worked in architectural offices as a draftsman until the early 1900's.

Opened an office at Saranac Lake, NY, where he became known as a specialist in designing hospitals and sanatariums.

Later in his career he joined William H. Scopes in partnership (in Saranac Lake) with whom he remained associated for the rest of his career.

List of Projects:

- 1906: State Sanitarium, Pittsford, Vermont.
 1914: Canandaigua County Tuberculosis Hospital, Syracuse, NH.
 1915: William Wirt Winchester Hospital, New Haven, CN.
 Laurentia Hospital, New Haven, CN.

Bibliography:

Obituary." New York Times, 8/28/1943.

American Art Annual, Vol. 17 (works).

Fiedler, William A. (1843 - 4/23/1903) New York, NY (F.A.I.A.)

Reference: Withey: 209.

- 1843: Born in Germany and educated in European schools
 1866: Immigrated to the United States at age 23.
 At one time he served as Architects of the New York City
 Board of Education and Supervised the erection of over
 fifty school buildings.
 He later established an independent practice.

List of Projects:

n.d.: Germania Club, New York, NY.

List of Projects:

Germania Club, New York

Bibliography:

From Withey:

"Obituary." Quarterly Bulletin, A.I.A. April, 1903.

Foltz, Frederick L. (10/23/1843 - 2/1/1916) Chicago, Il

References:

1. Withey: 213.
2. Roula Geraniotis. "An Early German Contribution to Chicago's Modernism," Chicago Architecture 1872-1922. Ed. John Zukowsky. 1987: 97-98.

- 1843: Born in Darmstadt. Educated at the Technical University in Darmstadt and at the Royal Academy in Munich Geraniotis:97).
- 1866: Immigrated to the United States after having practiced for some years in Europe. Remained in New York for two years.
- 1868: "Foltz came to Chicago in 1868 and was employed by

Gurdon P. Randall and by Dankmar Adler. (Geraniotis: 97)".

1872-1896: Established the firm of Treat & Foltz. "One of Chicago's most prolific firms in the nineteenth century, Treat and Foltz specialized in the design of residences, apartment buildings, hospitals, and commercial establishments (Geraniotis: 97)".

In later years he practiced alone.

Foltz was a Fellow of the A.I.A. (Geraniotis: note 21: 105).

List of Projects:

From Withey (unless otherwise stated):

Treat & Foltz:

n.d.: Duplex apartment for the Winston Estate (first one in Chicago), at the southeast corner of Chicago and Michigan Avenues.
 Arizona Apartments, Lake Shore Drive, Chicago.
 Martin Ryerson residence, Drexel Avenue, Chicago.
 1881: Ontario Hotel, southwest corner of N. State and W. Ontario Street. Seven stories. (F. Randall: 94)
 1882: C.B. Farrell residence, Pearson Street, just west of Lake Shore Drive, Chicago.
 n.d.: Charles Libby residence, Michigan Avenue, Chicago.
 George Armour residence, Prairie Avenue, Chicago.
 1890-1891: Bakery of the New York Biscuit Company, Randolph Street between Morgan and Carpenter streets (Geraniotis: 97). Geraniotis draws a comparison between this building and Schinkel's Bauakademie, in Berlin (1831-35), which Foltz would have known from "his student years in Germany". "The architects adopted a functionalist attitude, appearing to derive the design elements from the function and construction of the building. Such means could be manipulated to provide excellent results, as in the case of this work: the fronts were composed of a series of pilasters that contained the recessed panels of the windows. the large horizontal expansion of the facades was balanced by the uninterrupted verticality of the pilasters, which continued on to the simply molded cornice." (Geraniotis: 97-8).

Foltz:

n.d.: Alexandria Hotel, Rush and Ohio Streets, Chicago.
 Kemper Hall Episcopal School for Girls, Kenosha, Wis.
 Kellogg-Fairbanks residence, Lake Geneva, Wis.

Bibliography:

From Withey:

Data from the late Arthur Waltersdorf, Chicago, 1941.

Biography of Samuel Treat.

From Roula Geraniotis:

"Fritz Foltz, Architect, Chicago," Construction News 22 (July 28, 1906), p.67.

Who's Who in Chicago (note 19), passim.

- On the Bakery of the New York Biscuit Company (which still exists):

Economist 4 (Dec. 13, 1890), pp. 480 ff.

Inland Architect 17 (April, 1891), p. 39.

Franck, L. George In Philadelphia, PA. by 1859.

Reference:

Jeffery Cohen. "Building a Discipline" JSAH 53, No.2
June 1994:172.

1859: Franck, a civil engineer and graduate of the polytechnic school at Karlsruhe, took over the drawing courses at the Polytechnic College of the State of Pennsylvania, in Philadelphia (chartered in 1853, and an independent school of architecture in 1860). He later taught at the University of Pennsylvania.

Frotsher, Oscar (1850 - 1915) Philadelphia, PA

Reference: Tatman: 284.

1850: Born in Zeulenroda, Fuustentum Reusz, Germany.

1880: Came to Philadelphia.

1881: First appears in the Philadelphia city directories with an address at 115 North 10th Street.

1884: Frothsher is located in an office at 1510 Chestnut Street, the same address as that of Charles W. Bolton, noted church architect. He appears to have worked primarily as an independent architect throughout his career, although he did share office

- space with various practicing architects.
- 1885: Joined the T-Square Club and resigned in 1895.
- 1887: Submitted an entry for a new building for the German Society, but lost to William Gette, another Society member.
- 1891: Collaborated with Louis C. Hickman on the design of the Keneseth Israel Temple on Broad Street above Susquehanna Avenue.
- 1889-1890: Frotscher shared the address of 1354 Arch Street with D.H. Hibbert and Frederick G. Thorn.
- 1895-1907: Shared the address at 441 Chestnut.
- 1901: Joined the German Society of which he was an active member. From 1905-1909 he served on its Board of Managers. "Little is known of Frotscher's career."

List of Projects:

- 1887: German Society Building, competition, Philadelphia (lost to William Gette).
- 1889: Down Quilting Company, mill, Lansdowne, PA
Pierson Building, 818 & 820 Chestnut St., Philadelphia.
- 1891: Baker, Sylvester J. residence, Iona & Haverford Avenues, Narberth, PA
- 1911: Lippincott Press, 212-220 S. 24th St., Philadelphia.

Bibliography:

Geschichte der Deutschen Gesellschaft von Pennsylvania, 1764-1917.
Philadelphia: Graf & Breuninger, 1917, p.271. st

Gette, William (or Wilhelm) (c.1848 - 1/5/1894) Philadelphia

Reference: Tatman: 301-302.

- c.1848: Born in Bad Freienwalde, Germany.
- 1880: Naturalized as a United States citizen.

"Like other German architects in Philadelphia, Gette found much of his work in response to the growth of breweries in the area. Thus his patrons were often either J.F. Betz or Louis Bergdoll, both owners of large breweries." (p.301)

List of Projects:

- 1886: Betz, John F., Victoria Hall, 9th St. bet. Race & Vine sts., Philadelphia.
Prospect Brewing Company, boiler house & stables, Mervine St. bet. 11th & 12th sts., Philadelphia.
- 1887: Crematroy, Gtn., Philadelphia.

- Sea Isle City Hotel competition , Sea Isle City, NJ
(placed after Hazelhurst & Huckel.)
- 1888: Betz, John F. & Son clubhouse, palm house and greenhouse,
Betzwood Station, PA
Betz, John F., brewery, Crown st., Philadelphia.
German Society Building, 611 Spring Garden St., Phila.
Poth, F.A., farm stable, Philadelphia.
Probest, Theodore, alterations to 804 Green St., Phila.
- 1889: Bergdoll, Louis, Brewing Company, building, 29th &
Parrish sts., Philadelphia.
Bergdoll, Brewing Company, hotel addition, Sea Isle City,
NJ
Betz, John F., Hotel Ashbourne, 8th & Fairmount Avenue,
Philadelphia.
Betz, John F., competition for 10-story building, Broad
St., & S. Penn Square, Philadelphia (competitors: T.P.
Lonsdale, Wilson Bros., Willis G. Hale).
Eagle, James A., cottage, stable, boiler house,
Merchantville, NJ.
Jewish Society Building, 17th & Bainbridge sts., Phil.
Koenig, Louis, factory, 1741 Gtn. Avenue, Philadelphia.
Roehm, (John), Brewery, Charlotte St., s. of Poplar St.,
Philadelphia.
- 1890: Shultz, Henry, residence, Ogden Sta., Philadelphia.
- 1891: Betz, John F. & Son, restaurant, Centreville, NJ
Seyman, C., stores, 620 S. 3rd St. & 308 Gaskill St.,
Philadelphia.

Location of Drawings and Papers: German Society of
Pennsylvania, 611 Spring Garden St., Philadelphia.

Bibliography:

Index to Records of Aliens' Declaration of Intention and/or Oaths
of Allegiance. Philadelphia: Pennsylvania Historical
Commission, 1941. v.4, p.73

"Obituary." Philadelphia Demokrat (Monday, January 8, 1894).

Giele, Lewis Charles (died 10/4/1933) New York, NY

Reference: Withey: 232.

A Native of Germany. He immigrated to the United States while
a youth. Specialized in Roman Catholic churches and
ecclesiastical buildings.

Gindele, John G. After 1848. Chicago, IL

Reference:

Carl Wittke. Refugees of Revolution, The German Forty-Eighters in America. Philadelphia: University of Pennsylvania Press, 1952: 326.

After 1848: Left an established architecturl practice in Schweinfurth following his involvement with the rebels of 1848. First moved to Wisconsin then on to Chicago with his wife and five children, where he became a builder and stonemason contractor. For twelve years he was the Chairman of the Illinois Board of Public Works and president of the Michigan-Illinois Canal Board. "In that capacity he laid out the plans for Chicago's Lincoln Park, constructed several tunnels, and the first big water line under Lake Michigan for the Chicago Water Works." (Carl Wittke:326)

Gmelin, Paul (5/8/1859 - 11/20/1937) New York, NY (A.I.A.)

Reference: Withey: 237.

- 1859: Born in Ulm, Germany. A graduate of the University of Stuttgart. Migrated to the United States while a youth, he began his career in New York as draftsman with the Bridge Builders Magazine "and while with that periodical was asked by the late Charles McKim to make a perspective drawing of the Boston Public Library. Afterward known as a skilled designer he was employed for consecutive periods with several larger architectural firms in New York..": Babb, Cook & Willard; Cyrus Eidlitz; Eidlitz & Mackenzie (with whom he worked on the plans of the New York Times Building "and was credited with having much to do in preparing the original design.")
- 1910: Joined Andrew Mackenzie and Stephen Voorhes in a partnership, which they maintained for 16 years.
- 1926: Following Mackenzie's death, Ralph Walker was admitted into the practice, and the firm's name was changed to Voorhees, Gmelin & Walker.

List of Projects:

- 1913: New York Telephone Building, Albany, NY.
 1914: Walter Lisenard Building, New York.
 1924: Brookklyn Municipal Building.

Bibliography:

Information from Mr. Voorhees, 1940.

"Obituary." New York Times, 11/20/1937.

Hansen, Harald M. 1871 Urbana-Champaign, IL

References:

1. Turpin C. Bannister. The Architect at Mid-Century, Evolution and Achievement. Vol. 1. New York: Reinhold Publishing Corporation, 1954:97.
2. Arthur Weatherhead. The History of Collegiate Education in Architectural in the United States. 1941: 36-37.

1871: Appointed professor of architecture at the newly founded school of architecture at the University of Illinois [Urbana-Champaign, Illinois]. Hansen was a Swedish architect who had trained for two years at the Bau-Akademie in Berlin. Weatherhead writes, that "He taught a course in architectural drawing and one in design and rendering, but he did little for the development of the department." One of his students was Nathan C. Ricker who later led the department.

Hartage, C. E. (9/1/1865 - 10/28/1918) Raleigh, NC (A.I.A.)

Reference: Withey: 267.

Of German birth and education.
 1883: Immigrated to the U. S. at age 18. Built up an extensive practice in the southern states
 1916: Elected a member of the North Carolina Chapter, A.I.A.

Bibliography:

"Obituary." A.I.A. Journal, Vol 7, 1919.

American Art Annual, Vol. 16.

Hartman, Julius (5/23/1870 - 2/12/1922) Louisville, KY (A.I.A.)

Reference: Withey: 266-267.

1870: Born in Alsace Lorraine, Germany. Educated in Germany.
 Following a brief partnership with Arthur Loomis, Hartman maintained an independent practice. He was a charter member of the old Louisville Chapter A.I.A. in 1893 transferred to the Kentucky Chapter.

List of Projects:

- 1908: James Ross Todd residence, Louisville, KY.
 1911: Girl's Friendly Inn, Louisville.
 1912: Building for the Grocer's Biscuit Company
 the Louis "Turngemide"

Heer, Fridolin, Jr. (9/2/1864 - 3/1/1940) Dubuque, Iowa

References:

1. Withey: 275.
2. David Gebhard and Gerald Mansheim. Buildings of Iowa. New York: Oxford University Press, 1993.

- 1864: Born at Chur, Switzerland. Brought to the United States as an infant and educated at public and parochial schools.
- 1881-1883: Studied at Campion College in Prairie du Chien. Following graduation, he went to Europe for additional studies:
- 1883-1884: Studied at the Royal Architectural School in Stuttgart, Germany. The following year (1884?) Heer joined his father (Fridolin Heer) in partnership.

He was a former member of the old Western Association of Architects. Following transference to the A.I.A. he was raised to Institute Fellowship in 1889.

- 1905: Heer helped organize the Iowa Chapter of the A.I.A.

List of Projects:

From: Gebhard: 81-88.

Fridolin J. Heer and Son, Dubuque:

- c. 1879 (?): Mary of the Angles Home for Young Women (p. 83). 605 Bluff Street. Made additions including new entrance pavilion, Ionic columned porch and a central gabled wall dormer. All in the original French Second Empire style.
- 1891-1893: Dubuque County Courthouse (p.81). 720 Central, northwest corner with 7th Street. Brick with limestone trim.
- 1892: H. L. Stout House (p.84). 1145 Locust Street. Described as eclectic.
- 1894-1895: Dubuque Brewing and Malting Company (p. 88). 3000

Jackson Street. Supervised construction only:
designed by Louis Lehle of Chicago. First story in
stone and the rest in brick.

From Withey:

n.d.: Sacred Heart Parish School and Auditorium on the Sacred
Heart Grounds, Dubuque, Iowa.
St. Joseph's Academy, Dubuque.
St. Mary's Orphans' Home, additions, Dubuque.
Sunny Crest Sanitarium ("a model design" - ?), Dubuque.
Fulton and Irving City Schools.

Also designed a number of residences, and "many other
institutional buildings in other cities."

Buildings at St. Mary's Academy, Prairie du Chien from
1886 until 1940.

Catholic churches at Fort Madison, Iowa; Pomeroy, Ohio;
Dyersville, Il.

Bibliography:

From Withey:

Information from the Iowa Chapter, A.I.A., 1941.

Letter from the Heer family, Dubuque, 1941.

Hellmers, Charles C., Jr. (1858 - 3/10/1905) St Louis, MO

Reference: Withey: 277.

1858: Born and educated in Elizabeth, NJ. Studied architecture
and engineering in New York and later in Munich, Germany.

c.1880: Opened an office in St. Louis where he ran his own
practice until his death.

List of Projects:

n.d.: Beers Hotel (razed)
Columbia Theatre (razed)

Bibliography:

Information from F. Ray Leimkuehler, Secretary St. Louis Chapter
A.I.A., 1940.

Hill, Henry W. (1/28/1852 - 1/16/1924) Chicago, Il (F.A.I.A.)

Reference: Withey: 286.

- 1852: A native of the Prussian province of Holstein. Received a technical education at the Polytechnic Institute in Hamburg.
- 1872: Immigrated to the United States at age 20. Settled in Chicago.
- 1875: After working as a draftsman for a few years he joined James G. Egan in partnership (Egan had been appointed architect of the new Court House, and "it is believed Hill had much to do with the design of the structure...")
- 1884-1894: Associated with Augustus Bauer (Bauer & Hill).
- 1894: Following Bauer's retirement, Hill maintained an office jointly with Arthur Woltersdorf for twenty years. Hill retired to Germany - at his birthplace in Elmshorn.

Bibliography:

"Obituary." A.I.A. Journal, April 1924.

Letter from Mr. Woltersdorf, 1941.

Himpler, Francis G. (1833 - 9/13/1916) New York, NY

Reference: Withey: 288.

- 1833: Born and educated in Germany.
- 1854-1858: Studied architecture at the Royal Academy in Berlin, and later travelled on the Continent.
- 1867: Arrived in the United States, "by which time he had already established a reputation as a church architect." For a time he practiced in Atchison, Kansas - there he designed the Romanesque Abbey of St. Benedict.

List of Projects:

- n.d.: Abbey of St. Benedict, Atchison, Kansas.
 Our Lady of Grace, New York, NY.
 Academy of the Sacred Heart, Hoboken, NJ.
 Church of Saints Peter and Paul, St. Louis, MO.
 St. Francis de Sales, Cincinnati, Ohio.
 St. Anne's, Buffalo, NY.
 St. Alphonso, New York, NY.

Bibliography:

National Cyclopedia of American Biography, Vol.18, p.43.

Huber, Julius H. (8/23/1852 - ?) Chicago, Il (A.I.A.)

Reference: Withey: 305.

1852: Born at Newark, NJ. After working for a time with Henry Fernbach of New York, Huber studied for two years in Munich.

1872-1873: Studied at the Polytechnic Institute in Munich.

List of Projects:

n.d.: German Baptist Church, Willow Street, Chicago.

Bibliography:

Boom of Chicagonans, 1911.

American Architect & Building News, 1898.

Kafka, Hugo (c.1843 - 4/28/1915) Philadelphia, PA

Reference: Tatman: 425.

c.1843: Born in Austria Hungery. A gradate of the Polytechnikum in Zurich.

1874: Came to Philadelphia to work with Herman Schwarzman on the Centennial Exposition.

by 1881: Was established in New York City.

1876: Made a fellow of the A.I.A.

Kauffmann, William (c. 1823- 1875) Toronto, Ontario

Reference: Eric Arthur: 253.

c.1823: Born in Marbach, Wurttemberg. Trained at a German school of architecture and civil engineering.

1855: Arrived in Toronto from Rochester, New York. "His Rochester partner, Josiah Bissell, played no known part in their Toronto commissions. Kauffmann appears to have been the first architect in this city to use structural iron in a major way and designed several important buildings during the first decade of his practice in Canada."

List of Projects:**Kauffmann & Bissell 1854-1856**

- 1855: Rossin House, King and York streets, Toronto.
 1856: Masonic Hall (Canada Permanent building), Toronto Street.

William Kauffmann

- 1861: Royal Insurance building, Yonge and Wellington streets.
 1862: Bank of Toronto, Wellington and Church streets.
 1863: Store alterations for Thomas Haworth, King Street East
 1864: Globe building, King Street East.
 1865: Court House and Jail for the County of Peel, Brampton.
 1870: High school, Jarvis Street.

Kiehnel, Richard (11/1/1870 - 11/3/1944) Miami, FL (F.A.I.A.)

References:

1. Withey: 342.
2. Who was Who in America, Volume 2: 298.

- 1870: Born November 1 in Germany. The son of Edward and Matilda (Spreuer) Kiehnel.
 1891: Graduate of the School of Architecture at the University of Breslau.
 1891: Student at the School of Fine Arts.
 1892: Academy of Fine Arts, Berlin.
 1892: Came to the United States. Began work as an architectural designer in Chicago.
 1898: Naturalized citizen of the United States.
 1898-1902: In private practice.
 1902: Designer for Eagan & Prindeville.
 1902: Ecole Nationale des Beaux Arts, Paris.
 1903-1903: Designer and associate of J. Milton Dyer, Cleveland.
 1903-1905: Designer and associate of F.J. Oesterling, Pittsburgh.
 1915: May 5: Married Jessie May.
 1906-1926: Practiced as Kiehnel & Elloit, in Pittsburgh - later moved the office to Miami, Florida.
 1935-1942: Editor of Florida Architecture and Applied Arts.
 1941: Awarded the Gold Medal Declaration of Honor by Rollins College, Winter Park, FL.

A Fellow of the A.I.A.; Member of the Florida Association of Architects; Mason (32', Shriners, K.T.)

Clubs: Century Club of Miami, Pittsburgh Architectural Club.

Home: 5942 Biscayne Blvd.

Office: Seybold Building, Miami 32 #1.

1944: Died November 3.

From Withey:

Employed as a draftsman for a time in the Chicago office of Eagan & Prindeville. Afterwards worked with Milton Dyer in Cleveland and John M. Elliot in Pittsburgh - subsequently practiced jointly with Elliot for a period of ten years.

1920: Kiehnol & Elliott moved their offices to Miami and for a period of twenty years of more Kiehnol was active in planning public and private buildings in the State.

List of Projects:

From Withey:

n.d.: Scottish Rite Temple, Miami, FL
Annie Russel Theatre, Winter Park, FL
Hotel Royal, St. Petersburg, FL

Bibliography:

From Withey:

"Obituary." New York Times, 11/4/1944.

Item, "Architecture", May, 1932.

Ibid, October 1930.

Krieg, Frederick New York, NY

Reference: Letter from Janet Parks, Curator of Drawings at the Avery Architecture and Fine Arts Library, to the CCA:

Archival Material:

Kreig: "Mosaicist: worked for the Venetian Marble Co., who worked for McKim, Mead, and White. There is material for NYC buildings as well as the 1893 World's Columbian Exposition."

Krempel, John Paul (1861 - 7/16/1933) Los Angeles, CA (A.I.A.)

Reference: Withey: 355.

Native of Germany. Educated in architecture in Berlin.

- 1886: Arrived in the United States when he was about 25 years old, and settled in Los Angeles. Served as a draftsman for Frank J. Capitan for a number of years before being taken into partnership.
- 1894: Established his own office, working independently.
- 1909: Appointed to the California State Board of Architectural Examiners, Southern Branch.
- 1911: Joined Walter Erkes in an architectural practice for which he was the head partner.
- 1914 & 1915: Served as president of the California State Board of Architectural Examiners, Southern Branch - of which he remained a member until his death.

List of Projects:

Krempel & Erkes:

- c.1910: Times-Mirror Company building (2nd on the site)
- n.d.: A Three-Story Block on Spring Street at Third, Los Angeles.
 German Hospital, Boyle Heights, Los Angeles.
 Maier-Brewery Company buildings, North Main Street,
 General Otis residence, Wilshire Blvd, Los Angeles.
 Sugar Refineries at Oxnard and Chino.
 Hotel, Masonic Building and other structures at Oxnard.
 the old Inn, Santa Monica.
 Santa Barbara High School.

Bibliography:

Guinns's History and Biographical Records of Los Angeles.

Who's Who in America, Vol. 17.

Information from Mr. Erkes.

Krumbein, Justus (1847 - 1907) Portland, Oregon

Reference:

Marion Dean Ross. "Krumbein, Justus." Macmillan Encyclopedia of Architects. Vol. 2. 1982: 588.

- 1847: Born in Hamburg, Germany. Educated at the Hannover Polytechnic School.
- 1869: Emigrated to the United States, settling in San Francisco.
- 1871: Moved to Portland, Oregon.
- 1873: Won the competition for the State Capital of Oregon.
 "His work was in a florid Italianate or Second Empire style, late examples show Richardsonian influence."

List of Projects:

- 1872: Jacob Kamm House, Portland, Oregon.
 1873-1876: State Capital, Salem, Oregon (no longer extant).
 1884: Kamm Building, Portland (no longer extant).
 1891-1892: Perkins Hotel, Portland (no longer extant).
 1892-1893: State Capital (dome), Salem, Oregon (no longer extant).
 1892-1894: Ancient Order of United Workmen Temple, Portland.

Bibliography:

Barber, Joel Conrad. "A History of the Old State Capital Buildings of the State of Oregon." Unpublished M.A. Thesis, University of Oregon, Eugene, 1966.

Hawkins, William J., III. "Justus Krubeim, Architect, 1847-1907." Portland Friends of Cast-Iron Architecture. Newsletter no. 16. Portland, Oregon Mimeographed publication, 1980.

Vaughan, Thomas, and Virginia Guest Ferriday. Space, Style and Structure. 2 Vols. Portland: Oregon Historical Society, 1974.

Latrobe, Benjamin Henry Boneval (5/1/1764 - 9/3/1820)
 Washington, D.C.

References:

1. Withey: 371.
2. Samuel Wilson, Jr. "Latrobe, Benjamin H." Macmillan Encyclopedia of Architects. Vol. 2, 1982: 611-617.
3. Michael Fazio and Patrick Snadon: Interanational Dictionary of Arcitects and Architecture. Vol. 1. 1993:484-486.

- 1764: 1 May: Born at Fulneck (near Leeds), England.
 1764: Left England to study at the Moravian Pedagogium at Niesky in German Silesia and then at the Moravian seminary at Barby in Saxony. "An unconfirmed family tradition states that he also spent three years at the University of Leipzig and served briefly in the army of Frederick the Great. His education appears to have been directed toward the ministry, but while still in Germany, Latrobe showed an interest in engineering, observing the levee systems and flood control works along the Elbe and other rivers. Much of his final year abroad was spent traveling in Germany, France, and Italy, a trip that strengthened his idea of becoming an architect and that also influenced his later works." (Macmillan:611)
 1784: Returned to England, as an "accomplished mathematician,

linguist, musician, watercolorist, writer, and advocate of political and social reforms.". Worked briefly in the Stamp Office and then is said to have worked in the office of John Smeaton and then in the architectural office of Samuel Pepys Cockerell, "designer of the Admiralty Building in Whitehall on which Latrobe worked." Latrobe was probably highly influenced by the neo-classical designs of John Soane.

- 1790: Married Lydia Sellon with whom he had two children.
- 1791: Latrobe opened his own architectural office. He received numerous commissions for alterations to existing buildings as well as original designs.
- 1793: November: Latrobe's wife died. Commissions were also slow at this time due to the French Revolution and political unrest in England. As a result, Latrobe decided to emigrate to the United States.
- 1796: March: Emigrated to Norfolk, Virginia.
- 1796: Settled in Richmond, Virginia.
- 1798: Latrobe moved to Philadelphia upon his appointment as architect for the new banking house for the Bank of Pennsylvania. "In design of this monumental building, Latrobe established his reputation as the most accomplished architect in the United States." (Mamillan).
- 1803: March: Appointed by President Thomas Jefferson as surveyor of the public buildings of the United States and was charged with the completion of the Capital (1803-1817). His work on the Capital ceased when Congress, preoccupied with the preparations for the War of 1812 shut down the project on July 1, 1811 (Macmillan:614). - assisted Jefferson on the final completion of the Virginia State Capital. (Hitchcock: 6)
- 1812: Took up residence in Pittsburgh, "where he built boatways, a forge, and machine shops." (Macmillan:614)
- 1815: June: Latrobe returned to Washington to work on the rebuilding of the Capital after the British had burned it down in 1812.
- 1817: November 20: Latrobe resigned as architect of the Capital due to difficulties with the commissioner (to be replaced by Charles Bulfinch of Boston) (Macmillan: 616).
- 1820: September 3: Latrobe died of yellow fever in New Orleans, LA where he had moved with his family in 1818.

"Latrobe's influence on the architectural profession in America is incalculable. He set high ethical and design standards which were continued by those who followed, particularly his outstanding students William Strickland and Robert Mills. Though many of his works have been destroyed, enough of his major monuments remain to testify to his talents as one of America's leading architects. His significance, however, is not confined solely to his architectural achievements. His sketchbooks and journals, recording in unparalleled

detail the early American scene in drawings and vivid writings, are a rare contribution in the recording of the political, social, intellectual, and cultural life of the early years of the American republic. His thousands of letters, meticulously kept in bound volumes from 1803 until 1818, correspondence with the leaders of the nation, artists, artisans, family, and friends, give insight into all phases of life as seen and lived by one of the most observant, sensitive, intelligent, and often controversial men of his day." (Macmillan:617)

List of Projects:

From Wilson:

- c. 1791: Hammerwood Lodge, East Grinstead, Sussex, England.
- c. 1792: Ashdown House, London.
- 1797: Richmond Penitentiary, Richmond, Virginia (no longer extant).
- 1798: Bank of Pennsylvania, Philadelphia, PA (no longer extant).
- 1799: Philadelphia Water Works, Philadelphia (no longer extant).
- 1799: Sedgeley, Philadelphia (no longer extant).
- 1801-1802: Edward S. Burd House, Philadelphia (no longer extant).
- 1803: Nassau Hall, Princeton, N.J.
- 1803: "Old West" Building, Dickinson College, Carlisle, PA.
- 1803-1817: United States Capital (with others), Washington, D.C.
- 1804-1818: Roman Catholic Cathedral, Baltimore, Maryland.
- 1805: Adena (now restored), Chillicothe, Ohio.
- 1805: University of Pennsylvania Medical School, Philadelphia (no longer extant).
- 1807-1809: United States Customhouse, New Orleans, LA (no longer extant).
- 1808: Bank of Philadelphia, Philadelphia (no longer extant).
- 1808: Christ Church, Washington, D.C.
- 1808-1810: John Markoe House, Philadelphia (no longer extant).
- 1811: John Pope House, Lexington, Kentucky.
- 1811: Long Branch, Clarke County, Virginia.
- 1811-1820: New Orleans Waterworks, LA (no longer extant).
- 1813: Henry Clay House (Ashland), Lexington, KY.
- 1814: United States Arsenal, Pittsburgh, PA.
- 1816: Saint John's Church, Washington, D.C.
- 1816-1817: John Peter Van Ness House, Washington, D.C. (no longer extant).
- 1816-1818: Baltimore Exchange, Baltimore, Maryland (no longer extant).
- 1817: Stephen Decatur House, Washington, D.C.

1818: Brentwood, Washington, D.C. (no longer extant).
 1820: Louisiana State Bank, New Orleans.

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From Wilson:

Latrobe's correspondence is in the Maryland Historical Society, Baltimore. Many of his drawings are in the Library of Congress, Washington, D.C.

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Carter, Edward C. II (editor). The Virginia Journals of Benjamin Henry Latrobe, 1795-1798. 2 vols. New Haven: Yale University Press, 1977.

Carter, Edward C. II, John C. Van Horne, and Lee W. Formwalt (editors). Volume 3 in The Journals of Benjamin Henry Latrobe, 1799-1820: From Philadelphia to New Orleans. New Haven: Yale University Press, 1980.

Carter, Edward C. II ET AL. The Papers of Benjamin Henry Latrobe. Microfiche ed. Clifton, N.J.: James T. White, 1976.

Hamlin, Talbot E. Benjamin Henry Latrobe. New York: Oxford University Press, 1955.

Latrobe, Benjamin Henry. The Journal of Latrobe; Being the Notes and Sketches of an Architect, Naturalist and Traveler in the United States from 1796 to 1820. 1905 Introduction by J. H. B. Latrobe. New York: B. Franklin, 1971.

Norton, Paul F. Latrobe, Jefferson and the National Capital. New York and London: Garland, 1977.

Padover, Saul K. (editor). Thomas Jefferson and the National Capital. Preface by Harold L. Ickes. Washington: U.S. Government Printing Office, 1946.

Stapleton, Darwin H. (editor). The Engineering Drawings of Benjamin Henry Latrobe. New Haven: Yale University Press, 1980.

Wilson, Samuel Jr. (editor). Impressions Respecting New Orleans by Benjamin Henry Boneval Latrobe; Diary and Sketches 1818-1820. New York: Columbia University Press, 1951.

From: Fazio:

Books by Latrobe:

The Journal of Latrobe; Being the Notes and Sketches of an Architect, Naturalist and Traveler in the United States from 1796 to 1820. Edited by J.H.B. Latrobe. New York, 1905. Reprint: 1971.

The Engineering Drawings of Benjamin Henry Latrobe. Edited by Darwin H. Stapleton. New Haven, Connecticut, 1980.

The Correspondences and Miscellaneous Papers of Benjamin Henry Latrobe. Vol. 1, 1784-1804. Edited by John C. Van Horne. New Haven, Connecticut, 1984.

Impressions Respecting New Orleans by Benjamin Henry Boneval Latrobe; Diary and Sketches 1818-1820. Edited by Samuel Wilso, Jr. New York, 1951.

The Virginia Papers of Benjamin Henry Latrobe 1795-1798. Edited by Edward C. Carter II. 2 vols. New Haven, Connecticut, and London, 1977.

The Papers of Benjamin Henry Latrobe. Edited by Edward C. Carter II. Clifton, New Jersey, 1976.

The Journals of Benjamin Henry Latrobe, 1799-1820: From Philadelphia to New Orleans. Edited by Edward C. Carter II, John C. Van Horne and Lee W. Formwalt. New Haven, Connecticut, 1980.

Books about Latrobe (excluding those in Wilson):

Bryan, Wilhemus B. A History of the National Capital. 2 vols. New York, 1914-16.

Hamlin, Talbot. Greek Revival Architecture in America. New York, 1944.

Semmes, J.E. Latrobe and His Times, 1803-1891. Baltimore, 1917.

Articles About Latrobe:

Addison, Agnes. "Latorbe Vs. Strickland." Journal of the American Society of Architecural Historians 2, No. 3, July 1942: 26-29.

Fazio, Michael W. "Benjamin Latrobe's Designs for a Lighthouse at the Mouth of the Mississippi River." Journal of the Society of Architectural Historians 48, September 1989: 232-247.

Fitz-Gibbons, Coston. "Latrobe and the Centre Square Pump House." Architectural Record 62, July 1927: 18-22.

- Formwalt, Lee W. "Benjamin Henry Latrobe and the Development of Internal Improvements in the New Republic, 1796-1820." Ph.D. dissertation. Catholic University, Washington, D.C., 1977.
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- Newcomb, Rexford G. "Benjamin Henry Latrobe, Early American Architect." Architect 9, November 1927: 173-177.
- Pierson, William H., Jr. "American Neoclassicism, The Rational Phase: Benjamin Latrobe and Robert Mills." In American Buildings and Their Architects: The Colonial and Neo-Classical Styles. Garden City, New York, 1970.
- Rusk, William Sener. "Benjamin H. Latrobe and the Classical Influence in His Work." Maryland Historical Magazine 31, 1936: 126-154.
- Rusk, William Sener. "William Thorton, Benjamin H. Latrobe, Thomas U. Walter and the Classic Influence in Their Work." Ph.D. dissertation. Johns Hopkins University, Baltimore, Maryland, 1933.

Lienau, Detlef (2/17/1818 - 8/29/1887) New York, NY

References:

1. Withey: 371.

2. Ellen Kramer. "Lienau, Detlef." Macmillan Encyclopedia of Architects. Vol. 3. 1982: 6-8.
3. John Burchard and Albert Bush-Brown. The Architecture of America, A Social and Cultural History. Boston: Little, Brown and Company, 1961: 149.

- 1818: February 17: Born in Utersen, Germany. (Wirhey: - born in Schleswig-Holstein). The son of Jacob and Lucia (Heidorn) Lienau. Attended elementary and technical schools in Stettin and Berlin.
- 1841-1842: Attended the Royal Architectural College in Munich: studied for 2 years. "He received a thorough training in carpentry and North German building techniques in Berlin and Hamburg, followed by advanced study at the Königliche Baugewerksschule in Munich the following year." (Kramer).
- 1842-1848: By 1842 Lienau was in Paris where he spent five years in the Atelier of Henri Labrouste.
- 1848: December 26: Lienau arrived in New York after a brief visit to London.
- 1848: Entered into partnership with the architect Henry Marcotte, of New York City.
- By 1850: He had developed an extensive practice. Paul J. Pelz and Henry J. Hardenbergh trained in his office.
- 1887: Died in New York City August 29.

List of Projects:

- 1850-1852: Hart M. Shiff House, New York (no longer extant).
- 1850-1853: Grace Episcopal Church, Jersey City, NJ.
- 1852: Beach Cliffe (Delancey Kane Villa) Newport, R.I. (no longer extant).
- 1852: Nuits (Francis Cottenet Villa), Dobbs Ferry, NY
- c.1853-1859: William C. Schermerhorn House, 49 West 23rd St., New York (no longer extant).
- 1859: Mechanics' and Traders' Bank, Jersey City, N.J. (no longer extant).
- 1859-1860: Langdon Estate Loft Buildings, 577-581 Broadway, New York.
- 1862-1870: F.O. Matthiessen and Weichers Sugar Refinery, Jersey City, N.J. (no longer extant).
- 1863-1864: French and Belgian Platt Glass Company, Howard and Crosby Street, New York.
- c.1864: First National Bank of Jersey City, N.J. (no longer extant).
- c.1864-1868: Elm Park (LeGrand Lockwood Mansion), South Norwalk, Conn.
- 1864-1865: The Noel and Saurel Building, Crosby Street, New York. (John Burchard, p.149)
- c.1865: New York Life and Trust Company Building, New York (no longer extant).

- 1867-1869: Edmund H. Schermerhorn House, 45-47 West 23rd Street, New York (no longer extant).
- 1867: N.J. Sugar Refining Co., (WwW)
- 1868: Odeneimer Hall, Saint Mary's Hall, Burlington, NJ.
- 1868-1870: Rebecca Jones Blockfront, Fifth Avenue, New York (no longer extant).
- 1870-1871: Schermerhorn Apartments, Third Avenue, New York (no longer extant).
- 1871: Boeraem Row, Jersey City, N.J. (no longer extant).
- 1871-1873: Suydam Hall, General Theological Seminary, New Brunswick, N.J.
- 1871-1872: Grosvenor House, New York (no longer extant).
- 1871-1873: Cruikston Park, Blair (now Cambridge) Ontario.
- 1872: Schloss Düneck, Ueterson, Germany.
- 1873-1874: DeLancey Kane Loft Building, 676 Broadway, New York.
- 1873-1874: Sage Library, General Theological Seminary, New Brunswick, NJ.
- 1873-1876: Hodgson Hall, Savannah, GA
- 1879: Tenement House, 162 Elm Street, New York (no longer extant).
- 1881-1882: Daniel Parish East Office Building, 67 Wall Street, New York (no longer extant).
- 1880-1882: Panorama Building, Seventh Avenue, New York (no longer extant).
- 1885-1886: Telfair Academy of Arts and Sciences (alterations), Savannah, GA
- 1886-1887: Houses, 48-54 West 82nd Street, New York.

Archival Material:

Avery Architectural and Fine Arts Library, Columbia University: Drawings, photos, and other archival material.

Bibliography:

From Kramer:

Brault, Emile. Les Architectes par leurs oeuvres. Volume 3 Paris: Laurens, 1893: 429-434.

Hartmann, Sadakichi. "A Conversation with Henry Janeway Hardenbergh." Architectural Record 19, 1906: 376-380.

Kramer, Ellen W. "Detlef Lienau, an Architect of the Brown Decades." Journal of the Society of Architectural Historians 14, March 1955: 18-25.

Kramer, Ellen W. "The Domestic Architecture of Detlef Lienau, a Conservation Victorian." Diss. New York University, 1958.

Schaack, Margaret Donald. "The Lockwood-Matthews Mansion." Interior Design 38, Mar. 1967: 155-163.

Schuyler, Montgomery. "Works of Henry J. Hardenbergh." Architectural Record 6 Jan.- Mar. 1897: 335-336.

Link, John G. (1868 - 3/17/1947) Chicago, Il

Reference: Withey: 373.

Of German birth and education.

1885: Arrived in the United States.

1890: Settled in buffalo, from which he moved to Montana where he was active for a decade in the planning of business and public buildings.

1900: Elected to membership in the A.I.A. while in practice in Butte.

He later established his headquarters at Helena.

1906: Formed a partnership with Charles S. Haire.

1930: Link moved to Chicago. At one time he was associated with W. Carbys Zimmerman and various other architects in Chicago.

List of Projects:

Link & Haire:

1909-1912: State Capital, Helena, Montana.

n.d.: Algeria Temple, Helena, Montana.

Scottish Rite Temple, Helena.

Montana Life Insurance Building, Helena.

Great Northern Hotel, Billings, Montana/

Hospitals at Boulder, Billings, and Missoula.

Buildings for the State University, Missoula.

Bibliography:

"Obituary." Bulletin of the Illinois State of Architects, March-April, 1947.

A.I.A. Annuary, 1920-1921. See Charles S. Haire.

Link, Theodore C. (3/17/1850 - 11/11/1923) St. Louis, MO
(F.A.I.A.)

References:

1. Withey: 373.

2. Mary Holmes. "Link, Theodore C." Macmillan Encyclopedia of Architects. Vol 3. 1982:

- 1850: Born in Wimpfen, Germany. Educated at Heidelberg University. Trained in architecture in London & Ecole des Beaux Arts in Paris
- 1870: Immigrated to the United States. Initially worked in New York, Philadelphia and Texas.
- 1873: Established himself in St. Louis, Missouri. Began working on Engineering projects (Withey).
- 1883: After being employed for periods of time in Pittsburgh, Philadelphia, and New York, Link returned to St. Louis practicing under the firm name of Link, Rosenheim & Ittner for three years (Withey).
- 1886: Formed a partnership with Wilbur T. Trueblood for three years.
- 1889: Opened an independent office.
His most important work: the St. Louis Union Station.
99 of his projects are catalogued (Macmillan).
- After 1918: "Engaged in planning important works at Jackson, Miss (Withey).

List of Projects:

From Holmes unless otherwise stated:

- 1889-1890: Monticello Seminary, Godfrey, Il.
- 1891-1894: St. Louis Union Station, St, Louis, MO.
- 1899: Second Presbyterian Church, St. Louis.
- n.d.: Medical buildings at Washington University, St. Louis. (Withey)
Carleton Office Building, St. Louis. (Withey)
Lindall Avenue Church, St. Louis (Withey)
- 1900-1903: Mississippi State Capital, Jackson, Miss.
- 1904: Metallurgy Building at the Louisiana Purchase Exposition.
- 1904: Wabach Terminal, Pittsburgh, PA.
- 1923: Louisiana State University Campus, Baton Rouge, LA
- n.d.: buildins at the State Agricultural College, Baton Rouge, LA (Withey).

Bibliography:

From Withey:

"Obituary." A.I.A. Jounal, January 1924

National Cyclopedia of American Biography, Vol. 12.

Brickbuilder Magazine, December, 1900.

From Holmes:

Holmes, Mary Patricia. "A History and Evaluation of the St. Louis Union Station Construction 1891-1894." Unpublished M.A. Thesis, Washington University, St. Louis, MO, 1970.

Holmes, Mary Patricia. "St. Louis Union Station." Bulletin of the Missouri Historical Society. 27. 1971: 248-258.

Lizius, James B. (1851 - 4/23/1911) Indianapolis, IN (F.A.I.A.)

Reference: Withey: 376.

1851: Born and educated in Germany: arrived in the United States early in life.

1875: Established an architectural office: "no record of his executed work" is known - although he known to have planned and built various structures (public and private) in the city.

Lizius was one of the founders of the Indianapolis Architectural Society (fore-runner of the Indiana Chapter A.I.A.) and was its first secretary.

Bibliography:

"Obituary." Quarterly Bulletin, A.I.A., July 1911.

American Art Annual, Vol. 9.

Loebnitz, Robert Chicago, IL

Reference:

Roula Geraniotis. "German Architectural Theory": 297.

1867: Practiced in association with Augustus Bauer.

1876: Loebnitz returned to Germany.

List of Projects:

1873: T-R Building, Chicago. See Bauer, Augustus.

Matz, Otto H. (1830 - 3/8/1919) Chicago, IL

References:

1. Withey: 399.

2. Roula Geraniotis. "German Architectural Theory": 293-306.
3. Frank Randall: 68, 133-134.
4. Carl Condit. The Chicago School of Architecture. Chicago: The Chicago University Press, 1964: 23-24.

- 1830: Born and educated in Berlin. Graduate of the Berlin Polytechnic Institute.
- 1853: Came to Chicago, and was employed as civil engineer by Illinois Central Railroad (ICRR).
- 1854-1857: Appointed architect for the ICRR, "a post he occupied until 1857 and which secured for him one of the most important commissions available in Chicago. Matz designed and superintended all the buildings of ICRR including the Great Central Depot on South Water Street, the freight house, and the engine and machine shops. He also designed all ICRR buildings along the first 705 miles of track." (Geraniotis:295)
- 1861-1864: Appointed assistant engineer in the United States Army at the outbreak of the Civil War and served for three years.
- 1864: Resumed his architectural practice in Chicago.
- 1869-1871: Served as architect of the Chicago school board.
- 1871: Following the fire of 1871, Matz was mainly involved in reconstruction work.
- 1892: Appointed Cook County architect.
Matz was a fellow of the AIA.

List of Projects:

From Withey:

- n.d.: County Crimminal Building, at Dearborn & Hubbard Sts.
the first Alexian Brother Hospital
- 1874: Entered a competition for the Cook County Courthouse and City Hall (for which 54 of the country's leading architects participated - although he did not win the competition he won a prize for his design).
- 1885: Chicago Hospital for Women.

From Gerantiotis:

- 1855-1856: Great Central Depot and train shed, Illinois Central Railroad, Chicago. Destroyed October 1871. The building was three stories plus attic and measured 40' by 180'; the northwestern tower was 100' high, and the southwestern one 58'. Its cost was \$180,000.
- 1870-1871: Nixon Building, at the northeast corner of La Salle and Monroe streets, Chicago. Demolished in 1889. "the Nixon was very nearly complete when the fire struck in October, 1871. All the primary

structural elements - exterior walls and inner framing members - survived intact; these were cleaned, the flooring, roof, and interior fixtures were quickly installed, and the building was opened to occupancy before the year ended. This astonishing capacity to survive a fire that destroyed everything else in the area was not an accident or an inexplicable freak. The five-story building was painstakingly designed for maximum fireproofing, in so far as that could be achieved at the time. The walls were of heavy masonry construction, divided into deep, narrow piers spaced about 6 feet on centers. The interior frame was composed of cast-iron floor joists and roof rafters. The maximum span of the interior bays was 16 feet.. The upper surfaces of all members in the floor-framing system were covered with a 1-inch layer of concrete, and the ceilings were protected by another 1-inch layer of plaster of Paris. The elevations of the Nixon, with their subdued classical detail and generous window area, were perfectly appropriate to the functional and structural character of the building. The two-story base (one of the early examples of the so-called double first floor) was particularly fine: in its great open area and narrow piers it clearly foreshadowed some of the advance designs that were to come in the eighties (Carl Condit:23-24)".

- 1872: Doggett Building, southeast corner of N Wabash Avenue and E. Lake Street (F.Randall:68).
- 1873: Winning entry for the Cook County Courthouse and the City Hall of Chicago. He received a \$5,000 award, although the commission was actually given to another architect.
- 1892: Criminal Court Building, 54 West Hubbard Street, Chicago. "The building, which is still standing, is six stories high and a basement, and measures 204' by 75'; its cost was \$400,000. (Geraniotis:301)" Built of rusticated Bedford limestone - bears a close resemblance to earlier Berlin edifices in the Florentine palazzo style -see Geraniotis:302. It is now the Board of Health building - the jail portion was torn down in 1936 (F. Randall:133-4).

Bibliography:

From Withey:

Information from the Chicago Chapter A.I.A., 1940.

Item in the Inland Architect, 1885.

From Geraniotis (note 3, p.296)

Matz, Otto. "Architecture and Building in Chicago in the Early Days." Construction News 16, November 7, 1903:320-321

Matz, Otto. "Chicago von 50 Jahren und die damaligen deutschen Architekten." Deutsch-Amerikanische Geschichtsblätter 7, no1, January 1907: 37-41.

Andreas, Alfred T. History of Chicago from the Earliest Period to the Present Time, vol. 2, Chicago: A.T. Andreas, 1886:565.

Industrial Chicago, 1:604-5.

Who's Who in Chicago and Illinois. Chicago: A.N. Marquis, 1905-50.

Tallmadge, Thomas E. Architecture in Old Chicago. Chicago: University of Chicago Press, 1941: 97 and passim.

For further information on the Great Central Depot see:

Fourth Annual Review of the Commerce, Manufactures and the Public and Private Improvements of Chicago, for the Year 1856...
Chicago: Democratic Press Mammoth Stream Printing Establishment, 1857:4.

Chicago Illustrated, pt. 1

Sheahan, James W. and George P. Upton. The Great Conflagration, Chicago: Its Past, Present and Future. Chicago: Union Publishing Co., 1871: 161.

Mayer and Wade. Chicago, pp40-41.

Mitermiller, Andrew (1840 - 1896) Cleveland, Ohio

Reference: Eric Johannesen.

A Bohemian-born architect (p.25).

Mitermiller designed several breweries, Bohemian and German Social halls and institutions (p.25-26)

List of Projects:

1884: Isaac Leisy Brewery (p.25)
Vega Avenue
Main facade was 200 feet long - occupying half a city block.
Facade: a series of engaged pairs alternating with arched windows; stone and brickwork.

- 1885: Lohmann's Block (p.11)
Woodland Avenue at East 84th Street
-red brick
- 1891: Altenheim Home for the Aged (p.56)
Detroit Avenue at West 77th Street
- 1895: Mitermiller was involved in the initial planning of the Bohemian National Hall. Mitermiller and John W. Hradek, another Bohemian-born architect drew up the first plans in 1895.

Mueller, Alfred (9/10/1853 - 6/29/1896) Galveston, Texas

References:

1. Withey: 431.
2. Who was Who in America, Historical Volume, 1607-1896.: 442.

- 1853: Born in Berlin, Germany. Educated in Berlin, where he practiced for a number of years before immigrating to the United States.

First lived in Washington D.C. then moved to Galveston, Texas, where he was active from 1886 until his death.

List of Projects:

From Withey:

- n.d.: City Hall, Galveston, Texas.
Williams Building, Galveston, TX.
Orphans' Home, Galveston, TX.
Letitia Rosenberg Home for Women, Galveston, TX
Marwitz Building, Galveston, TX
- private residences, Galveston.
Tremont Opera House: remodelling, Galveston, TX
Sam Houston Norman School, Huntsville.
- planned several buildings in other cities

Bibliography:

From Withey:

"Obituary." Architecture and Building, 8/1/1896.

Mueller, Gustave A. (1874 - 8/2/1927) Detroit, MI (A.I.A.)

Reference: Withey:432.

- 1874: Born & educated in Germany. Completed his architectural training in the United States.
- c. 1900: Established an office in Detroit. "After designing a number of business structures in the city, Mr. Mueller became known as an 'expert' in planning Brewery buildings."

Bibliography:

Data from the office of Talmage C. Huges, Detroit 8/10/1938.

Oberwarth, Leo L. (1872 - 5/23/1939) Frankfort, KY (A.I.A.)

Reference: Withey: 446.

- 1872: Born in Brooklyn, NY. Attended private schools in New York.
- 1888: At age of 16 moved with his family to Frankfort where he began work as a draftsman in the office of S.P. Baxe.
- 1891-1893: Studied architecture in Germany
- 1893: Employed by the firm of Palliser & Palliser.
- 1893: Started his own practice.
- 1916: Elected to the Kentucky Chapter, A.I.A. (which he participated in for the rest of his life)
- mid 1920's: Took his two sons into partnership under the firm name of Leo L. Oberwarth & Sons at 301 Second Street (following his death, his son C. Julian Oberwarth (F.A.I.A.) carried on the practice under his own name).

List of Projects:

- 1900: Southern Presbyterian Church, Frankfort, KY.
- 1904: King's Daughters Hospital, Frankfort, KY.
- 1906: Franklin County Court House, Frankfort, KY.
- n.d.; Y.M.C.A. Building, Frankfort.
- Elks Club, Frankfort.
- First Christian Church, Frankfort.
- the Frankfort Stewart Home Training School, Frankfort.
- Grade and High Schools for "colored children."
- plus various other buildings in the city and environs.
- 1924: Capital Hotel, Frankfort (in association with Frank L. Packard - of Columbus, Ohio).

Bibliography:

Information from Bergman S. Letzler, A.I.A.

American Art Annual, Vol. 21.

Oehme, Curtis C. (3/6/1938) Billings, Montana

Reference: Withey: 447.

- 1894: Of German birth and education.
Sent to the United States "to supervise the erection of the German Government buildings at the World's Columbian Exposition in Chicago, and decided to stay".
Settled in Billings, Montana and after a few years of work with the firm of Link & Haire, he established his own office.
He served on the first State Board of Architectural Examiners for a number of years.

List of Projects:

- n.d.: Kennedy Theatre, Billings, Montana.
Broadwater School, Billings.
the Sturm and Drake Block, Billings.
Lincoln Hotel, Billings.

Bibliography:

Information from the Montana Chapter, A.I.A., 1940.

Pelz, Paul Johannes (11/18/1841-3/30/1918) Washington, D.C.

References:

1. Ford Peatross. "Smithmeyer and Pelz." Macmillan Encyclopedia of Architects. Vol. 4. 1982: 91-92:
2. Pamela Scott: 42.
3. Withey: 466.
4. Who was Who in America, Volume 1, 1897-1942.: 955.

- 1841: Born in Seitendorf County of Waldenburg, Silesia (Prussia). The son of Edward L. and Henriette (Helfensrieder) Pelz (WwW), and educated in Germany.
Received his college education in Breslau and followed his father to the U.S., who was obliged to leave because of his political views (Withey). *
Educated at College St. Elizabeth and College of the Holy Spirit, Breslau; did not graduate, but left at 16 to join his father, who settled in the United States in 1851 (WwW)
- 1858: Came to New York.
- 1859: Became an apprentice in the office of Detleff Lienau, where his associates were Henry J.

- Hardenbergh and Henry van Brunt, whom he succeeded as chief draftsman in 1864.
- 1859-1866: Studied architecture in New York under Detlef Lienau (WwW).
- 1867: Joined the firm of Grant and Pierce in Washington, D.C., after briefly working with Henry Fernback in New York.
- soon after he entered the service of the U.S. Lighthouse Board, where he remained until 1873, designing many lighthouses on the American sea and lake coasts, including those at Bodie Island, North Carolina and Spectacle Reef, Lake Huron, Michigan.
- 1873: Pelz accompanied Col. George H. Elliott on a tour European lighthouses and illustrated a report on American lighthouses which won the Diploma of Honor at the 1873 World's Fair in Vienna.
- 1872 or 1873: Formed a partnership with John L. Smithmeyer (1832-1908), an Austrian, who apprenticed in Chicago in the 1850s. Both had come to Washington shortly after the Civil War to work in government architecture offices. No definitive date is mentioned as to when the partnership dissolved, however Smithmeyer was dismissed from the Library of Congress project in 1888, followed by Pelz in 1892.
- 1886: Pelz appointed official architect of the Library of Congress (Withey).
- 1888: Requested to prepare a new design for the Library. "In the meantime however he was superseded as architect by General Thomas L. Casey, Chief of Army Engineers..." (Withey).
- 1892: Pelz completed his drawings - afterwhich he had nothing to do with the structure.
- 1893: Supreme Court upheld an earlier decision of the Court of Claims awarding Smithmeyer & Pelz six years salary at \$8000.00 a year, plus office and drafting supplies (Withey).
- 1895: Married Mary Eastbourne Ritter, daughter of Haratio Gates Ritter, February 23.
- 1913: Pelz retired due to failing eyesight.

List of Projects:

- 1873-1892: Library of Congress, Washington, D.C. (with John L. Smithmeyer)
- 1876-1881: Georgetown College (additions), Washington, D.C. (with Smithmeyer)
- 1877-1882: U.S. Soldiers Home Library, Washington, D.C. (with Smithmeyer)
- 1884: U.S. Army & Navy Hospital, Hot Springs, Ark. (with Smithmeyer)
- 1886, 1896: Designs for a Memorial Bridge across the Potomac in

Washington (unsuccessful).

- 1887: Carnegie Library and Music Hall, Allegheny, PA (with Smithmeyer)
- 1890-1893: Chamberlin Hotel, Old Point Comfort, VA
- 1891: McGill Building, Washington, D.C.
- 1892, 1896: Stephen B. Elkins House, Washington, D.C.
- 1897: Joseph B. Foraker House, Washington.
- 1898-1901: a palatial Executive Mansion (unsuccessful).
- 1900-1901: Frederick A. Miller House, Washington.
- 1901: Aula Christi, Chautauqua, NY
- 1903: Machinery Palace, Louisiana Purchase Exposition, St. Louis, MO (with the St. Louis firm of Widmann, Walsh, & Boisselier)
- 1911: a Supreme court Building (unsuccessful).
- n.d.: Grace Memorial Church
- n.d.: Trinity Methodist Episcopal Church, Washington.
- n.d.: a National Gallery of History and Art (unsuccessful).

- independently, Pelz planned a number of residences in Washington such as:

n.d.: Senator foraker residence.

- Macmillan entry mentions that he designed the Georgetown College Medical School and the administration building at the University of Virginia's Clinic Hospital, but gives no date.

Bibliography:

From Withey:

Dictionary of American Biography

Who was Who in America 1897-1942.

From Macmillan Encyclopedia:

Cole, John Y. "The Main Building of the Library of Congress, A Chronology: 1871-1965" Quarterly Journal of the Library of Congress 29, Oct. 1972a: 267-269.

Cole, John Y. "Smithmeyer & Pelz: Embattled Architects of the Library of Congress." Quarterly Journal of the Library of Congress 29, Oct. 1972b: 282-307.

Goode, James M. Capital Losses: A Cultural History of Washington's Destroyed Buildings. Washington: Smithsonian Institution Press. 1979.

Hamlin, Talbot F. "Pelz, Paul Johannes." Volume 14, pages 411-412

in Dictionary of American Biography New York: Scribner's, 1943.

Hardy, George. "Georgetown University's Healy Building." Journal of the Society of Architectural Historians 31, Oct. 1972: 208-216.

Hilker, Helen-Anne. Ten First Street, Southeast: Congress Builds a Library, 1886-1897. Washington: Library of Congress, 1980.

Hopkins, Archibald "Smithmeyer and Pelz vs. the United States." American Architect and Building News. 90 July 28: 1906: 27-29.

Small, Herbert. Handbook of the New Library of Congress. 1897. 2nd ed. Boston: Curtis and Cameron, 1901.

Smithmeyer, John L. Suggestions on Library Architecure, American and Foreign, with an Examination of Mr. Wm F. Poole's Scheme for Library Buildings. Washington: Gibson, 1883.

Smithmeyer, John L. History of the Construction of the Library of Congress. Washington: Beresford, 1906.

Peterson, Frederick R. (1808 - May 1885) New York, NY

Reference: Withey: 469.

Of German birth and education.

Immigrated to the U.S. when a youth and later established an architectural practice in New York.

List of Projects:

n.d.: Cooper Union Building, New York.

Bibliography:

Article in the American Architect & Building News, 1885.

Pfeiffer, Carl (1838 - 4/25/1888) New York, NY (F.A.I.A.)

Reference: Withey: 470.

1838: Born and trained in Germany in both architecture and engineering.

1863: Immigrated to the United States.

List of Projects:

could attend were largely those of the polytechnic division destined for the engineering students. These comprised German, mathematics, geometrical and topographical drawing, shades and shadows, perspective. The architectural studies included architectural drawing and rendering, principles and styles of architecture, and building plans and specifications (Geraniotis, "U of IL":15)."

1871: When his instructor, Harold Hansen, fell ill, Ricker was placed in charge of his own instruction and that of his three fellow students.

1873: March: Ricker received a certificate of graduation from the University of Illinois, and at the same time received the distinction of being the first graduate in architecture from an American university - M.I.T.'s first graduate followed three months later (Geraniotis, "U of IL: p. 19, note 4).

Ricker was then offered an appointment as instructor of architecture providing he spend six months of study and travel in Europe. He accepted the position and immediately sailed for Europe. Ricker attended the Bauakademie in Berlin as a special student. "Choice of this institution was very unusual at the time, as Americans who wished to study architecture abroad normally enrolled at the Ecole. Ricker's decision had been influenced by the competent instruction that he received from Hansen and from his own preference for the thorough and well-structured instruction that this prestigious school could provide (Geraniotis: "U of IL":15). "The curriculum consisted of an inclusive program of instruction, in which purely architectural subjects, such as design, history, and theory of architecture, were effectilvely combined with the scientific disciplines (Geranioits, "U of IL": p. 19, note 5)".

Ricker became acquainted with the German educational system, the architecture, and the literature on art and architecture. He also travelled to Vienna where he visited the 1873 Vienna Exposition and also studied its architecture - including Semper's Ringstrasse (Geraniotis, "U of IL": 15).

"Ricker summed up his experience as follows: 'The principal object of the young man was to observe German methods of instruction, apparatus employed, especially the library of the academy, which proved to be large and very valuable, affording good acquaintance with the best standard works in

architecture and art:...all spare time was spent in the library and in the city observing German methods of construction and design, also visiting the more important historical monuments, including a trip to Potsdam (Geraniotis: note 24, p. 105)'".

- 1873: September: Ricker returned to Urbana and took up his position as instructor of architecture with an enrollment of five students. His duties included teaching, supervising the carpenter shop, and actual design work for the university.
- "the educational program that Ricker initiated followed the example of the technical universities in Germany, in which architectural education was part of the polytechnic system and therefore imbued with a scientific spirit. Ricker adopted the rigidly sturtered curriculum that he had encountered in Germany, characterized by a series of technical and structural studies predecing any courses in design. This was completely different form the atelier system of the Ecole des Beaux-Arts followed at MIT...Indeed Ricker preferred to provide education based on the more solid aspects of architecture, the technical and funtional ones, instead of those depending on the passing tastes of the time (Geraniotis:98)."
- 1874: Promoted to assistant professor.
- 1875: Promoted to full professor.
- 1873-1917: Served as Head of the Department of Architecture.
- 1878: Instituted a program for graduate studies in architecture - Ricker was the first to aquire it.
- 1878-1905: Served as the Dean of the College of Engineering.
- 1897: Ricker and Dankmar Adler were instrumental in securing passage of the Illinois Architecture Act of 1897, the first legislation in the United States to provide for the registration of architects (Geraniotis, "U of IL", p.20, note 8).
- 1897-1917: Ricker served as a member of the Illinois Board of Examiners, and its chairman form 1899to 1917.
- 1900: Awarded the honorary degree of Doctor of Architecture.
- 1901: Ricker published the English translation of Otto Wagner's Moderne Architektur, first in a serialized form in Brickbuilder and then in a book (Wagner was an Austrian architect who was reared in Semper's theories to which he added his own emphasis on construction and materials (Gernaioits, "U of IL":18)).
- 1911-1912: Chairman of the Commission to Codigy the Building Laws of Illinois.
- 1916: Awarded the honorary degree of Professor Emeritus

(Geraniotis, "U of IL": p. 19, note 8).

List of Works:

From: Laing, Allan. Macmillan, and Geraniotis, "U of IL": p. 19-20, note 8):

- 1872-1877: Chemistry Laboratory (later Harker Hall), University of Illinois, Urbana.
- 1889-1890: Drill Hall - Armory (Gymnasium Annex), University of Illinois, Urbana.
- 1892-1893: Natural History Building, University of Illinois, Urbana.
- 1896-1897: Altgeld Hall (together with James McLaren White), University of Illinois, Urbana.

Bibliography:

From Geraniotis, "The University of Illinois and German Architectural Education." p.19.

Baker, Ira O. and Everett E. King. "A History of the College of Engineering of the University of Illinois, 1868-1945," mimeograph of typescript. 2 vols. (Urbana, IL) [1947], Vol. 1, pp. 302-305.

Bannister, Turpin C., ed. The Architect at Mid-Century: Evolution and Achievement 2 vols, New York: Reinhold, 1954.

Laing, Alan K. Nathan Clifford Ricker 1843-1924: Pioneer in American Architectural Education. Pamphlet issued at the Ricker Centennial, University of Illinois in Urbana-Champaign, February 22-23, 1973.

"Nathan Clifford Ricker," (Obituary) American Architectural Review Vol. 125, (April 9, 1924), p.340.

Solberg, Winton U. The University of Illinois 1867-1894; an Intellectual and Cultural History University of Illinois Press. (Urbana, IL) 1968, pp.145-49.

Ricker, Nathan. "The Story of a Life" ([Urbana, Ill.]) [1922].

From Macmillan:

Many drawings by N.C. Ricker are in the collection of the University of Illinois Archives.

Rudolph, Charles (3/22/1854 - 1/21/1902) St. Louis, MO
(F.A.I.A.)

Reference: Withey: 531.

1854: Born and educated in St. Louis. Began his architectural training in the office of Augustus Bauer in Chicago. He later studied at the Polytechnic Institute in Vienna.

He began his practice in Chicago: first in association with Charles S. Frost and afterward working alone.

Served on the Chicago City Board of Education.

In later years he returned to St. Louis and continued in practice there until his death.

List of Projects:

n.d.: the first Natatorium.

Bibliography:

"Obituary." A.I.A. Quarterly Bulletin, April, 1902.

American Art Annual, Vol 4.

Rowe, H. L. (died in 1913) Lexington, IL

Reference: Withey: 531.

Arrived in the U.S. during the late 19th century.

List of Projects:

n.d.: Lexington Public Library.

St. Joseph's Hospital.

Public School buildings: Lexington Public Library; St. Joseph's Hospital; the Harting Building and many residences.

Gymnasium and other buildings at the University of Kentucky.

Bibliography:

Information from Bergman S. Letzler (a draftsman formerly in his employ), Louisville, KY, 1940.

Runge, Gustav (George) (5/31/1822 - 2/10/1900) Philadelphia, PA

References:

1. Withey: 532.
2. Tatman: 680.

- 1822: Born in Bremen, the son of grain keepers Herman and Anna Runge.
- 1840s: Studied architecture and engineering at Karlsruhe. He entered the monthly competitions of the Berlin Architekten Verein, for which his drawings survive (Tatman).
- 1850: Runge migrated to the United States in time to be listed by the Census of 1850.
- 1851: Listed in the Philadelphia City directories at 31 Merchants Exchange where he remained for the next ten years.
- 1855-1857: Submitted a design for the Academy of Music with his American partner, Napoleon LeBrun. The building committee received twelve submissions from which they chose Runge and LeBrun's design. The cornerstone of the opera house was laid July 25, 1855, and the first public performance was given January 26, 1857. No other structure is known to have been designed by the partners.
- 1861-1862: He is listed in the City directories at 424 Walnut Street, before disappearing from the directories and presumably returning to Germany.
- 1861: Runge signed the application for a charter for the Pennsylvania Institute of Architects (a fore-runner of the Philadelphia Chapter of the A.I.A.).

Runge spent the remainder of his life in Germany, where he was a respected architect. He did, however, maintain a relationship with the United States. In 1873 he became a corresponding member of the American Institute of Architects.

List of Projects: (in the United States)

From Tatman:

- 1851: Stores, 3rd abo. Cherry Sts., Philadelphia.
- 1853: Drexel & Co., building, 34 S. 3rd St., Philadelphia.
- 1854: Hallowell, Morris L. & Co., 4th & Market sts., Philadelphia.
- 1855: Academy of Music, Broad St., Philadelphia.
- 1857: Custom House & Post Office, alterations, Philadelphia.
- 1858: Bailey & Company, store, 8th & Chestnut sts., Phila.

Location of Drawings and Papers:

Bauordnungsamt, Bremen; HSP; Niedersächsischen Staatsarchiv, Stade; Planarchiv, Technische Universität, Berlin; Staatsarchiv, Bremen.

Bibliography:

Borsch-Supan, Eva. Berliner Baukunst nach Schinkel, 1840-1870 (Munich, 1977), pp.660,770.

Bremen und seine Bauten (Bremen, 1900), pp.429-30, 480.

Mason, AIA Journal (September, 1913)

Public Ledger: 6/10/1851, 6/3/1854, 12/20/1854, 1/27/1857, 1/30/1857, 8/25/1857, 12/16/1858, 1/9/1858, 6/4/1858.

Stein, Rudolf. Klassizismus und Romantik in Baukunst. (Bremen, 1965), pp.374-76.

Tatum (?)

Thieme und Becker, XXIX, 209.

The Builder (September 28, 1861), pp. 664-665.

Webster (?)

From Withey:

Guide to Philadelphia, Federal Writer's Project.

"Professional History of the Philadelphia Chapter," George Champlin Mason, A.I.A. Journal, October, 1913.

Saeltzer, Alexander New York, New York

References:

1. Kathleen Curran: 369-670.
2. Barbarlee Diamondstein. The Landmarks of New York. New York: Harry N. Abrams, Inc., 1988.
3. Gerard Wolfe..

Born in Eisenach.

"Saeltzer was trained at the Bauakademie in Berlin, where he could have collaborated on Schinkel's building projects, although he would not have studied directly under the master."(Curran).

1842: 6 August: Saeltzer arrived in New York with his relative Edward Saeltzer. Their names appear on a list of immigrants arriving that day. They are recorded as born in Eisenach, and the two

- architects' occupation is listed as 'artist'
- 1844-1847: Alexander and Edward Saeltzer's names appear in Doggett's New York City Directory, until 1847 when Edward's name no longer appears.
- 1872: Saeltzer wrote a treatise on acoustics in which he translated large passages from the Second Congress of German Architects and Engineers at Bamberg in 1843 - which he failed to cite as a source. "In this treatise, Saeltzer discussed the contributions made by Schinkel, Stüler, and Strack in the realm of Protestant church design and mentioned that the Prussian government published plans for churches, although he did not specifically name the Entwürfe zu Kirchen." (Entwürfe zu Kirchen, Pfarr- und Schulhäusern. was a single publication begun in 1844: the series illustrated designs by architects who were in the service of the Prussian king Freidrich Wilhelm IV)

List of Projects:

- 1849-1853: Astor Library, 425 Lafayette Street, New York (now the New York Shakespeare Festival Public Theater). His best-known work is "loosely based on a Munich precedent, the Staatsbibliothek of 1831-1842" - although the treatment of the facades were rather different. Saeltzer continued the use of Romanesque windows and capitals, but the prominent console cornice was classical rather than medieval, and the strict horizontality was eased-up. They both employed brick in their construction.

From: B. Diamonstein: 107 and G. Wolfe: 157.

- 1849-1850: Congregation Anshe Chesed (now Congregation Anshe Slonim), New York. The oldest synagogue in New York, it was built for the first Reform Congregation in America. They were a German congregation. "Gone are the polygonal pyramids that once graced the twin towers of this Gothic Revival-style building, as well as the elaborate windows, traceries, and other medieval details of the facade. It is said that the architect was influenced by Germany's Cologne Cathedral, which had just celebrated its 600th anniversary the year before (Wolfe:157)."

Bibliography:

From Curran:

Lydenberg, Harry Miller. History of the New York Public Library.

New York, 1923.

Saeltzer, Alexander. A Treatise on Acoustics in Connection with Ventilation. New York, 1872.

Saeltzer, Edward New York, New York

Reference: Curran: 369-70.

Born in Eisenach.

1831: 25 April: Began his studies with Friedrich von Gärtner at the Academy of Architecture in Munich.

1842: 6 August: Saeltzer arrived in New York accompanied by his relative Alexander Saeltzer. The immigration list describes each of them as an 'artist', and their birthplace as Eisenach.

Schacht, Emil (1854 - 3/4/1926) Portland, Oregon (A.I.A.)

Reference: Withey: 538.

1854: Born in Germany. Educated at Heidelberg University.

1883: Immigrated to the United States. Established residence in Portland where he practiced for the next forty years: First under his own name, then in association with his son (Schacht & Son) at S.W. Sixth Avenue & Burnside.

List of Projects:

n.d.: Meaghey-Tichnor Building, at 6th Avenue & Adler, Portland.

Lowensen Building, Portland.

Police Headquarters Building, Portland.

Elkes Temple, Portland.

Bibliography:

From Withey:

Information from the Oregon Chapter A.I.A., 1940.

Scherrer, Adolf (died in 1929) Indianapolis, Ind. (F.A.I.A.)

Reference: Withey: 539.

Native of St. Gall, Switzerland. Educated in architecture at the Fine Arts Academy in Vienna

- 1872: Left for the United States. Established residence in Indianapolis with an office in the Indiana Trust Building - a practice he continued until just a few years before his death.
- after 1887: Member of the Indiana Chapter A.I.A.
- 1889: Elected to Institute Fellowship A.I.A.

List of Projects:

- n.d.: City Hospital, Indianapolis.
Elks Club, Indianapolis.
the Evansville National Bank & other works in the state.

Bibliography:

"Early Architects and Builders in Indiana," by Lee Burns, published in 1935 by the Indiana Historical Society.

A.I.A. Annuary, 1928-1929.

Scherzer, Albert H. enrg. (7/22/1865 - 1/28/1916) Chicago, Il

Reference: Who was Who in America, Volume 1, 1897-1942.: 1087.

- 1865: Born in Peru, Illinois, July 22. The son of William and Wilhelmina Scherzer. Educated at the Peru (Il) High School and Technical School, Zürich, Switzerland. L.L.B.,
- 1892: L.L.B., Union College of Law, Chicago.
- 1902: Married Donna G. Adair, May 8.

Engaged in law practice until the death of his brother, William, inventor of the Scherzer rolling lift bridge, becoming president and chief engineer of the Scherzer Rolling Lift Bridge Company; designed and built many large and important railway, electric railway and highway bridges in the United States and abroad; also invented improvements in bridges.

- 1916: Died January 28.

Schickel, William (1850 - 6/1/1907) New York, NY (F.A.I.A.)

References:

1. Withey: 539-40.
2. Barbarlee Diamonstein.

- 1850: Born and educated in Germany: "trained for architectural practice before he migrated."

- 1870: Immigrated to the U.S. at age 20. In New York he found employment as a draftsman in the office of Richard M. Hunt and over the next few years he worked in other offices.
- 1881: Formed a partnership with Isaac E. Ditmars.

List of Projects:

From Withey unless otherwise stated:

Schnickel & Ditmars:

- n.d.: German Staats-Zeitung Building, New York.
German Hospital and Training School for Nurses, New York.
Constable Building, New York.

The firm was better known for their church designs:

- n.d.: St. Ignatius Loyola, Park Ave at 84th St.
St. Monica, Lexington Ave at 79th St.
a Parochial School for the Church of the Immaculate Conception, Montclair, NJ.
- 1893: St. Gabrielle's in New Rochelle.
- 1880-1881: Century Building, (Diamonstein: 175).
33 East 17th St. and 38-46 18th St., Manhattan
- commercial building in Queen Anne Style, tall oriel windows, gambrel roof.
- 1880-1881: The Priory of the St. Vincent Ferrer Complex, (Diamonstein: 179) 86 Lexington Ave. and 141-151 East 65th St., Manhattan
- influenced by English Gothic Revival
- 1883-1884: New York Public Library, Ottenborfer Branch, (Diamonstein: 184)
135 Second Ave.
-uses the German Rundbogenstil tradition
-over the door is inscribed: "Freie Bibliothek u. Lesehalle"
-at the time of construction the Lower East Side was filled German immigrants - Oswald Ottenborfer wished to help recent immigrants assimilate into American culture and educate themselves: original volumes were equally divided between German and English titles.
- 1883-1884: Stuyvesant Polyclinic, formerly the German Dispensary, (name changed during WWI) (Diamonstein: 185)
-commissioned by Anna and Oswald Ottendorfer
- ornate version of Italian Renaissance Revival design: constructed of Philadelphia pressed brick above a stone basement, with ornamental detail executed in molded terra-cotta

-facade has portrait busts of famous physicians and scientists

Bibliography:

From Withey:

"Obituary." American Art Annual, Vol. 6.

Item, Architecture & Building, January 1893.

Schneider, Charles Conrad enr (4/24/1843 - 1/8/1916)

Reference: Who was Who in America, Volume 1, 1897-1942.: 1089.

1843: 24 April: Born in Apolda, Saxony.
 1864: Graduate of the Royal School Technical, Chemnitz.
 1864-1867: In machine-shop practice in Germany.
 1867: Arrived in the United States.
 1867-1870: Draughtsman for Rogers Locomotive Works, Paterson, New Jersey.
 1870-1873: Assistant engineer for Michigan Bridge & Constraction Company, Detroit, Michigan.
 1873-1875: Erie Railway, New York.
 1876: Engaged on proposed Blackwell's Island Bridge across East River, New York.
 1876-1878: Designer for Delaware Bridge Company, New York.
 1878-1886: Civil engineer in private practice, New York. During this period Schneider designed and constructed several long-span bridges, the most porminent being the Fraser River (cCantilever) Bridge, Canadian Pacific Railway, 1882and the NIagara Cantilever Bridge, 1883.
 1880: 8 Januray: Married Katharine Clyde Winters.
 1886: Awarded Rowland prize, American Society of Civil Engineers for paper on Mavable Bridges. In the same year he won first prize on design for Washington Bridge across Harlem River, New York.
 1886-1900: Chief engineer of the bridge and construction department, Pencoyd Ron Wroks, Philadelphia.
 1887: Director of the American Society of Civil Engineers.
 1898-1900: Vice-President of the American Society of Civil Engineers.
 1900-1903: Vice-President, American Bridge Company, in charge of engineering.
 1903: Construction engineer with specialty in bridges and structural steel work.
 1905: President of the American Society of Civil Engineers.

- 1905: Awarded the Norman medal from the American Society of Civil Engineers for paper on Structural Design of Buildings.
- 1908: Awarded the Norman medal from the American Society of Civil Engineers for a paper on Movable Bridges.
- 1911-1916: Mem. bd. of engineers, Quebec Bridge.
- 1916: 8 January: Died. Home: Wissahickon, Philadelphia.

Books by Charles Schneider:

General Specifications for Railroad Bridges, 1886.

General Specifications for Highway Bridges, 1901.

General Specifications for Structural Steel Work in Buildings, 1905

Schulze, Paul (1827 - Feb 1897) Washington, D.C.

References:

1. Withey 542.
2. Joy Kestenbaum. "Schulze, Paul." Macmillan Encyclopedia of Architects. Vol. 4. 1982: 6-7.

- 1827: Born in Breslau, the capital of Prussian Silesia (now Wroclaw, Poland).
Received art training in Berlin & Vienna.
- 1849: Arrived in Boston where he designed buildings for Harvard College.
- 1858: Settled in New York and practiced with:
Charles Gildemeister (1860)
Paul F. Schoen (1866-1875)
William G. Steinmetz (1875-1876)
- 1850s: He published a lithographic series of designs for funerary monuments.
- 1861: He assisted with the illustrations of Henry Hudson Holly's Country Seats (1863).
- 1870s: Was founder and president of the Palette Club, a New York art association of the 1870s.
- 1878-1889: Moved to Washington where he worked in partnership with Adolph Cluss.
- After 1889: In the late 1880's he withdrew from the Cluss & Schulze partnership and went to New York: designed the old Crystal Palace on 42nd Street (Withey).
- He worked predominantly in the Rundbogenstil and Second Empire style (Kestenbaum).
- 1897: He died in California where he resided with his son, Henry A. Schulze, a prominent San Francisco

architect.

List of Projects:

- 1855-1858: Appleton Chapel, Harvard College.
 1857-1858: Boylston Hall, Harvard College.
 1868-1875: United States Post Office (with Paul F. Schoen & Committee of Architects; remodelled by Alfred B. Mullett), New York.
 1870-1871: German Upton Savings Bank (with Schoen), New York.
 1871: Eleventh Ward Savings Bank (with Schoen), New York.
 1873-1874: Kurts Building (with Schoen), New York.
 1878-1881: Model Hall, Old Patent Office (now National Portrait Gallery; with Adolph Cluss), Washington, D.C.
 1879-1881: Arts and Industries Building (with Cluss), National Museum, Washington, D.C.
 1883-1884: The Portland Flats (with Cluss).
 1886-1888: United States Army Medical Museum and Library (with Cluss).
 n.d.: the old Crystal Palace on 42nd Street.

Bibliography:

From Macmillan Encyclopedia:

Cambridge Historical Commission. Survey of Architectural History in Cambridge, Report Four: Old Cambridge. Mass: The commission, 1973.

Cluss, Adolph "Paul Schulze." Unpublished manuscript, American Institute of Architects, Washington, no date.

Francis, Dennis Steadman. Architects in Practice, New York City, 1840-1900. New York: Committee for the Preservation of Architectural Records, 1980.

Hitchcock, H.R. The Architecture of H.H. Richardson and His Times. 1936. Cambridge, MA: M.I.T. Press, 1975.

"Obituary." American Architect and Building News 55, no. 1101, 1897: 42.

Schulze, Paul. Original Designs in Monumental Art. 1856. 4th ed. Boston: The author, 1860. Schulze published four different editions under slightly varying titles.

Schwarzmann, Hermann J. (1846 -9/23/1891) Philadelphia, PA

References:

1. Tatman: 703-4.
2. Macmillan Encyclopedia of Architects. Vol. 4. 1982: 9-10.
3. Withey: 542-3.
4. Who was Who in America, Historical Volume 1607-1896.: 540.

- 1846: Born in Munich. The son of a fresco painter in Munich, Germany (Withey).
Studied at the Royal Military Academy in Munich.
- 1868: Immigrated to the United States (WwW records his arrival as c.1864).
- 1869: Employed by the Fairmount Park Commission as assistant engineer.
- 1871: His plan for the park was chosen.
- 1876: Chief engineer and Architect-in-Chief for the U.S. Centennial Exposition in Philadelphia for which he designed 34 of its buildings.
- 1876: Attempted to open an independent practice with George R. Pohl, but it proved unsuccessful.
- 1877: Involved with the firm of Schwarzmann & Kafka (Hugo Kafka), but this also lasted only a short time, and Schwarzmann moved to New York.
- by 1881: Had established the firm of H. J. Schwarzmann & Co with Albert Buchman. (WwW records that he worked in association with Alfred Buchman, N.Y.C. from close of Expdn until 1890)
- 1885: The firm name was revised to Schwarzmann & Buchman and lasted until 1888 when Schwarzmann retired.

Schwarzmann was a member of the A.I.A.

List of Projects:

- 1871: Fairmount Park, Philadelphia.
- 1873: Philadelphia Zoological Garden
Centennial Exhibition, Philadelphia:
- 1874-1876: Horticultural Hall, Memorial Hall (permanent buildings)
- 1875-1876: German Pavilion
- 1875-1876: Judges Pavilion
- 1875-1876: Pennsylvania Building
- 1875-1876: Woman's Building
- 1876: Art Annex
- 1876: Photographic Hall (among others).
- c.1880: Koster and Bial Music Hall, New York
- 1881: Liederkrantz Club House, New York
- 1882: Mercantile Exchange Building, New York

Bibliography:

From Macmillan:

Maass, John. The Glorious Enterprise: The Centennial Exhibition

of 1876, and H. J. Schwarzmann, architect-in-chief. Watkins Glen, N.Y.: American Life Foundation, 1973.

Schwarzmann, Herman J. "Exhibition Grounds and Permanent Buildings," Volume I, in United States Centennial Commission International Exhibition 1876: Report of the Director General. Philadelphia: Lippincott, 1877-1879: 281-305.

From Withey:

"Obituary." Architecture and Building, October, 1891.

Morgan, J.S., "Report of the Centennial Exposition, Philadelphia," 1876.

Siebrand, Carl (1868 - 2/15/1938) Seattle, Washington

Reference: Withey: 554.

1868: Born and educated in Germany.
Immigrated to the U.S. when a youth. Worked for a few years in Boston as a draftsman in the office of Peabody & Stearns.

After 1890: After the "great fire of 1890" in Seattle, Siebrand moved to the city and began his architectural practice. At the same time he took out naturalization papers.

Siebrand was one of the founders of the Washington State Chapter A.I.A.

List of Projects:

n.d.: Northern Life Building (where he also established his office), Seattle, WA
C.S. Williams Office Building, Seattle.
H.C. Henry private Art Gallery, Seattle.
- Also designed school and residences.

Bibliography:

"Obituary." Architect and Engineer, April, 1938.

Stremme, Conrad C. Austin, Texas

Reference:

Philippe Oszusick, "Germanic Influence Upon the Vernacular Architecture of Davenport, Iowa.": 22.

1857: Old Land Office, Austin, Texas.

Strobel, Charles Louis (1852 - 1936) Chicago, Il

Reference:

Frank Randall A History of the Development of Building Constructions in Chicago. Urbana: The University of Illinois Press, 1949: 28-30.

- 1873: Educated in the public schools of Cincinnati. Graduate of the Royal Institute of Stuttgart - with a Civil Engineering (C.E.) degree.
- 1874-1878: Assistant to the Chief Engineer of the Cincinnati Southern Railway, in charge of bridge design.
- 1878-1885: The consulting engineer and agent in Chicago. Strobel was also "the consulting engineer for Carnegie, Phipps & Company, Ltd, the Chicago, Milwaukee & St. Paul Railway Company, Burnham & Root, Adler & Sullivan, architects, and others. He designed standard sections for I-beams and channels and originated the Z-bar column, which was first used on the Kansas City bridge of the C.M. & St. P.R.R. in 1886 and which was first used in a building in Cleveland, Ohio, of which Burnham & Root were the architects (RG, October 30, 1891).
- 1881: Developed and edited A Pocket Companion of Useful Information and Tables Appertaining to the Use of Wrought Iron for Engineers, Architects, and Builders. "He also edited later editions, containing the properties of steel sections, the forerunners of the Carnegie Handbook, which did much to promote the use of steel construction."
- 1895: Designed the first wide-flanged beam sections. (though "not adopted by American manufacturers until many years later.")
- 1905-1926: Organised and operated the Strobel Steel Construction Company.
- 1926: Retired.

Strippelmann, William L. (8/28/1843 - 7/20/1912) Chicago, Il

Reference: Withey: 580.

- 1843: Born and educated in Germany. Studied architecture at the University of Marburg.
- 1862: Immigrated to the U.S. at age 19 after graduation: to Nashville, TN. Strippelmann arrived just before the outbreak of the Civil War (1861-1865). During the war he

found employment as a draftsman to General Thomas of the Army of the Cumberland.

- 1865(?): After the Civil War, he worked in New Orleans, LA and then later opened an office in Galveston, Texas.
- 1868: Settled in Chicago, Illinois. After serving four years on the Board of Public Works, he resumed private practice - designing stores and industrial buildings.

List of Projects:

n.d.: Opera House, Galveston, Texas.

Sturgis, Russell (1836-1909)

Reference:

Charlotte Kelly. "Sturgis, Russell." Macmillan Encyclopedia of Architects. Vol 4. 1982: 150.

- 1836: Born in Baltimore. Grew up in New York.
- 1859: Went to study at the Academy of Fine Arts in Munich after spending a year in the office of Leopold Eidlitz's office.
- 1863: Began an architectural practice in New York. Shared office space with Peter B. Wight.
- 1868: Established his own architectural office. His assistants included George Fletcher Babb (Babb, Cook, & Willard), Charles F. McKim, and William R. Mead (McKim, Mead, & White).
- By 1885: "Sturgis had retired from building, devoting himself, until his death, to developing Columbia University's Avery Library and to architectural criticism. He was an early champion of the Chicago school."

List of Projects:

- 1869-1870: Farnam Hall, Yale University, New Haven.
- 1870: Durfee Hall, Yale University, New Haven.
- 1871: Henry Farnam House, New Haven.
- 1874-1815: Farmers' and Mechanics' Bank (now Manufacturers' Hanover Bank), Albany, New York.
- 1874-1876: Battell Chapel, New Haven.
- 1875: Plymouth Congregational Church, Minneapolis, Minn.
- 1875-1881: First Baptist Church, Terrytown, NY.
- 1876: Austin Building, New York.
- 1884: Charles Farnam House, New Haven.
- 1885-1886: Lawrence Hall, Yale Universtiy, New Haven.
- c.1898: Dean Sage House (now St. Louis Senior Citizen's Center), Brooklyn, NY.

Bibliography:

Dickason, David Howard. Daring Young Men: The Story of the American Pre-Raphaelites. Bloomington: Indiana University Press, 1953.

Schuyler, Montgomery. "Russell Sturgis." Architectural Record. 25: 146, 220, 1909a.

Schuyler, Montgomery, "Russell Sturgis's Architecture." Architectural Record. 25: 404-410, 1909b.

Schuyler, Montgomery. "Architecture of American Colleges, II: Yale." Architectural Record. 26:393-416, 1909c.

Schuyler, M. "Russell Sturgis." Scribner's Magazine. 45:635-636, 1909d.

Wright, Peter B. "Reminiscences of Russell Sturgis." Architectural Record. 26:123-131, 1909.

Thierry, Theodore (c. 1803 - c. 1868) Philadelphia, PA

Reference: Tatman: 782.

German-born.

- 1839: His appearance in Philadelphia is made by an advertisement in the Public Ledger for an architectural drawing school he opened at Carpenters' Hall.
- 1850: The 1850 Census records Thierry, and his French-born wife, Frederica, and their two minor children as residents of the city of Philadelphia: Thierry appeared in the Philadelphia city directories from 1844 through 1868 with only a gap between 1847-1849. The directory listings continue without interruption from 1850 through 1868, except for 1856 when he does not appear: 1850-1858 at Old York Road or York Avenue;; 1859-1868 at 818 Nectarine.

List of Projects:

- 1856: Store for Ketterlinus & Company, at 4th and Arch Streets, Philadelphia (he can be associated with only this one commission).

Bibliography:

U.S. Census for 1850

Public Ledger, November 2, 1839; January 1, 1856.

Untersee, Frank Joseph (1858 - 9/5/1927) Boston, MA (A.I.A.)

Reference: Withey: 609-610.

- 1858: Born and educated at Glarus, Switzerland.
Went to Germany for technical training: received his degree in architecture from Stuttgart University - then returned to Switzerland. "He served for a time as assistant to the City Architect of Bern, but left to broaden the scope of his education in other cities on the Continent."
- 1882: Sailed for the United States of America. Set up an architectural practice in Boston and a residence in Brookline, a suburb of Boston.
- 1896: Elected a member of the Boston Society of Architects.
- 1901: Became an Associate of the A.I.A.
- Untersee was best known for his ecclesiastical designs. Many of his churches - built in New England and New York State - were in "the then popular Romanesque style".

List of Projects:

- 1896: Public Bath House, Brookline, MA.
- 1901: Manual Savings Bank, Brookline, MA.
- n.d.: Municipal Gymnasium, Brookline, MA.
Brookline Savings Bank, Brookline, MA.
Church and Rectory of Our Lady of Perpetual Help, Brooklyn, NY.
St. Patrick's Church, East Jaffrey, NH.
St. Patrick's, Hampton Beach, NH.
Church of St. Lawrence, Brookline, MA.
St. Athony's, Allston, MA.
Church & Rectory S.S. Peter and Paul, Jamestown, NY.
- 1901: Buildings for the Redemptorist Society of Fathers, Esopus-on-the Hudson, NY.
- n.d.: Towers and interior renovation for the Mission Church, Tremont Street, Boston, MA.
Mission Church High School, Roxbury, MA.

Bibliography:

"Obituary." A.I.A. Journal, November, 1927.

Bulletin, Boston Society of Architects, December, 1927.

The American Architect, November, 1927.

Wackerbarth, August (1860 - 2/31/1931) Los Angeles. CA (A.I.A.)

Reference: Withey: 621.

- 1860: Born in the province of Hesse, Germany. Educated in German Technical schools.
- 1879: At age 19 he immigrated to the U.S. to Independence, Iowa, where he remained for a few years. He later moved onto Chicago.
- 1882: Finally settled in Los Angeles in November, 1882. Established a permanent residence and opened an architectural office where he was mainly occupied by residential architecture.

Wackerbarth was a long time member of the A.I.A. He was one of the founders and for many years the Treasurer of the Southern California Chapter, A.I.A.

Bibliography:

"Obituary." Architect and Engineer, March, 1931.

Weber, Peter J. (1864 - 8/31/1923) Chicago, Il (A.I.A.)

Reference: Withey: 639.

- 1864: Born and educated in Germany.
- 1883: Arrived in Chicago before the opening of the 1883 Columbia Exposition.

Weber began work as a draftsman in the office of Daniel H. Burnham and "after being promoted to the Department of Design, assisted in planning a number of large and important buildings."

- Early 1900's: Weber left the Burnham office to start his own independent practice, with an office in the Fisher Building.

List of Projects:

- n.d.: Illinois Trust & Savings Bank, Chicago, Il.
- Mercants Bank Building, Chicago.
- Fisher Building, Chicago.

Bibliography:

"Obituary." A.I.A. Journal, October, 1923.

Weiss, John W. (2/24/1865 - 9/25/1936) Chicago, Il (A.I.A.)

American Art Annual, Vol. 21.

Wolters, Henry (1845 - 7/31/1921) Louisville, KY (A.I.A.)

Reference: Withey: 669.

1845: Born near Hanover on his parents estate. Received technical training at Heidelberg University and then went to Paris to study architecture at the Ecole des Beaux Arts.

"Following a term of service in the Danish-Prussian War, Wolters left for the United States, settling in Louisville and within a few years he opened an office as Architect and Engineer."

Wolters was a Charter member of the old Louisville Chapter A.I.A. and the Architects and Engineers Club. He was also active in civil and fraternal organizations.

List of Projects:

Before 1896: Union Railroad Station, Tenth Street & Broadway, Louisville, KY.
 n.d.: Horton Hall, Louisville.
 Realty Building, Louisville.
 Kentucky Wagon Works, Louisville.
 Cotton Exchange Building, New Orleans, LA.
 Cotton Exchange Building, Memphis, Tenn.
 Court House, Birmingham, Ala.
 Court House, Evansville, Indiana.

Bibliography:

"Obituary." Louisville Courier-Journal, 8/1/1921; submitted by Mr. B.S. Letzler, Secretary of the Kentucky Chapter, A.I.A., 1940.

Woltersdorf, Arthur F. (1870 - 3/5/1948) Chicago, IL
 (F.A.I.A.)

Reference: Withey: 669-670.

1870: Born in Chicago, the son of a noted Prussian pharmacist and ornithologist. Educated in architecture in the office of Bauer & Hill, and served as a draftsman for the firm of Burnham & Root. Spent three years of study at M.I.T. and two years in Europe.

- 1894: Woltersdorf established an office in Chicago in association with Henry W. Hill (Hill & Woltersdorf).
- 1914: Partnership dissolved on account of Hill's retirement.
- 1914-1923: Woltersdorf practiced independently.
- 1923: Woltersdorf formed a new partnership: Woltersdorf & Bernard with an office at 520 North Michigan Avenue (where they remained for two decades).

List of Projects:

- n.d.: Eastman Kodak Company, Chicago, IL.
 Edgewater Golf Club, Chicago.
 St. Paul's Evangelical Church, Chicago.
 St. Paul's Home for the Aged, Chicago.
 Woodlawn Branch of the Chicago Public Library, Chicago.
 Branch office of the Advance Rumley Company, Chicago.
 "Also several industrial buildings and factories and a number of residences."
- Memorial Chapel, Cambridge Cemetery, Du Page County, IL.
 Bede's College, Peru, IL.
 "A number of hospitals in Indiana and outside of Chicago, IL."

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Who was Who in America 1943-1950.

Zucker, Alfred (1852 - ?) New York, NY

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2. Gerard Wolfe. New York: A Guide to the Metropolis. New York: McGraw-Hill Book Company, 1988.

- 1852: Born in Freiburg, Prussian Silesia. Received his architectural training in Germany.
- 1872: Went to New York, and then to Washington where he was a draftsman in the Office of the Supervising Architect of the Treasury.
- 1876-1882: Zucker worked in the South: "where he served as architect for public buildings in Mississippi and as consulting architect for the Vicksburg &

1883: Meridian Railroad."
Zucker returned to New York.

"As the successor to Henry Fernback, Zucker maintained a successful practice until 1904, specializing in tall commercial buildings of eclectic and ornate design."

Among his partners were:
John Moser (1877-1879)
John R. Hinchman (1884-1888)
J. Reiley Gordon (1902-1904) (Virginia-born)

List of Projects:

1879-1880: State Agricultural and Mechanical College, Starkville, Miss. (with John Moser)
1885: 132-134, 136, & 140-142 Sixth Avenue. The buildings share a common facade (wolfe:180).
1889: Ehrich Brothers. Sixth Avenue at 23rd Street. Designed for Julius S. & Samuel W. Ehrich's bargain store (Wolfe).
1889-1890: Rouss Building, 555 Broadway, New York. In grey granite with cast-iron colonnettes and spandrels (Wolfe:182).
1890-1891: 484-490 Broome Street, New York.
1890-1891: Charles Wise Building, 3-5 Washington Place, New York
1891: Durst Building, 409-411 Lafayette St., New York. Was built for a men's clothing store & factory. Facade has two story-high cast-iron columns with round-arch windows on the second floor (wolfe:113-114).
1894-1895: New York University Main Building, New York.
1896-1897: Commodore Eldridge T. Gerry Law Library, New York.
1899-1901: Harlem Casino, 2081 Seventh Avenue, New York.
1900: Ricks Memorial Library, Yazoo City, Miss.

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A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century. 1898. New York: Arno, 1967.

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New York Landmarks Preservation Commission. Soho Cast-iron Historic District, Designation Report. New York: The commission, 1973.

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Stroh, Mary Kathryn. "The Commercial Architecture of Alfred Zucker in Manhattan." Unpublished, M.A. Thesis, Pennsylvania State University, University Press, 1973.

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Appendix

The list of names which follows consists of architects whose identity and educational background is not entirely clear. I have chosen to include them here (and the sources in which I found them) in the hope that others will recognize their names and thus help to complete their history.

Arend, William N. Chicago, IL

Reference: Roula Geraniotis, "German Architectural Theory": 293.

Immigrated to Chicago in the 1850s.

Bitter, Karl New York, NY ?

Reference: Letter from Janet Parks, Curator of Drawings, Avery Library:

"Karl Bitter, sculptor: I am not sure if he is German or not; we have a drawing of a statue he did for an Upjohn church."

Bohlen, Diedrich A. (died 4/15/1890) Indianapolis, IN

Reference: Withey 63.

1851: Settled in Indianapolis. Began his architectural career in the office of Francis Costigan. Helped him in the design for the Asylum for the Blind (with Greek portico).

"at a later date": Bohlen opened his own office and carried on an independent practice until 1884 when he took his son Oscar into partnership (D.A. Bohlen & Son)

List of Projects:

n.d.: Tomilson Hall and Market, Indianapolis
 St. Vincent's Hospital (original building) -now known as the Transportation Building.
 Roberts Park Methodist Church, Indianapolis.
 the Convent of the Little Sisters of the Poor.

- Also designed buildings at the Oldenburg Academy and the Convent and Chapel of St. Mary-of-the- Woods, in Ohio.

** Biography submitted by the firm of D.A. Bohlen & Son, 11/30/1938 (at which time the firm was run by Bohlen's grandson August C. Bohlen).

Dempwolfe, John A. (1848 - 12/24/1928) York, PA (F.A.I.A.)

Reference: Withey: 168.

Of German birth and education. Arrived in the United States when a youth. Attended the Cooper Union School and later completed a two-year course at M.I.T.

Diedich or Dietrich, Ernest C.

Eldredge, Hezekiah Cleveland, Ohio

Reference: F. Armstrong: 208-209.

1836: St. John Episcopal Church, 2600 Church Avenue, Cleveland. Gothic, grey stone.

Engelhardt, Heinrich Adolph "(1830 - 1907) Toronto, Ontario

Reference: Eric Arthur: 246.

1830: Born in Muhlhausen, Prussia.

1850s: Immigrated to the United States, where he worked as a landscape gardener.

1870: Moved to Canada, continuing his landscape gardening. He had commissions in Belleville, Brantford, and Port Hope.

1874: Appointed to lay out Mount Pleasant Cemetery, Toronto, where he later became the superintendent until his retirement in 1888.

Erd, Franz Ignatz Cincinnati, Ohio

Reference: Robert Wimberg: Cincinnati: Over-the-Rhine, 1987:6-8.

1841: Designed Old St. Mary Church, 123 E. Thirteenth Street (at Clay). It is the oldest standing church building in the city. It is a blend of "the popular Greek Revival style with some rural German church features...The bricks for this building came from the kitchen ovens of the parishioners. The steeple, built around a tree, which was later removed, has the first public clock in the city. The tower stands 170 feet high." Consecrated in 1842. The interior was redecorated in 1890 in the Roman Basilica style designed by Father Bernard Menge, pastor."

Fiedler, August Chicago, IL

Reference: Geraniotis: "German Architectural Theory": 293.

Came to Chicago after the fire of 1871.

Flaks, Francis A. (/25/1886 - 1/29/1945) Chicago, IL

Reference: Withey: 212-213.

A native of Mecin, Bohemia. Educated at schools in Blovic and Pilsen.

1903: Came to the United States at age 17. Eventually settled in Chicago where "he took up the study of architecture in public schools, attended classes at Armour Institue and acquired further training while employed as draftsman in the office of James B. Dibelka."

1916: Joined the office of Worthman and Steinbach, but left within a year to practice in association with Dibelka, who had been appointed to the post of State Architect. The firm name was Dibelka, Flaks & Minchin. They practiced for a number of years until Flaks left to join Schmidt, Garden & Erickson, where he remained for more than two decades.

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Fürst, Charles J. Chicago, IL

Reference: Geraniotis: "German Architectural Theory": 293.

Immigrated to Chicago in the 1860s.

Gerhardt, Paul Chicago, IL

Reference: Geraniotis: "German Architectural Theory": 293.

Came to Chicago in the 1890s.

Greise, Charles Cleveland, Ohio

Reference: F. Armstrong: 262.

1879: Immanuel Evengelical Lutheran Church, 2928 Scranton Road:
-red brick church measuring 100' by 48'

Griese and Weile:

From: Armstrong: 214.

1873: Trinity Evangelical Lutheran Church, 2057 West 30th
Street.

G. McCue: 110:

1869: Holy Cross Lutheran Church, 2650 Miami Avenue, Gothic
revival brick church.

Greiser, Wilhelm H. Chicago, IL

Reference: Geraniotis: "German Architectural Theory": 293.

Came to Chicago after the fire of 1871.

Gruwe, Emile, M. New York, NY

Reference: B. Diamonstein: 192.

1886: 68th Police Precinct Station House and Stable,
- not in Withey.

Guenzel, Louis Chicago, IL

Geraniotis: "German Architectural Theory": 293.

Came to Chicago in the 1890s.

Herman, Charles (fl. 1854 - 1857) Philadelphia, PA

Reference: S. Tatman: 365.

Was a member of the firm Collins and Autenreith, and his name appears on the drawings submitted to the Academy of Music competition of 1854.

Herter, Francis W. New York, NY

Herter, Peter. New York, NY

Reference: B. Diamonstein: 193.

1886-1887: Eldridge St. Synagogue.
- not in Withey

Hercz, Arthur Chicago, IL

Reference: Roula Geraniotis, "German Architectural Theory": 293.

Settled in Chicago after the world's fair of 1893.

Hiller, John 1814 - after 1879 Davenport, Iowa

Reference: Philippe Oszuscik, "Germanic Influence Upon the Vernacular Architecture of Davenport, Iowa": 18.

1852: John Hiller of Wurtenburg, Germany, Moved to Davenport in 1852 (U.S. Bureau of the Census, 1860).

List of Projects:

1853, 56, 67: Shick Apartments, 310 Gaines, Davenport. Built earlier structure in a Greek Revival style, but built the 1867 apartment with rounded window heads.

Himpler, Franz Georg St. Louis, MO

Reference: G. McCue: 93.

Sts. Peter and Paul Church, Eighth St. at Allen St., 1875.
(Church of a German parish founded in 1849). - Gothic.

Jungenfeld, E. St. Louis, MO

Reference: G. McCue: 95.

1885: Lemp Brewery, Broadway, Cherokee St. and Lemp Ave.

Karls, Theodore Chicago, IL

Reference: Geraniotis: "German Architectural Theory": 293.

Immigrated to Chicago in the 1860s.

Knoch, G. or J. (fl 1886-1898) Philadelphia, PA

Reference: S. Tatman: 455.

Submitted plans in the competition for the German Society
Building in 1887.
- Not in Withey.

Krause, Edmund R. Chicago, IL

Reference: Frank Randall: 122.

Alexandria Hotel.

- Not in Avery.

Krug, Peter (fl. 1870 - 1878) Philadelphia, PA

Reference: S. Tatman: 459.

- Not in Withey.

Lehman and Schmidt Cleveland, Ohio

Reference: F. Armstrong: 126-127.

1894 Friendship Baptist Church (originally Temple Tifereth Israel), 5600 Central Avenue.

Lewandowski, Theodore Chicago, IL

Reference: Geraniotis: "German Architectural Theory": 293.

Came to Chicago in the 1870s.

Ruehl, Wilhelm H. Chicago, IL

Reference: Geranioits, "German Architectural Theory": 293.

Came to Chicago in the 1870s.

Saler, Franz St. Louis, MO

Reference: G. McCue: 92.

c. 1849: Vestibule and facade addition of c. 1849 to St. Vincent de Paul Church at Nineth St at Park Ave. (built in 1845 by M.L. Clark and George I. Barnett, 1845)

- Not in Avery.

Schmid, Robert Chicago, IL

Reference: Geraniotis, "German Architectural Theory": 293.

Immigrated to Chicago in 1850s.

Schneider & Herter New York, NY

Reference: Norval White and Elliot Willensky. AIA Guide to New York City. New York: Collier Books, 1978.:

1890: Park East Synagogue/Congregation Zichron Ephraim. 163 E. 67th Street between Lexington and 3rd Avenue.

Seibertz, Engelbert St. Louis, MO

Reference: G. McCue.

1895: Made the initial plans and early construction for St. Francis de Sales Church at 2653 Ohio St. at Gravois Blvd in 1895. Project was completed by Victor J. Klutho in 1909, switching from stone to brick.

- Not in Avery, Who was Who

Schaefer, P. Eberhard (fl 1880 - 1890) Philadelphia, PA

Reference: S. Tatman: 694-695.

- Not in Withey.

Schuman, Adolph (fl. 1891 - 1902) Philadelphia, PA

Reference: S. Tatman: 703.

- Not in Withey.

Snyder, Charles B.J. (- c. 1946) New York, NY

Reference: B. Diamonstein: 218.

1893-1984: High School of the Performing Arts, formerly Public School 67.

Reference: D. Francis.

1894- Architect and Superintendent, New York School Buildings, NYC.

Avery: Obituary. (In National Architect. v.2. Jan. 1946)

Stauder, Joseph St. Louis, MO

Reference: G. McCue: 94.

1885: St. Agatha Church, Ninth and Utah Streets, 1885: brick, Gothic revival.

- Not in Avery.

Wagner, Albert. New York, NY

Wagner, Herman. New York, NY

Reference: B. Diamonstein: 191.

1885-1886: Puck Building, New York.

- Not in Withey, Macmillan, Wodehouse, or Avery.

Waescher, Fritz Chicago, IL

Reference: Geraniotis: "German Architectual Theory": 293.

Immigrated to Chicago in the 1860s.

Wolfe, Frederick W. Chicago, IL

Reference: Geraniotis: "German Architectural Theory": 293.

Immigrated to Chicago in the 1860s.

Uhlrich, Emile Cleveland, Ohio

Reference: F. Armstrong: 182-183.

1891: Our Lady of Lourdes Roman Catholic Church, 3395 East 53rd St. (with J. Vandervelde).

- "the congregation traces its origins to the St. Wenceslas parish, a Bohemian parish established by Father Anthony Krasney ... 1867."

Von Kammerheuber, Joseph W. Washington, D.C.

- Worked with Cluss.

Worthman, Henry (6/18/1857 - 4/11/1946) Chicago, IL

Reference: Withey.

Born and educated in Germany.

Came to the United States when a youth, and after several years of architectural training, in 1886 established an office in Chicago.

1903: Joined J. G. Steinbach in partnership (Worthman & Steinbach). Practiced together for twenty-five years, establishing a reputation as a specialist in church work.

In later years Worthman lectured before classes in Lutheran Schools on the subject of church architecture.

Author of a booklet entitled "The Advent of Church Architecture According to Bible History."

After 1898: Member of the Illinois Society of Architects.

List of Projects:

n.d.: House of the Good Shepard.
 Church of St. Mary of the Angels
 Our Lady of Pompeii, Roman Catholic Church,
 Loyola Academy and the adjoining Cu dahy Hall of Science
 St. James Lutheran Church.
 Church of the Redeemer (Lutheran).
 Mother Cabrine Hospital, Chicago.
 Lutheran Memorial Hospital, Chicago.
 -Also designed churches and hospital buildings in
 Michigan and Wisconsin and outside of Chicago.

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