Contents

A. D. F. Hamlin

His Life and Work

Alfred Dwight Foster Hamlin was a key figure in laying the groundwork for the teaching of architecture and architectural history in the United States. The beneficiary of a cosmopolitan background and international education unusual for an American in his day, Hamlin brought the benefits of this background to Columbia when he joined its Architecture Department. In a situation in which existing precedents were few and of limited application, Hamlin helped to forge standards for American architectural education and architectural history which were far higher than those previously available in post-Civil War America.

A.D.F. Hamlin was born on September 5, 1855, in Bebek, a suburb of Constantinople, Turkey, where his father, Reverend Cyrus Hamlin, an American missionary, had founded Robert College. He attended the preparatory school of Robert College until he was 15, when he came to America to attend Amherst College. After graduating with an A.B. in 1875, he taught history in the Worcester, Mass., high school for a year. The following year he studied architecture at the newly formed architectural school of M.I.T., and the year after that he taught drawing at Miss Porter's School in Farmington, Conn. Then, in 1878, he entered the Ecole des Beaux Arts and remained for three years. Upon his return to America in 1881 he entered the office of McKim, Mead and White in New York and was with them until 1883, when his former professor at M.I.T., William Robert Ware, invited the 28-year-old architect with two years' teaching experience to become his assistant in the School of Architecture at Columbia University which Ware had just founded.

When Hamlin began his career as a teacher of architecture, American architectural practice was something of a wasteland. Hamlin wrote that apart from a handful of buildings (of which those of a single architect, H. H. Richardson, formed a large part), "not another church, railway terminal, or library ..., not a museum or theater or town hall could be named of any importance that rose above absolute mediocrity; while in general our civic, Federal, and ecclesiastical architecture was beneath contempt...."[1]

This situation was in good part due to educational inadequacy. Typically, training to practice architecture

was limited to "the system then prevalent in England, where apprenticeship to a practicing architect was the principle means of acquiring technical knowledge. Such knowledge as was absorbed by the apprentice was intermittent and uncoordinated, for few employers could spare time for serious guidance of novices."[2] As to the quality of that guidance, contemporary architectural critic Montgomery Schuyler lamented the gradual debasement of the techniques originally brought by English-trained mechanics: their successors "gradually lost the training their predecessors had enjoyed, and ... also all sense of the necessity for that training...."[3]

If on-the-job training was scant in quality and poor in quality, formal training, where it existed at all, was of a highly technical nature. The first school of architecture, which was established at M.I.T. in 1865, consisted primarily of courses in construction and the pure sciences. The same orientation characterized the other early schools, like Cornell's College of Engineering and Architecture and the architecture program at the University of Illinois, then called Illinois Industrial University. When Columbia established its Architectural Department, it was as a part of the School of Mines, with the extensive overlap of courses between the curricula which this association implied. At best, then, architecture at that time was considered an applied science, together with mining engineering, civil engineering, metallurgy, geology, paleontology, and chemistry.

This was the situation that Ware and Hamlin confronted in 1883. Ware had founded the Columbia University Architecture Department two years before with four students and a sophisticated vision of what architectural education might be. Hamlin was Ware's first appointment, and for four years they constituted the entire architecture faculty. Ware recognized in Hamlin a kindred spirit; both men had been exposed to the influence of the Ecole des Beaux Arts. Ware had taken private lessons in Paris from an advanced Ecole student and had also been associated with the Ecole-trained Richard Morris Hunt's atelier in New York, while Hamlin, with three years at the Ecole and two years with Charles McKim, was even more an Ecole product. In addition there was the overwhelming preeminence at that time of H. H. Richardson, who seemed to exemplify what American talent and Ecole training might produce. Hamlin commented in 1892 that the Ecole had "proved the value of its instruction, independently of the special classicism it is supposed to

inculcate, by such free and iconoclastic work as that of H. H. Richardson."[4] Richardson's impact on A.D.F. is similarly evident in his Richardsonian design for a pumping station for the Brooklyn Water Works of 1886. It was largely from the Ecole, then , that architects like Ware and Hamlin obtained a conception of architecture as a fine art and an intellectual and theoretical approach to architectural design with which to fashion a sophisticated curriculum of architectural education.

But neither Ware nor Hamlin wanted to copy blindly the Ecole method. The Ecole was a professional school pure and simple. Ware and Hamlin felt that its program was too narrowly specialized for American purposes. Architectural education in America would be a part of the university system, and its goal would be to produce gentlemen of general culture with special architectural ability. In America, therefore, the approach became to retain some of the technical component resulting from the early association of architectural education with engineering schools, and to combine with it the artistic component of the Ecole approach and some general education in the humanities. In addition the study of French and German had to be included since most written material on architecture (as ppposed to building) appeared only in those languages.

To Ware and Hamlin a generally cultural and historical approach was most congenial. Ware "always believed that the architect should be a man of culture, an artist whose outlook upon the world was that of the liberally educated man rather than that of the narrow specialist."[5] More specifically, "he believed that the basic principles of architecture could be learned through a study of history."[6] Inevitably the historical perspective came to have unusual prominence in the Columbia curriculum.

Under Ware's aegis the school prospered and grew. By 1897 it had a faculty of nine and a student enrollment of 89; it was the second largest school of architecture in the United States. Hamlin's career had progressed with it. He had moved up steadily from his initial job as Ware's personal assistant in the preparation of lectures on architectural history and ornament to conducting his own courses in these subjects. He also contributed articles to the newly established architectural publications of the day. His first writing effort appears to have been an unpublished manuscript on architectural shades and shadows, dating from the late 1880's. In 1892 a two-part series on "The Battle of the Styles" appeared, and in 1893 a discussion of the architectural genesis of Aya Sofia. In 1896 he brought out

his Textbook of the History of Architecture, which was to become a standard work in the field for several decades: by the time Hamlin died it had gone through two revisions and seventeen printings.

However, the emphasis on cultural and historical matters at Columbia was obtained only at the expense of design work, and in the last decade of the century Columbia developed a reputation for being weak in this key area. The basic reason for this weakness was that although Hamlin, like Ware, was not strong in design instruction, from 1887 to 1904 the courses in design were in his charge. "The study of design was limited to the advanced years of the curriculum and the approach was academic rather than inspirational...."[7] This academic approach was doubtless exacerbated by the absence of competition: Ware rejected the French system of competition for place in design as "uncongenial ... and in general distasteful."[8] It is not surprising that "the elimination of the most effective elements of the competitive system and the substitution of the dry, scholarly approach retarded the achievement of the students in advanced design."[9]

At the same time that design, under Hamlin, was deteriorating at Columbia, proficiency in design was rising at other schools as more and more Frenchmen were invited to head design departments at American schools. After 1900 Columbia only awaited Ware's retirement to swing to the opposite extreme.

In 1903 Ware retired and the school's educational policies were radically revised. In effect the Ecole curriculum was duplicated as closely as circumstances permitted, with design work the key element, and the approach to design practical rather than historical. The problem rather than the lecture became the chief method for teaching architecture. As in Paris, exercises in designing claimed most of the students' efforts, and competitions and ateliers were the basis for all design instruction. The rigid four-year curriculum was abolished and the Ecole point system, in which each student progressed at his own speed, was adopted: and two years' college work was made a requirement for admission. The school was now offering strictly professional training, with two downtown ateliers headed by Charles McKim and Thomas Hastings supplementing an on-campus atelier, and a committee composed of architects from the ateliers overseeing all design work. In 1906 a Frenchman, Maurice Prevot, was called to Columbia as Professor of Design.

Upon Ware's departure Hamlin became temporary director of the school, and in 1904 he was named executive director, positions which appear to have been primarily honorific and ceremonial, with effective control in the hands of the committee of architects who had installed the design-oriented curriculum and who retained jurisdiction over all aspects of design education. The curriculum reform had in effect dethroned architectural history from its central position in the study of architecture, and this change is reflected in the change in Hamlin's title which was made at this time: whereas he had hitherto been assistant professor of architecture (1889-91) and adjunct professor of architecture (1891-1904), he was now made full professor of the history of architecture. He was 49 years old.

The title change was in reality an eminently appropriate recognition of the fact that the study of the history of architecture was indeed the focus of Hamlin's interest and work. After the successful issue of his textbook, Hamlin's pace of publication quickened, and he published several extended scholarly articles on such subjects as the trans-cultural evolution of ornamental motifs (1898) and nineteenth-century French architecture (1900). Although Hamlin had had no formal training in historical scholarship, he had by his own effort become an erudite and articulate architectural historian.

After Ware's departure Hamlin not only continued his historical writings but also published a number of articles on architectural education and became a frequent contributor to the Columbia University Quarterly. Perhaps it was these activities that were in part responsible for his appointment in 1911 as Director of the Architecture Department. The appointment may also have reflected a wish to honor Hamlin, who was by then, after twenty-eight years, the Grand Old Man of the Department. In any case, Hamlin resigned the post the following year as his unsuitability for the position became manifest.

He turned at this time with renewed interest to his historical studies; the products of his later years are perhaps his best works. The first installment of his "Architecture and Its Critics" series, in which he examined the historic styles of the West and evaluated the criticisms that had been leveled against them, appeared in 1915 and dealt with Roman architecture. "Gothic Architecture and Its Critics" appeared the following year, as did the first volume

of his history of ornament, entitled History of Ornament: Ancient and Medieval. There was a hiatus of several years during which Hamlin was active abroad - in 1919 he made a six-month inspection trip to the Near East as Special Commissioner of the Greek Relief Committee, and in 1922-23 he went to Paris to deliver a series of fourteen lectures on American Art at the Ecole Interalliée des Hautes Etudes Sociales. This lecture series was apparently well received, for shortly afterward the Director of La Revue de l'Art requested an article on American Art, the unfinished manuscript for which remains among Hamlin's papers. In 1923 the second volume of the history of ornament, A History of Ornament: Renaissance and Modern, appeared, and the last of the "Architecture and Its Critics" series, on Greek architecture, appeared posthumously in 1927. Hamlin was struck and killed by an automobile on March 21, 1926, at the age of 70, just weeks before his scheduled retirement from the school where he had taught for 43 years.

Hamlin left a wife, Minnie Florence Marston Hamlin, whom he had married in 1885, and four children: son Marston, a research chemist; a married daughter, Clara Louise; an unmarried daughter, Genevieve Karr, who became a sculptress; and son Talbot, who followed in his father's footsteps, graduating from Amherst College, then attending architecture school, in this case at Columbia, and eventually becoming an architectural historian at Columbia.

Hamlin also left an intellectual legacy. His theory of architecture was an expanded version of the creative eclecticism associated with the Ecole. As with the Ecole approach, he believed that architectural design divides into two separate activities. The first was fundamentals of design; i.e., proportion, massing, fenestration, distribution of light and shade, scale, and expression (in regard to the exterior); and planning (in regard to the interior), all elements which he considered independent of the historic styles. The second activity was what he called technical and theoretical studies, including history of architecture and history of ornament, which constituted "the solid foundation of knowledge and culture upon which the designer must build up his handling of materials and forms."[10] Hamlin, himself an accomplished linguist in both Classical and modern languages, regarded the historic styles as "perfected languages of architectural expression, the forms and details of these styles its words and letters."[11] If the Classical language of expression was the most perfect of these languages, it was still only one of them; Hamlin, with his cosmopolitan

background, was less wedded to the Classical style than were his French colleagues, and he regarded as healthy the extent to which Art Nouveau had broken "the hold of rigid Classical tradition in European design."[12]

The architect's task, in Hamlin's view, was first to achieve familiarity with these "languages," and second, to make a creative use of them, as distinguished from mere repetition or imitation. He believed that where the results of this eclecticism were displeasing, the fault did not lie with the style-language used: "the merit of [the architect's] work depends far less upon the style chosen or the historic elements he used, than upon the way he uses them."[13] The final arbiter was good taste.

If architecture meant the creative and tasteful use of existing style languages, then a movement like Art Nouveau was by definition of dubious significance. Hamlin characterized it as a movement of protest which sought to avoid all historic styles. He believed that unless such a movement coalesced around "positive"(that is, presumably, traditional) principles upon which a style could be based, it could not endure, even though some of its adherents, such as Otto Wagner, were regarded by Hamlin as individually brilliant. If a movement which did not relate itself to a traditional style was by definition without significance for architectural history, the same would be true a fortiori of individuals working apart from any movement at all, such as Louis Sullivan and Frank Lloyd Wright, regardless of individual brilliance. Looking back in 1923, Hamlin concluded that events had vindicated his belief: "Even the most persistent efforts of a genius or a group cannot create a new style that will live. H. H. Richardson, the late Louis Sullivan, Mr. Frank Lloyd Wright, the French and German experimenters with "Art Nouveau" have failed to create a living style, in spite of the beauty of some and the amazing cleverness of others of their works."[14]

Hamlin did not see these phenomena as the portents of major change which they turned out to be, portents which signaled the birth in the twentieth century of a new aesthetic in which the traditional languages of architecture would be swept away. The period of French influence was ending , to be replaced by the stripped, mechanistic approach of new German architects. In the new aesthetic the structure was itself the ornament, and the dichotomy Hamlin had posited between "fundamentals of design" and "languages of architectural expression" ceased to have meaning. Reliance on historical continuity, enshrined in Hamlin's beloved languages of architectural expression, gave way to

glorification of innovative forms which Hamlin could only have regarded as eccentricities. Even more fundamentally, in place of Hamlin's perception of architecture as a fine art, in the new aesthetic, with its overlay of social utopianism, architecture was perceived as a social science, and social criteria moved to the forefront in architecture. Hamlin's whole approach to architecture was rendered outmoded by the International Style aesthetic.

Now, as this dominant aesthetic has in its turn come under attack, with its social utopianism discredited and its blanket rejection of traditional forms shaken, the underlying and permanent foundation to which Hamlin contributed, and which remains intact, becomes discernible. In American architecture, Hamlin was instrumental in three key areas: in establighing acceptance of architecture as an aesthetic phenomenon and its practice as an aesthetic pursuit; in promulgating a perception of architecture as a culturally significant aspect of the nation's life; and in setting high intellectual standards in the practice, teaching, and study of architecture. In essence, then, Hamlin was one of the select few architects and teachers who presided over the coming of age of American architecture: its transformation from a provincial craft in the English colonial tradition to a full-fledged, artistically mature participant in the architectural life and traditions of the Western world.

Faith S. Schmidt
January, 1981

Footnotes

1 A. D. F. Hamlin, "Twenty-five Years of American Architecture," Arch. Rec., Vol. XL, no. 1 (July 1916), p. 6.

2 Theodor K. Rohdenburg, A History of the School of Architecture, Columbia University (New York: Columbia University Press, 1954), p. 4.

3 Montgomery Schuyler, American Architecture and Other Writings, ed. Wm. H. Jordy and Ralph Coe (Cambridge, Mass.: Belknap Press of Harvard University Press, 1961), Vol. II, p. 459.

4 A. D. F. Hamlin, "The Battle of the Styles," Arch. Rec., Vol. 1 (Jan.-Mar. 1892), p. 270.

5 Rohdenburg, op. cit., p. 6.

6 Ibid., p. 7.

7 A. C. Weatherhead, The History of Collegiate Education in Architecture in the United States (Los Angeles, Calif.: A. C. Weatherhead, 1941), p. 44.

8 Rohdenburg, op. cit., p. lo.

9 Weatherhead, op. cit., p. 45.

10 A. D. F. Hamlin, "American Schools of Architecture: Columbia University," Arch. Rec., Vol. XXI, p. 322.

11 Ibid., p. 329.

12 A. D. F. Hamlin, A Textbook of the History of Architecture rev. ed. 1925 (N.Y., London, Toronto:Longmans, Green,1928)p.402

13 A. D. F. Hamlin, A History of Ornament: Renaissance and Modern (New York: The Century Co., 1923), p. 472.

14 A. D. F. Hamlin, "Modern Architecture and Its Critics," unpublished manuscript, 1923.

Note: See Vertical File folder on A.D.F. Hamlin for copies of curriculum vitae, obituaries, etc.

BUILDINGS AND DESIGNS *

(Storage Drawer 114)

Hamlin, A.D.F.

CHARLES DUDLEY WARNER HOUSE, HARTFORD CONNECTICUT (PROPOSED ALTERATIONS)

Plans, elevations, and sections [1885]. 1 sheet, scale: 1"=4'.
Ink on heavy paper.

Inscription, u.l.: Cross-section of Hall showing transom.
" [....] Section of Hall and Main Stairs.
" South Elevation of Conservatory.
" Music Room Looking North.
" Section of West Elevation of Music Room and Conservatory.
" u.r.: Elevation of Dining Room Bay.
" Section of Dining Room Bay.
" Inside View of Dining Room Bay.
" Music Room looking South, section.
" Section through Music Room looking South, Section.
" Section through Music Room and Conservatory looking West.
" Section through Music Room and Library looking West.
" l.c.: Plans, Elevations, and Sections of Proposed Alterations / in House of Cha[rle]s Dudley Warner Esq./ Hartford, Conn.
" A.D.F.Hamlin Arch[itect] / 103 E.36th. St. N.Y.C.
H: 36-1/2" W: 27-1/2".

Source for date [1885] see appendix.

* The group of buildings and drawings represented in the Hamlin Collection do not comprise his complete architectural work for example Albert Long Hall, Washburn Hall, and Anderson Hall at Robert College, Turkey (see appendix). There may be other buildings and designs that are not identified or documented.

Hamlin, A.D.F.

PUMPING STATION, CLEAR STREAM [STATION], LONG ISLAND (DEMOLISHED) 1886.

Drawing published in American Architect and Building News May 1, 1886 V.19, 210.

Plan and two elevations: I sheet.

For further information see appendix.

HAMLIN, A.D.F. & WARE, W.R.

AMERICAN CLASSICAL SCHOOL, ATHENS.

Plans. elevations, and details, 1886- 1888. 60 sheets (size varies). Ink on linen and ink and pencil on tracing paper.

Plans:

1. Basement. Scale: .02=1.00 meter.
2. Basement. " " .
3. First floor. " " .
4. Second floor. " " .
5. Third floor.
6. Unidentified floor.
7. " " .

Beams:

1. First tier. " " .
2. Second tier . " " .
3. Third tier. " " .
4. Third tier. " " .

Elevations:

1. East exterior.
2. Rear exterior.
3. Side exterior.

Elevations, interior:

1. Vestibule. Scale: 10 cm.=1 meter.
2. Reception room, south side.
3. Dining room, north wall.
4. " " east wall.
5. " " west wall.
6. " " south wall.
7. Parlor, south wall.
8. " east wall.
9. " west wall.
10. Director's room, west wall.
11. " " east wall.
12. " " north wall.
13. Library, west wall.
14. " south wall.
15. " north wall.
16. Unidentified wall.

For further information see appendix.

HAMLIN, A.D.F. & WARE, W.R.

AMERICAN CLASSICAL SCHOOL, ATHENS.

Details:

1. Wall, west and east side.
2. Wall, north and south side.
3. Outside glazed doors.
4. Door to basement W.C.
5. Model for ten doors.
6. Door to student's W.C. on landing.
7. Door to Director's W.C. on private stair landing.
8. Closet foor to hall.
9. One door unidentified .
10. " " " .
11. Nine door details.
12. Window on private landing.
13. French window. Scale: 1/10 full size.
14. Hinged window in student's W.C. Scale: 1"=10".
15. " " " " " " " .
16. " " " Director's W.C.
17. Seven windows in cellar. Scale: 1/10"=full size.
18. North and west windows in cellar.
19. Window in cellar W.C.
20. French window in dining room.
21. Window no. A-2 in dining room.
22. Dining room windows. Scale: 1/10"= full size.
23. French window. Scale: 1/10"=full size.
24. Casing and panel backs and sashes.
25. Profiles of conrice mouldings. Scale: full size.
26. Section of parapet, main cornice, and upper cornice. Scale: full size.
27. Staircases.
28. Iron staircase. Scale: full size.
29. Consoles under balconies. Scale: full size.
30. Panel back moldings for parlor.
31. Panels and mantel.

See appendix for further information.

A.D.F.HAMLIN

DR114

SEA CLIFF [COTTAGE] FOR MRS. R HOE, SEA CLIFF, LONG ISLAND, (PROPOSED).

Plans, elevations, and details 1887. 8 sheets (size varies). Pencil and ink on paper.

Drawing No.	1.	Second story floor plan	Scale:	1/4"=1'.
" "	2.	Exterior side elevation		
" "	3.	Exterior rear elevation.		
" "	4.	Detail of chimney stacks.	Scale:	3/4"=1'.
" "	5.	Detail of hall stack.	"	" " .
" "	6.	Detail of stairs.	"	1"=1'.
" "	7.	Detail of newel and balust.		
" "	8.	Detail of stair post.		

For further information see appendix.

HAMLIN, ADAMS, & WARREN

BLAIR PRESBYTERIAL ACADEMY, ADDITION TO CLINTON HALL, BLAIRSTOWN, NEW JERSEY.

Three story and cellar addition [1896]. 13 blueprints (size varies).

Drawings	No. 1.	Cellar plan	Scale:	1/4"=	1'.
"	" 2.	First floor plan.	"	"	" .
"	" 3.	Second floor plan.	"	"	" .
"	" 4.	Third floor plan.	"	"	" .
"	" 5.	South elevation.	"	"	" .
"	" 6.	West elevation.	"	"	" .
"	" 7.	Section elevation.	"	"	" .
"	" 8.	Framing plan 1st tier.	"	"	" .
"	" 9.	Framing plan 2nd tier	"	"	" .
"	" 10.	Framing plan 3rd tier.	"	"	" .
"	" 11.	Framing plan roof.	"	"	" .
"	" 12.	Detail of stairs.	"	3/4"=	1'.
"	" 13.	Detail of doors, trim, etc.	"	"	" .

Inscription, l.c.: addition to Clinton Hall, Blair Presbyterial Academy, Hamlin, Adams, & Warren Architects, Astor Court, N.Y.C., N.Y.
Inscription, l.r.: Note: Contractor must verify all measurements at building and make new work match that in existing building.

HAMLIN, ADAMS, & WARREN

BLAIR PRESBYTERIAL ACADEMY, ADDITION TO CLINTON HALL, BLAIRSTOWN, NEW JERSEY.

Specifications 1896. 25 typed sheets.
Inscription, c.: Specifications, 1896, Hamlin, Adams, & Warren. Additions, Clinton Hall, Blair Academy, Blairstown, New Jersey. Three story and cellar brick addition to Clinton Hall. Specifications for Blair Presbyterial Academy.

See appendix for further information.

HAMLIN, A.D.F., ARCHITECT

MAC NEIL, HERMAN A., SCULPTOR

SOLDIER'S MONUMENT [SOLDIER'S AND SAILORS'S MONUMENT] WHITINSVILLE, MASSACHUSETTS.

[1904].
Photo (mounted on board).
Inscription on board,u.r.: XVII.
" verso, c.: Soldier's Monument/ Whitinsville, Mass. / A.D.F.Hamlin architect/ Herman A. Mac Neil sculpture.
H: 8" W: 6-1/4".
H: 9-1/4" W: 7" board.
Monument commerates the 1861-65 war in the United States.
See appendix for further information.

HAMLIN, A.D.F.[?].

FLOOR PLAN: UNIDENTIFIED.

N.d.
Pencil on paper.
Inscription, u.c.: Dining Room.
" Transom.
" u.r.: glazed and Transom.
" c.r.: Service Room.
" c.: glazed.
" l.l.: Cellar.
H: 24" W: 18-3/4".
Instructions and dimensions l.r.

FIRST STORY PLAN: UNIDENTIFIED.

N.d.
Ink on linen.
Inscription, l.c.: First Story Plan.
" u.c.: Chamber/ Chamber.
" u.r.: Water Cl[oset] Bath Room/ Chamber.
" l.l.: Sitting Room/ Chamber.
" c.l.: Staircase Hall.
" l.r.: Matron's Rooms.
H: 18-1/2" W: 14-3/4".
Measurements included.

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Gwen Burgee

A.D.F.HAMLIN COLLECTION

TRAVEL SKETCHES: FOREIGN (1867-1923) (Storage Box 5)
(Oversize sketches Storage Box 3)

1. Door of Allah Eddin Mosque, Angora: sketch of ornamented door.

   1867.
   Pencil on paper.
   Inscription, l.c.: Angora/ Door of Allah Eddin Mosque/ Miniteur des Architecter/ 1867 Pl.77.
   H: 10" W: 7-3/4".

2. Hand and Forearm: study.

   1879-1880.
   Pencil on paper.
   Inscription, u.r.: Paris 1880.
   " l.r.: Paris 1879 A.D.F.H.
   H: 10-3/4" W: 14-1/2".

3. Oriel and corner elements at Rue Vielle du Temple, Paris: Perspective Sketch.

   1879-1880.
   Pencil on paper.
   Inscription, l.r.: Paris 1879-80.
   " u.l.: Paris/ Rue Ville du Temple.
   H: 13-3/8" W: 9-5/8".

4. Dormer Windows, Joigny, France: perspective sketch.

   1880.
   Pencil on paper.
   Inscription,u.l.: Joigny/1880/Where I was arrested as an Italian spy!
   H: 12" W: 9".

5. House of the Musician, Beauvais: exterior perspective sketch of corner elements.

   June 23, 1880.
   Pencil on paper.
   Inscription, l.r.: Beauvais/ le 23 jun/80.
   " l.l.: House of the Musician/ Beauvais.
   H: 12" W: 9".

6. Old Manor near Rouen: exterior perspective sktech.

   June 28, 1880.
   Pencil on paper.
   Inscription, l.l.: Old Manor House/ near Rouen/ à Rouen le 28 Jun/ 1880.
   H: 9" W: 12".

7. [Hotel de Lamaignon]: exterior perspective sketch of bracketed turret.

1880.
Pencil on paper.
Inscription, l.r.: Paris 1880.
H: 14" W; 9-3/4".
Top edge damaged.

8. Town Hall, Honfleur: perspective sketch of turrets and portal.

July 5, 1880.
Pencil on paper.
Inscription, l.r.: Honfleur/ Town Hall/ July 5,80.
H: 9" W: 6".

9. St.Etienne, Beauvais: perspective sketch of belfry and portal.

June 23, 1880.
Pencil on paper.
Inscription, l.l.: Beauvais/ St. Etienne/ 23,6,80
H: 12" W: 9".
l.r. damaged.

10. Cathedral of Amiens: perspective sketch of pinnacles and buttresses.

1880.
Pencil with white chalk on blue paper.
Inscription, l.l.: Amiens/ pinnacles of buttresses/ Cathedral
" at Amiens/ [A] D.F.Hamlin.
H: 12-3/4" W: 9-3/4".
l.l. corner torn.

11. Amiens, France: sketch of street scene.

1880.
Pencil and white chalk on blue paper.
Inscription, l.l.: Amien[s] 1880.
H: 12-1/2" W: 9-5/8".

12. St. Paul, Paris: sketch of a cartouche with church and intertwined initials.

[1880].
Inscription,l.c.: Cartouche/Eglise St. Paul/Paris.
" verso: sketch of a capital and profile of [moulding?].
H: 5-5/8" W: 3-1/2".

13. Clock Tower, Paris: perspective sketch of steeple.

1880.
Watercolor on paper.
Inscription, l.r.: Paris 1880?.
H: 9" W: 7".

14. Maire de l'Isle [Paris ?]: plan.
Theatre Larche [Paris ?]: plan and facade.
Monnaie de Boussin [Paris]: plan and facade.

1880.
Pencil on paper.
Inscription, u.l.: Maire de l'Isle - Adam[?].
" c.: Theatre Larche (Guadek) 1st Medaille.
" u.r.: Monnaies de Boussin.
" l.r.: Monnaies de Boussin.
H: 9-3/4" W: 13-3/4".
Watermark l.l.: Hollines 1879.

15. S. Nicholas, Caen: detail of church tower with attached stair turret.

[1880].
Pencil on paper.
H: 9-5/8" W: 6-1/2".

16. S. Nicholas, Caen: detail of church tower with attached stair turret.

July 5, 1880.
Pencil on paper.
Inscription, l.r.: St. Nicholas/ caen July 5, 1880.
" l.r.: St. Etienne le View [crossed out].
H: 12" W: 9".

17. S. Nicholas, Caen: exterior perspective view of transcept and apse.

1880.
Pencil on paper.
Inscription, l.r.: Old Church/ at Caen/ St. Nicholas.
" l.l.: 1880.
H: 6" W: 9".

18. Corinthian Capital and Acanthus Leaves, Caen: study of capital and two details of acanthus leaves.

[1880].
Pencil on paper.
Inscription, l.l.: Caen.
H: 9-7/8" W: 7-7/8:.

19. Town of [Beaugency]: perspective sketch.

1880.
Pencil on paper.
Inscription, l.l.: Beugency[sic] 1880.
H: 10" W: 13".
All edges torn.

20. [Gallery?], Paris: interior perspective sketch.

1880.
Watercolor on paper.
Inscription verso,l.r.: Paris 1880?.
H: 7-3/4" W: 9".
Thumbtack holes in four corners.

21. St. Julien [le Pauvre], Paris: perspective sketch of church tower.

[1880].
Pencil on paper.
Inscription, l.r.: Tower of St. Julien / Paris.
H: 13-3/4" W: 9-5/8".

22. Paris: sketch of buildings [along the Seine River].

[1880].
Watercolor and black ink on paper.
H: 4-1/2" W: 6-1/4".

23. Chartres [Vestry?]: exterior perspective sketch.

1880.
Watercolor on paper.
Inscription, l.r.: Hamlin.
" verso, u.l.: Chartres 1880.
H: 10-1/2" W: 7-1/4".

24. Old Archbishop's Palace, Beauvais: perspective sketch of ornamented portal.

[1880].
Pencil on paper.
Inscription, l.r.: Old Archbishop's Palace/ Beauvois.
" l.l.: [....].
" c.: securite [?] in molding.
" verso.l.l.: floor plans [?].
H: 9-3/4" W: 13-3/4".

25. Chartres: sketch of thecathedral and the town from the Eure river.

[1880].
Pencil on paper.
Inscription, u.r.: ChartresCathedral/ from the Euse[sic].
H: 9-3/4" W: 13-3/4".

26. [Ste-Madeleine], Vezelay: perspective sketch for the portal from the narthex.

[1880].
Pencil on paper.
Inscription,l.l.: Doorway to Church of Vezelay (from Narthex).
H: 13" W: 9-3/4".

27. [Ste- Madeleine], Vezelay : exterior perspective sketch of transcept and sacristry.

[1880].
Pencil on paper.
Inscription, l.r.: Vezelay/ transcept et/ Sacristie.
H: 12-5/8" W: 9-1/4".

28. Salisbury Cathedral, England: perspective sketch of spire.

July 8, 1880.
Pencil on paper.
Inscription, l.l.: Salisbury/ July 8,1880/ Spire 214 Ft.
H: 12" W: 9".

29. House in Chester, England: detail of telamon and sketch of facade.

[1880].
Pencil on paper.
Inscription,l.l.: House in Chester Eng[land].
H: 12" W: 9".

30. St. Ja[c]ques, Reims: perspective sketch of church tower.

[1881].
Pencil on paper.
Inscription, u.r.: St. Jaques[sic] / Reims.
H: 6-1/4" W: 3-3/4".

31. House of the Musicians, Reims: perspective sketch of facade.

June 27, 1881.
Pencil on paper.
Inscription, l.r.: Reims / le 27 Juin/ 1881.
" l.l.: Reims / House of the Musicians/ Destroyed by Great War.
H: 10" W: 12-3/4".

32. Cathedral, Auxerre: detail of groined vaulting with zig zag ridge joists.

June 21, 1881.
Pencil on paper.
Inscription, l.r.: Cath / Auxerre juin 21, 1881.
H: 12-3/4" W: 9-3/4".

33. St. Pierre, Auxerre: perspective sketch of portal and buttresses.

[1881].
Pencil on paper.
Inscription, u.l.: St. Pierre, Auxerre/ cir. 1650.
H: 13" W: 9-1/2".

34. Staircase, Rouen: interior perspective sketch of hall and staircase.

1881.
Pencil on paper.
Inscription, l.r.: Rouen 1881.
H: 12-1/4" W: 9-1/4".

35. Erechtheum, Athens: perspective sketch of temple including the porch of the caryatides.

Oct.20,1881.
Pencil on paper.
Inscription, l.r.:Oct 20, 1881/Athens.
H: 9-5/8" W: 13-1/8".
Edge discolored l.r.

36. Entrance and balcony, Sard,[Rumania?]: exterior perspective sketch.

1883.
Pencil on paper.
Inscription, c.: Sard/ 1883.
H: 6" W: 9".

37. Rila, Bulgaria: perspective view of town.

1883.
Ink on paper.
Inscription, l.l.: Bulgaria.
" l.r.: Hamrick and Hamlin'83.
H: 9-1/2" W: 12-1/8".

38. Alameda Fountain, Malaga: perspective view.

1884.
Ink on paper (mounted on board).
Inscription, l.c.: The Alameda Fountain Malaga/ Sketch from
" Photograph/ A D F Hamlin/1884.
Thumbtack holes along edges.

39. French Cathedral, Quebec: exterior perspective sketch of facade.

June 11, 1885.
Pencil on paper.
Inscription, u.r.: Qebec [sic] French Cathedral/ June 11, 1885.
H: 10" W: 7-3/4".

40. S.J. Shaw & Co. Building, Quebec: perspective view of building at N[otre] Dame and Sous Le Fort [street].

1885.
Pencil on paper.
Inscription,l.l.: Cor N. Dame and Sous Le Fort/ Quebec, 1885.

41. Steps[near]Blanchard Hotel, Quebec: two perspective views.

June 12,1885.
Pencil on paper.
Inscription, u.l.: Steps/ Quebec/ June 12.
" l.r.: Quebec 1885.
" u.r.: Blanchard Hotel .
H: 7-5/8" W: 10".

42. Quebec Cathedral, Quebec: detail of bay section including balcony, baluster, corbels, arched resess, clerestory window, arched ceiling, and coffers.

1885.
Pencil on paper.
Inscription, l.l.: Quebec Cath/ 1885.
H: 10" W: 7-5/8".

43. Chateau of Montbard, France: study of corbel.
Froms [?] :study of corbel.

Sept. 1887.
Ink on tracing paper.
Inscription,l.l.:"corbel" 1. Chateau of Montbard, France/2. Froms[?].
" l.r.:A.D.F.Hamlin Sep./1887.
" u.r.:Marginal pencil notations [to printer?] overlaying second drawing: better cut this off here.
H: 6-3/8" W" 8-3/8".

44. Lotus and Palmette ornaments: study.

Jan. 11, 1889.
Pencil on paper.
Inscription, l.l.: A.D.F.Hamlin. Jan. 11,1889/ 1 hour and 45
" minutes.
H: 14" W: 10-1/4".
Right side torn.

45. Two ornamental details: study of capital and term[?].

M[arch] 11, 1890 and M[arch] 25.
Pencil on paper.
Inscription, l.r.: A.D.F.Hamlin M.11.90. M.25.
H: 10-1/4" W: 14".

46. Doric column: three details of varying scales.

March 11, 1880.
Pencil on paper.
Inscription, l.l.: Mch. 11, 1890.
H: 12" W: 9-1/2".

47. House in [Hisar], Turkey: perspective sketch of house on hillside.

1891.
Watercolor on paper.
Inscription, verso, u.l.: 1891/[Printer's instruction label with date Oct. 26, 1891].
H: 6-7/8" W: 9-1/4".

48. [Roumali Castle in Hisar, Turkey]: sketch of crenelated towers and walls of castle.

1891.
Watercolor on board.
Inscription verso,u.c.: 1891/[Printersinstruction label with date
" Oct. 30, 1891].
" [Stamp] Columbia College Architectural Dept.
" Paper Supply House (Whatmans).
H: 7-1/2" W: 10-7/8".

49. Acanthus leaf: study.

May 21, 1892.
Pencil on paper.
Inscription, c.: 1 hour 15 minutes/ May 21, 1892/ A.D.F.Hamlin.
H: 9-3/8" W: 12 ".

50. Amboise, France; perspective sketch of arcaded wall and tower.

1894.
Watercolor on paper.
Inscription verso, l.r.: A.D.F.Hamlin/ Amboise/ 1894.
H: 9" W: 9-1/2".
l.l.: trigonometry equations.

51. [Chateau D'Amboise ?] at Amboise, France: exterior perspective sketch.

1894.
Watercolor on paper(matted).
Inscription on mat, l.r.: Amboise 1894.
H: 11" W: 14-1/2".
H: 15" W: 18" mat.
Oversize.

52. African Coast: sketch.

June 4, 1894.
Pencil on paper.
Inscription,l.l.: The Coast of Africa, June 4, 1894.
H: 8-7/8" W: 11-7/8".

53. Strait of Gibralter: sketch of steam boat and seascape.

June 4, 1894.
Pencil on paper.
Inscription, u.r.: No. 2.
" l.r.: Gib[ralter] June 4, '94.
H: 9" W: 12".

54. Column at Palos ,[Spain]: perspective view of column sited in mountanious landscape.

June 5, 1894.
Pencil on paper.
Inscription,l.r.: Palos- The Column June 5,1894.
" u.r.: Number 3.
H: 5-1/4" W: 9".

55. Church, Naples: exterior perspective sketch of church portal and buttresses.

June 11, 1894.
Pencil on paper.
Inscription, l.r.: Naples- June 11, 1894.
H: 8-7/8" W: 6-3/4".

56. Building, Naples: exterior perspective sketch of building with stais and domed turret.

1894.
Pencil on paper.
Inscription,l.l.: Naples, 1894.
H: 4-1/2" W: 6=7/8".

57. Santa Maria Nuova Cloisters, [Naples]: perspective sketches of capitals, moldings, and profiles of moldings.

June 11, 1894.
Pencil on paper.
Inscription,u.l.: Cloisters of S.M.Nuova, June 11, 1894.
" l.r.: Monte Olinto - June 16.
H: 8-7/8" W: 11-7/8".

58. S. Filippo Neri, Naples: plan of church.

June 22, 1894.
Pencil on paper.
Inscription, u.c.: sketch-plan, S. Filippo Neri Naples/ Built
" about A.D. 1590.
" l.r.: Finished June 22, 1894, Rome.
H: 13-7/8" W: 8-5/8".

59. Santo Spirito in Sassia, Rome: sketch of floor plan.

[1894?].
Pencil on paper.
Inscription,l.l.: San [sic] Spirito in Sassia, Rome/ by Antonio
" da San Gallo the Younger (1520?).
H: 13-7/8" W: 8-1/2".

60. S[anto]Spirito in Sassia, Rome: sketch of floor plan.

1894.
Pencil on paper.
Inscription,c.: S. Spirito in Sassia, Rome.
" l.r.: 1894.
H: 7-1/4" W: 4-5/8".

61. Camera Della Signatura, Rome: detail of pendentive and adjoining walls.

1894.
Pencil on paper.
Inscription, u.r.: Camera della Signatura, Vatican, Rome/1894.
H: 9-5/8" W: 13".
Pencil notations indicate colors of paint.

62. S. Maria Nuova, Perugia: detail of belfry and lantern.

July 17-28, 1894.
Pencil on paper.
Inscription, u.r.: S. Maria Nuova/ Perugia/July 17.
" Finished, Florence/ July 28, 1894.A.D.F.H./No.21.
H: 12" W: 9".

63. [Funerary?] sculpture, Florence: detail of ornamental shield and two figures.

Aug.4,1894.
Pencil on paper.
Inscription, u.r.: no. 59.
" c. : Ben. Di Rovezzano Drawn, Aug.4, 1894/ Florence.
" In/ Bargello. A.D.F.H.
H: 8-1/2" W: 13-1/2".

64. Urban scene, Florence: sketch of buildings.

1894.
Watercolor on paper.
Inscription, u.r.: [....].
" l.l.: Florence 1894/ From my window.
H: 7" W: 9".
Thumbtack holes in four corners.

65. Salle de Grand Conseil Palazzo Vecchio, Florence: detail of bay and window.

[1894?].
Pencil on paper.
Inscription, l.r.: Salle du Grand Conseil/ Palazzo Vecchio/
" Florence.
H: 8-1/4" W: 5-1/2".

66. S. Giov[anni] in Fonte, Siena: detail of plan and measured detail of pier plan.

Aug. 7,1894.
Pencil on paper.
Inscription, u.c.: S. Giov. in Fonte/ Siens[sic] Aug.7,1894.
H: 8-7/8" W: 11-7/8".

67. S. Maria de Proveyano[?], Siena: elevation of sacristry door and details of moldings and architectural ornaments.

Aug.7,1894.
Pencil on paper.
Inscription, l.l.: 4 courses 11" high. Very close joints/ Very
" fine brick 11-3/4" to 11-7/8" S. Maria de
" Proveryano?Siena-Aug.7,94? 40 min.
" u.r.: no.27.
H: 9" W: 12".

68. Santa Catarina, Siena: elevation of facade.

[1894?].
Pencil on paper.
Inscription, l.r.: Santa Catarina-Siena- Aug 8-1h[our] 20 m[inutes].
H: 11-7/8" W: 8-7/8".
Drawing includes pencil measurements and details of molding.

69. Roneiglione, Italy: sketch of village.

1894.
Watercolor on paper (matted).
Inscription, l.r.: 215.
" verso, u.l.: Ronciglioni[?] Italy, 1894/ Prof.A.D.F. Hamlin.
" u.r.: T.F.H.
H: 6-3/4" W: 9-1/2".
H: 10-3/4" W: 13-1/2" Mat.
Oversize.

70. [Palace of Justice] Bologna: two sketches (1) plan of stairs by Palladio (2)[Gothic wall tabernacle or choir stall?].

[1894?].
Pencil on paper.
Inscription, l.r.: Stairs by Palladio/ Pal. Giustizia-Bologna.
H: 8-1/2" W: 13-1/2".
Left corner damaged.

71. Campanile at Dolo, Italy:perspective sketch.

[1894?].
Pencil on paper.
Inscription ,l.l.: Campanile di/Dolo/bet. Padua/ Venice.
H: 12-3/8" W: 8-1/4".

72. Cathedral of Ferrara, Italy: detail of arcaded bay section and floor plan.

Aug.18 [1894].
Pencil on paper.
Inscription,u.l.: Scheme of Cath. Ferrara.
" l.l.: Sq. flat, flat ceiling.
" l.c.: [....] Aug 18 Ferrara.
H: 8-3/4" W: 14".

73. Portal at Ferrara, Italy: exterior perspective sketch.

[1894?].
Pencil on paper.
Inscription,L.r.: Porch Duomo/Ferrara.
H: 9" W: 6".

74. Palazzo Trevisau, Venice: elevation.

Aug.25 [18]94.
Pencil on paper.
Inscription,u.l.: Venice, Italy-Palazzo Trevisau/Aug 25-94.
H: 8-7/8" W: 7-1/4".

75. S. Maria Minasoli, Venice: study of marble panels at choir area.

Aug.28,1894.
Pencil on paper.
Inscription,u.r.: number 34.
" l.c.: One bay of the marble siorlis [?] Choir S. Maria Minasoli/Venice Aug.28 1894.
H: 12-2/3" W: 8".

76. S. Michele, Venice: three floor plans.

[1894?].
Pencil on paper.
Inscription, l.l.: S. Michele/Venice.
H: 13-3/4" W: 8-1/2".
Plans include measurements.

77. S. Michele, Venice: sketch of arcade and details of door.

[1894?].
Pencil on paper.
Inscription,l.c.: S. Michele-Venice.
H: 8-1/4" W: 12-3/8".

78. S. Michele, Venice: details of arched portal, entabulature, profile of molding, and base.

[1894?].
Pencil on paper.
Inscription,u.r.: 9 squares in each/ with bracket.
" l.l.: S. Michele Venice.
" l.r.: Base.
H: 8-1/4" W: 12-1/4".

79. Academy[?], Venice: detail of ornamented ceiling and cornice.

Aug.31,1894.
Pencil on paper.
Inscription, u.r.: Academy-Venice. Aug 31,-94. no.60.
H: 12" W: 9".

80. [Venetian palazzo?]: elevation of four-story arcaded building.

[1894].
Pencil on paper.
H: 13" W: 8-3/4".

81. [Cloister] vaulting and tracery: Perspective sketch.

1894.
Watercolor on paper (matted).
Inscription verso,l.l.: 1894.
H: 11-1/2" W: 9".
H: 17" W: 14" Mat.
Oversize.

82. S. M[aria] dei Miracoli [Italy]: Rubbing of ornamental details from base of pilaster.

[1894?].
Pencil on paper.
Inscription verso, u.c.: S.M. dei Miracoli-Base of Pilaster of [....] Arch.
H: 8-1/4" W: 12-1/4".

83. Building with tower: sketch of building with crenelated moldings on attached tower.

1894.
Watercolor on paper (matted).
Inscription verso, u.r.: 1894.
" " c.: 11-3/4", 7-1/2, 4-1/4.
H: 12" W: 9".
H: 14-3/4" W: 12" Mat.
Oversize.

84. Vault with bracing: perspective sketch of ribbed vaulting.

[no location]
N.d.
Pencil on paper.
H: 12" W: 9".

85. Acropolis from North East, Athens: sketch of buildings.

1894.
Pencil on paper.
Inscription,l.r.: Acropolis Athens from N.E./1894.
H: 9-3/4" W: 13-5/8".

86. Sidon sarcophagus at Musee Imperial, Constantinople: sketch of sculptural figures.

Oct. 11,1894.
Pencil and watercolor on paper.
Inscription,u.r.: Sidon Sarcophagus Oct.15 1894?Musee Imperial Constantinople.
H: 9: W: 12".

87. Mosque at Bebek,[Turkey]: sketch of scala taken from sea baths.

[1894?].
Pencil on heavy paper with gold edge.
Inscription,l.r.: H.L. [?].
" Verso, u.c.: Mosque at Bebek scala taken from the sea baths.
H: 4-1/4" W: 6-1/2".

88. Hillside houses at Bebek,[Turkey] : sketch of town.

[1894].
Ink on board.
Inscription,l.c.: Hillside Houses, Bebek.
H: 9-5/8" W: 11-1/2".

89. [Roumali Castle at Hisar, Turkey]: sketch to towers and walls of castle.

1894.
Watercolor on paper.
Inscription verso,u.c.: 1894.
H: 5-5/8" W: 9".

90. [Hamlin Hall at]Robert College [Hisar, Turkey]: sketch of building.

1894.
Pencil on paper.
Inscription,l.l.: Robert College/1894.
H: 6" W: 9".

91. [Hisar, Turkey]: sketch of hilltown.

1909.
Watercolor on paper.
Inscription verso,c.: [....] 1909.
H: 6-7/8" W: 9-7/8".

92. Roumali[castle at Hisar, Turkey]: sketch of hilltown with ruins of crenellated tower buildings.

1909.
Watercolor on paper (mounted on board).
Inscription verso,u.r.: Roumali-Hessar [sic] 1909.
H: 6-3/4" W: 9-7/8".
H: 10-7/8" W: 13-3/8" board.

93. Prince's Island, Constantinople: sketch of seacoast.

1909.
Watercolor on paper.
Inscription verso, c.: Prince's Island- Constantinople/ summer 1909.
H: 9-3/4" W: 7".

94. African coast: sketch.

1909.
[Crayon?] on paper.
Inscription verso, u.l.: A.D.F.H./ African Coast-1909.
H: 6-5/8" W: 9-7/8".
Lower left corner missing.

95. Window or door surround: detail of surrounds with measurements.

1909-1910.
Pencil on paper.
Inscription verso, c.r.: Europe, 1909-10.
H: 7" W: 4-1/4".

96. Clovelly in Devonshire, England: sketch of two streets.

June 19, 1910.
Watercolor on paper (mounted on board).
Inscription l.l.: Clovelly/ June 19, 1910.
" l.r.: A.D.F.H.
" verso,u.l: A.D.F.Hamlin/105 Morningside Ave. Two streets in Clovelly, Devonshire/1910.
H: 9" W: 5-1/2".
H: 10-3/4" W: 14-1/8 " board.

97. House in Bermuda: perspective sketch.

July 11, 1921.
Crayon on paper.
Inscription ,l.l.: Bermuda July 11, 1921.
H: 11-1/4" W: 8-1/2".

98. Bonnell's Wharf, Bermuda: sketch of seacoast.

1921.
Watercolor on paper.
Inscription, l.r.: A.D.F.Hamlin '21.
" l.l.: Bonnell's Wharf, Bermuda.
H: 8-3/8" W: 11-1/4".

99. [Village?], Normandy: sketch of buildings.

1923.
Watercolor on paper.
Inscription verso,c.l.: Normandy 1923 A.D.F.H.
H: 8-7/8" W: 12".

100. [Country house?], Normandy: sketch of house.

1923.
Watercolor on paper.
Inscription verso, u.r.: A.D.F.H. Normandy 1923.
H: 5-1/2" W: 9".

101. [Houses], Normandy: sketch.

1923.
Pencil and watercolor on paper.
Inscription verso, l.r.: Normandy 1923.
H: 9" W; 5-1/2".
Thumbtack holes in corners.

102. [Village], Normandy: sketch of buildings and bridge.

1923.
Watercolor on paper.
Inscription verso, l.r.: Normandy 1923.
H: 5-1/2" W: 9-3/4".
Thumbtack holes in corners.

103. [Village?], Normandy: sketch of buildings along river.

1923.
Pencil and watercolor on paper.
Inscription verso, u.r.: Normandy 1923.
H: 9" W: 5-1/2".

104. Roof tops , Normandy: sketch of roof tops with dormers and chimneys.

1923.
Watercolor on paper.
Inscription verso, l.l.: Normandy 1923.
H: 5-1/2" W: 9-1/4".

105. [House?], Caen: sketch of building with walled courtyard.

July 17, 1923.
Pencil and watercolor on paper.
Inscription ,l.l.: Caen Jul 11, 23.
" verso,c.: Caen, A.D.F.Hamlin 1923.
H: 5-1/2" W: 9-1/4".

106. [Voir Ville close?], Concarneau: sketch of turreted corner of wall with moat in foreground.

July, 1923.
Watercolor on paper.
Inscription, l.r.: Concarneau July 1923.
" verso, c.: A.D.F.Hamlin.
H: 9-1/4" W: 5-1/2".

107. Church, Normandy: detail of portal and buttressing.

1923.
Pencil and watercolor on paper.
Inscription, c.:[....].
" verso,u.r.: Normandy 1923.
H: 9" W: 5-1/2".

108. [Hagia Sophia, Constantinople]: Detail of columns and spandrels.

N.d.
Watercolor on paper framed with gold strip.
Inscription, l.r.: A.D.F.Hamlin.
H: 17" W: 11".
Oversize.

109. [Hagia Sophia, Constantinople]: perspective sketch.

N.d.
Ink with white chalk on tan paper.
H: 7-1/4" W: 4-3/4".

110. [Hagia Sophia, Constantinople]:isometric drawing of vaulting system.

N.d.
Ink on paper.
Inscription, l.l.: Aya Sofia Vaulting system.
H: 16-3/4" W: 12".
Oversize.

111. Mosque Yeshil Djoum, [Brusa?]: interior detail of muqarnas and Persian tiles.

N.d.
Pencil on paper.
Inscription, l.l.: Closet Mahognay and Persian Tiles/Mosque Yeshil Djoum Bresia[?] Asia Minor.
H: 6-1/2" W: 8-1/4".
Lower edge torn.

112. Village, Corcyra[Greece]: sketch of coastal village.

Sept. 10,[no year].
Pencil on paper.
Inscription, l.r.: Corcyra. Sept 10/ 1 hour.
H: 8-7/8" W: 11-7/8".

113. Vaulting: perspective sketch.

Sept. 18[no year].
Pencil and watercolor on paper.
Inscription, c.r.: Red corridor - Capital - Sept. 18.
" u.c.: [....] Gold Rosettes.
H: 6" W: 8-7/8".

114. Cartouche with Latin inscription: sketch.

N.d.
Pencil on paper.
Inscription, l.l.: Blue mosaic and plaster in relief plaster panels.
" c.: [....] vault.
" verso, c.:Pompeian mosaics- brilliant red dec. use of
" " cockle shells/Rose lotus with second petals
" " just going to bud, and seed pods/ mosaics
" " of an African river [....].
H: 5 W: 7".

115. Pyramid and Sphinx,[Egypt?]: perspective sketch.

N.d.
Ink on paper.
Inscription, l.l.: Hamlin del.
H: 8-1/2" W: 10-3/4".

116. Two details(1) arcading with interlacing arches (2) dormer window: perspective sketches.

N.d.
Pencil on paper.
H: 9" W: 12".

117. Oriel: exterior perspective sketch.

N.d.
Gray watercolor on heavy white paper.
H: 12" W: 9".

118. Staircase with wainscot: interior perspective sketch.

N.d.
Pencil on paper.
Inscription,c.: Wainscot.
H: 6" W: 9".

119. Porch: exterior perspective sketch.

N.d.
Pencil with watercolor on paper.
H: 9-1/2" W: 8".

120. Wall with paired columns, arches, and ornamentation: detail.

N.d.
Pencil on paper.
H: 12-1/4" W: 9-1/4".

121. Clock tower: perspective sketch.

N.d.
Ink on heavy paper.
H: 16" W: 10".
Oversize.
Torn edges.

122. Palais Granville a Bescancon , France: exterior perspective sketch of corner detail in [courtyard?].

N.d.
Pencil on paper.
Inscription, l.c.: Palais Granville a Bescancon.
H: 6-1/8" W: 3-5/8".

123. Tower building: exterior perspective sketch of tower.

N.d.
Watercolor on paper.
Inscription, l.r.: Hamlin [....].
H: 12-3/4" W: 9-3/4".
Oversize.
Glued to another drawing.

124. Clock tower: exterior perspective sketch.

1894.
Watercolor on paper.
Inscription verso,l.l.:1894./ fragments of building sketches.
H: 13" W: 8-3/4".
Oversize.
Attached to the drawing above.
Torn diagonally across paper.

125. Ribbed groin vault with bracing: perspective sketch.

N.d.
Ink on paper.
Inscription, u.l.: number 32.
H: 12" W: 9".

126. Portal: detail with tympanum and jamb figures.

N.d.
Pencil on paper.
H: 12-5/8" W: 9-1/4".

127. Tower and buildings: perspective sketch.

N.d.
Pencil on paper.
H: 7-3/4" W: 5-1/2".

128. Colonnade, arches, and pediments: study.

N.d.
Pencil on paper.
H: 8-1/2" W: 14".

129. Tower with arches: perspective sketch.

N.d.
Watercolor on paper.
H: 12-3/4" W: 9-1/4".
Verso: sketch of roof section and measurements.

130. Ditriglyph, Greek temple facade: detail.

N.d.
Ink on paper (mounted on board).
inscription, l.l.:[on board] Ditriglyph.
H; 6-1/4" W: 4-3/4".
H: 9" W: 7-1/8" Board.

131. Latin inscription : pencil rubbing.

N.d.
Pencil on paper.
Inscription, c.: NIO FO FLOR PV FRAVCTORI ET CIV FRATR.
H: 8-1/2" W: 14".

132. Latin inscription: pencil rubbing.

N.d.
Pencil on tracing paper.
Inscription, c.: AEC QVOTAN/ TIPENDIO DI.
H: 4-1/4" W: 11-1/2".

133. Latin inscription: pencil rubbing.

N.d.
Pencil on paper.
Inscription, u.l.: ANNIAES TVR/ FMLRT / CLPS.
H: 12" W; 9".

134. Floor plan: sketch of fragment of plan.

N.d.
Pencil on paper.
Inscription, u.r.: 17x17x34= 68.
H: 9" W: 12".

Travel Sketches: Domestic

Now in combined PB

(1876-1920)

Domestic travel sketches are stored in Hamlin Collection Box 6 except for oversize sketches, which are stored in Box 3. Oversize drawings are marked with an asterisk. Each drawing is numbered, the number corresponding to its folder number in the storage box. Dimensions are indicated in inches.

1 Sketch of gazebo in landscape
n.d. [1876-78?]
pencil on paper
H 9 3/4 W 12 1/2

2 Sketch of landscape with bridge, Farmington, Conn.
1876-77
watercolor on paper
inscription verso: .... c. Farmington 1876-77
H 8 1/2 W 11

3 Sketch of landscape with church
1876-77
watercolor on paper
inscription verso: Probably M.I.T. 1876-77
H 8 W 9

4 Sketch of stone bridge, Farmington, Conn.
Oct. 20, 1877
charcoal on paper
inscription: October 20, 1877, about Farmington
H 12 1/2 W 9

5 Sketch of covered bridge, Farmington, Conn.
1877
watercolor on paper with mat
inscription verso: Red Bridge, Farmington, 1877
H 9 1/2 W 7 on mat H 10 3/4 W 8

6 Sketch of landscape, Farmington, Conn.
1878
charcoal on paper with mat
inscription: Farmington River, 1878
H 7 W 9 1/4 on mat H 9 1/2 W 9

7 Sketch of house, Farmington, Conn.
[1878?]
sepia ink on paper
inscription: House in Farmington 200 years old - frame of oak, axe hewn/ It leans visibly from the perpendicular.
H 4 3/4 W 7 1/2

8 Sketch of landscape, Farmington, Conn.
1878
charcoal on paper with thin blue frame
inscription: Farmington 1878
H 12 W 9 1/2

9 Sketch of saw mill, Farmington, Conn.
1878
charcoal on paper
inscription: Old Saw Mill, Farmington, 1878
H 12 W 9 1/2

10 Sketch of a meadow, Farmington, Conn.
Feb. 1878
charcoal on paper
inscription l.r.: ADFH.78/ Farmington Meadows, Feb. 1878
inscription l.l.: I think this is the one that mother liked so well. Sue.
H 12 1/2 W 10

11 Sketch of Farmington with church spire
1878
charcoal on paper with blue mat
inscription on mat: Farmington 1878
H 10 3/4 W 9 1/4 on mat H 11 3/4 W 9 3/4

12 Study for bay window, Warner House
1884
pencil and watercolor on paper mounted on board
inscription: Study for Bay Window for M.C.D. Warner 1884
H 13 7/8 W 9 3/8

13 Perspective drawing of windmill, Nantucket
1884
pencil on paper
inscription: 1884 Nantucket
H 7 13/16 W 10

14 Two architectural details, Springfield: Sketch of window section of tower; sketch of belfry with lantern
1884
pencil on paper
inscription: Springfield 1884
H 8 W 10

15 Woburn Library interior: view of fireplace wall
1884
pencil and watercolor on paper
inscription: Woburn Library 1884?
H 12 5/8 W 9 1/4

16 Seascape with lighthouse*
July 12, 1888
watercolor on paper
inscription l.r.: Eastern Point Light, July ....
inscription verso u.r.: GK.H/ 1888
H 11 W 14 3/4

Corners and right side damaged.

17 Seascape, East Gloucester*
1888
watercolor on paper
inscription verso: T.F.H. East Glouster 1888 to Glouster 1.75/ to Boston 2.07 .... 1.00/ the fares 50/ .... 12.00/ state room 3.00 total 20.62
H 10 3/4 W 14 1/2

18 View of waterfront
1888
pencil and watercolor on paper
inscription verso: Gloucester, 1888
H 6 7/8 W 9 1/4

19 Sketch of woman seated on a boulder
August 21, 1888
pencil on paper
inscription: Thompson's Mountain - Aug. 21, 1888
H 7 1/4 W 5

20 Sketch of riverside with tent and rowboats
Sept. 4, 1888
ink on paper
inscription: Sep. 4, 1888
H 6 5/8 W 4 1/2

21 View of Kennebunkport, Maine
1889
pencil and watercolor on paper
inscription verso: Kennebunkport, Me. - 1889
H 6 7/8 W 9 1/4

22 Rural scene with house and stone wall
1888-91
watercolor on paper mounted on board
inscription: From Renton;s/ E. Gloucester, Mass.
H 10 3/4 W 7 3/4 on mat H 13 5/16 W 9 3/4

Hook to permit hanging attached at center top.

23 Landscape at Kennebunkport
1889 or 1891
watercolor on paper
inscription verso: Kennebunkport - 1889 or 91
H 6 7/8 W 9 1/4

24 Perspective sketch of rural house, Louisville, Mass.
1890
pencil on paper
inscription: 1890 Louisville, Mass.
H 5 7/8 W 9

25 View of East Gloucester
1890?
watercolor on paper
inscription: East Glo'ster - 1890?
H 6 7/8 W 9 1/4

26 Landscape with cottage, Eastern Point, Mass.*
1891
watercolor on paper with mat
inscription l.l.: A.D. F. Hamlin 1891
inscription verso: A.D.F. Hamlin / 105 Morningside Ave.
A Cottage on Eastern Point, Mass., 1891
H 10 W 13 3/4 on mat H 14 W 18
mat and watercolor damaged.

27 Landscape with rocks*
1891
watercolor on paper with gold-edged mat
inscription verso u.l.: Prof. A.D.F. Hamlin
inscription u.r.: 1891
H 10 W 14 on mat H 14 W 17

28 Schooners at East Gloucester
1891
watercolor on paper
inscription, partially illegible: [....]from E. Glo'ster
- July 20, 1891 - 2 hours
inscription verso: F.F.H. / Schooners East Gloucester
1891
H 9 1/2 W 14 5/8

29 Sketch of an illuminated letter "T" with riverboat
steamer and rowboat.
Oct. 26, 1891
ink on paper
inscription verso: printer's label dated Oct. 26, 1891
H 7 W 5 13/16

30 View of Cape Ann
1891
watercolor on paper mounted on board
inscription l.r.: ADFH
inscription verso: ADF Hamlin, 105 Morningside Avenue/
The Shore of Cape Ann / 1891
H 5 1/2 W 9 1/4 on mat H 7 W 11

Thumbtack holes in board.

31 View of Gloucester
1891
watercolor on paper
inscription verso: Gloucester from East Gloucester/
A.D.F. Hamlin / 1891
H 6 7/8 W 9 1/4

Multiple thumbtack holes in board.

32 Seascape with sailboats
Sept. 14, 1894
pencil on paper
inscription l.l. : Sep. 14. 94
H 9 W 12

33 Three landscape sketches
June 1, 1894
pencil on paper
inscription u.r. : W. End. Fayal, June 1, 1894;
inscription l.r.: Rocky Island, Waterfall
inscription c. : Fayal
H 12 W 9

34 Perspective of Hamlin Cottage
1895-96
pencil on paper
inscription: Perspective of Hamlin Cottage, the Barnacle,
York Harbor, Maine/ A.D.F.H. - del. et des./
1895-96
H 6 1/4 W 9 1/2

35 Deck scene with two seated figures
1911
pencil on paper
inscription u.l.: August 19, 1911 - Potomoc River
inscription u.r.: made on yachting trip with Mr. Hopkins
H 6 1/2 W 10 3/8

36 Seascape
1911
pencil on paper
inscription l.c.: Cornfield Harbor, Maryland. Aug. 19, 1911
inscription c.: made on yachting trip with Mr. Hopkins
H 6 1/2 W 10 3/8

37 Sketch of ship "S.S. Gov. P. F. Thomas"
1911
pencil on paper
inscription: S.S. "Gov. P.F. Thomas" Aug. 21, 1911
inscription l.l.: made on yachting trip with Mr. Hopkins
H 6 1/2 W 10 3/8

38 Sketch of Maine coast
1911
pencil on paper
inscription: Hancock Pt., Me. - 1911
H 5 1/2 W 8 7/8

39 View of New England coast with rowboats
1913
watercolor on paper
inscription verso: Chatham? Pemaquid? 1913
H 8 3/8 W 11 3/8

40 View of Maine coast
1913
watercolor on paper mounted on board
inscription: Xmas Cove/ A.D.F. Hamlin
inscription verso: Pemaquid Point, Maine, 1913/
Prof. A.D.F. Hamlin / R. H. A.
H 5 1/2 W 9 on mat H 9 1/2 W 12 1/2
Thumbtack holes in corners.

41 Perspective of Maine cottage with porch
c. 1913
watercolor on paper
inscription verso: The "Haunted House," Pemaquid Bay,
Maine / c. 1913
H 8 3/4 W 12

42 View of rocky promontory, Maine coast
1913
watercolor on paper
inscription: ADFH 1913
inscription verso: Christmans Cove, Maine
H 5 1/2 W 9

43 Seascape, Christmas Cove
1913
watercolor on paper
inscription verso: Christmas Cove/ ADF Hamlin/ 1913
H 8 7/8 W 11 1/2

44 Country scene, Clyde, Maine*
1913
watercolor on paper on brown-edged board
inscription l.r.: ADF Hamlin / 1913
inscription verso u.l.: ADF Hamlin, 105 Morningside Ave./
The Cove .... Clyde, Maine, 1913
H 13 1/2 W 9 3/4 on mat H 17 W 14

45 Maine landscape
1914
watercolor on paper mounted on board
inscription: ADF Hamlin 1914
inscription verso: Foggy morning in Maine 1914
H 10 1/2 W 12 7/8

46 Spruce tree with stone wall nearby, Maine
1914
watercolor on paper mounted on board
inscription verso: ADF Hamlin / 105 Morningside Ave./
A Maine Spruce. 1913/ Christmas Cove
H 8 5/8 W 5 1/2 on mat H 13 1/8 W 10 1/4

47 Maine landscape
1914
watercolor on paper
inscription: A Maine Backyard / Christmas Cove, 1914
H 10 W 14

48 View of coast at Chatham, Mass.
1914
watercolor on paper
inscription: Chatham, Mass./ July 1914
H 9 5/8 W 13 3/4

49 Seascape, Christmas Cove, Maine*
1914
watercolor on paper on brown-edged board
inscription l.r.: ADF Hamlin/ 1914
inscription on mat l.r.: Chrstmas Cove, Me.
inscription verso u.l.: ADF Hamlin, 105 Morningside Ave./
The Back Cove: late afternoon
H 9 1/4 W 13 1/4 on mat H 14 W 17

50 Seascape. Christmas Cove, Maine*
1914
watercolor on paper on brown-edged board
inscription l.r.: ADF Hamlin, 1914
inscription on mat l.r.: Christmas Cove, Me.
Inscription verso u.l.: ADF Hamlin , 105 Morningside Ave.
The Back Cove Willow, 1914
H 9 1/4 W 13 1/4 on mat H 14 W 17

51 View of Maine coast
1915
pencil and watercolor on paper
inscription l.l.: ADF Hamlin 1915
inscription l.r.: Christmas Cove, Me.
H 9 7/8 W 13 3/4

52 View of Maine coast
1915
watercolor on paper
inscription: Quiet Evening, Christmas Cove, Me., Aug. 14, 1915
inscription l.r.: ADF Hamlin
H 9 7/8 W 13 3/4

53 Seascape with rowboat
1915
watercolor on paper
inscription verso: Christmas Cove, Me., 1915
H 6 7/8 W 9 7/8

54 Sketch of Maine coast
1915
pencil on paper
inscription l.r.: John's Island, Me.
inscription l.l.: ADF Hamlin/ July19, 1915
H 9 7/8 W 13 7/8

55 View of Maine coast
1915
watercolor on paper
inscription verso: Christmas Cove, Maine, 1915/ ADF Hamlin
H 9 7/8 W 13 7/8
Thumbtack holes in corners.

56 Seascape
1915
watercolor on paper
inscription: The Damariscotta River, Maine, 1915, ADF Hamlin
H 9 7/8 W 13 3/4
Thumbtack holes in corners.

57 View of Maine coast
1920?
watercolor on paper
inscription verso: Maine, 1920?
H 10 W 14

58 View of Maine coast
1920?
watercolor on paper
inscription verso: Maine - 1920?
H 10 W 14

59 View of Maine coast
1920?
watercolor on paper
inscription l.r.: John's Island, Me.
inscription l.l.: ADF Hamlin 1914
inscription verso: pencil notation 1915? crossed out, 1920 added.
H 9 1/2 W 13 1/2

Undated Travel Sketches

60 Sketch of cottage with shed roof
n.d. [1877?]
pencil on paper
H 12 W 9 3/4

Note unidentified detail, l.l.

61 Sketch of landscape
n.d.
charcoal on paper
inscription l.r.: Cranshaw/ Cash/ Klausen/ Cameron/ Gregory/ Trowbridge/ Strong
H 5 1/2 W 8 1/2

62 Landscape with gate and wall
n.d.
crayon [chalk?] on paper
inscription l.l.: Eden Grove/ Entrance
inscription l.r.: ADFH
H 12 7/8 W 9 1/4

63 Sketch of a moored sailboat
n.d.
ink and pencil on paper
H 7 7/8 W 10

64 Perspective view of Capen House, Topsfield, Mass.
n.d.
ink on paper
inscription: ADFH/ Fig. 2. Capen House, Topsfield, Mass., ab. 1665.
H 7 7/8 W 10 3/8

65 Perspective view of country house
n.d.
pencil on paper
inscription c.r.: It is God alone Almity [sic] Lord?
The holy One by me adord [sic]
John Bartram 1730
Note: decorative scroll design; possibly monogram?
H 8 3/4 W 11

66 Landscape with cottage
n.d.
watercolor on board
H 9 5/8 W 7 5/8

67 Seascape
n.d.
watercolor on paper
H 6 7/8 W 9 1/4
Thumbtack holes in corners.

68
68 Sketch of sailboat
n.d.
ink on paper
inscription: The "Sina" / [initial monogram]
H 4 1/2 W 6

69 Sketch of nineteenth-century shingled house
n.d.
ink on paper
H 4 1/2 W 6 1/4
Image defaced with pencil markings.

70 Sketch of seated man with sketch pad and pencil
n.d.
pencil on paper
H 9 W 12
Note marginal sketch of architectural detail.

Miscellaneous Undated Drawings

(Storage Box 6)

71 Design for a bookplate
n.d.
ink on paper
inscription: From the library of ADF Hamlin
H 5 13/16 W 7 3/4

The image is a collage of three separate pieces of paper pasted together. The design consists of a drawing of Hagia Sophia enframed in Byzantine-style columns and entablature. There are marginal ink and pencil notations to a printer.

72 Design for a Christmas Greeting
n.d.
ink on paper
inscription: From the Heart of a Friend to the Heart of a Friend/ This Greeting with Christmastide Wishes I Send. ADFH.
H 7 W 10

Lettering executed in medieval illuminated-MS style.

73 Design for a Christmas Greeting
n.d.
ink on paper
inscription: O Christmas Star, that shone o'er Bethlehem/
And led the Wise Men to the Prince of Peace/
Return, return our gloomy skies to gem,/
And bid our troubled Earth its warfares cease!
Then shall the Christmas bells ring out again/
Their joyous "Peace on Earth, Goodwill to Men!

A Christmas Greeting from the Hamlins of Morningside
H 5 5/8 W 8 3/8

Note marginal pencil inscription to printer: Reduce to 4 inches.

74 Two facades: Cavalli Palace and Grimani Palace (after Rosengarten), Venice
n.d.
ink on board
inscription: Fig. 7. Cavalli Palace, Venice. Contrasts of concentrated voids and broad solids. Vertical lines preponderate over horizontal. General effect of lightness and elegance.
Fig. 8. Grimani Palace, Venice. Voids evenly distributed predominate over solids; horizontal lines strongly emphasized; General effect of breadth and stateliness.
H 8 1/4 W 12 1/2

Note marginal pencil notations to printer.

75 Facade of College of the Sapienza, Rome (after Letarouilly).
n.d.
ink on board
inscription: Fig. 5. College of the Sapienze, Rome. Street Front. The lowness of the second story windows due to use of vaulting in rooms on that floor.
H 7 5/8 W 12 1/2

Note marginal pencil notations to printer; thumbtack holes in four corners.

76 Two facades: Linotte Palace, Rome (after Letarouilly), and Pandolfini Palace, Florence (after Gwilt).
n.d.
ink on board
inscription: Fig. 3. Linotte Palace, Rome, by Baldassare Peruzzi. The whole forms an exact square, and illustrates the wise and artistic use of rustication and string-courses.
Fig. 6. Pandolfini Palace, Florence, by Raphael. Excellent disposition of voids and solids and of stories: an early example of use of classic Orders for window decoration. The alternation of angular and curved pediments particularly awkward with an even number of windows, though partly redeemed here by grace of proportion and composition.
H 7 5/8 W 12 1/2

Note thumbtack holes in corners; "Reynold's Bristolboard" stamp in corner.

77 French Gothic Flying Buttresses: Bourges, Soissons, Amiens, Beauvais
n.d.
pencil on paper and tracing paper pasted on heavy paper
inscription: Fig. 4 French Buttress Systems / Full page / 1/2 tone
H 10 W 14

Note thumbtack holes along upper margin.

Student Drawings (M.I.T., 1876-77)

(Storage Box 6)

78 Study of Greek construction: column, capital, entablature
1876-77
ink on tracing paper
H 11 W 8

79 Thirteen studies of putti and animal
1877
pencil on paper
inscribed u.r.: May 8
H 11 W 8

80 Sketches of putti in various positions with detail sketches; some anatomical parts labeled and measured.
April 17, 1877
pencil on paper
H 11 1/4 W 15 1/2

81 Sketch of two putti
March 1876
pencil on paper
inscribed l.c.: March 1876
H 11 W 7 3/4

82 Sketch of head of Roman soldier from Trajan's column
Oct. 31, 1876
pencil on paper
inscribed: Oct. 31, 1876/ From Trajan's pillar/ ADFH
H 9 1/4 W 7 3/4

83 Sketch of horse's head on plaque
Nov. 20, 1876
pencil on paper
inscribed: From Trajan's pillar/ Nov. 20, 1876
H 11 W 8 5/8
Note thumbtack holes.

84 Sketch of horse's head on plaque
1876
pencil on paper
inscribed l.r.: 1876 M.I.T.
H 8 5/8 W 11

Note thumb tack holes.

85 Sketch of an ornament containing a griffin
n.d. 1876-77
pencil on paper
inscription u.r. has been crossed out.
H 9 1/2 W 11

86 Sketch of carved scroll ornament
n.d.
pencil on paper
inscription: ADF Hamlin
H 13 7/8 W 10 1/4

87 Sketch of acanthus leaf detail
n.d.
pencil on paper
H 9 1/2 W 12

88 Sketch of acanthus leaf
n.d.
pencil on paper
H 11 1/8 W 7 3/4

89 Sketch of unidentifiable object
n.d.
pencil on paper
H 11 W 9 15/16

90 Two studies of anatomical parts: head and eye
n.d.
inscribed: [anatomical parts labeled and described]
H 11 W 7 3/4

91 Fifteen studies of anatomical parts
n.d.
inscribed: [anatomical parts labeled and described]
H 11 W 7 3/4

Note additional sketches on verso.

92 Nine studies of anatomical parts
n.d.
inscribed: [anatomical parts labeled and described]
H 11 W 7 3/4

93 Sketches of head, neck, torso; parts labeled
April 3 1877
inscription verso: [illegible] processes to give attachment to the muscles.
H 11 W 7 1/2

94 Sketch of partially draped female figure
1877
pencil on paper
inscription: MIT/ 1877/ Pompeii/ Ariadne
H 11 W 7 3/4

95 Sketch of drapery
Nov. 26, 1877
pencil on paper
inscription ADFH / Nov. 26, 1877
H 11 7/8 W 10 1/2

96 Study of clerestory wall
1876-77
ink on tracing paper
H 7 3/4 W 4 1/2

97 Sketch of star vaulting, St. Mary's, Oxford
April 10 1877
pencil on paper
inscription: Star vaulting, St. Mary's, Oxford/
Apr. 10, 1877
H 11 W 8

98 Study of classical ornament*
1876-77
ink on tracing paper mounted on board
H 13 1/2 W 9 3/4 on board H 16 W 12

99 Scrapbook: MIT drawings 1876-77 (Storage Box 1)
This scrapbook of student drawings and sketches contains 94 items on tracing paper. The largest single component consists of a set of 18 full-size and scale drawings for a wooden house, probably for a course in building construction, and including "Plans, Elevations, and Outside Finish and Details of Wooden House" (6) and "Full-Size and Scale Drawings, Inside Finish of a Wooden House" (12). The remainder of the scrapbook collection includes: drawings of shingled houses (5), drawings of "Anglican Mouldings and Piers" (2), measured drawings of the Parthenon (4), a design for a monument to Civil War dead which is an adaptation of a Roman triumphal arch, and miscellaneous drawings, some fragmentary and unfinished, of architectural details and ornament, mostly classical. Size varies.

Architectural Shades and Shadows

(Storage Box 2) ← Now in Combined PB

Group 1 Elevations of windows, doors, and details numbered one through eleven. Two sets.
n.d.
ink on heavy paper
H 20 W 15 1/2

Elevations of column, cornice, and facade details.
1888
pen on heavy paper
inscription l.r. ADF Hamlin del. '88
H 22 1/2 W 15 1/2

Note thumbtack holes along margins.

Elevation and section of a porch
n.d.
pen on paper
H 18 3/4 W 13

Elevation and details of capitals
n.d.
pen on heavy paper
H 22 W 16

Elevation and details of Ionic capital
n.d.
pen on heavy paper
H 18 1/4 W 12 1/2

Detail of arcading, Fécamp Cathedral, Piscina in chapel.
ink on paper
n.d.
inscription l.r.: Fécamp Cathedral Piscina in South Chapel / from "Arch'l Association Sketch Book"
H 19 W 13 1/2

Group 2 Prints (8) mounted on board
n.d.
inscription u.r.: Taf. 1, 2, 3, 5, 10, 11, 12, 13.
H 7 1/2 W 9 1/2 on board H 11 W 14

Group 3 Thirteen prints of elevations.
n.d.
H 17 1/2 W 11 1/2

Group 4 American Architect and Building News, Feb. 23, 1889 plate 1, 14 copies: cornices and columns, elevation and plaster casts rendered. inscription: ADF Hamlin del.

Ibid, May 11, 1889, Plate 2: doors, windows, details. inscription: ADF Hamlin del.

Ibid., Sept. 28, 1889, Plate 3, 3 copies: porch, elevation and details.

Ibid., Feb. 14, 1891, Plate 4, 4 copies: domes, finials, and other spherical elements.

Ibid., Dec. 12, 1891, Plate 6, 3 copies: Torus or annulus.

Ibid., Sept. 24, 1892, Plate 7; Ionic capital, Forum of Trajan.

Ibid., Jan. 28, 1893, Plate 9, 18 copies: Temple of Concord. F. Dutert del.

Ibid., May 13, 1893, Plate 10: Entrance to the Chateau d'Anet.

Ibid., May 13, 1893, Plate 11: Court of the Strozzi Palace, Florence.

Group 5 Miscellaneous materials: galley proofs (4) with handwritten corrections; photograph of plaster cast of molding with inscription l.l.:Stoughton and inscription l.r.: Amateur; and handwritten notes (2).

Drawings by Other Hands

(Storage Box 4, except for oversize work, marked with an asterisk and stored in Box 1.)

Now in Combined PB

1 Bellows, A. F.
"Mill Pond"
engraving, ink on paper
n.d.
inscription l.l.: A. F. Bellows
inscription : Mill Pond
inscription verso: Mill Pond at Windsor / A.F. Bellows
H 3 1/4 W 5 3/4 on paper H 9 1/4 W 12

2 Blackall, C. H.
"Tour Jean Sans Peur"
n.d.
pencil on blue paper with white highlights
inscription l.l.: To my friend Hamlin / Blackall
inscription l.r.: C. H. Blackall
H 12 W 9 3/8

Thumbtack holes in corners.

3 [Corbett?] , A. E.
Harbor scene
n.d. [1900?]
watercolor on paper
inscription u.l.: vacation
inscription l.l.: A. E. [Corbett?] [1900?]
H 9 W 11 7/8

4 Elliott, H. E.
Seascape*
n.d.
watercolor on paper
inscription u.l.: vacation sketch / H. E. Elliott
inscription l.r.: H. E.
H 15 3/4 W 12 1/4

5 Herts, H. B.
View of village on seaside
1890
watercolor on paper
inscription l.l.: Herts
inscription l.r.: by H. B. Herts 1890
H 10 W 14

6 Pod [bielwok?], Stanley
Drawing of row houses
ink on paper
n.d.

7 Toussaint, H.
Street scene Paris?
n.d.
engraving, black ink on paper
inscription l.r.: H. Toussaint
H 6 3/8 W 8 5/8 on paper H 10 1/4 W 14 1/4

8 Vodet, H.
Seascape, Marseilles
1880
watercolor on paper
inscription verso: Marseilles
H 6 1/8 W 8 1/8

9 [Unknown]
Country scene with farm building
n.d.
pencil on paper
inscription l.l.: illegible signature
Inscription verso: No. 6, First course, Prof. Busch
H 7 W 10 1/4

10 [Unknown]
sketch of trees
n.d.
pencil on paper
H 3 1/2 W 9 1/4

11 [Unknown]
Two Alsatian Peasant Women in Native Dress, with detail of headdress.
pencil and watercolor on paper
inscription: Paysannes des Environs de Strasbourg (Alsace), Protestant, Catholique
inscription u.r.: vers le côté montrant la broderie du bonnet et la coupe du corsage.
H 11 5/8 W 6

12 [Unknown]
"Chateau d'Azay-le-Rideau
n.d.
pencil on paper
H 8 7/8 W 11 3/4

13 [Unknown]
Chateau de Josselin, Brittany
n.d.
pencil on paper
inscription: Chateau de Josseline [sic]
H 11 3/4 W 8 3/4

Note: Drawings 9 through 13, ascribed to unknown hands, were found together with signed work (1 through 8) in a folder labeled "Drawings not by ADF Hamlin."

Photographs

(Storage Box 4)

14 A Suburban Elevated Railroad Station, Front Elevation and Plan.
n.d.
Inscription: School of Architecture, Columbia University, Intermediate or 3rd year design.
H 10 W 8

15 A Naval Memorial Museum, Front Elevation
n.d.
Inscription: School of Architecture, Columbia University, A Naval Memorial Museum - McKim Fellowship Competition - Elevation
H 8 W 10

16 Design of an Unidentified Italianate Building [Century Club?]
n.d.
H 8 W 10

17 Design for a garage for an automobile club, front elevation, plan, and interior section.
n.d.
Inscription: A Club Garage
Inscription on photo label: School of Architecture, Columbia University, Intermediate or Third year Design - A Garage for an Automobile Club
H 10 W 8

18 A design for an open-air concert stand, front elevation
n.d.
Inscription. School of Architecture, Columbia University, Intermediate or Third-Year Design - An Open Air Concert Stand
H 8 W 10

19 Reims Cathedral, Front facade
n.d.
Inscription: 253 - Cathedrale de Reims / N D Phot.
H 10 3/4 W 8 1/2

20 Arcaded Italian Gothic Church Courtyard
n.d.
H 7 1/4 W 8 5/8

Note: Photo clipped from a page in an unidentified French book.

21 A monument [to Joan of Arc?] with statue in armor in pavilion with flanking staircases.
n.d.
H 10 5/8 W 8 5/8

22 View of a village [in Germany?] overlooking a river valley with uncompleted hall-type Gothic cathedral.
n.d.
H 6 13/16 W 8 1/16

23 A medieval castle on a rocky promontory overlooking a river valley.
n.d.
H 7 1/8 W 8 1/4

24 Model of Parthenon porch, detail
1895
photograph on mat
inscription on photograph: copyright by C. S. MacGregor/ 1895
inscription on mat: Model of the Parthenon / Baldwin Coolidge, Photographer
H 9 5/16 W 7 5/8 on mat H 12 W 10

25 English University buildings, 8 photographs.
n.d.
inscription verso on all: Taunt's Photographs [photographer's stamp]
H 5 1/4 W 7 7/8

Personal Memorabilia

(Storage Box 1)

now in combined PB

1 Photograph of Portrait of Cyrus Hamlin
Oct. 24, 1835
photograph on mat
inscription: Cyrus Hamlin 1835 / Bangor, Me. /
Hardy [...]
H 9 W 7 on mat H 14 W 11

Note: According to label on original folder, portraitist was Jeremiah Hardy.

2 Photograph of A.D.F. Hamlin
n.d.
photograph on mat
H 5 1/8 W 3 1/2 on mat H 6 1/2 W 4 1/4

3 Profile portrait of A.D.F. Hamlin, inscribed within a circle.
n.d.
pencil on heavy paper
inscription: Dr. Hamlin Reading Mental Philosophy
H 7 3/4 W 5 5/8

4 Book containing condolences for the family of ADF Hamlin.
April 12, 1926
Blue and black ink on paper bound in black leather.
inscription last page: Henry Snyder ... 86 / Hewlett 90
Dan Everett Waid
H 7 5/8 W 5 5/8

Note: Expression of condolence to the family by the Alumni association of the School of Architecture of Columbia University, dated April 12, 1926.

5 "Memories of Amherst, Class of '75", scrapbook of personal memorabilia including college, concert, and other social programs and invitations; newspaper clippings; steamship passenger lists; copies of examination questions; sketches; and handwritten notes, including a short essay in French on Michelangelo and Beethoven.

Manuscripts

(Storage Box 7)

1. "Architectural Shades and Shadows," 238 pp. A handwritten draft with a 3-page introductory note by W. R. Ware. The note by Ware is dated July 1888 and addressed to American Architect and Building News; it records that Hamlin, Ware's "assistant and coadjutor," has put Ware's memoranda into publishable form.

2. "History of American Art", 9 pp. An unfinished MS handwritten in French in response to a request from André Dezarrois, director of "La Revue de l'Art". [Circa 1923]

3. "Modern Architecture and the Critics", 11 pp. Undated typescript, [circa 1923].

APPENDIX: SUPPLEMENTARY NOTES AND ILLUSTRATIONS.

HAMLIN, A.D.F.

CHARLES DUDLEY WARNER HOUSE, HARTFORD, CONN. (PROPOSED ALTERATIONS) CA. 1885.

A.D.F.Hamlin proposed several alterations for the Warner House. He submitted plans, elevations, and sections for a new conservatory and bay windows. Whether the proposed alterations were built has not been verified. The source for the date ca. 1885 is "Hamlin, Alfred Dwight Foster," American Architectural Drawings, Vol.VIII (1969), No. 1765.

Charles Dudley Warner was a novelist. In 1904 The Complete Writings of Charles Dudley Warner were published in fifteen volumns. For further information see "Charles Dudley Warner," Dictionary of American Bibliography, Vol.VII (1932), 193.

HAMLIN, A.D.F.

PUMP HOUSE, CLEAR STREAM [STATION], LONG ISLAND (DEMOLISHED) 1886.

Clear Stream Water Station was built on land originally owned by Thomas and William Foster. In 1886 the area[Rosedale, Queens] was called Foster's Meadow, Long Island. The approximate location of the building was at Conduit and Brookville Road. The demolition date has not been verified.

The Clear Stream Station had 152 wells. The building was constructed of brick faced with Croton brown and had pressed and moulded brick trimmings. The room was ventilated by dormers and gables. The cost of the building was about $9,000 to $10,000.

The building design has Richardsonian and McKim overtones in its refined details. However this design also displays some of the standard repertorie of the time as seen in Charles Beasley's Sewage Pumping Station, Stockton, California of 1891.

REFERENCES:

"Pumping Station at Clear Stream L.I., Mr. A.D.F.Hamlin." American Architect and Building News, Vol. 19 (May 1,1886) 210.

Robert Thom, Rosedale, A Short History. Rosedale Public Library archives, 1963.

A.C.Veatch, & I.Bowman, Waterworks System of L.I.N.Y.,U.S. Geological Survey, 1903. New York, 1904.

Karen J. Weitze, "Charles Beasley, Architect (1827-1913): Issues and Images." Journal of the Society of Architectural Historians, Vol. XXXIX, No.3 (Oct. 1980) 195.

Weitze, Karen J., "Charles Beasley, Architect (1827-1913) Issues and Images," Journal of the Society of Architectural Historians, Vol. XXXIX, No.3 (Oct. 1980) 103.

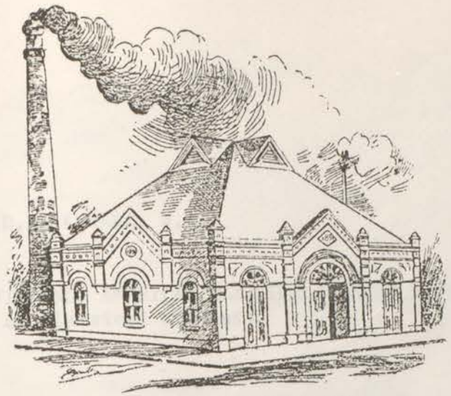
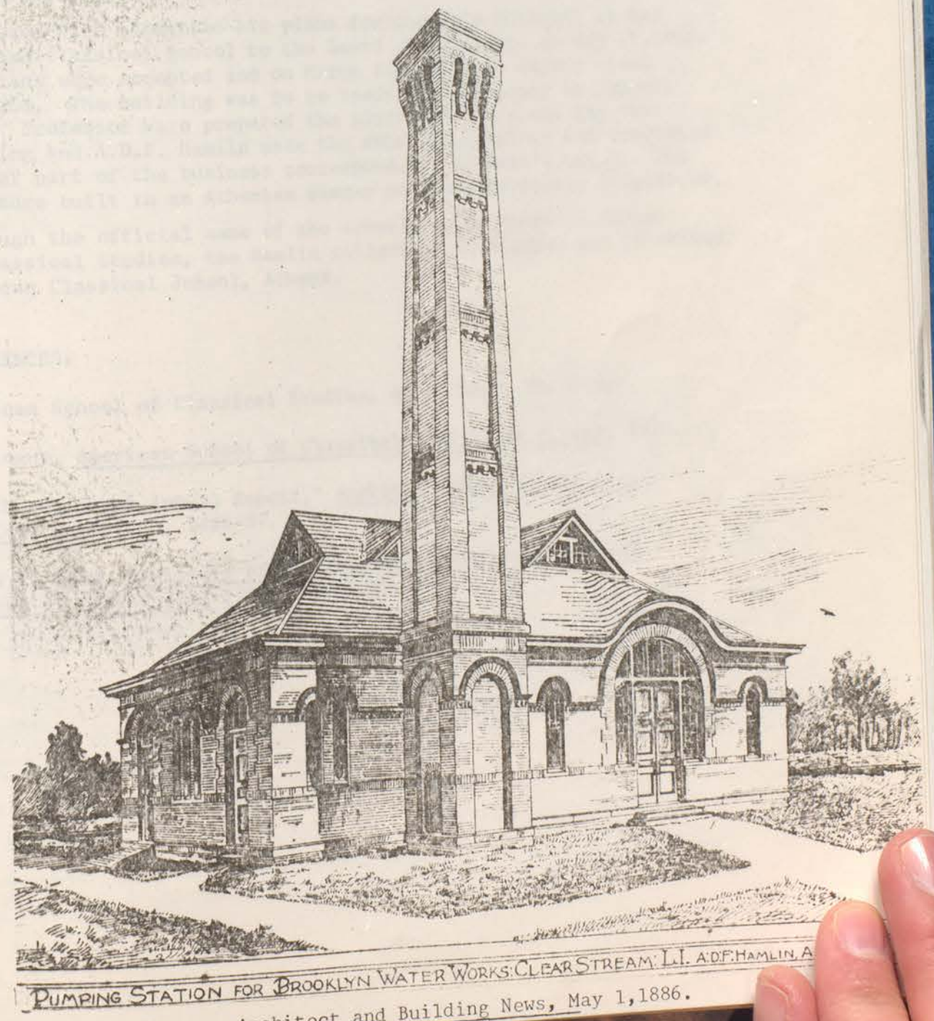


Fig. 9. Charles Beasley, Sewage Pumping Station, Stockton, California, 1891, destroyed, drawing published in the Stockton *Mail*, 17 September 1891 (California State Library, Sacramento, California).



No.540, American Architect and Building News, May 1,1886.

HAMLIN, A.D.F. & WARE, W.R.

MAIN BUILDING, AMERICAN CLASSICAL SCHOOL, ATHENS, GREECE [American School of Classical Studies].

The American School of Classical Studies at Athens, Greece was founded in 1881 under the auspices of the Archaeological Institute of America. It was supported by fourteen colleges in the United States. Professor William Ware of Columbia University was an active participant.

Professor Ware submitted his plans for the Main Building at the American Classical School to the Board of Directors on May 21,1886. The plans were accepted and on March 12,1887, the corner stone was laid. The building was to be ready for occupancy by January 1888. Professor Ware prepared the plans for the plans for the building and A.D.F. Hamlin made the detailed drawings and conducted a chief part of the business correspondence in Ware's behalf. The structure built in an Athenian manner cost approximately $29,689.00.

Although the official name of the school is the American School of Classical Studies, the Hamlin collection is stamped and inscribed American Classical School, Athens.

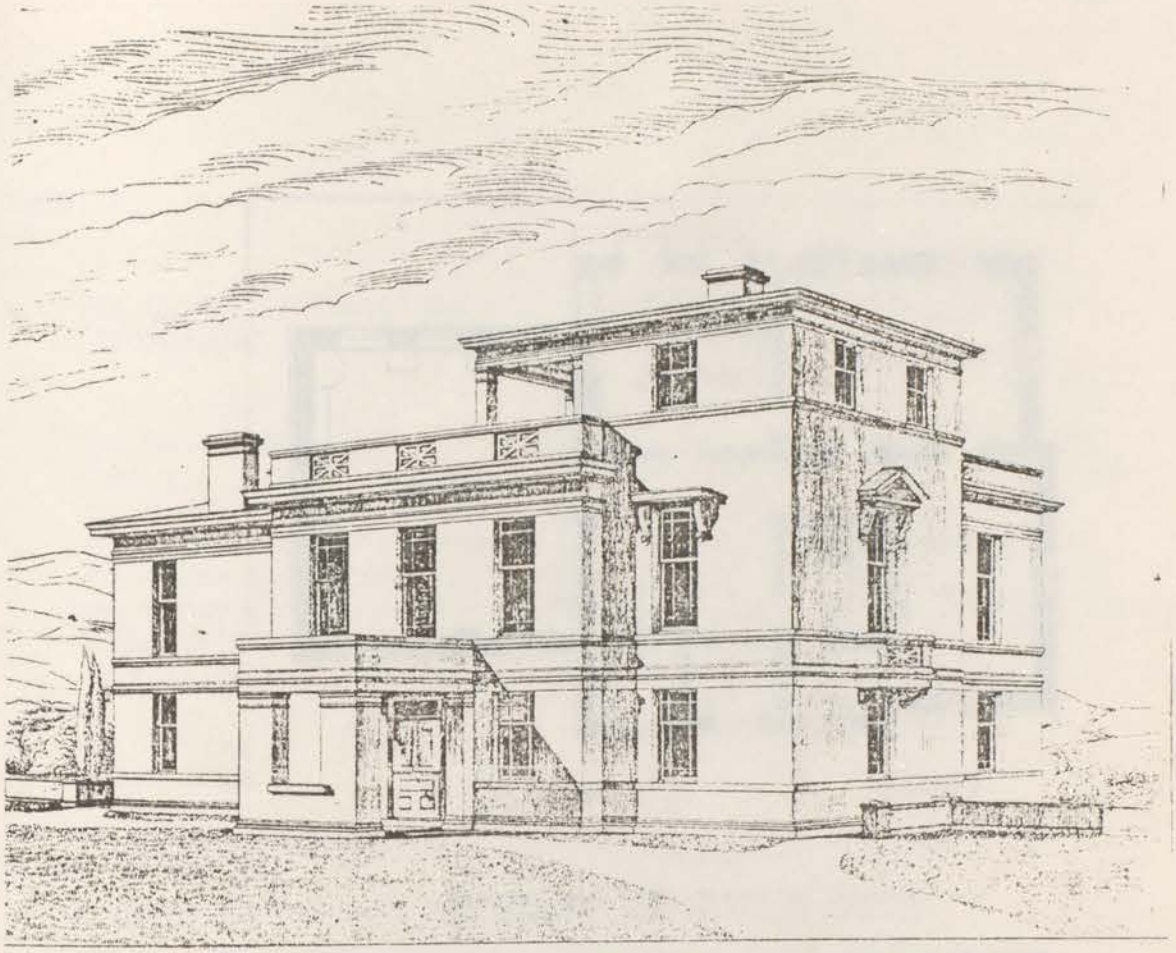
REFERENCES:

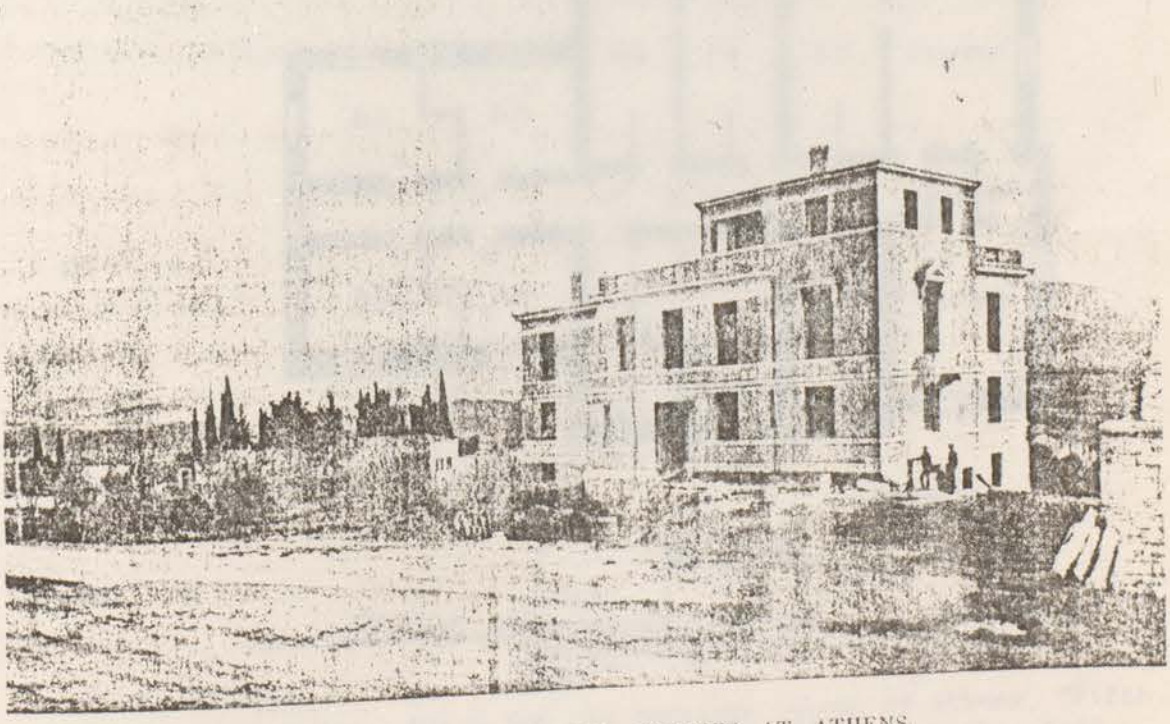
American School of Classical Studies, 41 E. 72nd. St. N.Y.C.

Catalogue, American School of Classical Studies at Athens, 1970.

"Fifth and Sixth Annual Report," American School of Classical Studies, Cambridge, 1886-87.

Louis E. Lord, A History of the American School of Classical Studies at Athens 1882-1942, Cambridge,1947.

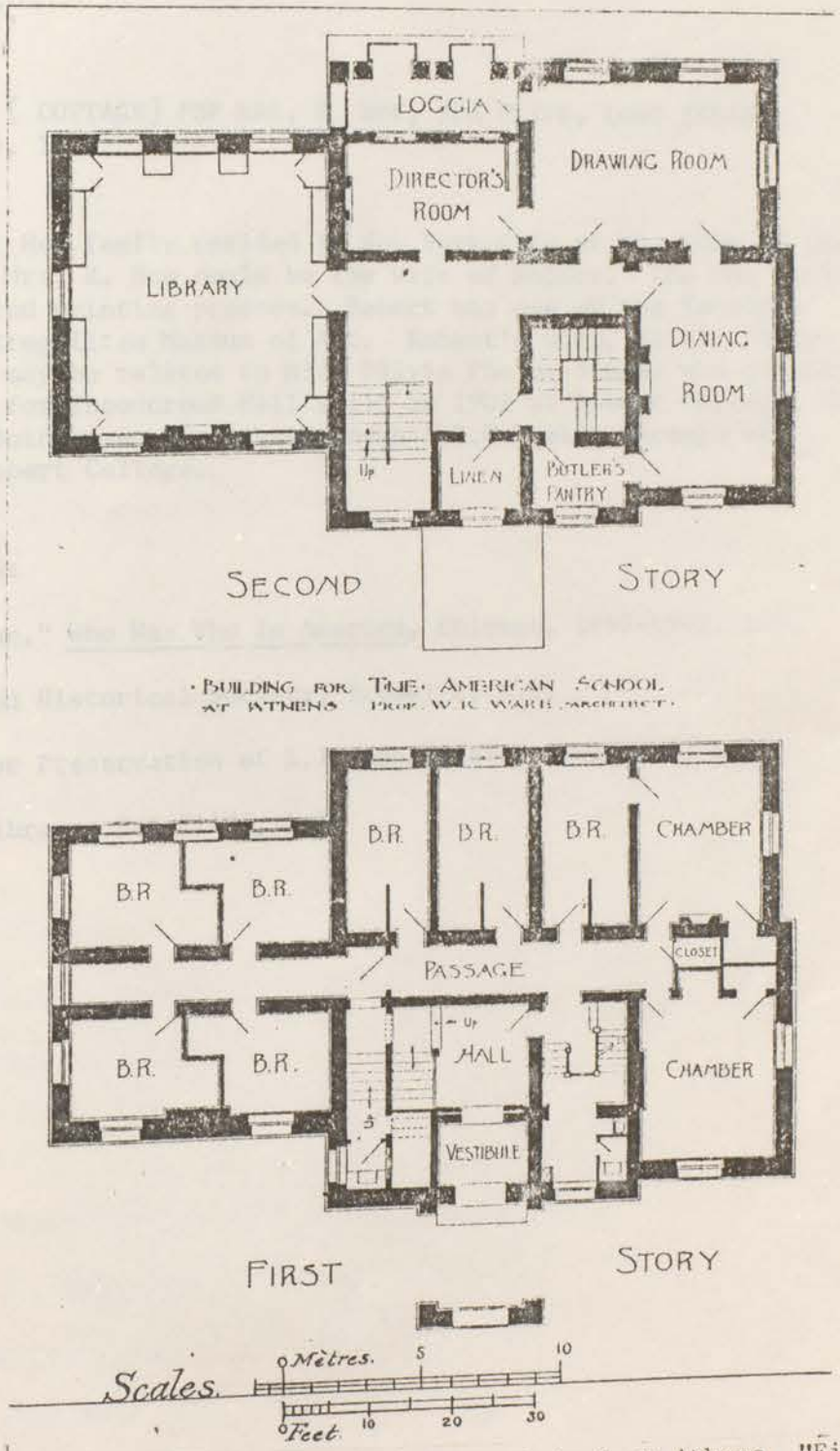




THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

(Looking toward the southeast, with Hymettus in the distance, and the Convent of *Ta Asomata* at the left.)

Southeast elevation: "Fifth and Sixth Annual Report, " American School of Classical Studies, Cambridge: University Press, 1886-87.



W.R.Ware, Plans for the American School at Athens, "Fifth and Sixth Annual Report," American School of Classical Studies, Cambridge: University Press, 1886-87.

HAMLIN, A.D.F.

SEA CLIFF [COTTAGE] FOR MRS. R. HOE, SEA CLIFF, LONG ISLAND (PROPOSED), 1887.

The Robert Hoe family resided in New York City at the turn of the century. Mrs. R. Hoe could be the wife of Robert. The Hoe famliy manufactured printing presses. Robert was one of the founders of the Metropolitan Museum of Art. Robert's wife, Olivia Phelps James Hoe may be related to Miss Olivia Phelps Stokes who donated the money for Theodorous Hall built in 1902 at Robert College, Hisar, Turkey. Both women might have known A.D.F.Hamlin through his work at Robert College.

REFERENCES:

"Robert Hoe." Who Was Who In America, Chicago, 1897-1942, 105.

Long Island Historical Society, Brooklyn, N.Y.

Society for Preservation of L.I. Antiquities, Setauket, L.I.

Stenson Library, Sea Cliff, L.I.

HAMLIN, A.D.F.

PHOTOGRAPHS OF BUILDINGS AT ROBERT COLLEGE, HISAR CAMPUS, TURKEY.

The archives at Avery Library, Columbia University have no documents pertaining to the A.D.F.Hamlin buildings listed below.

ALBERT LONG HALL, 1891.

The building was constructed of the same blue limestone as Hamlin Hall built by Cyrus Hamlin, A.D.F.Hamlin's father. An assembly hall accomodating 900 is on the top floor. Lower stories are used for science laboratories. The approximate cost of the building was $35,000.

WASHBURN HALL, 1906.

The building was constructed of the same material as Albert Long Hall. The building was named after Cyrus Hamlin's son-in-law who replaced Cyrus as President of the college. The building has a 300 seat studyhall, administrative offices, classrooms, and the Natural History Museum.

ANDERSON HALL, 1913.

This building was named in memory of Dr. Charles Anderson, Professor and his wife, Abigail Frances Anderson, Cyrus' daughter. The building contains dormitories and classrooms.

REFERENCES:

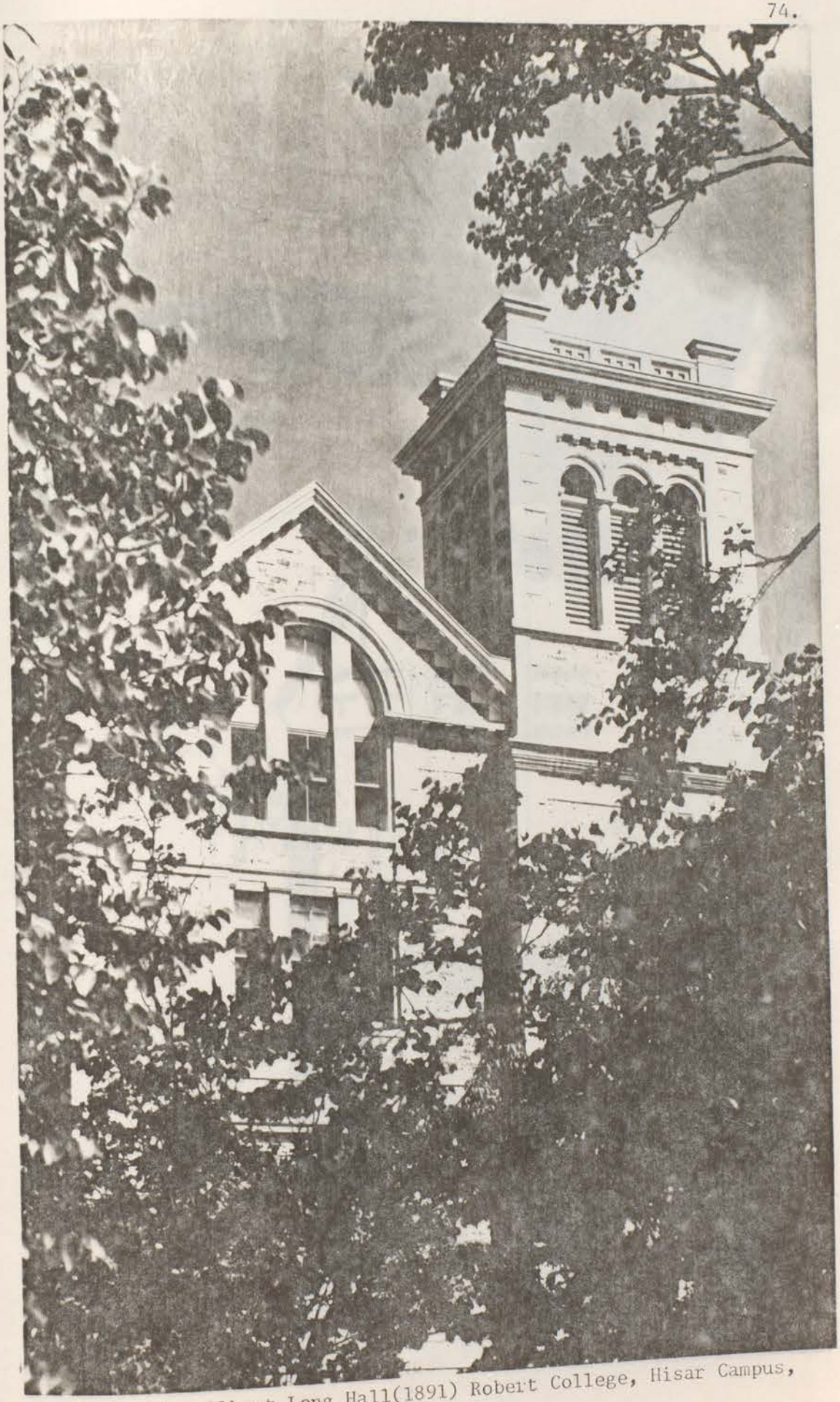
May N. Fincanci, Robert College- Old and New. Istanbul, 1975.

Cyrus Hamlin, Among the Turks. New York, 1881.

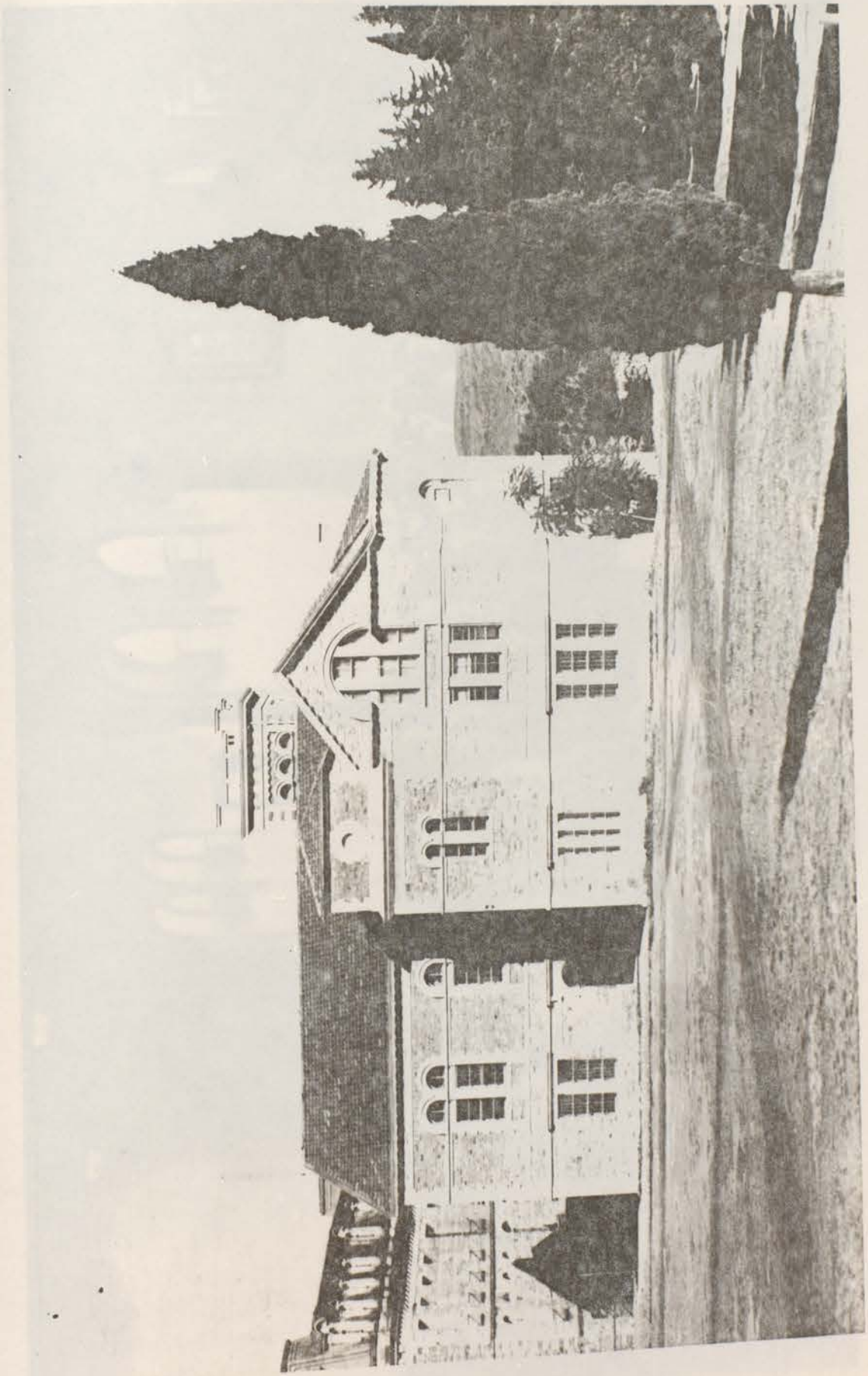
Aptullah Kuran, Architect and Professor, Columbia Univ., N.Y.C.

Robert College of Istanbul, 380 Madison Ave., N.Y.C.

Photographs from files of Robert College Office, N.Y.C.



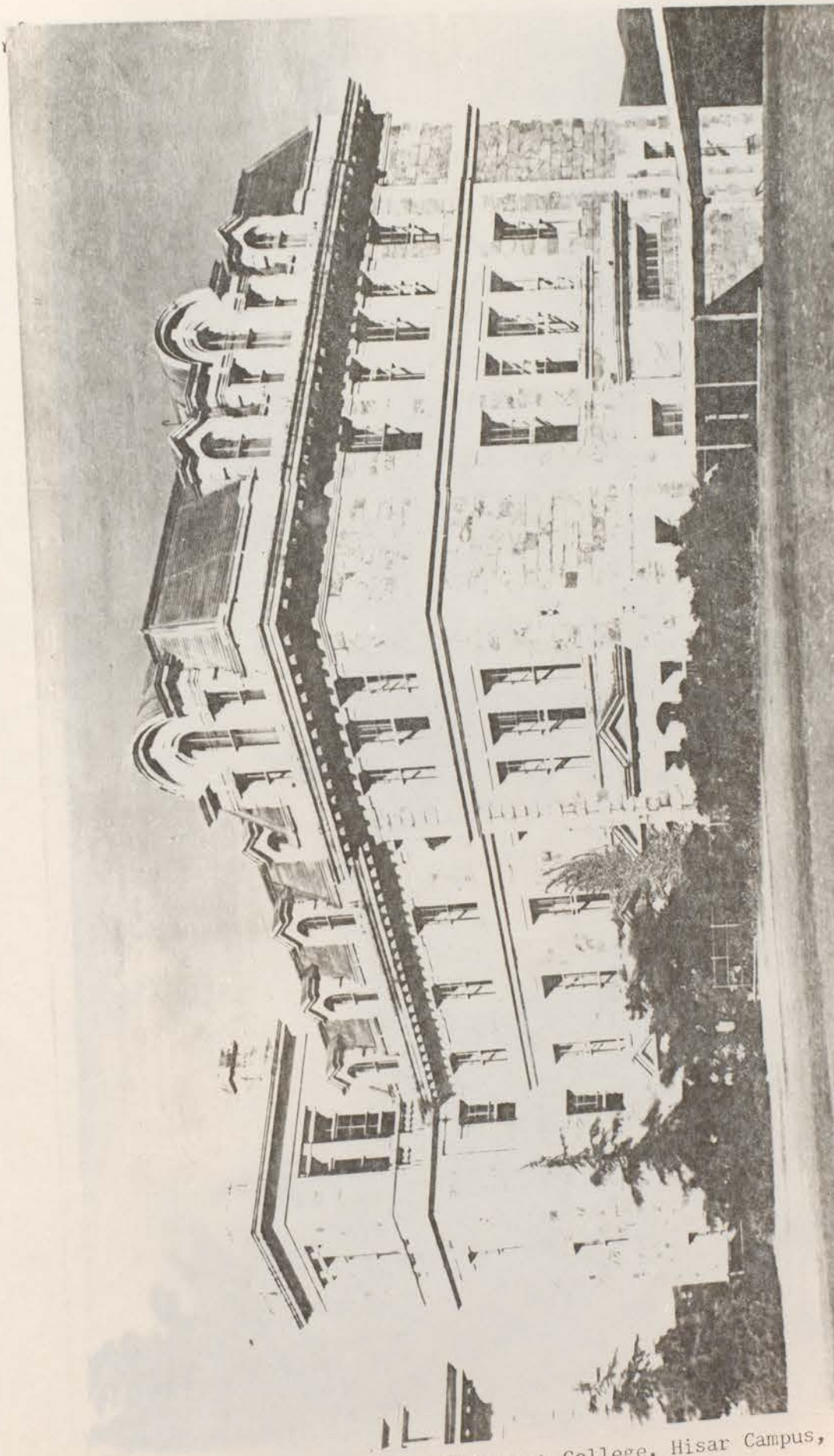
A.D.F.Hamlin, Albert Long Hall(1891) Robert College, Hisar Campus, Turkey.



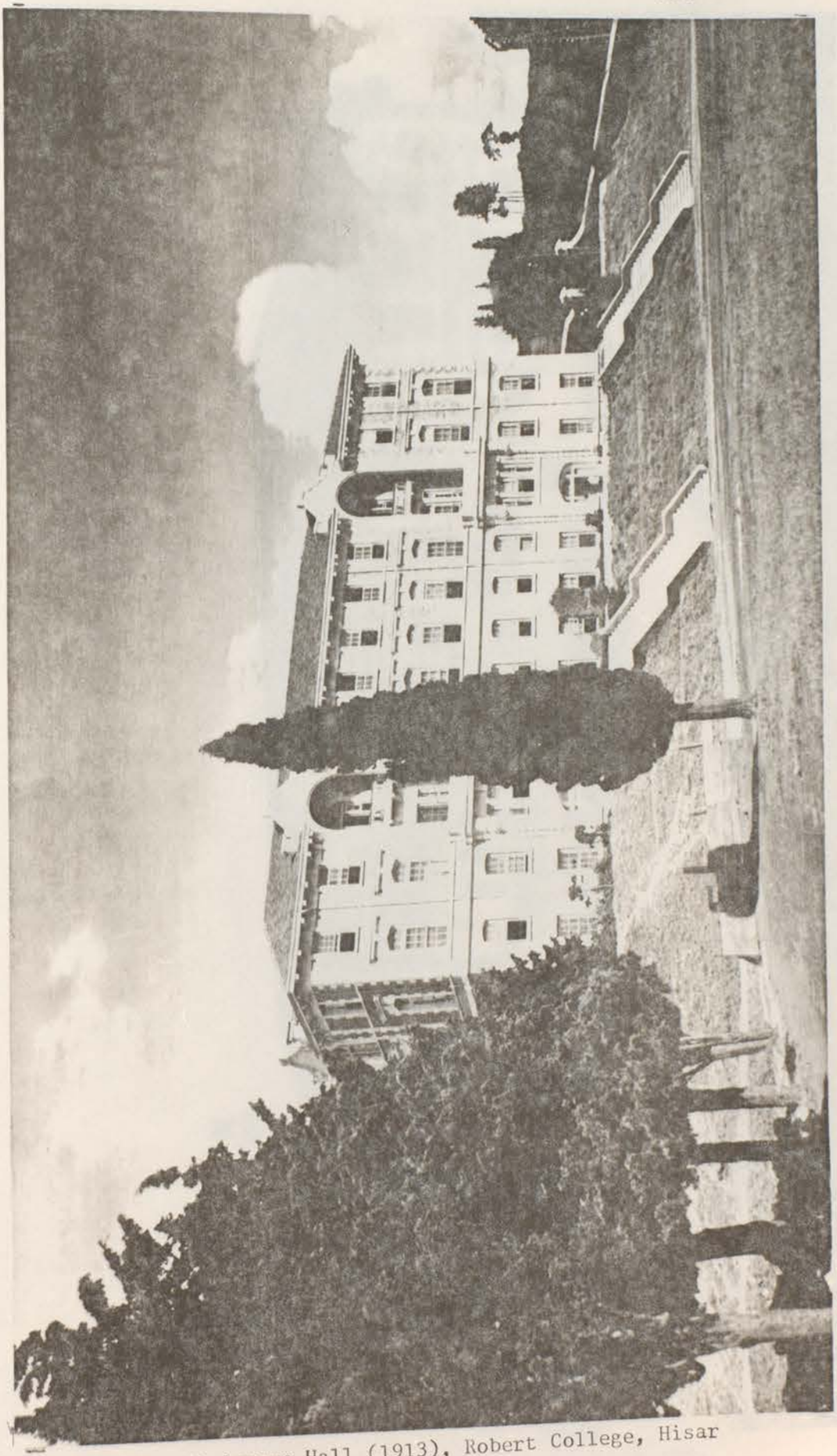
A.D.F.Hamlin, Albert Long Hall (1891) Robert College, Hisar Campus, Turkey.

A.D.F.Hamlin, Albert Long Hall (1891) Robert College, Hisar Campus, Turkey.

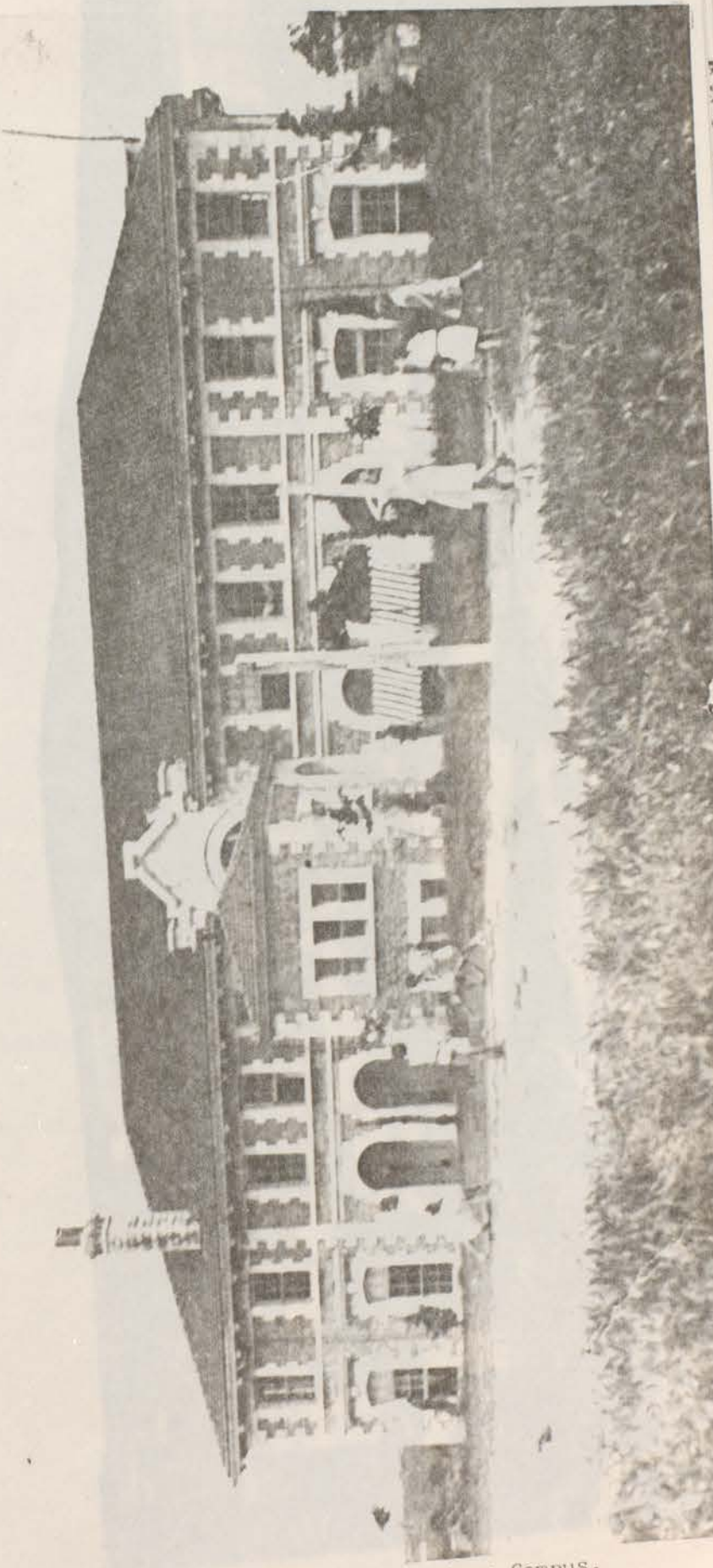
A.D.F.Hamlin, Washburn Hall (1906), Robert College, Hisar Campus, Turkey.



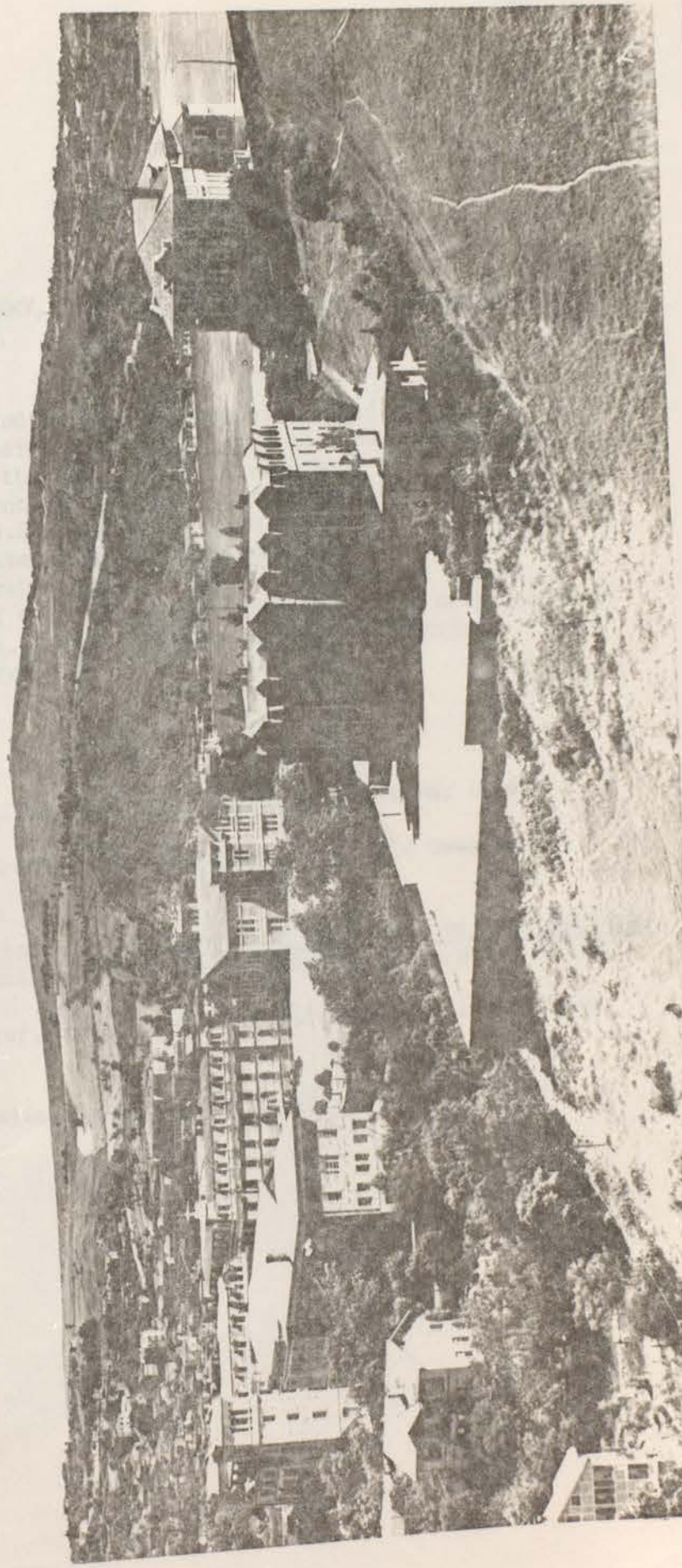
A.D.F.Hamlin, Washburn Hall (1906) Robert College, Hisar Campus, Turkey.



A.D.F.Hamlin, Anderson Hall (1913), Robert College, Hisar Campus, Turkey.



A.D.F.Hamlin, Anderson Hall (1913), Robert College, Hisar Campus, Turkey.



Hisar Campus, Robert College, Turkey.

HAMLIN, ADAMS, & WARREN

BLAIR PRESBYTERIAL ACADEMY, ADDITION TO CLINTON HALL, BLAIRSTOWN, NEW JERSEY, [1896-1903].

Blair Academy was founded in 1848 by businessmen and clergymen headed by John Inley Blair. John Blair died in 1899 and his son, Clinton Blair financed the building of Clinton Hall as a memorial to his father. The front section was built in 1901 and the addition in 1903. The firm of A.D.F.Hamlin, William Adams, and C.P.Warren submitted blueprints dated 1896 for the addition. The architect responsible for the first section of Clinton Hall is not known. In 1922 the interior of Clinton Hall was burned leaving only the exterior walls standing. The architects Carrère and Hastings rebuilt the interior area.

REFERENCES:

Blair Academy Bulletin. Vol.XLIX, No.1 , Fall,Blairstown, 1980.

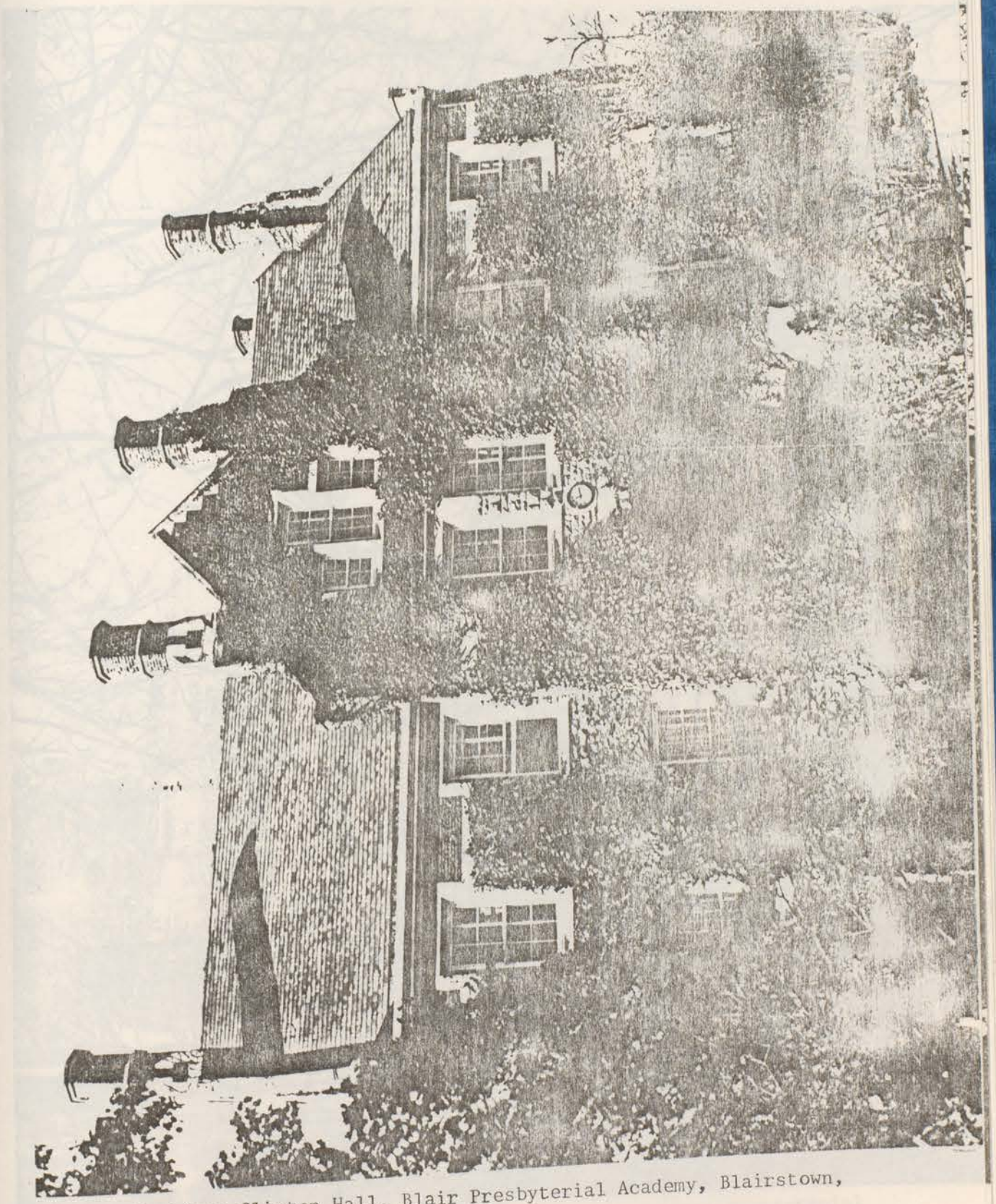
Douglas Henderson, Secretary, Blair Academy, letter to Gwen Burgee dated Nov.25, 1980.

A.D.F.Hamlin, "C.P.Warren. " Some Alumnae of the School of Architecture, 1884, file of A.D.F.Hamlin, Columbiana Library, Columbia Univ. N.Y.C.

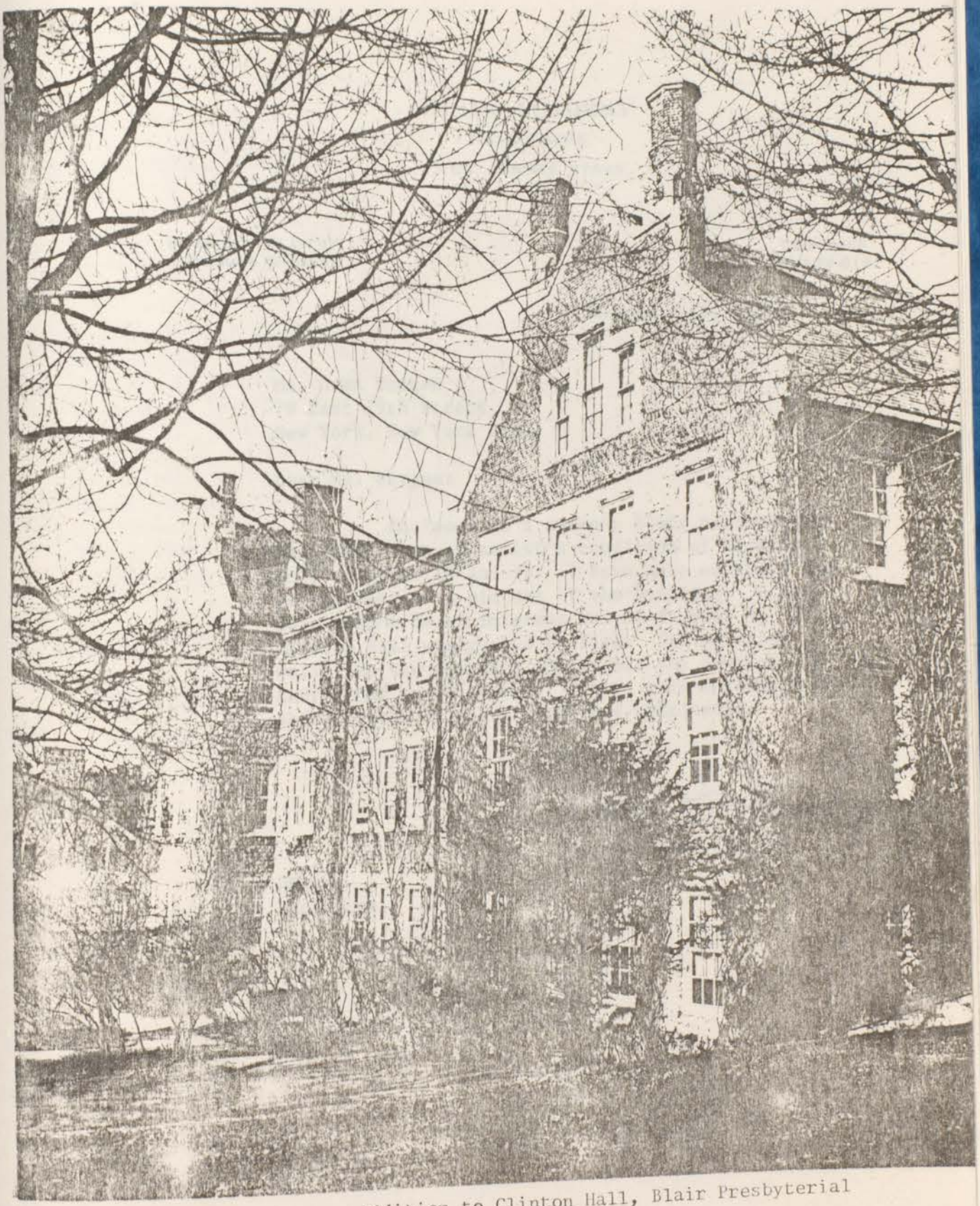
Ernest F. Rea, Treasurer, Blair Academy, Blairstown, N.J.[source for dates].

C.P.Warren, "William Adams." Journal for A.I.A., Vol.7,no.6,June, 1919, 282.

Hamlin, Adams, & Warren, Addition to Clinton Hall, Blair Presbyterial Academy, Blairstown, New Jersey [1896-1903?].
Illustration from Blair Academy Catalogue ,18-19.



Fornt Section: Clinton Hall, Blair Presbyterial Academy, Blairstown, New Jersey.
Illustration from Blair Academy.



Hamlin, Adams, & Warren, Addition to Clinton Hall, Blair Presbyterial Academy, Blairstown, New Jersey [1896-1903?].

Illustration from Blair Academy.

BLAIR ACADEMY
BLAIRSTOWN
NEW JERSEY 07825

SECRETARY FOR ALUMNI
AND SCHOOL PROGRAMS

TELEPHONE
201-362-6121

November 25, 1980

Ms. Gwen Burgee
79 East 79th Street
New York, New York 10021

Dear Ms. Burgee:

Enclosed is a current Blair Academy catalog which has an artist's rendition of Clinton Hall on pages 18 and 19. I have also enclosed two photocopies of a picture of the building. A fact which might be of interest to you is that in 1922 Clinton Hall was gutted by fire. The external walls are the original walls, but the complete interior had to be redone. I hope this information and pictures help you with your cataloging.

Sincerely,

Douglas Henderson

Douglas Henderson '63

DH:jm
Enclosure

HAMLIN, A.D.F. ARCHITECT

MAC NEIL, HERMAN SCULPTOR

SOLDIER'S MONUMENT [SOLDIER'S AND SAILOR'S MONUMENT] WHITINSVILLE, MASSACHUSETTS [1904].

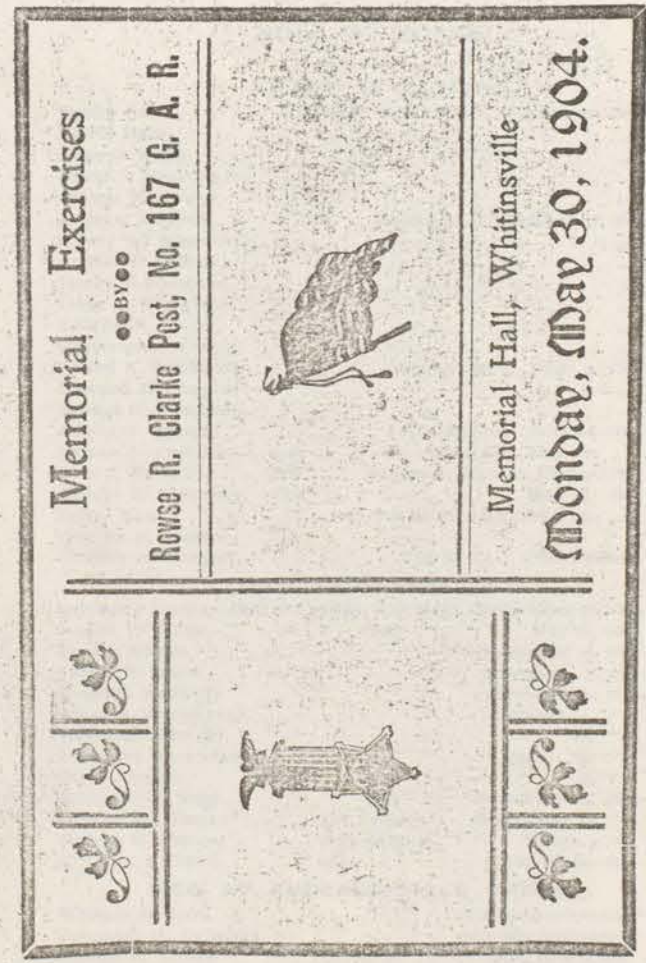
The triangular land upon which the monument stands was purchased by the town in 1890. In the Memorial Day Programs dating from 1899, the Memorial Day parade marched to Pine Grove Cemetery. However in 1904 the program was altered to read " line will march direct[ly] to [in pencil] Soldier"s Mon[ument]." The 1905 and 1906 copies are missing. From 1907 forward the program included the Soldier"s Monument. While the date has not been verified by other documents it is apparent that the Monument was in place by 1904.
For a discription of the monument see The Illustrated Souvenir of Whitinsville, Massachusetts, Eagle Printing Co., 1908.

REFERENCES:

Memorial Exercises. Whitinsville, Mass., May 30, 1904.

Whitinsville Social Library, Whitinsville, Mass.

Worcester Public Library, old Worcester papers on microfilm.



GRAVES ♦ TO BE ♦ DECORATED.

PINE GROVE CEMETERY.

Thomas Remington, Joshua O. Langley, Arthur J. Andrus, Rowse R. Clarke, Edward H. Chapin, D. Wood, Charles F. Fields, James S. Flanigan, George F. Fletcher, James B. Fletcher, Edward A. Smith, John Brayson, George H. Clarke, Eli M. Batchelor, Joseph Schofield, Albert A. Andrews, Amasa Irons, Alexander Johnson, John R. Burke, Charles Smith, William H. Cole, John O. Aldrich, Hugh Boyd, George E. Goldthwaite, T. E. Hathaway, John Hirst, E. F. Sallie, E. H. Stevens, Lyman J. Prentice, Amos Plympton, John F. Royal, Thomas A. Remington, Ira Southwick, John Powers, Alfred A. Batchelor, Charles W. Smith, August L. Ouries, Charles A. Carpenter, Albert J. Andrews, Frank Paddock, Alexander Smith, John Walker, Charles C. Rawson.

ST. PATRICK'S CEMETERY.

David P. Casey, Emanuel Lavally, Cornelius Healy, Patrick B. Callahan.

NORTHBRIDGE CENTER CEMETERY.

George Ballou, Franklin B. Grooms, Frank Burr.

COOPER CEMETERY.

J. M. Aldrich, J. Laflin.

QUAKER CEMETERY.

Samuel Aldrich A. Colvin.

RIVERDALE CEMETERY.

J. Robie, Freeman Jose, Charles A. Ellis, O. L. Sweet, Walter R. Dunn, David Kingman, Charles Beane, L. B. Smith, Marcus M. Aldrich, Steven V. Sweet, W. Whittaker, J. Cambo.

BURDON CEMETERY.

Jacob Blunt.

ORDER ♦ OF ♦ EXERCISES

~~Selection,~~ ~~BAND.~~

Salute to the Dead, POST.

Address of Welcome, COMMANDER.

Prayer, REV. WESLEY WIGGIN.

Reading Roll of Honor, ~~REV. T. M. HOUSTON.~~

Selection, ~~BAND.~~

Address, CAPT. W. F. MILLER.

Singing–America, (accomp'ed by Band) AUDIENCE.

Benediction, REV. T. M. HOUSTON.

Procession and Order of March.

WHITIN MCH. WORKS BAND, Whitinsville, Mass.

Co. A–N.H.S. CADETS, Miss. Grace Armsby, Capt.

Co. B–N.H.S. CADETS, Frank Wood, Capt.

Capt. A. E. Adams, Commanding battalion.

G. F. SEAVER CAMP, S. of V. W. J. Sherry, Capt.

R. R. CLARKE POST, No. 167, G. A. R.

Loammi B. Carr, Commander.

Soldiers, Sailors, Marines, Associates, Orator of the Day, Clergy and Guests.

Line will march direct to Pine Grove Cemetery.

Open air Concert by Band from 6 to 8 P. M.

ROLL OF HONOR.

KILLED IN ACTION.

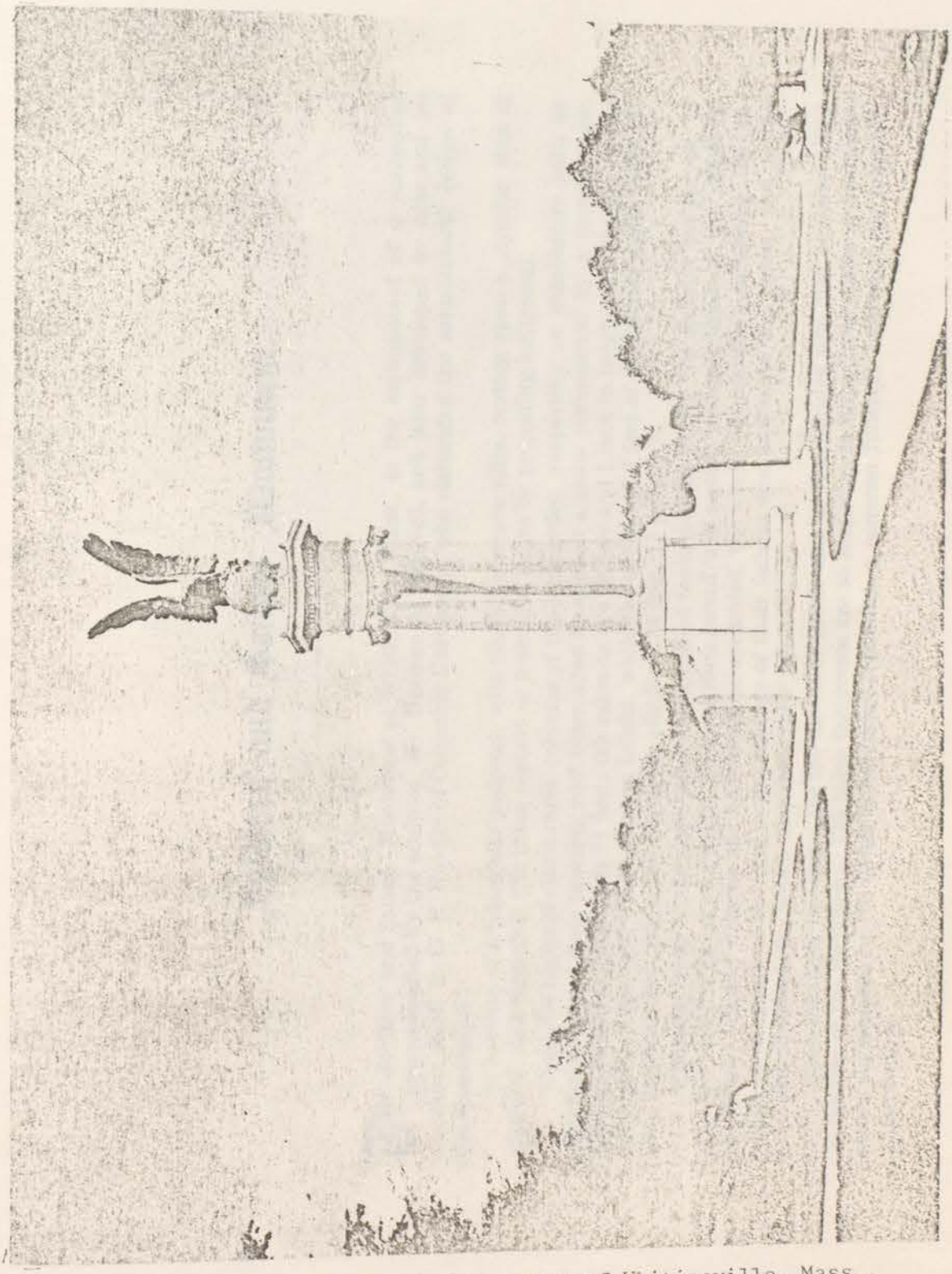
James Allen,	15th Regt. Ball's Bluff,	October 21,	1861
Lewis Hare,	"	"	"
Eugene Keith,	"	"	"
David J. Messenger,	"	"	"
George F. Seaver,	"	"	"
Andrew Addison,	" Antietam,	September 17,	1862
Henry W. Ainsworth,	"	"	"
Arthur J. Andrus,	"	"	"
James B. Fletcher,	"	"	"
Isaac E. Marshall,	"	"	"
George N. Smith,	"	"	"
Christopher Young,	"	"	"
Alfred A. Batchelor,	" Gettysburg,	July 3	1863
Edward H. Chapin,	"	"	"
George F. Fletcher,	"	"	"
Edwin R. Brown,	" Cold Harbor,	June 22,	1864
Lyman J. Prentice,	25th " Pt. Walthall,	May 9,	"
Robert McNally,	28th " Antietam,	Sept. 17, died 22,	1862
George L. Sherman	28th "	May 12,	1864
James Kay,	10th Bat. Reams Sta.,	Aug. 24,	"
Charles A. Mason,	"	"	"
Charles A. Morgan,	3d R. I.,	Fort Pulaski	

DIED FROM DISEASE.

Sylvester Harper, died of wounds,	11th Regt.,	September 18,	1863
Henry W Dunn,	15th "	May 21,	1864
Dexter Brown,	"	December 16,	1862
James F. Dunn,	"	February 7,	1863
Timothy Kennedy	"	November 4,	1862
Thomas Magovetry,	"	October 4,	"
Nathaniel Putnam,	"	" 10,	"
Franklin Waterman,	"	June 15,	"
Otis L. Sweet,	21st "	" 13,	"
Elbridge G. Fogg,	25th "	December 11,	1864
George W. Kinney,	4th Cavalry,	September 14,	"
George H. Pierce,	10th Battery,	March 3,	"
Elbridge Bodwell,	12th "	January 20,	1865

DIED AT ANDERSONVILLE PRISON.

William H. Cole,	16th Massachusetts.
Jeremiah H. Callahan,	57th Massachusetts.
Joseph E. Brown,	125th New York.
Timothy G. Redfield,	10th Battery.



Soldier's Monument, The Illustrated Souvenir of Whitinsville, Mass., Eagle Printing Co., 1908.
Whitinsville Social Library archives.

Soldiers' and Sailors' Monument.

THE Soldiers' and Sailors' Monument at Whitinsville, Mass., is the embodiment of a conception first suggested by the sculptor, Mr. Herman A. MacNeil, and later devoloped by him and his associate, Prof. A. D. F. Hamlin of Columbia University, who elaborated the architectural design of the monument.

It consists of a triangular pedestal, with slightly concave sides, resting upon a circular step or platform, and flanked at the three corners or truncated edges by projecting buttresses.

Upon the pedestal stand three columns of the Ionic order, supporting an entablature with an enriched cornice, whose tapering roof bears upon its summit a globe surmounted by a bronze eagle. The height of the pedestal is 7½ feet; the columns are 13 feet and 1 inch in height, and the top of the stone globe 5 feet and ½ inch more in height, while the additional 6 feet of the bronze eagle make the total height of the monument above the platform 33 feet, 7½ inches.

Upon the front of the pedestal which is turned towards Main street, the sculptor has carved, in very low relief, a figure of a youth, girded with a sword, and resting with one hand on the shield of the Union. Laurel wreaths and an inscription are added, the whole composition symbolizing the devotion of the youth of the land to the memory of their fathers who fought for the Union, and to the land and the ideals for which they gave their lives.

Upon the other two faces are the names of the 39 men of Northbridge who died or were killed in the war of the Rebellion. The three buttresses are so shaped as to form Greek steles or memorial stones surmounted by the Greek honeysuckle ornament, a common funereal emblem of the people in ancient days.

A carved arm rises from the stele-head to the pedestal, carved with the victorious palm, which is also the symbol of martyrdom. A band on the front and sides of each buttress, beneath this arm, bears the names of the important battles in which the men of Northbridge lost their lives.

The three columns like the rest of the monument, are of fine white Connecticut granite from the Waterford quarries near New London, Ct., finely tooled and capped by Ionic capitals of the four-faced or Roman type, sometimes called "Scamozzi capitals."

The entablature—architrave, frieze and cornice—recalls certain details of the propylaea at Eleusis, but nowhere is there close copying of any ancient structure. Each part to the smallest moulding, has received special study in its relation to the purpose, scale and spirit of the whole.

The stone globe supporting the eagle is two feet and eight inches in diameter. Three rich acanthus leaves curl up against it from the roof. The eagle that has alighted upon it, holds in its claws an olive branch, emblematic of peace, and stands with poised wings, gazing into the distance, the symbol at once of the United States and of its imperial power on the earth, with its gaze fixed upon the future, while it is upheld immovably by the triple pillars of religion, education and patriotism.

The efforts of the designers have been throughout to produce a monument completely significant of its purpose, refined in treatment, and alike free from ostentation and commonplaceness.

Mr. MacNeil's eagle, modeled from a living American eagle in his possession, is as vigorous and powerful in its realism as his relief of the young American, girded with his father's sword, is delicate and tender in its idealism.

The work of carving the monument was faithfully and admirably performed by Messrs. Booth Brothers of New York and Waterford, under the direction of Mr. James Adamson, and the monument was set up by Mr. Henry A. Langtry of the same firm.

Soldier's Monument, The Illustrated Souvenir of Whitinsville, Mass, Eagle Printing Co., 1908.
Whitinsville Social Library archives.

LETTERS TO GWEN BURGEE.

Francis Haynes Jencks, student of A.D.F.Hamlin, dated Nov.10,1980.

Robert T. Hamlin, Jr., relative of A.D.F.Hamlin, dated Nov.28, 1980.

Douglas Henderson, dated Nov.25,1980(see Blair Academy).

Armin Landeck, student of A.D.F.Hamlin, dated Oct.8,1980.

National Institute for Architectural Education Beaux-Arts Institute of Design, dated Nov.21,1980.

Saeed Manii, Assistant to Librarian, The Century Association, dated Nov.4,1980. Included with the letter a copy of A.D.F.Hamlin's memorial.

Francis Haynes Jencks A.I.A. student of A.D.F.Hamlin.
Letter dated Nov. 10,1980.

THE FIRST NATIONAL BANK OF BOSTON

ROBERT T. HAMLIN, JR.
Assistant Vice President
and Associate Counsel

November 28, 1980

Ms. Gwen H. Burgee
79 East 79th Street
New York, New York 10021

Dear Ms. Burgee:

I enjoyed receiving your letter of November 20, but unfortunately I do not have any information at all about A. D. F. Hamlin or his works. If your presentation includes anything in writing I would very much like to receive a copy.

I am sorry that I cannot be of assistance to you.

Very truly yours,

Robert T. Hamlin

Robert T. Hamlin, Jr.
Assistant Vice President and
Associate Counsel

RTH:jmh

BOX 2016 • BOSTON, MASSACHUSETTS 02106 • 617/434-8638

ARMIN LANDECK
Rd. #1
Litchfield, Conn. 06759

Oct 7, 1980

Dear Miss Burger,

I am afraid that I am a poor one to questions about Prof. Hamlin. After graduating from Columbia in 1927 I did not continue in Architecture but became an artist - paint maker. Also while at Columbia I had very little contact with Prof Hamlin Only a few times when he substituted for his Father

So I would have nothing to contribute in Re his influence and very little in the way of memory.

I regret and am Sorry
Thank you
Armin Landeck

Armin Landeck, Student of A.D.F.Hamlin.

National Institute for Architectural Education Beaux-Arts Institute of Design.
Letter dated Nov. 4,1980.

Library
The Century Association
7 WEST FORTY-THIRD STREET
NEW YORK, N. Y. 10036

Mrs. John Burgee
79 East 79th Street
New York, NY 10021

98.

Saeed Manii, Ass. to Librarian, The Century Association.
Letter dated Nov.4,1980.
Included with the letter a copy of A.D.F.Hamlin's memorial.