BRIDGEPORT, ALABAMA. AN EXAMPLE OF QUEEN ANNE REVIVAL AND SHINGLE STYLE ARCHITECTURE IN A LATE NINETEENTH CENTURY SOUTHERN "BOOM" TOWN

By

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INTRODUCTION

The small town of Bridgeport, Alabama, provides an unusual opportunity for a study of "Queen Anne" and Shingle Style architecture in the late nineteenth century. This was a town that had been a small village of industrious, hard working people whose livelihoods were closely connected with agriculture, when in the late 1880's the great industrial potential of the area caught the interest of enterprising investors from the East. The architectural styles of both the business blocks and the private residences that were built there reflect the tastes of well-to-do financiers and industrialists from the Eastern as well as the Southeastern regions of the United States in the late nineteenth century.

This study of Bridgeport, Alabama, will deal with its history, its socio-economic situation and its architecture. To deal with the buildings without understanding their reason for being at that particular time and place would be simply another analysis of American Victorian or "Queen Anne" structures. However, by examining the history of the town and its surrounding area, and particularly that period when a small village became a "boom" town, insight can be gained into the economic and

social conditions that nurtured the free and eclectic style of architecture referred to as "Queen Anne" and the Shingle Style.

Bridgeport was not unique as a "boom" town of the late nineteenth century; there were many in every region of the United States. What is unique about Bridgeport is that it has changed little in the ensuing years, and thus is a prime example for study. Some of the "boom" industries have gone and most of the business blocks are no longer standing, some have disappeared within the last decade, but the majority of the residences are still standing and occupied. The underlying reasons for the "boom" were there many years before coming to the attention of the Eastern investors and they remain the same today - excellent transportation by rail and water, plentiful labor force, excellent climate, resources of iron, coal and natural gas, abundant stands of timber and fertile farm lands. Thus it is possible to study this nineteenth century architecture in its original setting.

CHAPTER I

A BRIEF HISTORY OF BRIDGEPORT, ALABAMA

The town of Bridgeport is situated in the northeastern corner of Alabama, on the west bank of the Tennessee River (Plate I, fig. 1) just four miles from the Tennessee State line in Jackson County. The county was created in 1819 by an act of the Legislature of the Territory of Alabama during its regular meeting in Huntsville, Alabama.[1] On December 13, 1819, four days before adjournment and one day before Alabama was admitted to the Union as the twenty-second State, the Legislature hastily added seven new counties to the twenty-two formed earlier. One of these new counties was Jackson, named in honor of General Andrew Jackson, who happened to be visiting in Huntsville at the time. The lawmakers' haste resulted in a vaguely worded description of the boundaries of the county; as a result, the lines were changed six

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[1] Top of Alabama Regional Council of Governments, Comprehensive Plan of the City of Bridgeport, Alabama, Report No. ALA-TAC-0250-1054, (Springfield, Va.: National Technical Information Service, 1975), pp. 4-5.

times between 1819 and 1835.[2] The County, since 1835, is bounded on the north by the State of Tennessee; on the east by the State of Georgia and Dekalb County, Alabama; on the south by Marshall County; and on the west by Madison County. Locally the county is referred to as "High Jackson", a reference to its topography, so different from the rest of the state in that it includes not only Sand Mountain but also cliffs and escarpments of the Cumberland Plateau.[3]

The history of the Bridgeport area is closely related to its location on the Tennessee River and can be traced back almost 8000 years. Archeological discoveries made at Russell Cave National Park, located five miles west of Bridgeport, place the time of the first inhabitants of this cave between 6550 and 6145 B.C. Evidence, based on Carbon 14 dating, shows continuous habitation until 1000 A.D.[4]

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[2]J. Leonard Raulston and James W. Livingood, Saquatchie, A Story of the Southern Cumberlands. (Knoxville, Tenn.: University of Tennessee Press, 1974), p. 90.

[3]Ibid.

[4]U.S. Department of the Interior, National Park Service. Russell Cave National Monument, Alabama. (Washington, D.C.: Government Printing Office, 1970) n.p.

It is not known exactly when these lands were first occupied by the Cherokee Indians, but it is known that the majority of these peoples moved to western reservations following the signing of a treaty with the United States Government in 1816 and that most of the remaining Cherokees left the area after the signing of another treaty with the United States in 1836.[5]

White settlers began filtering into the territory in the earliest years of the nineteenth century. Most of the settlers of Jackson County came from the neighboring states of Tennessee, Georgia, North and South Carolina, Kentucky and Virginia. They were mainly of English and Scotch-Irish ancestry, although some were of German and a few of Italian descent.[6]

For these settlers, the river provided the only means of transporting farm goods and supplies. Flatbottom riverboats and later, shallow-draft steamboats carried goods and passengers on the journey downstream, past the difficult shoals at Florence, and upriver to Chattanooga.[7]

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[5]John S. Hendricks, A Guide to Research Material Available For A Historical Survey of the TARCOG Region. Resource Intern Report. (Huntsville, Ala.: Top of Alabama Regional Council of Governments and the Tennessee Valley Authority, 1973), p. 282.

[6]TARCOG, Bridgeport, Alabama, p. 5.

[7]Raulston and Livingood, Saquatchie, pp. 123-124.

In the early 1830's, a river landing was established on the site of present day Bridgeport. A village quickly grew around this river port. The first post office was established in 1852 and given the name of Jonesville.[8] A railroad line connecting Nashville and Chattanooga, passing through Jonesville, was authorized in 1845 and finally opened from Nashville to Jonesville in 1853. In January of 1854, the entire line went into operation, crossing the Tennessee River via a long bridge at Jonesville[9] (Plate I, fig. 2). On December 15, 1854, the town's name was changed from Jonesville to Bridgeport,[10] reflecting the importance of both the river port and the new railway bridge which now connected the town by rail with Nashville, Decatur and Chattanooga.

By 1857, two major rail lines passed through Bridgeport. The depot (Plate II, fig. 1) immediately became a center of social life where the people congregated to chat and gossip while waiting for the trains to come in. The railroads and the river port would, in a few short years, be responsible for a much greater influence on the

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[8]Flossie Charmichael and Ronald Lee, In And Around Bridgeport. (Collegedale, Tenn.: The College Press, 1969), p. 33.

[9]Raulston and Livingood, Saquatchie, p. 125.

[10]TARCOG, Bridgeport, Alabama, p. 5.

village; they would bring large scale military operations to the little river town.[11]

When the threat of war became a reality in the spring of 1861, men of the area became professional soldiers, some neighbors choosing to fight for the Confederate Cause and others choosing the blue of the Union Army. By 1862, detachments of cavalry began moving up and down the river valley. Old fords, ferries and the relatively new bridge at Bridgeport became points of prime importance. Although no major battles were fought within its limits, the town of Bridgeport and its neighbor, Stevenson, became the crossroads to war. Skirmishes took place periodically around the rail line at Bridgeport, which was considered an important crossing point by both armies. The town became the major supply base for Union forces in the area during the battles of Chickamauga, Lookout Mountain and Missionary Ridge. A fort was built atop the hill overlooking the bridge (Plate II, fig. 2, Plate III, figs. 1 and 2). The hill became known locally as Battery Hill, later to be the site of some of Bridgeport's more elegant residences. The lumber yard and saw mill at Bridgeport, captured by the Federal troops, were used to construct

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[11]Raulston and Livingood, Saquatchie, p. 125.

pontoon bridges, gunboats and steamboats.[12] The latter were used to supply the beseiged Union Army at Chattanooga, under the command of General U. S. Grant, and to evacuate their wounded. The first of these steamboats, The Chattanooga, made her maiden voyage on October 29, 1863, and on her second journey, the following day, was christened The Cracker Line by the troops she supplied[13] (Plate IV, figs. 1 and 2).

In the two decades following the end of the war much effort was spent developing the iron and coal deposits discovered in the northeastern part of Alabama surrounding Bridgeport. These mineral deposits held promise for the development of a major industrial center.

By 1889, wealthy investors from the East and the North had become interested in developing the potential for industry that they felt was to be found in Bridgeport, and as a result The Bridgeport Land and Development Company was incorporated with offices in Bridgeport and New York City. What followed in the ensuing four years was a period of industrial expansion unprecedented in the history of the area. The village of 150 to 250 people grew to a town of about 3000. In May of 1892, over 1189

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[12]It was true in New England that the shipbuilding tradition led to the development of good wooden architectural traditions.

[13]Raulston and Livingood, Saquatchie, pp. 157-160.

people were employed in the town of Bridgeport.[14] Wide streets were laid out, modern sewer and water systems installed, sidewalks paved, large business blocks and hotels were built, and gracious homes went up for the families of the investors on Battery and Church Hills. Industries blossomed, including a steel railroad car works, a stove factory, several brick yards, lumber companies and saw mills, a shoe factory, a handle factory, and an ice factory. One company manufactured sewer and water pipe, another made wooden butter molds, and still another made and bottled a soda pop drink. Rail traffic increased to the point that in 1891, twenty-seven passenger trains and nearly fifty freight trains stopped in the town daily.[15]

The financial panic on Wall Street in 1893 and 1894 put an end to Bridgeport's dream of becoming an industrial center of the South. The investors from the East and North returned home, leaving behind the physical evidence of their investments. Many of the town's industries struggled for survival, but eventually, most had to close their doors or moved to new locations.

Since the turn of the century, growth of the town has been slow and erratic. However, with the help of

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[14] Bridgeport News, May 19, 1892, p. 4.

[15] Ibid., February 26, 1891, p. 2.

government subsidies, soil improvement plans, and flood control projects, agricultural productivity has increased substantially. The construction of the Widow's Creek Steam Plant by the Tennessee Valley Authority in the early 1950's, the development of Russell Cave National Park in 1967, the commencement of construction on the Bellefonte Nuclear Power Plant in the late 1970's, and increased industrial activities in the county in recent years have all assisted in stimulating the area's economy.

Bridgeport today is a quiet town of about 2600 people who work in the businesses and small industries of the town or the large plants in the area. Of the stately business blocks and hotels that once lined the streets of the downtown section, portions of only two remain. However, many of the lovely homes are still occupied, some restored to their former grandeur, and others remodeled. A few of the houses built for the workers in the early 1890's are standing and in good condition. The railroad bridge of 1854 is still in limited use, occasionally feeling the weight of a passing freight train. The Nashville, Chattanooga and St. Louis depots that handled such a large volume of traffic and were the hub of activity in the town are gone - torn down in 1960. The Louisville and Nashville depot, built in 1917 stands at the foot of Battery Hill - alone and all but deserted, the many tracks by its side another silent reminder of a short

but lively interlude in the history of the town of Bridgeport, Alabama.

PLATE I

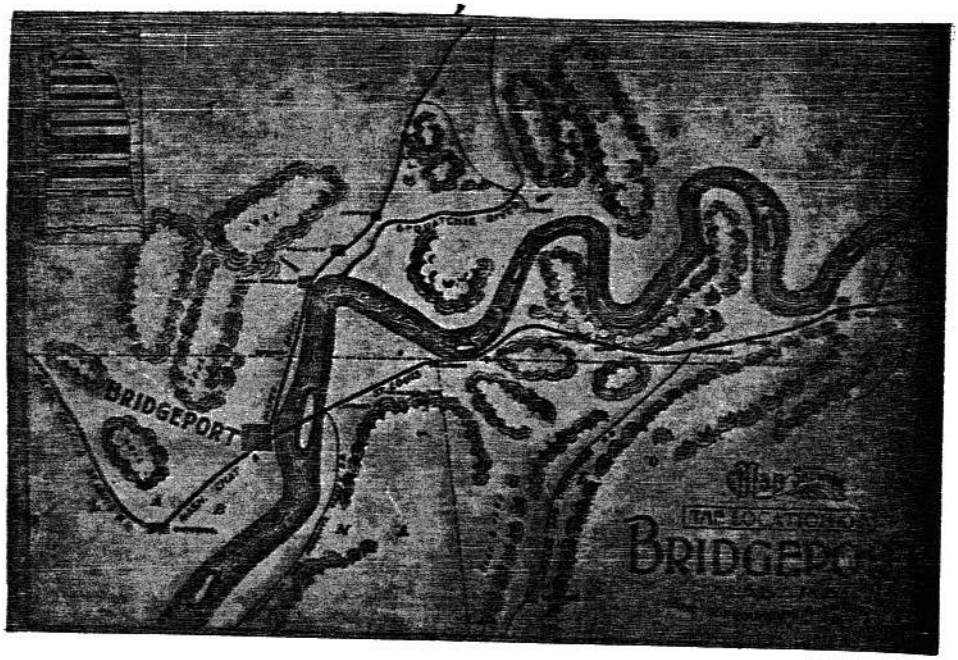

Figure 1. Map of Bridgeport Area, 1891.

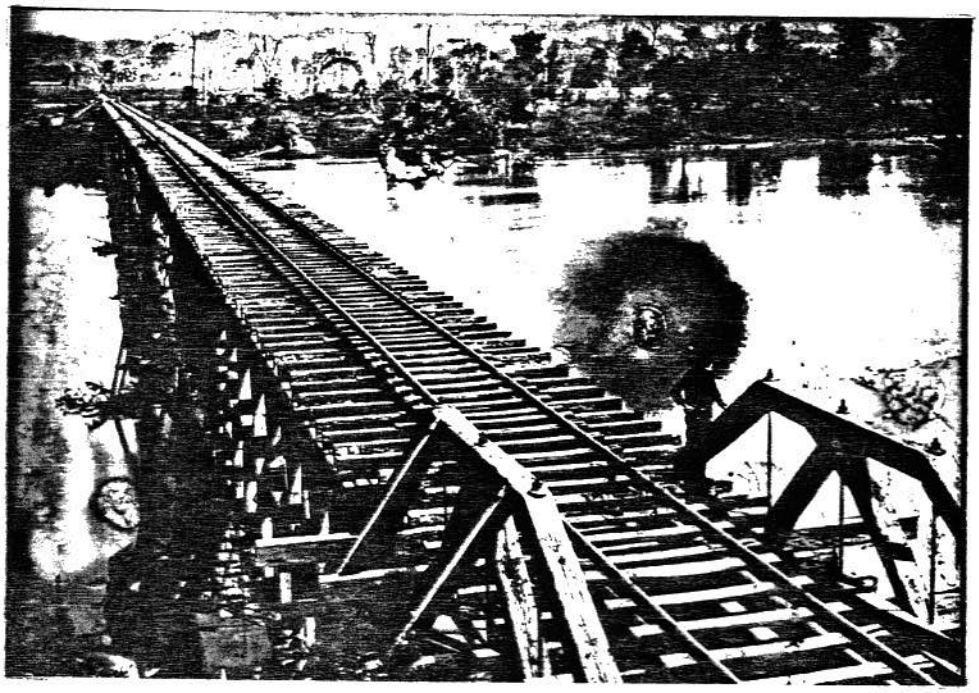

Figure 2. Railway Bridge across Tennessee River. Bridgeport, Alabama, 1863.

PLATE II

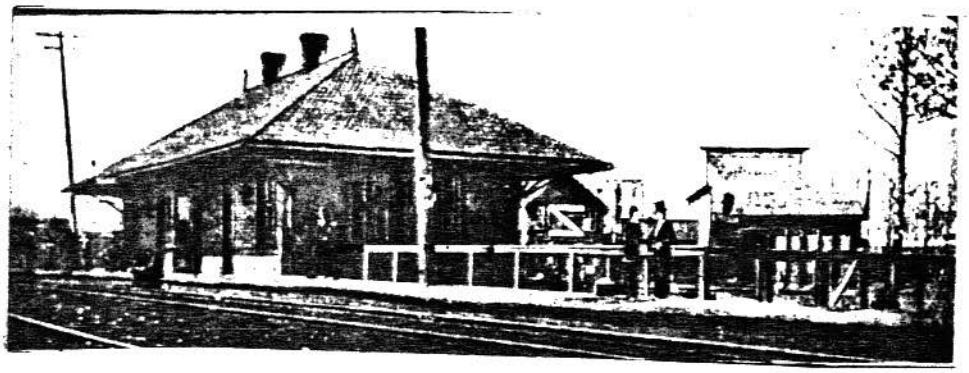

Figure 1. Passenger depot. Bridgeport, Alabama, 1891.

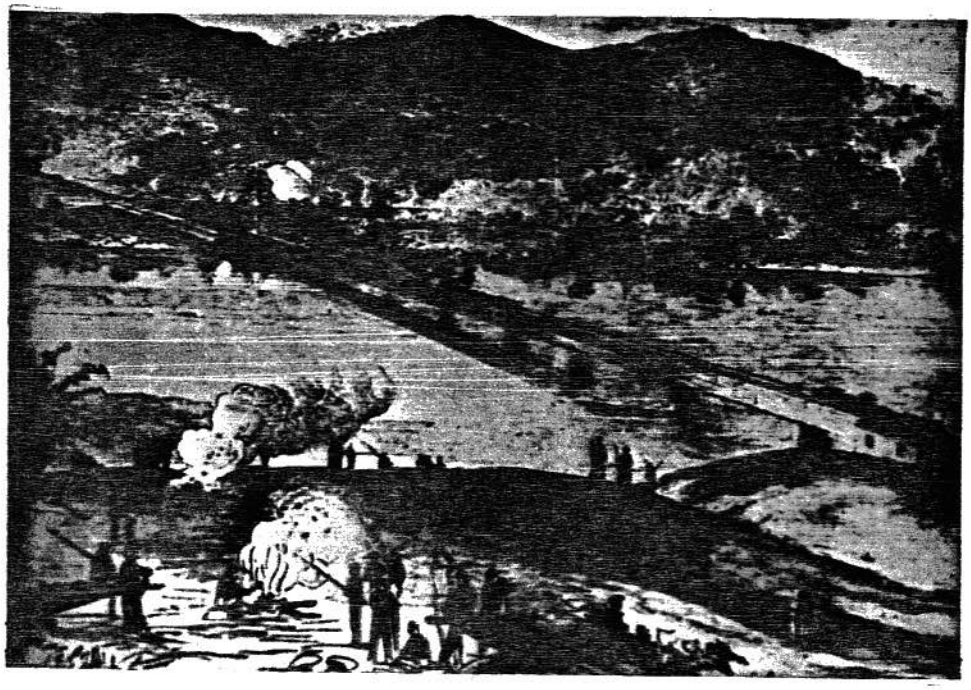

Figure 2. Sketch of fortifications on Battery Hill overlooking railroad bridge, Bridgeport, Alabama, 1863.

PLATE III

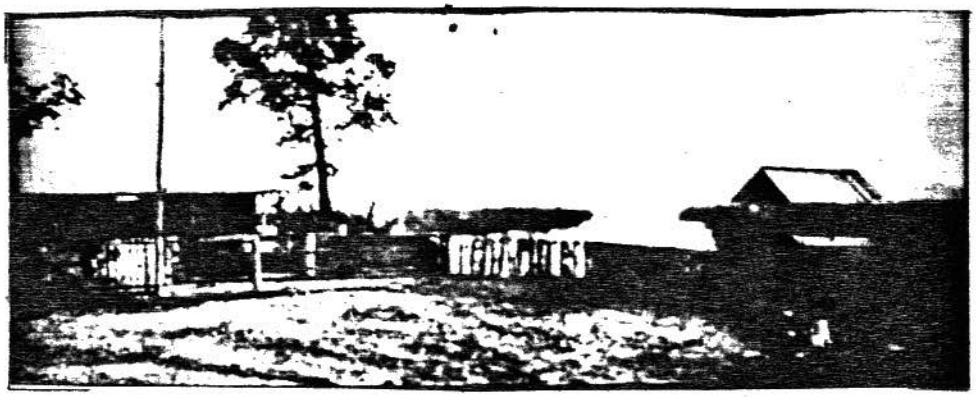

Figure 1. Union Fort. Battery Hill. Bridgeport, Alabama, 1864.

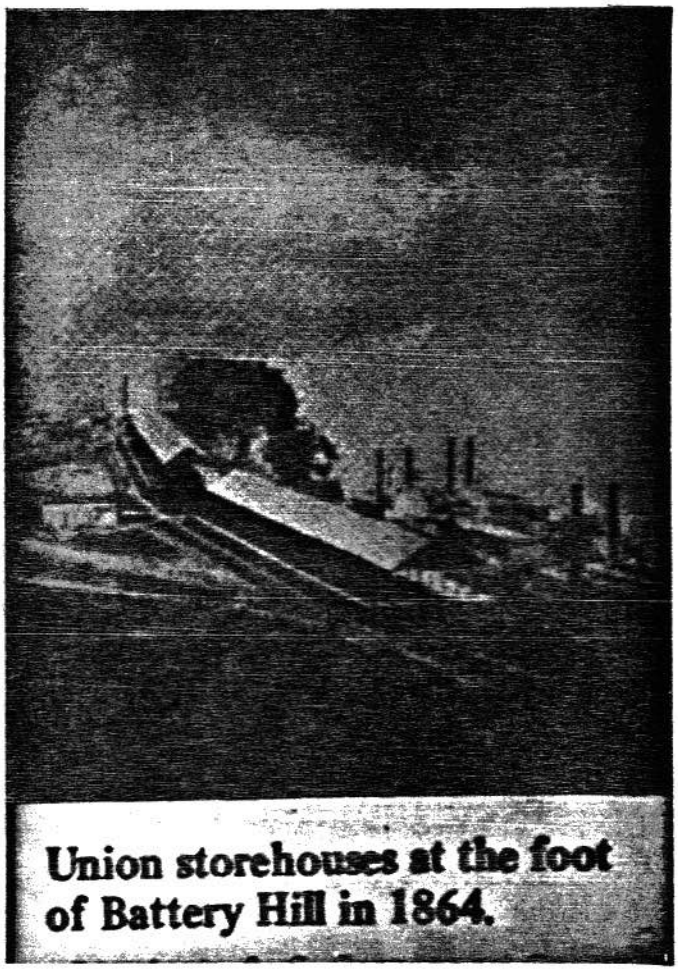

Figure 2. Union storehouses at foot of Battery Hill. Bridgeport, Alabama, 1864.

PLATE IV

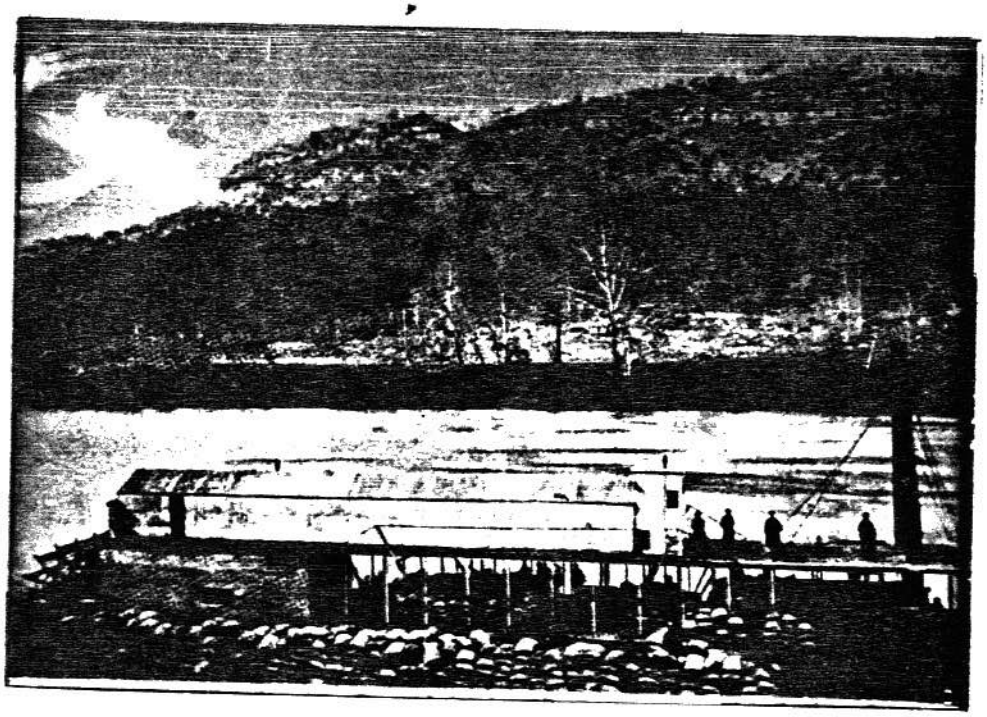

Figure 1. Original steamboat "Chattanooga", 1864.

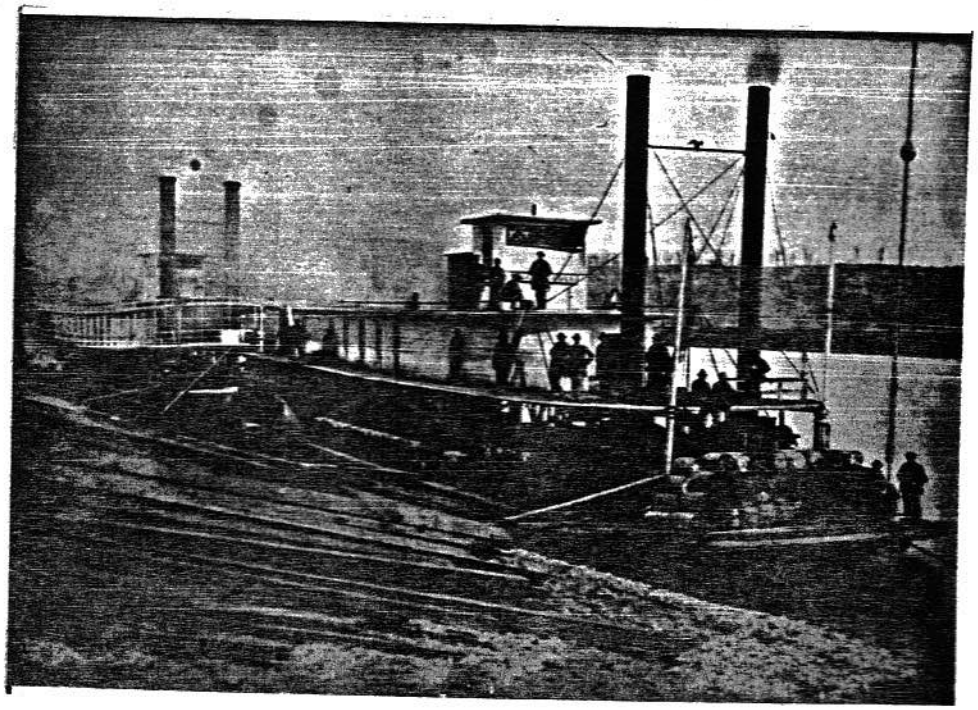

Figure 2. The "Chattanooga" after modifications.

CHAPTER II

BRIDGEPORT'S GOLDEN HOUR

It was in early spring of 1887 that it first became widely known that Northern businessmen were beginning to invest in land around the village of Bridgeport. The idea of a "boom" town quickly spread through the area. Actually, Messrs. Walter F. and Frank J. Kilpatrick, of New York City, who became the prime movers and organizers of subsequent events, had been quietly buying land in the area since 1883[1] and had established, with their brother Edward, a small lumber company.

In December of 1889, in a special article from the Chattanooga Times to the Nashville Banner, it was reported that

> A company has been formed with a capital of $2,500,000.00 for the purpose of establishing a town at Bridgeport, Alabama, on the Tennessee River and the Nashville, Chattanooga and St. Louis Railroad, and the proposed Memphis and Charleston extension and the Birmingham Mineral Railroad. It is organized under the name of the Bridgeport Land and Improvement Company, and the deal embraces 80,000 acres of the finest coal

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[1]Mortgage records, Jackson County Courthouse, Office of the Probate Judge, Scottsboro, Alabama.

> and mineral land in this section. The town is well situated and there is every indication of a boom.[2]

The manager of the new company was "Mr. Orr, a hustler from Minnesota, and Mr. Hudson, a boomer from Georgia, the Secretary."[3]

Citizens who were selling large parcels of land to the new company included Messrs. Tom Glover and Dr. Lee, whose farms sold for $15,000.00 and $10,000.00, respectively.[4] The farm of R. A. Jones was purchased for the town site and laid out into beautiful streets, walks and avenues.[5] These streets were immediately cleared, cut and graded (Plate V, fig. 1).

On January 30, 1890, the Property of the Bridgeport Land Co. was placed on the market and at the close of the sale at 11:30 AM, February 17, $98,000.00 worth of property had been sold without solicitation or advertisement. One-third of the sales were in cash. Bridgeport's development was off to a rousing start. The Company then

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[2]Reprint in Scottsboro Citizen, Dec. 5, 1889, p. 2. On Feb. 27, 1890, Scottsboro Citizen reported that the assets of the Land Company were $5,000,000.

[3]The Scottsboro Citizen, February 27, 1890, p. 2.

[4]Ibid. Dec. 5, 1889, p. 2.

[5]Ibid. Feb. 27, 1890, p. 2.

made plans to place 200 lots at private sale on March 4th. Of these lots, all but 45 were sold on that day for more than $55,000.00. The next sale was scheduled for May.[6]

Mr. Frank Kilpatrick had moved to Bridgeport and built a small cottage, called Riverside Cottage, on the river bank beside the railroad bridge (Plate V, fig. 2, Plate VI, figs. 1 and 2). He and other directors of the company were building or planning to build permanent homes or winter cottages in the town.

By mid-March, some 140 men were involved in the work of grading streets and laying sewer lines.[7] Plans were announced for a second hotel, the first (Plate VII, fig. 1) having been built by R. A. Jones several years earlier. The new hotel was to cost $75,000.00 and would be located on the side of Battery Hill just above the school house. It would be financed by Georgia and Vermont capitalists.[8] The Land Company had plans drawn for a three story building of pressed brick to house the company's offices and the new bank that was being organized; the N., C. and ST. L. Railroad was already laying additional side track. Arrangements were being made to run excursion trains from the North and East to the great auction sale

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[6] Ibid. March 13, 1890, p. 3.

[7] Ibid. March 20, 1890, p. 3.

[8] Ibid. The hotel was never built.

to be held on May 6th. The Jones Hotel was leased by a Mr. Brubaker and a three story addition begun, this to be finished in time for the auction.[9]

By May the pace had quickened. One hundred fifty thousand dollars was offered for the twenty acres between the site of the new hotel and Mr. Kilpatrick's cottage on the river, and according to the Scottsboro Citizen, "New Englanders have been thick here this week, and investments in town lots and in stock have been eagerly made. A good deal of choice private property is changing hands daily at rapidly advancing prices."[10]

Of the sales on May 6th, the Citizen had this to report.

> The sale of lots did not begin until 3 o'clock P.M. The sale took place under a large tent at an old fort...Col. Edmonson, the celebrated auctioneer of Lexington, Ky., commenced selling lots, and the first lot, a choice one, was sold to an Atlanta gentleman at $99.00 per front foot. This was the highest price paid for any lot. The sale continued less than an hour and the sales amounted to $23,000.00.[11]

According to the newspaper accounts, sales of properties by the Land Company between February and May of 1890 had totaled at least $176,000.00.

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[9] Ibid. March 20, 1890, p. 3.

[10] Ibid. May 1, 1890, p. 2.

[11] Ibid. May 8, 1890, p. 2.

By May of 1890, the population of Bridgeport had grown from approximately 100 people in 1889[12] to about 1,000, and would continue to increase. Work began on the Whitcher Building, (Plate VII, fig. 2) which would house the Land Companies' offices, stores and a men's social club.

January of 1891 found Bridgeport taking on the air of a budding industrial metropolis. The Land Company was reorganized with new members and new capital, and with offices in New York and Bridgeport. The new board of directors for the company read like the New York Social Register.

The officers of the company were: David Bonner, President: New York Ledger, New York; Arthur B. Chaflin, First Vice-president: H. B. Cliflin Co., New York; Jessie Brown, Second Vice-president: Lawyer, Scottsboro, Alabama; E. A. Hoffman, Jr., Secretary-Treasurer: New York; Frank J. Kilpatrick, General Manager: New York and Bridgeport.[13]

The rest of the Board of Directors of the Land Company included: J. V. V. Olcott: Lawyer, New York; Hamilton Busbey: Editor, Turf, Field and Farm, New York; A. L. Soulard: President, German American Title Guarantee Company, New York; James A. Roberts: Retired Merchant,

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[12] Ibid. May 9, 1892, p. 3.

[13] Bridgeport News, January 22, 1891, p. 3.

New York; George N. Messiter: Lawyer, New York; A. Newbolt Morris: Capitalist, New York; W. M. V. Hoffman: Hoffman Bros. Real Estate and Loan Brokers, New York; Edward Kilpatrick: Builder, New York; George M. Hahn: Broker, Wall Street, New York; Edward J. Nellis: Builder, Bridgeport; John H. Gunter: Bridgeport; J. W. Hudson: Engineer, Georgia; R. C. Johnson: Bridgeport; William Hamlin: American Glucose Company, Buffalo, New York; S. H. Chisolm: Cleveland Rolling Mills, Cleveland, Ohio; David Giles: President, Chattanooga Pipe Works, Chattanooga, Tennessee; H. H. Longstreet: Capitalist, Matteawan, N. J.[14]

The plans of the re-organized Land Company included the building of a large free school, the grading of new streets and the establishing of a national bank. Also included were plans for curbs, gutters, sidewalks, a complete sewer system, and the designation of land for churches.[15] Work had commenced on the Hudson Business Block, (Plate VIII, figs. 1 and 2) and the Whitcher Building was receiving the final touches. Dr. Charles F. Hoffman of New York, uncle of E. A. Hoffman, Jr., accompanied by his son-in-law,

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[14] Ibid.

[15] Ibid.

J. V. V. Olcott, came to Bridgeport to look over the site on Alabama Avenue across from the depot, for his new hotel. The Hotel, called The Hoffman House, would be a part of the Hoffman House Syndicate of New York. The rising costs of land in the town were illustrated in the purchase made by Messrs. Nellis and Henry Morganthau, Sr., in January from the Thompson family. This property, known as the Thompson lots on Alabama Avenue, was bought by the Thompsons two years prior for three hundred dollars and sold to Messrs. Nellis and Morganthau for $4,500.00.[16]

In February of 1891, the following industries were already in operation: a stove foundry, (Plate IX, fig. 1) with forty employees; a handle factory; (Plate IX, fig. 2) two large brick and terra cotta works that made the tile for the water and sewer system of Bridgeport and later Atlanta and Birmingham; a coal and wood yard with a site secured to handle cement and building supplies. The foundations were laid for a large cotton and woolen mill and the Steel Railroad Car Works (Plate X, fig. 1) was ready to begin operations. The saw and planing mills, begun in the 1880's, continued operations and were soon joined by new firms.

February also saw the plans for the Hoffman House completed by Mr. R. S. Cooke, architect, of New York. The

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[16] Bridgeport News, January 22, 1891, p. 4.

building was to be four stories high, of brick and stone and to contain 100 bedrooms. Mr. Frank Kilpatrick and fifteen other men finalized arrangements to build a group of eight double rowhouses on Hudson Avenue. The houses were to be three stories with pressed brick fronts, containing seven rooms each side and all the modern improvements. This was thought to be the first row built in the New York style in any Southern town.[17]

The men who were settling in Bridgeport, whether as year-round or part-time residents, were not overlooking the social aspects of their lives. A group of twenty men organized the ALA-GA-TENN Social Club with Mr. E. A. Hoffman, Jr., as president. The club would occupy the entire third floor of the Whitcher Building on its completion, and would consist of a reading room, a parlor, (Plate X, fig. 2) and a billiard room. It was the intent of the members to "give an entertainment as often as once a month to which ladies shall be invited."[18] Private entertainments were lavish and held often. For instance, in February, Messrs. Kilpatrick and Hoffman entertained a delegation of gentlemen from Boston with a dinner at Riverside Cottage and impressed the gentlemen with the talents

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[17] Ibid. February 26, 1891, p. 4.

[18] Ibid.

of Camillo, the Spanish chef who had been installed in the cottage.

The influence of such a large group of wealthy outsiders was felt in many aspects of the life of the community, not only in business and social affairs, but in the buildings and houses that sheltered this fast-growing community. As homes and business blocks were planned, architects began to appear on the scene. Some were brought in for specific buildings and others came to locate offices in Bridgeport. Some of these men were professional architects; others were talented builders guided by the pattern books and builder's guides that were so widely published. All were influenced by the taste of their Eastern clients for the so-called Queen Anne Style and Shingle Styles that were popular in that section of the country in the 1880's.[19] Many of the business blocks and churches show the influence of H. H. Richardson's Romanesque Style in their rough hewn masonry, rounded arches either supported by colonnettes

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[19]Local legend says that many of the residences in Bridgeport, including the O. W. Whitcher House, the W. F. Kilpatrick House and the row houses built by Frank J. Kilpatrick in Hudson Ave. were designed by Stanford White. However, although documents have been found showing that the firm of McKim, Mead and White worked in association with Charles Breaden, (a partner of S. M. Patton in Chattanooga) on the Ochs Memorial Chapel and the First Presbyterian Church in Chattanooga, no documented evidence has yet been found of any work by White or the firm of McKim, Mead and White in Bridgeport, Alabama.

or emphasized by the use of a different stone from the walls, and square towers crowned with pyramidal roofs (Plate IX, fig. 2; Plate X, figs. 1 and 2; Plate XVI, fig. 2).

The first architect to settle in Bridgeport was Mr. Charles J. Edwards, a professionally trained architect who had worked in New York, New Jersey, New Orleans and Chattanooga. Edwards designed at least twenty-two houses and three business blocks in Bridgeport, and designed many others that were never built. His clients included E. W. Whipps, John H. Gunter, E. A. Hoffman, Jr., The Baptist Church, A. L. Soulard, J. W. Hudson and others.

By the fall of 1891 there were three architects with offices in the town, and others from Chattanooga, Tennessee, and New York were designing buildings for clients in Bridgeport. Aaron H. Gould of Ft. Payne, Alabama, opened offices in the Whitcher Building in July of 1891. William Main, a builder-architect, also opened an office in the same month. Mr. Samuel M. Patton of Chattanooga had invested in property in the town in 1890 and began designing buildings in Bridgeport in 1891. His designs included the Peyton Building (Plate XI, figs. 1 and 2), the second of the O. W. Whitcher houses, and several rental

houses on Fifteenth Avenue.[20]

Theodore S. Holmes of New York designed a large house for Walter F. Kilpatrick on Olcott Avenue and several smaller winter cottages across the street. Holmes was given title to these houses in July of 1893. It is not known whether Walter Kilpatrick sold the properties to Holmes or if title was given in order to satisfy debts to his architect. It is known that the large house of Walter Kilpatrick was boarded up and left unfinished until the property was purchased by J. W. Jones in January of 1912. Jones resumed work on the house, but it was not finished until it changed hands again. Mr. E. Jacobs purchased the property and finally completed the house in the 1920's.[21]

The large house of General Manager Frank Kilpatrick (Plate XI, fig. 1) was finally completed in February of 1881 and a grand reception was planned for March

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[20]The foregoing paragraph based on various articles from the Bridgeport News, 1891.

[21]Local legend has said that this house was built by Frank J. Kilpatrick, brother of Walter F., in 1897. However, mortgage records show that Frank J. Kilpatrick and his wife sold their share in this property, located on Olcott Ave., Block 76, Lots 13 through 16, to Walter F. Kilpatrick and his wife, the brothers and wives having purchased the property from R. A. Jones, December, 1888.

Jackson County, Alabama, Office of Probate Judge, Mortgage Record Books, Book 19, page 238; Book 23, page 516; Book 25, page 189; Book 46, page 291; Book 76, page 69; Book 95, page 367. Jackson County Courthouse, Scottsboro, Alabama.

19th to celebrate the event. Guests were invited from up and down the eastern half of the country and special trains were chartered to bring them to Bridgeport. The guest list included people from New York, Buffalo, Chicago, boston, Atlanta, Nashville, Lexington and Covington, Kentucky, several cities in New Jersey, as well as Bridgeport, Scottsboro, Stevenson, Alabama, and Chattanooga, Tennessee. The society editor of the Atlanta Constitution gave the following account of the affair.

> ...On one side was a little station and on the other a cheery, clean, comfortable hotel. To the latter we went with our bags and baggage, and sat us down on the rustic benches to look at Bridgeport.
>
> We saw a beautiful rolling land surrounded by lofty mountains and gentle hills, with here and there a handsome residence or business house.
>
> As soon as we had taken a little rest we all were snugly seated in the carriages and tea-carts drawn up before the hotel, and started at a merry pace for a drive around the place.
>
> Unlike so many cities in mountainous regions, this one is not situated in a valley where floods can sweep it away, but upon an eminence that the great Tennessee can embrace but not destroy.
>
> Merely as a beautiful home outside of all business advantages, this place is a veritable earthly paradise. A number of people of wealth who have invested their capital here, appreciating this, have built elegant homes and settled themselves permanently, filling their homes from time to time with delightful people and, by private entertainments, making themselves perfectly independent of the amusements that belong to old cities.
>
> But not for long will these people wait for even these amusements.

The foundations for a great hotel on the same scale as the De Soto, and the Ponce de Leon, have already been laid, and the Ala-Ga-Tenn club house, already built and furnished, is one of the most elegant in the country. The rooms are furnished magnificently and in beautiful taste. There is a large ballroom with a floor dangerously polished and roomy enough for a large assembly to dance in with pleasure and comfort.

But of the mansion which pleased us all most I must tell you. It was that of Mr. and Mrs. Kilpatrick, situated upon the highest point in the city, and reached by a winding carriage road. The house is built in regular southern fashion, with wide verandas all around and plenty of windows.

Looking from the front veranda far into the sunny distance of this perfect day we saw the great Tennessee parting two purple peaks to find her way to the ocean, and curving in soft, silent splendor about the willow-fringed valley where the lush earth lay warm and loving, hiding her jewels til the sun should make them an emerald crown. As far as the eye could see on every side were glorious mountain peaks and rich valleys.

And what did all these mean besides beauty and fresh air to the wealthy people who had come here from afar to invest their capital - the people who have founded a city in a day with that wonderful ease possible only to wealthy, enterprising Americans?

It means that this land has a store of unlimited wealth in its ores and minerals, that the situation as to water is perfect for manufacturing enterprises, that it is one of the greatest railroad centers in the country, 50 passenger and 100 freight trains passing it in a day; and last and most important of all, that the people have proven these assertions true by investigations and invested a great deal of money in this new Golconda.

In speaking of the place and its interests, Mr. Kilpatrick, its founder, said:

> "The great mistake people make who come to new places like this is in neglecting all social pleasures and devoting themselves entirely to the emassing of fortunes. But it is our desire to make this a charming home, full of social life and pleasure to all the people who come here to invest money. No place on earth is more desirable for a home and we intend to prove this to all who come here, by making it one of the most delightful social centers in the country."
>
> Mr. Kilpatrick has entered thoroughly into the spirit of these sentiments. Since building his home he has filled it with delightful people, and in his royal hospitality and utter disregard for expense he is a veritable Monte Cristo.
>
> At the reception that evening he and his beautiful wife made a host and hostess whose grace and ease in entertaining has never been excelled.[22]

Business investments continued to expand rapidly throughout the year with new money coming in from a host of new investors and speculators. The Bridgeport News of March 18, 1891, reports the following transactions:

> Messers. Cunningham, Morgenthau, Weinberg, and E. J. Nellis have purchased properties in Bridgeport, of an aggregate value of nearly $100,000. These properties include two entire blocks on Broadway, 80 acres near the pipe works, 10 acres in the westerly area of town plus several scattered parcels of land....These purchases have been made for all cash, the property being free from mortgages, liens or encumbrances of any kind. This is probably unprecedented in a transaction of such magnitude in any town.
>
> ...Mr. W. K. Peyton, New York City, during his stay here from Monday until Wednesday,

---

[22] Bridgeport News, April 2, 1891, p. 5.

> bought several of the finest pieces of property in our town, among them being the house and grounds owned by Mr. John H. Anderson, for which Mr. Peyton paid $6,000 in cash; also the lot and warehouse fronting Railroad Square and owned by Mr. Samuel Johnson, being fifty feet front and 185 feet deep, for $5,000 cash, also 100 feet on Alabama Avenue, corner of Tennessee Street for $50 per front foot. He has also arranged to loan, on bond and mortgage, on Bridgeport improved real estate, $35,000,....Mr. Peyton intends to build a fine block on his newly acquired property (on Alabama Ave.). He also purchased two lots on Hudson Avenue, adjoining four lots already secured by him, which will be improved at once with first-class brick business houses.[23]

The Whitcher Building was completed in April and occupied immediately. High winds toppled the walls of the Steel Car Works and the company was soon put up for sale. Production had not begun at the time of the damage. The Morgenthau syndicate sold its properties in May and the newspaper made special note that the properties were valued at $1,000,000 rather than the earlier reported value of $100,000.[24] Ground was cleared for the Hudson Avenue row houses of Mr. Kilpatrick and Associates. In June, two carloads of stone for curbs and gutters arrived from Pikeville, Tennessee, and were laid from Railroad Square to the Whitcher Building. The First National Bank opened

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[23] Ibid. March 18, 1891, p. 4.

[24] Ibid. May 21, 1891, p. 5.

June 30, with deposits of $48,000.[25]

In July, Mr. Peyton purchased the Hudson Block for $30,000. In the course of the next three years, Peyton and his wife, Josephine, would buy the majority of the holdings of the Land Company and many privately owned properties.[26]

The Bridgeport Lumber Company installed the tools and hired the skilled craftsmen capable of turning out the finest of paneling, moldings, and cabinet work. Contracts were taken from the Hoffman House Hotel and for many private residences for this work. The skill of these crafts-

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[25] Ibid. July 9, 1891, p. 4.

[26] W. K. Peyton and Josephine Peyton, his wife, bought most of the Land Company's holdings, in her name, between 1891 and 1894. These properties were sold to Mable Sherman, also of New York City, in 1895-96. The Bridgeport Realty Company was organized in 1907 by the Shermans and others. The company was renamed and reorganized as the Bridgeport Realty and Traction Company. This company gave a mortgage for the holdings to State Mutual Life Insurance Company, who foreclosed through a lawsuit in 1921. At the foreclosure sale, the Insurance Company bought the land. Title was then conveyed to Cooke and Assoc. on March 20, 1923. These men organized the Bridgeport Land Company (the first Land Company had been the Bridgeport Land and Improvement Company). Title to the remaining properties was conveyed to the Bridgeport Land Company in April, 1923. The Land Company continued to sell land until the holdings were sold at public auction. Some lots were purchased individually, the rest by J. C. and E. P. Jacobs. Men who were involved in the land dealings through the years from 1891 until 1923 included C. F. Scoffield, J. V. V. Olcott and O. C. Whitcher.

Interview with Joe Dawson, Scottsboro Attorney, October, 1978, and Jackson County Mortgage Records, 1891 through 1923.

men can be seen in the fine work that remains in a few of the residences.

The year 1891 was a time of development and building in Bridgeport. Land changed hands for ever-increasing amounts of money, houses were built by investors for their own use and for rental investments and factories, hotels, and business blocks sprouted like mushrooms across the landscape. Business was booming and the prospects for the future looked good. Spirits were high in the community, as it grew rapidly. The local newspaper reported every activity, both business and social, in minute detail. The activity and optimism continued through 1892. Newspaper accounts began to concentrate on the quickening social activities, though reports of business deals continued to receive active coverage.

Late in 1891 more architects arrived. John G. Hollingsworth of Dayton, Ohio joined Edwards in his office and J. A. Presler of Chattanooga made plans to move his offices and family to Bridgeport. E. A. Hoffman, Jr., died in the fall of 1891 and was replaced on the board by Oscar Meyer of New York.[27]

The opening of the Hoffman House Hotel in May of 1892 (Plate XI, fig. 2, Plate XII, figs. 1 and 2) was

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[27]The foregoing paragraph based on articles from Bridgeport News, July - December, 1891.

marked by a ball[28] and reception at the hotel and another reception at the home of the Frank Kilpatrick's, "The Battery." That same month saw the installation of electric lights and the first telephones.[29] Work progressed on two more large business blocks, the Aldhouse Building, designed by A. H. Gould, and the Peyton Building, designed by S. M. Patton. A survey shows that there were 1189 people employed in the town, not counting domestics, boarding house keepers and washerwomen. The estimated total population was now 3500. Industries that were in production included the Willingham Furniture Manufacturing Company; Bridgeport Bottling Works, turning out 100 cases of soda pop per day; The American Handle Company; Bridgeport Stove Works, working night and day on an order for 5000 stoves for Rice-Born Hardware Co. of New Orleans; Chattanooga Pipe Works of Bridgeport, (Plate XIII) now turning out a large amount of pipe for Atlanta and employing 35 men; The Ice Company, producing 14 tons a day; The Bridgeport Lumber Co., one of its saw mills (Plate XIV) producing 50,000 feet per day; three brick companies (Plate XV, fig. 1) and two stone companies. Proposed

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[28] A description of the opening ball can be found in the appendix.

[29] Bridgeport News, May 6, 1892.

enterprises included The McLachlin and Conde Company of Schenectady, New York, planning to move a cotton mill to Bridgeport, erect buildings and employ 130 hands; The Triple Wire Nail Machine Company to move from Parkersburg, West Virginia, and invest about $30,000; and the Chattanooga Canning Company to begin production the next June. Also proposed was a new Opera House to be ready for next season. Plans were being drawn under the direction of Mr. Peyton. The Peyton Building was completed in June of 1892. The upper floors were apartments, many of which were leased by non-resident directors of the Land Company.[30]

February of 1893 saw the opening of the Aldhouse Building[31] (Plate XV, fig. 2). The gay festivities of the opening ball gave no hint of impending troubles for the community. In the following months there was a general slow-down in new investments. As the year wore on, the Land Company found itself in financial straits, unable to meet its obligations and debts. Creditors of the company began obtaining judgements against the company for payment of the debts, such actions resulting in sheriff's auctions of company properties. In September of 1893, a Federal Court in Huntsville, Alabama, granted an injunction

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[30]Foregoing paragraph based on various articles from Bridgeport News, 1892.

[31]Description of the Aldhouse Opening Ball can be found in appendix.

restraining all sales of property of the Bridgeport Land and Improvement Company. This injunction restrained any creditors from selling any property of the company. This was done at the insistence of the Southern National Bank of New York, which with others, favored the appointment of a receiver. The hearing was to be held in Huntsville in October.[32]

Frank Kilpatrick, the energetic New Yorker who had been instrumental in bringing the "boom" to Bridgeport, resigned as mayor in November of 1893.[33] He also ceased to be connected with the operations of the Land Company. Despite the apparent reverses in fortune that were occuring for Kilpatrick as well as for the town, most of the people continued to hold him in high esteem and when he was offered a position in another city, the Bridgeport News printed the following item:

> A rumor reaches us that Hon. F. J. Kilpatrick has had a very flattering offer to leave Bridgeport and go to a city not far distant. We trust Mr. Kilpatrick may still find it to his interest to be one of us. He has done much for Bridgeport and is a strong friend of it, and its people. His worst enemies can but admire his energy and enterprise, and admit his value to any town. Here's a health and good wishes

---

[32] Bridgeport News, September 16, 1893, p. 4.

[33] Ibid. November 23, 1893, p. 4.

to him, wherever his lot may be cast.[34]

On April 30, 1894, by order of the Circuit Court of Huntsville, the remaining holdings of the Land Company were sold at public auction by the sheriff. This gigantic sale of property to satisfy debts was just one of many such sales of property and businesses that had been going on since the summer of 1893.

Frank Kilpatrick was reinstated in his old position with the Land Company in 1895, and he won a lively race with R. B. Patton for mayor that same spring. Again at the helm of local government, Kilpatrick renewed his efforts to obtain investments for Bridgeport. One of his last efforts was reported in the Bridgeport News in 1896.

The Hoffman House Rumor

> Dr. Hoffman is known as one of the most liberal of all our rich men and it never surprises us to hear of some new generous act of his. The latest is his gift to the University of the South at Sewanee of $30,000 with which to erect a beautiful dormitory building for the Juniors of the University to be known as Hoffman Hall.
>
> Dr. Hoffman has also made a proposition to the University to deed them the magnificent hotel in this city, providing a school of Technology or a preparatory school for the University is established here.
>
> Nothing has ever "come" to Bridgeport that would add so greatly to its financial and social wealth as the establishment of such an institution.

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[34] Ibid. December 16, 1893, p. 4.

> We feel assured that all will be done.that can be done to have this deal go through as negotiations are now in the hands of our ever hustling Mayor, F. J. Kilpatrick.[35]

The proposed school at Bridgeport did not meet with the approval of the University. Dr. Hoffman therefore agreed to give the building to the University, the materials to be used in the construction of the dormitory and the furnishings to be used there as well. The building was dismantled in 1898 and transferred to Sewanee on 82 flat-cars.[36]

A brief review of the "boom" appeared in the Bridgeport News, March, 1896, in an article by Mrs. F. H. Edmunds.

> After the smoke and vapor that seem indissolubly connected with the rapid growth of our city shall have been dissipated by the crucial test of merit and stability, we can contemplate with serenity, and even pleasure, the many good things that the fates have left us.
>
> The principal factor in the organization of the boom was J. W. Henderson, who, in passing, was quick to perceive and appreciate the many advantages bequested by nature to our little hamlet. This company, composed at first of southerners, soon surrendered their holdings to a wealthy syndicate of northern

---

[35] Ibid. December 25, 1896, p. 4.

[36] Excerpts from the proceedings of the Board of Trustees of the University of the South, 1897. These excerpts can be found in the appendix.

capitalists, who emphasized their faith in the new organization by a lavish expenditure of money on public enterprises for ultimate benefit to the now thriving and hustling city. This investment of northern capital was the result of Mr. F. J. Kilpatrick's remarkable energy and aptitude for the business and his own unquestioned faith in Bridgeport's future, which is still sublime and superior to the wave of adversity that has lately swept over our country.

The first great loss sustained by Bridgeport was through the death of Eugene A. Hoffman, the brilliant and energetic secretary and treasurer of the company. The handsome residence occupied by him stands as a memorial to his faith in Bridgeport.

It is eminently proper just here to mention R. C. Johnson, a wealthy capitalist who made large investments in the city of his adoption. He came poor in family, but finally was happily married to a beautiful Kentuckian from the blue grass region, and is now the father of an interesting family. At present he is in Cripple Creek seeking investments for the capital at his command.

One of our most substantial and enterprising citizens, who came among us a stranger and now has his friends by the score, is O. W. Whitcher. Investing a fortune, he has made Bridgeport his home, and by precept and example has made Bridgeport better by having lived in it. Bridgeport's prosperity is largely due to the level-headed R. C. Gunter, in company with J. H. Gunter and R. A. Jones. His steady hand was always ready to guide the ship through the breakers of recklessness and imprudence.

The largest individual owner of Bridgeport real estate is Miss Mary Sherman, a young lady yet in her teens, who has lately inherited several millions.

Of the young men so much in demand as beaux were Sam Eckman, who has within the last month made a fortune in the iron business in Duluth, Minn.; John

> Rouse, practicing law in Cincinnatti, O.; R. B. McBride, now of Atlanta; George Whitlock, in Marietta; Harry Holmes, lieutenant in the Salvation Army; Harry Buell, lately deceased, and J. B. Patterson, in New York. But their places have been worthily filled by others as gallant and attentive, who delight the hearts of the fair sex, with true southern kindness and chivalry.

And so it was that the little village of Bridgeport was brought suddenly to prosperity and almost as suddenly lost its base for continued growth. Money for further investments was tight, the financial problems of the Land Company were increasing and big investors were losing interest. However, the natural resources that initially interested the people from the north remained. The town slowly settled back and tried to hold on to as much of the new-found prosperity as possible.

The "boom" period had brought many new influences and ideas to the town. The way of life of the people was altered and new horizons glimpsed. The influences in life-style would linger on, the most noticeable influence being the architecture of the many residences and business blocks. The architecture of the late nineteenth century in America was greatly influenced by the new parvenu class as well as the people of "older wealth", and Bridgeport was no exception. Although many of the men who came to Bridgeport were men of long-standing success, some found their fortunes there or had recently acquired their wealth. These were

the men and women who brought with them their tastes in architectural styles that had been acquired through magazines or exposure to the older families with whom they now associated. Bridgeport was fortunate that the people here preferred the services of trained architects rather than simply selecting a plan from a building guide and turning the work over to a local builder to interpret. Thus, the houses and buildings in the town reflected the talents of trained professionals, architects working with highly competent builders.

Although the Queen Anne and Shingle Styles were being built in other Southern towns during the 1890's, few towns were built "from the ground up" in less than five years, almost completely in the fashionable architectural tastes of the time.

PLATE V

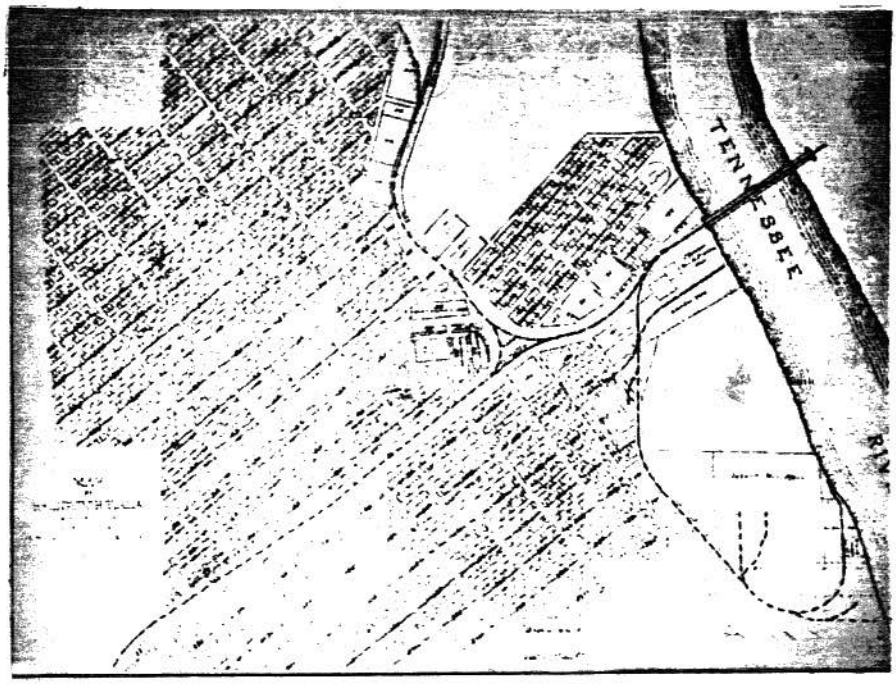


Figure 1. Map of City of Bridgeport, 1891.

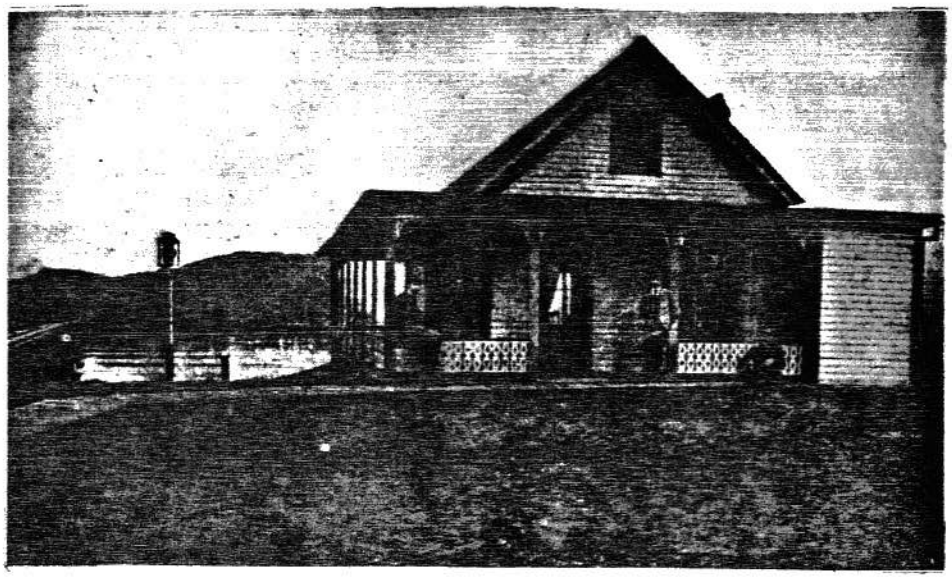


Figure 2. Riverside Cottage, 1891.

PLATE VI

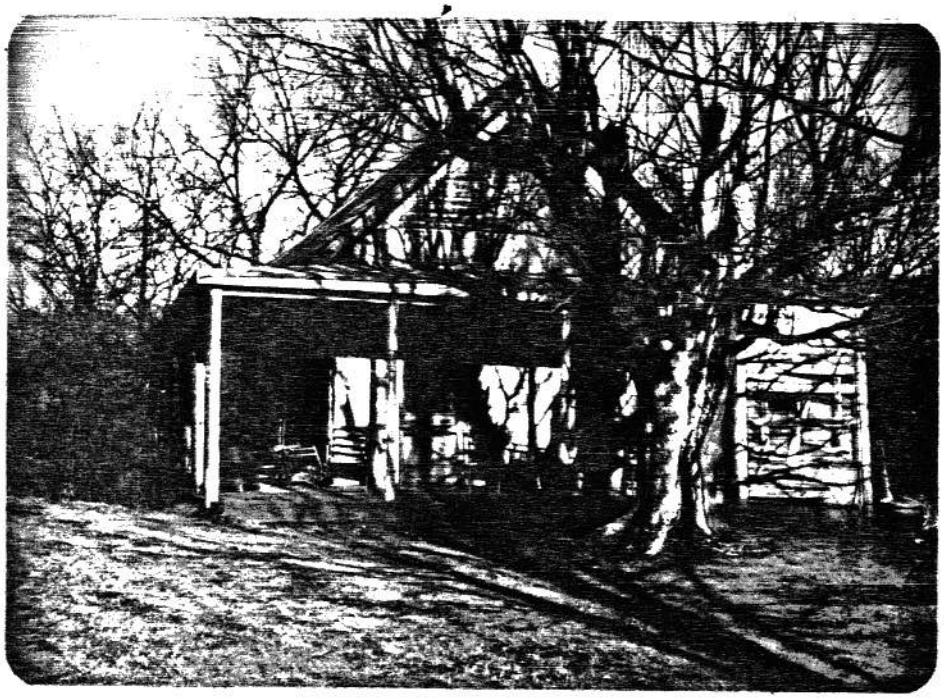


Figure 1. Riverside Cottage, 1978.

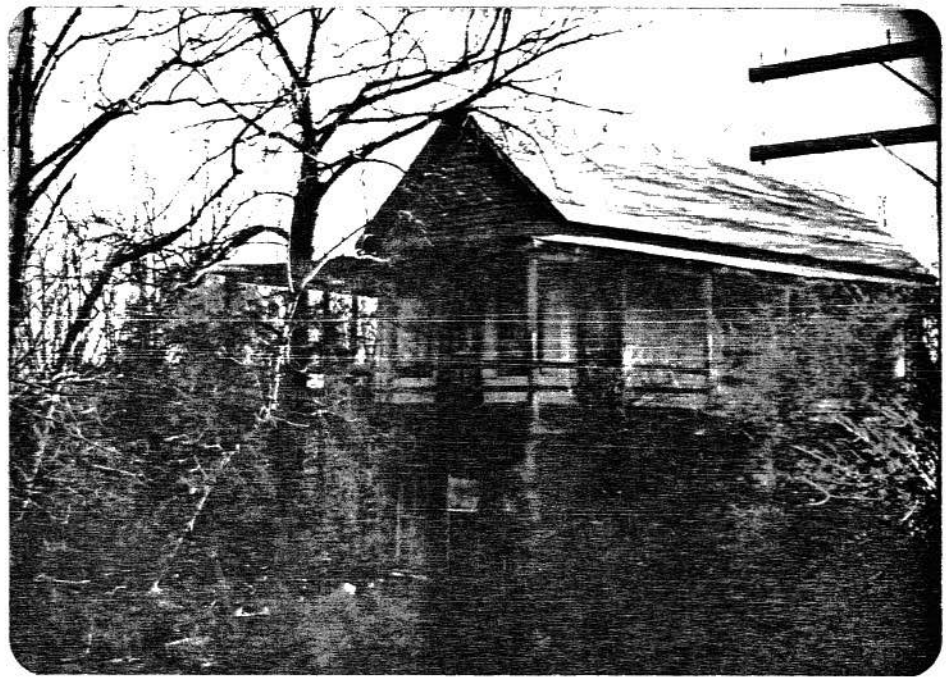


Figure 2. Riverside Cottage, rear, 1978.

PLATE VII

Figure 1. Bridgeport Inn, 1891.

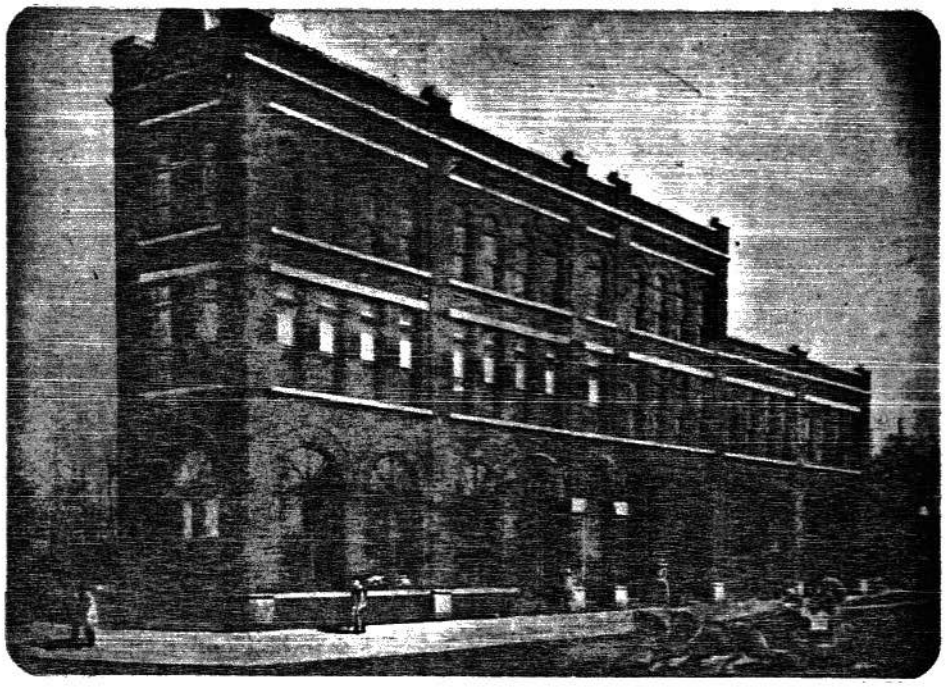


Figure 2. Whitcher Building, 1891, drawing.

PLATE VIII

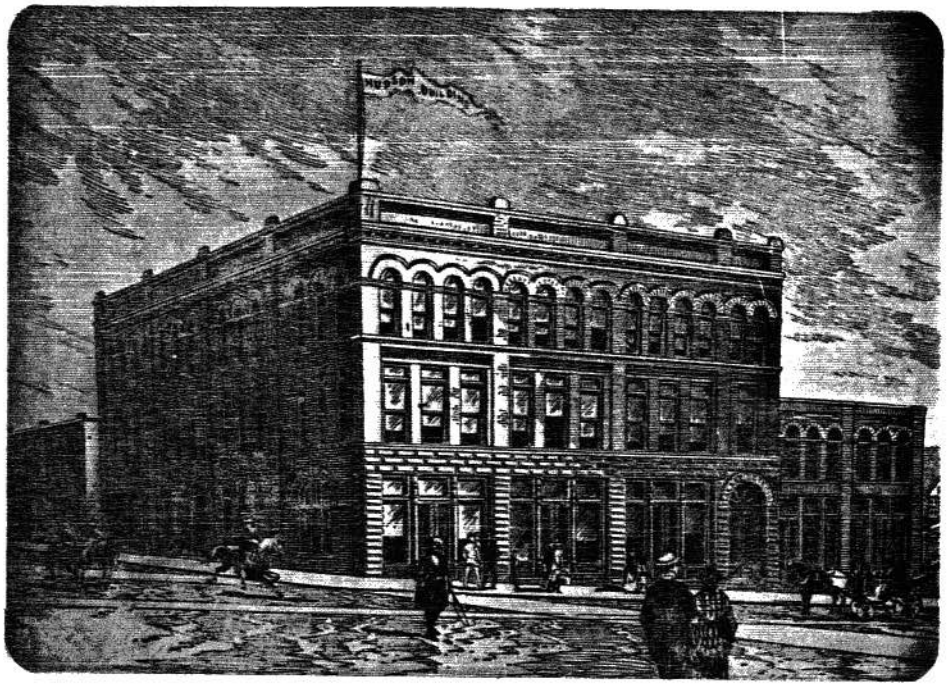


Figure 1. Hudson Building, drawing, 1891.

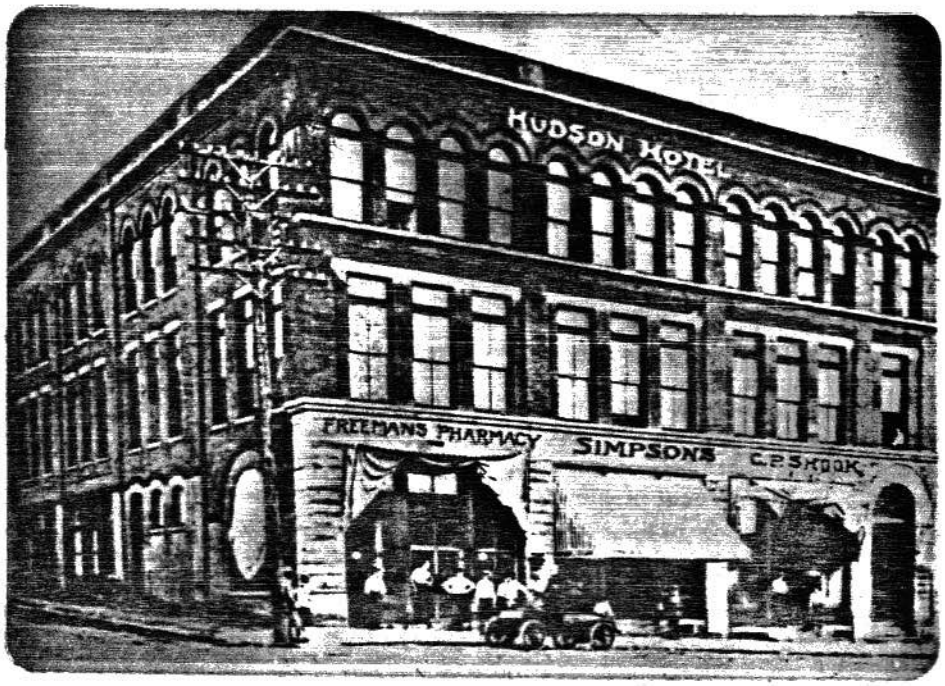


Figure 2. Hudson Building, photo, 1900.

PLATE IX

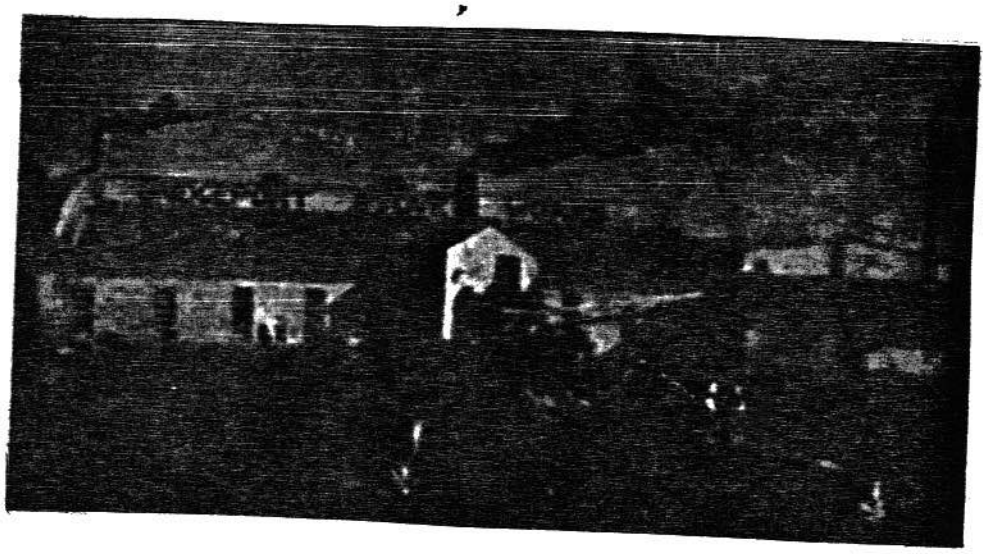


Figure 1. Bridgeport Stove Works, 1891.

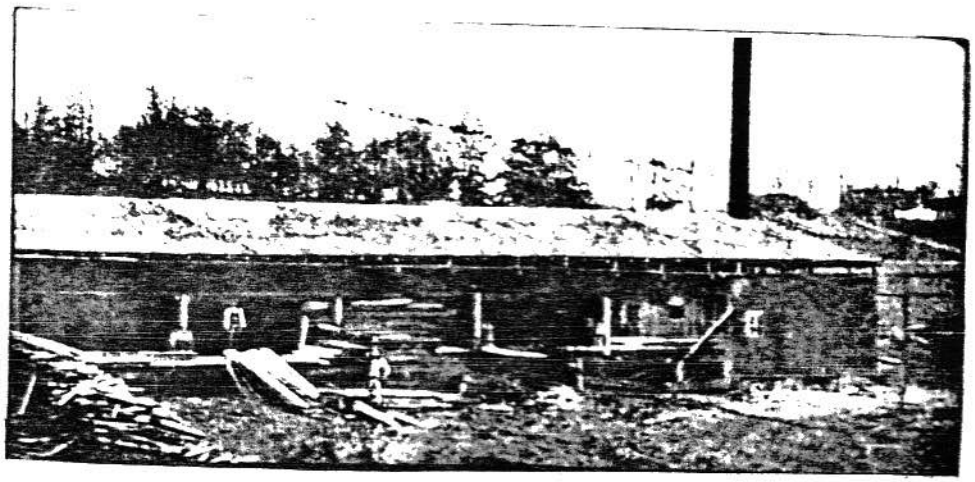


Figure 2. Handle Factory, 1891.

PLATE X

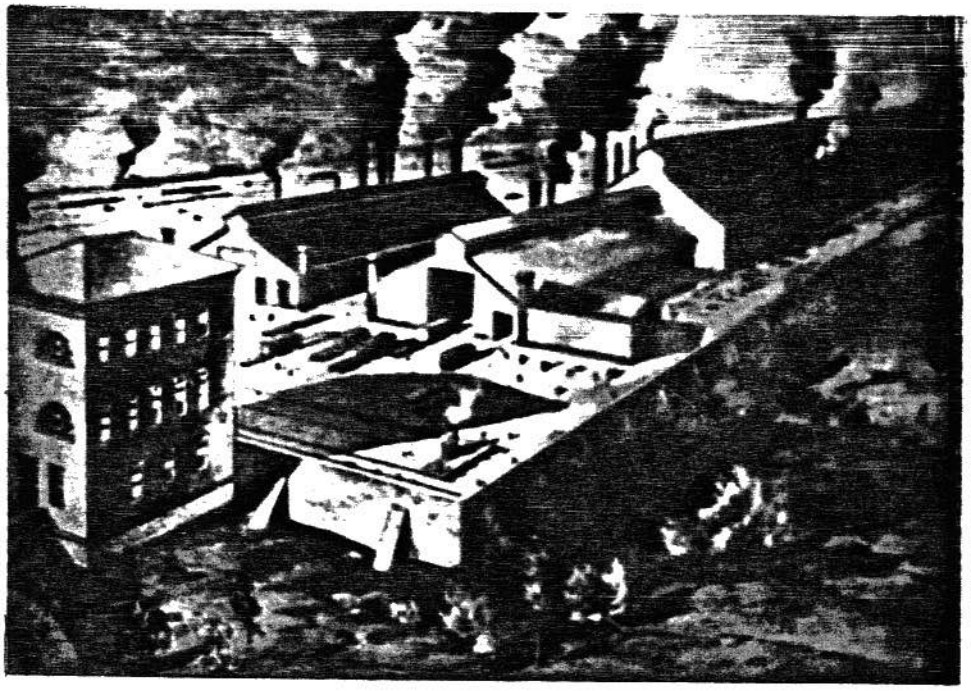


Figure 1. Steel Car Works, 1891.

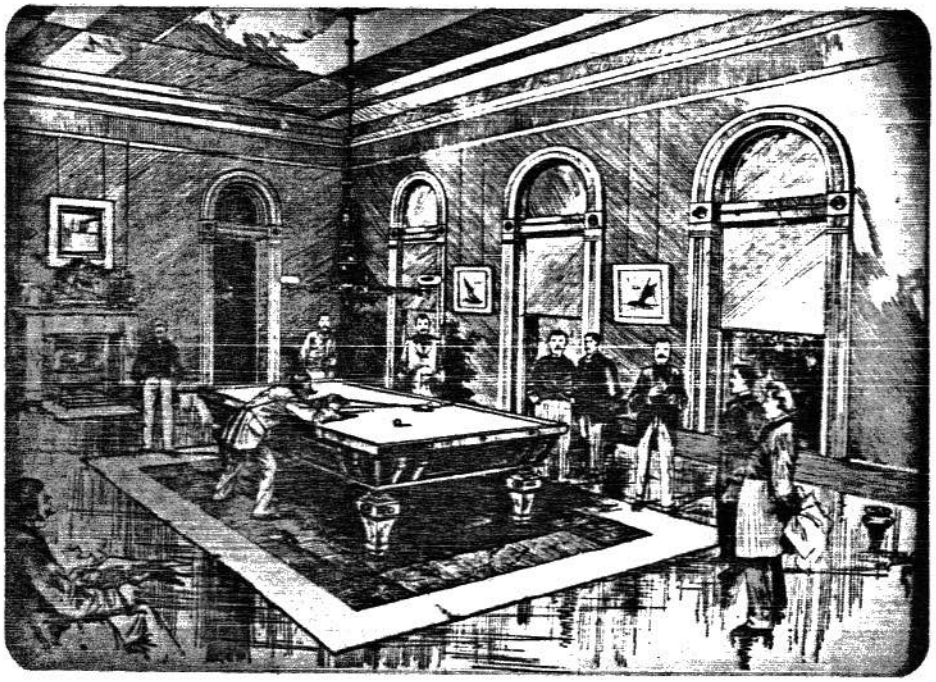


Figure 2. ALA-GA-TENN Club Room. Whitcher Building, 1891.

PLATE XI

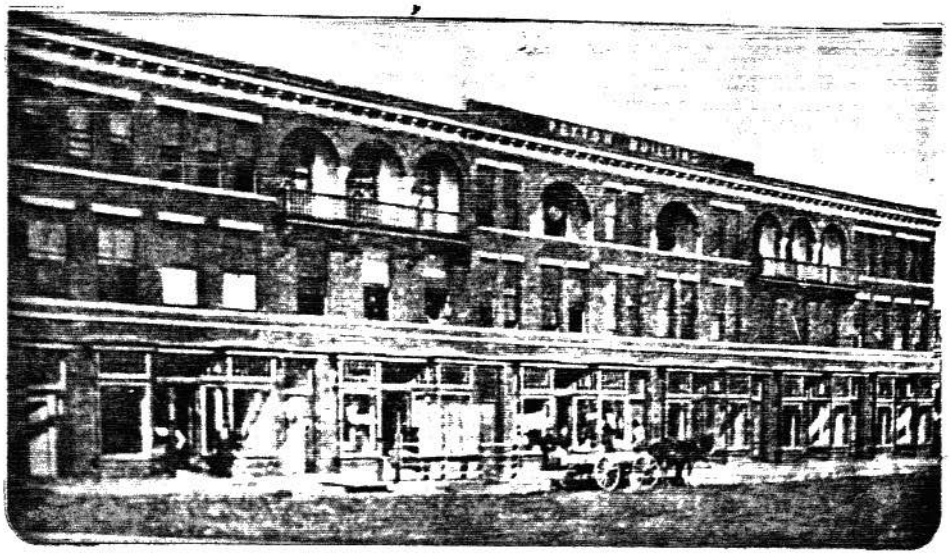


Figure 1. Payton Building, 1893. S. M. Patton, architect.

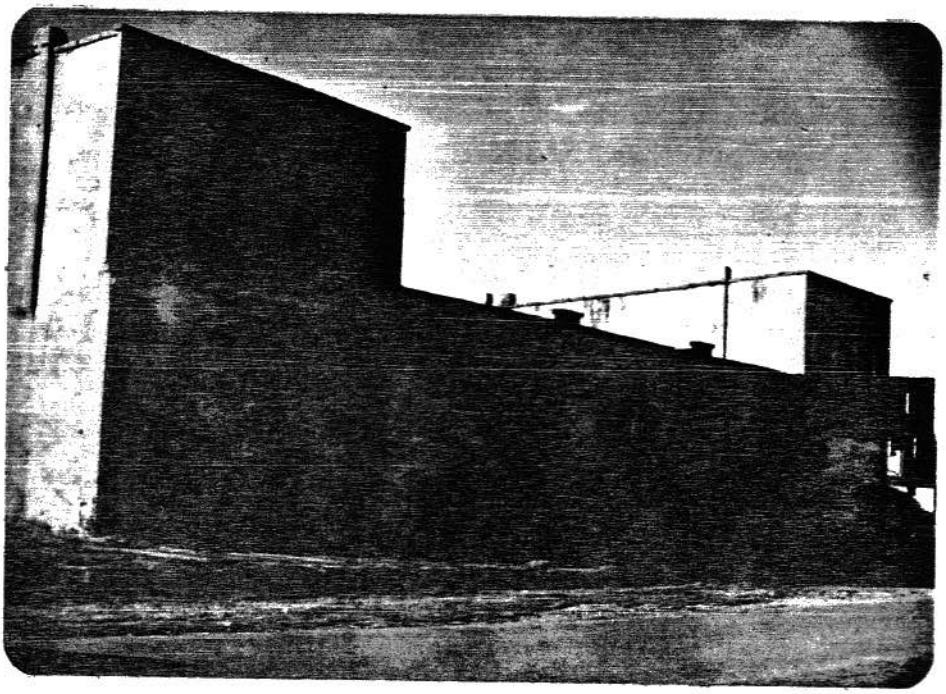


Figure 2. Payton Building, 1978.

PLATE XII

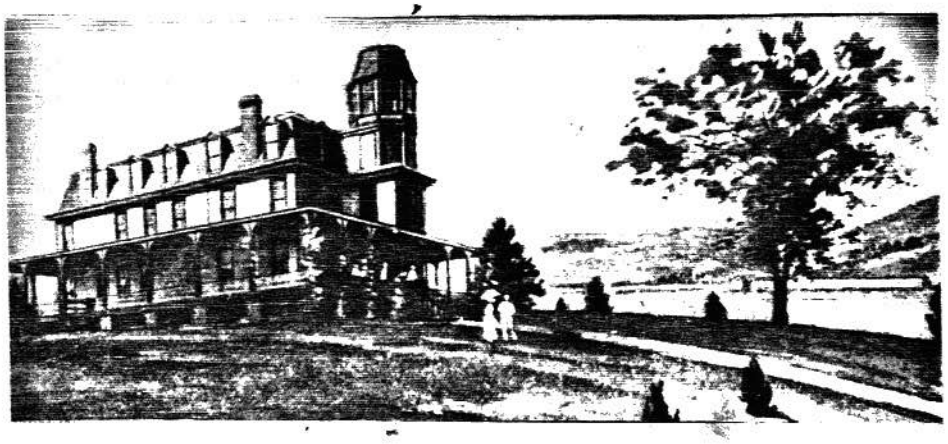
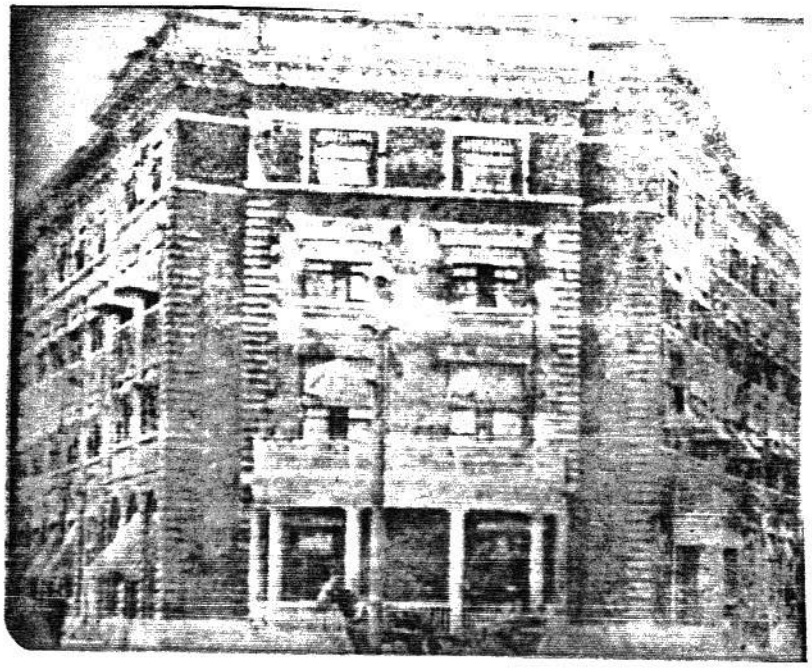


Figure 1. Drawing of Frank J. Kilpatrick house, Battery Hill, 1891.

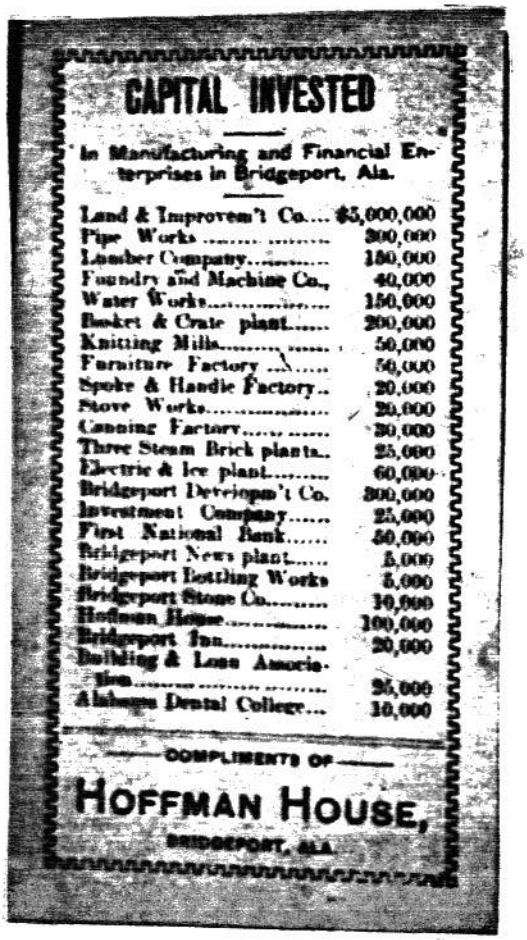
Figure 2. Drawing of Hoffman House Hotel, 1891. R. S. Cooke, architect.

PLATE XIII



Hoffman House Hotel, 1893.

PLATE XIV



CAPITAL INVESTED

In Manufacturing and Financial Enterprises in Bridgeport, Ala.

Land & Improvem't Co.	$5,000,000
Pipe Works	300,000
Lumber Company	150,000
Foundry and Machine Co.,	40,000
Water Works	150,000
Basket & Crate plant	200,000
Knitting Mills	50,000
Furniture Factory	50,000
Spoke & Handle Factory	20,000
Stove Works	20,000
Canning Factory	30,000
Three Steam Brick plants	25,000
Electric & Ice plant	60,000
Bridgeport Developm't Co.	300,000
Investment Company	25,000
First National Bank	50,000
Bridgeport News plant	5,000
Bridgeport Bottling Works	5,000
Bridgeport Stone Co.	10,000
Hoffman House	100,000
Bridgeport Inn	20,000
Building & Loan Association	25,000
Alabama Dental College	10,000

COMPLIMENTS OF

HOFFMAN HOUSE,

BRIDGEPORT, ALA.

Handbill from Hoffman House Hotel, 1892.

PLATE XV

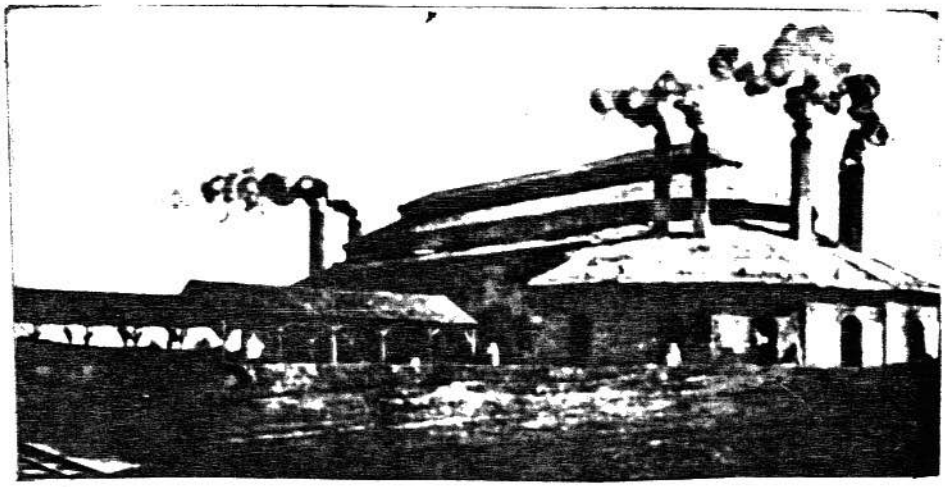


Figure 1. Chattanooga Pipe Works, 1891.

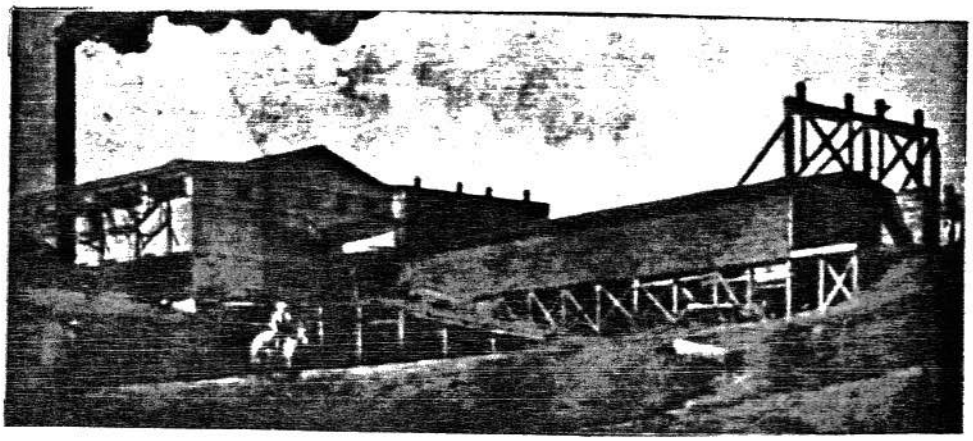


Figure 2. Planing Mill, 1891.

PLATE XVI

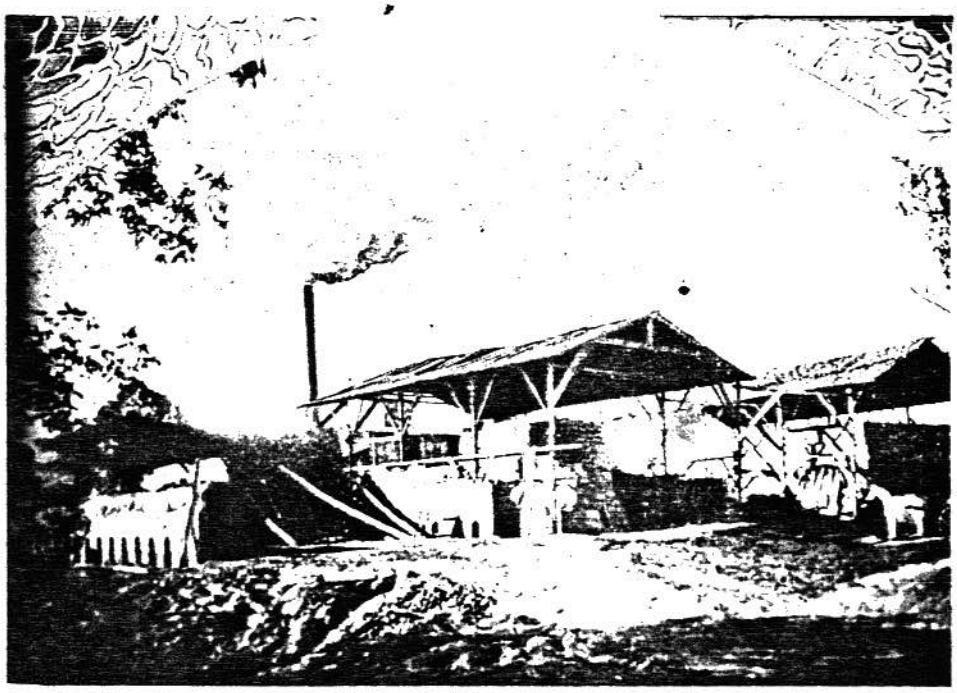


Figure 1. Brick Yard, 1891.

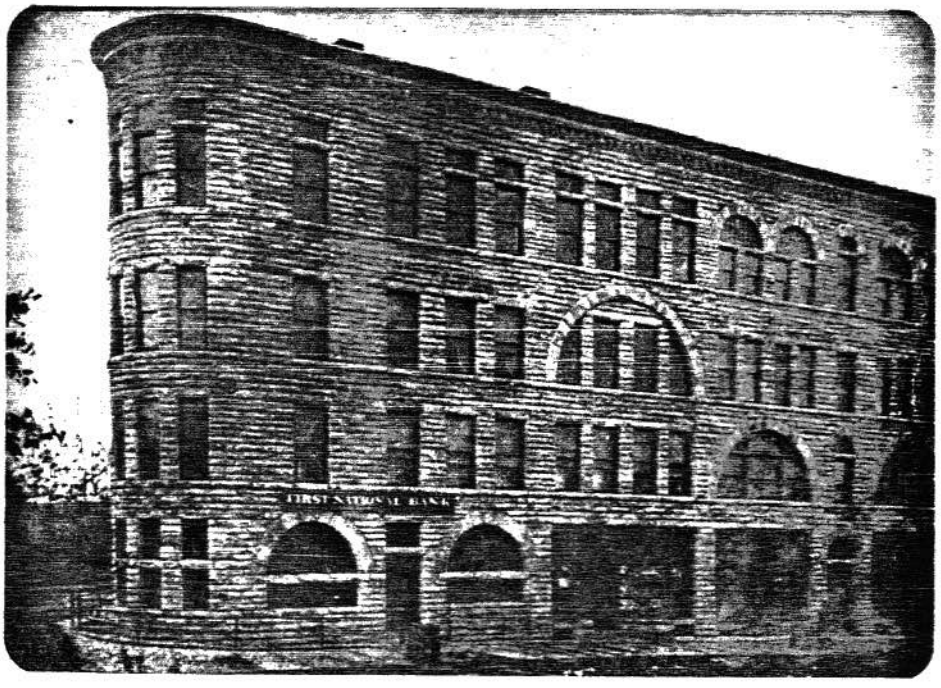


Figure 2. Aldhous Building, 1892-93. A. H. Gould, architect.

CHAPTER III

A BRIEF SURVEY OF NINETEENTH CENTURY AMERICAN ARCHITECTURAL STYLES - BRIDGEPORT'S HERITAGE

In architecture, the nineteenth century was the Age of Revivals - first Greek with its porticoes and temples, then Gothic with its pointed windows and "cottage styles"; followed by Italian Villas, Elizabethan Mansions, and Tudor Cottages. By the 1840's, architecture in the United States had begun to develop in wood along the lines of structural expression, picturesque massing, and free formal invention.[1] The few capable architects in America were unable to meet the demands for new houses for an ever-increasing population, and so the major source of design for domestic architecture became the House Pattern Books and Builder's Guides - leaving to the host of amateurs, carpenters, and masons the problem of building a "Gothic Villa".

Andrew Jackson Downing, a horticulturist by profession, published two pattern books that were widely used and greatly influencial in domestic architecture

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[1] Vincent J. Scully, Jr., The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright. (New Haven: Yale Univ. Press, 1975)

(Plate XVII, fig. 1). Downing was concerned about the state of building and architecture in general; not only for the affluent, but also for the "wretched state" of the houses of the "humbler folk". His two books, Cottage Residences (1846) and The Architecture of Country Houses (1850), contained designs collected from such noted practitioners as A. J. Davie, Richard Upjohn and Gervase Wheeler. In his books, Downing ridiculed the Greek Revival. He absorbed the romanticism of English Gothic Revival and applied its principles to American wood construction, emphasizing asymetry, freedom in plan, variety in mass, the articulation of thin wooden members, and the skeletal qualities derived from the frames. "From the vertically boarded and battened houses of the 1840's and 50's to the involved basketry of the houses of the 70's, the primary emphasis was always given to the structural and visual multiplication of the framing stick."[2] For Downing, truth and reality were in such expressions. His cottage style was characterized by: (1) high, sharp-peaked roofs, (2) vertical board and batten wood siding, (3) remarkable wooden grills, cut out with a jig saw and fastened to the underside of gable eaves. In The Architecture of Country Houses, Downing suggests that an "exceedingly pretty effect" could be produced by using ornamental shingles for outside coverings instead

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[2] Ibid. page 2.

of boards and that a shingle cottage was warmer than one of weatherboard. He suggests using a stain for the shingles made of tobacco juice.[3]

The period of the Victorian Gothic was preceeded by a much ignored style called Carpenters' Gothic. This "sub-style" evolved during the 1830's and was unique to this country. The strong carpenters' tradition in America, the demand for quickly constructed buildings, abundant stands of fine timber, all combined to make wooden Gothic a natural development. The designs for these houses, from about the 1850's, were generally based on the Pattern Books by Downing and others, and was expressed in the exuberant application of wooden ornament to every sort of building. It could be either a large country cottage complete with gardens and outbuildings, a millhand's dwelling in a factory town, or any size cottage inbetween.

> Although generally unrecognized, the (Carpenter's) Gothic Cottage is as much an American architectural institution as the log cabin, the salt box, or the ranch house, and like them embraces a considerable diversity within a loose generic definition.[4]

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[3]A. J. Downing, The Architecture of Country Houses: Including Designs For Cottages, Farm-Houses and Villas. (New York: D. Appleton & Co. 1850), p. 182.

[4]Calder Loth and Julius Trousdale Sadler, Jr., The Only Proper Style: Gothic Architecture in America. (Boston: New York Graphic Society, 1975), p. 100-102.

The Carpenter Gothic Cottage was of wood, with steeply pitched gables and carved bargeboards. The style was distinguished chiefly by its profusion of sawn and carved details which often gave the buildings a certain appearance of fragility.

Between 1840 and 1876, architects of the style which became known as the Stick Style were involved with the entire picturesque movement that had been going on in England since mid-eighteenth century. Premonitions of the designs were among those published by Downing in 1850. Downing's insistance on truthfulness in wooden construction was basic to the theory of the style. The Stick Style was one of the two most purely American styles of the nineteenth century. The other was the Shingle Style.[5]

The Stick Style as it evolved in America was concerned with American conditions. Its cultural base was democratic and Jacksonian. The pattern book architects were interested in cheap, small houses for everyone. They were oriented toward the country and the suburb and were concerned with utility, laborsaving devices, and material expediency, reflecting part of the American attitude toward life. The Stick Style absorbed influences from the Swiss

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[5]Marcus Whiffen, American Architecture Since 1780: A Guide to the Styles. (Cambridge, Mass.: M. I. T. Press, 1969), p. 109.

Chalet, English Gothic, and from the Japanese use of wood and utility of space.

The salient features of the style were: (1) high, steep roofs, (2) often complex plans, (3) projecting eaves often separated by large brackets, (4) applied diagonal "stick work". Downing's truthfulness was achieved by the use of vertical boarding on the outside (board and batten) because the main timbers that frame and support wooden houses are vertical. Clapboards were also used on the exterior with overlays of other boards either vertical, horizontal or on the diagonal, also suggesting the unseen structural frame.[6]

An important pioneer of the style was Gervase Wheeler, who came to America from England in the 1840's. Wheeler, whose designs were published in Downing's last book, published his own pattern book, Rural Homes, in 1851. This volume was re-issued eight times between 1851 and 1859. Other well-known architects working in the style were Richard Upjohn and William Morris Hunt, who designed two or three cottages of the Stick Style in Newport, Rhode Island. The Stick Style opened the way for invention along nineteenth century American lines.

In the United States, the classic revival had

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[6] Ibid.

begun to grow into old age when the Civil War began in 1861. When the smoke of battle had cleared, men did not return to the old love, the Classic Revival, but instead sought new means of expressing the spirit of the country and meeting its new, fast-paced, expanding needs. The fifteen-year period following the war was a time of great financial and industrial activity. The impact of the Industrial Revolution was being felt in nineteenth century United States as it was in England. Man's lifestyle changed with increased urbanization and a dependence on purchased goods. New discoveries opened the way for new modes of expression in many fields. Steel girders provided the architect with new ways of dealing with structures. Thomas Edison's incandescent lamp contributed to the comfort and enjoyment of life; trains, street cars and cable cars made traveling faster and easier. The transition of the United States into large scale production brought about improvements in material goods and sudden accumulations of wealth. These rapid economic changes meant social and cultural shortcomings. Men lived in an atmosphere of speed with little time for the acquisition of culture, but increased fortunes brought a demand for it, and so architectural styles were "purchased" along with other amenities.[7]

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[7]Thomas E. Tallmadge, The Story of Architecture In America. (New York: Norton and Co., 1927), p. 143.

For American architecture, there were two great styles of almost equal influence: the Victorian Gothic from England and the French style of the Second Empire with the Mansard roof. The latter was especially influential in the East.

Of England and the Victorian Gothic, Tallmadge wrote in 1927,

> What social diagnostician can explain the mysterious artistic plague that swept over England in the middle of the last century, and was imported, as all reputable plagues are supposed to be, by shipboard? The guilty persons carrying these germs were the first American tourists, for these were the days when the new sidewheelers, the first ocean liners, had supplanted the clipper ships, a conveyance far too hardy for the tourist. The American invasion of Europe was on. When our countrymen found - seated about the throne of the good, but somewhat obvious Victoria - Tennyson, Carlyle, the Brownings, Ruskin, George Eliot, Macauly, Dickens, Thackery, they would have looked in vain for stars of equal magnitude in the fine arts. Why in such a brilliant galaxy should art and taste have glimmered so feebly or have been so utterly eclipsed? I don't know why the Victorians were so right on questions of morals and wrong on questions of taste', perhaps it was the Prince Consort. But we do know that Tennyson and the Brownings and the rest of the elect exchanged wax flowers, Paisley shawls and antimacassars without a qualm; that Canova was the favorite sculptor and Landseer the popular painter; that young ladies laced and had the vapors; and that young men wore Dundreary whiskers.[8]

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[8] Ibid.

The Victorian Gothic or Gothic Revival attracted a great majority of the young architects of England and America during the sixties and seventies, from the time of the London World's Fair of 1851 to the Philadelphia World's Fair of 1876. What there was of progress in American, English and European architecture in the third quarter of the century came from this Victorian Gothic.

Montgomery Schuyler said in an essay in 1891 that "A sensitive and enthusiastic American architect, beginning his practice thirty years ago, unless he was diverted from his normal course by some foreign influence, almost invariably began with Victorian Gothic."[9] Schuyler felt that it could be questionable whether we had any buildings as good as the best from the Victorian Gothic, but that it was certain that we had no others as bad as the worst.

The leaders of the style in England in the 1860's had learned to express the style with freedom and had successfully extended it to domestic architecture. Norman Shaw's Leyswood, Surry, England, 1868, is an example of this success (Plate XVII, fig. 2). It was about 1850

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[9]Montgomery Schuyler, American Architecture and Other Writings. Ed. by William H. Jordy and Ralph Coe (2 Vols.; Cambridge, Mass.: Belknap Press of Harvard University Press, 1961), II, 125.

that the Victorian Gothic came to the fore.[10] Its inventor could have been one of several. Ruskin, who was enamored of the medieval building of Northern Italy rather than French Gothic, was enthusiastic; his influence came through his two publications, The Seven Lamps of Architecture (1849) and The Stones of Venice (1851), which were more widely read in the United States than England. Or perhaps the Pre-Raphaelites with William Morris' contempt for Classic Art; the Oxford Movement; or A. W. Pugin, who gave the Gothic Revival passion.[11] Architects of note who worked in the Gothic in England included Sir Charles Barry (The Houses of Parliament); G. E. Street, a pupil of Barry; Seddon; Waterhouse; and G. G. Bodley, who evolved a style still characteristic of English work in the early twentieth century.[12]

The Victorian Gothic in America in the sixties was a time of great mansions with mansard roofs,[13] cupolas, porches, bays, portecocheres, fronted by broad, smooth

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[10]Scully, The Shingle Style, p. 6.

[11]Whiffen, American Architecture, pp. 91,94.

[12]Tallmadge, The Story of Architecture, p. 143.

[13]The second empire style, led by Viollet-le-Duc, developed in France in the middle of the nineteenth century. The salient feature of greatest influence in America was the mansard roof.

lawns policed by the inevitable cast-iron dog and his companion the cast-iron deer, and sprinkled with beds of canna lilies and gladioli in shapes of stars, crescents and anchors, tended by the German gardener. The interiors featured straight, narrow halls, stairways in one run except for a sharp turn at the top where in a niche stood Canova's Hebe or Powers' Greek Slave. The high, narrow windows, rooms, porches and bathtub - when they had them - carried out the high, narrow motif.[14] Salient features for the exteriors of Victorian Gothic structures in America were: (1) details heavier and fatter (molding, tracery, carved ornaments); (2) not at all fragile or light, but solid appearance to buildings; (3) exterior woodwork appearing structural; (4) rooflines complex, top-heavy effects common, strong scale contrasts, towers with overhanging top stage; (5) ploychrome or bichrome - two kinds of stone in one wall, brickwork banded with stone, etc.[15]

During the period of the 1870's, there was a fourth style whose influence was as strong in America as the other three. It is known as the Eastlake Style, and was largely based on Charles Eastlake's book, Hints On Household Taste (1868). The first of six American editions appeared in

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[14]Tallmadge, The Story of Architecture, pp. 146-147.

[15]Whiffen, American Architecture, p. 89.

1872. In his book, Eastlake pleads for a return to honest craftmanship. He said that wood should be worked in forms adapted to its character, with dowels and pegs plainly evident, that iron should be worked on an anvil, not cast in a mold, brick laid in cunning patterns and stone should be rugged and primeval. He backed up his theories with good, practical designs. This American Eastlake is distinguished from the Stick Style and Queen Anne by the exterior ornament that is largely the result of the chisel, the gouge and the turning lathe. Curved brackets abound. The posts of verandas or porches and often the exposed framing members of the roofs bear a marked resemblance to table legs. Porches are bordered by rows of spindles and knobs and perforated decorations abound.[16] The motif is high and narrow, as in the other two styles of the period that have been discussed.

The melange of Gothic and Eastlake gradually became known as Queen Anne. The term was first applied by the Englishmen Shaw and Belcher to their particular "Free Classic" style of the 1870's through the 1890's, which was supposedly based on the free and easy manner of design of Queen Anne's day. Shaw's work inspired original work in

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[16]Whiffen, American Architecture, p. 123.

America and England, and also inspired thousands of Tudor cottages in both countries and set the stage for the later eclectic manifestations of the late nineteenth century.

The seventies saw profound changes in American architecture. Architects began to exert an influence on American domestic design rather than Pattern Book designers. One of the most influential was Henry Hobson Richardson, who, in 1869-71, began to experiment with new, open design in interior space. His designs were close to the Queen Anne planning that was being developed at the same time in England by Norman Shaw. Richardson was the second American architect to be trained in France at the Ecole des Beaux Arts (the first being Richard Morris Hunt). Richardson returned to the United States in 1865, the same year that America's first school of architecture was established at the Massachusetts Institute of Technology.

Richardson built the Watts-Sherman House, Newport, Rhode Island, (Plate XVIII, fig. 1) in 1874, and it is considered a partial Americanization of Shaw's Queen Anne style. This was Richardson's main contribution to the domestic development of the seventies for he turned away from domestic architecture, to return in the eighties. During this decade the field was wide open to a whole new generation of architects. Richardson's Watts-Sherman house adopts all of the aspects of Shaw's domestic architecture, but the planning was as much Richardsonian as Shavian.

The plan (Plate XVIII, fig. 2) is more open, the living hall arrangement with its monumental fireplace and staircase has unity of scale. The low, beamed ceiling stresses the ceiling plane, bringing it down and accenting the horizontal effect. This sense of horizontal extension is purely Richardsonian and is not seen in Shaw's work. The mass of the house is vertical, however. Some elements of the exterior are of direct Queen Anne derivation: the entry porch, high brick chimney, horizontal window bands, and the gables filled with half-timbered panels.

The unique quality in the Watts-Sherman house, as opposed to the Shavian Queen Anne was the texture of the shingle surface, replacing Shaw's tiles that were difficult to manufacture in the United States. The shingle, a native but neglected material, offered a practical substitute. Other unique features are the rose-red of the stucco in the half-timbered panels, the warm beige of the gable stucco, the fireplace in the main hall which appears free standing but is in reality flanked by wide openings into the library and dining room and the wide stairs that turn as they rise. Parts of the interior (Plate XIX, fig. 1) show the hand of Stanford White, a young assistant who joined the firm in 1872 as a draughtsman with no previous architectural training.[17]

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[17]Scully, The Shingle Style, p. 14.

Richardson's designs offered new possibilities in spatial development. In his houses, the large living hall becomes the core of the house. This is expressed by the expansion of space and the combination of essential architectural and functional elements into this space: the entrance, fireplace, and staircase. The living hall, as such, had been available as a plan since the 1840's, but had been a recessive feature. The sixties and early seventies were even less concerned with the living hall. It had been treated as a narrow passageway and its potential ignored. Richardson, concerned with simplifying space divisions and function, opened subsidiary volumes, dining room and parlor, directly and openly off the living hall. These changes are seen in the Codman Project (1869-71), the first in a new line of domestic planning in America.[18] Richardson's innovations in domestic design in America were a new sense of open interior space, and a new feeling for the surface enclosing that space. In structural expression, as far as wood is concerned, a shift of emphasis begins - from the skeletal framework itself to surfacing materials. This change in the treatment of surface can be traced only to Shaw's published works, which began to appear in English architectural journals in 1871.[19]

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[18] Ibid., p. 6.

[19] Ibid., p. 129.

The Queen Anne was brought into the public spotlight in the United States at the Centennial Exposition at Philadelphia, May through November of 1876. Two British government buildings built for the Exposition had tremendous impact on American architects. They were the Commission and Delegates Residence and Office, and the Staff Quarters. The sketches and plans for these two buildings were published in Building News, 1875, and in America in The American Builder, 1876, the first year of publication for this journal. The buildings were of the half-timbered, Old English Cottage Style called Queen Anne. The architect was Thomas Harris, one of many working in the Shavian Manner. Numerous selections from the English magazines also appeared in the pages of the American Architect and Building News after it was first published in January, 1876.

> For the most part, the "Queen Anne" found little favor in the eyes of the English critics and writers and these doubts were reported in American Architect. This magazine, however, did not reach a wide segment of the people because of its specialized nature, and as a result, did not possess the popular appeal of Godey's Lady's Book, Munsey's Magazine, and Peterson's Magazine. There is little wonder then, that the views expressed in the American Architect and Building News may be in direct contrast to the buildings

designed and erected by amateur architects.[20] However, buildings of the Queen Anne style were erected by professional architects of this country as well as by the amateurs.

This so-called Queen Anne style had flourished in England between the 1870's and 1890's. In the United States, the style lasted an even shorter period of time, between the 1880's and 1890's. Henry Hudson Holly, the leading theorist who backed the Queen Anne revival in the United States, referred to the Queen Anne as a vernacular style. In his book, Modern Dwellings, he definitely stated that, "Now this vernacular style is precisely what this book is intended to advocate, it being none other than the free classic, or 'Queen Anne'."[21]

Holly claimed Norman Shaw and J. J. Stevenson as his inspirations for utilizing the Queen Anne for his designs. The Queen Anne meant the simple mode of English building, worked out in artistic and natural forms, to express the real domestic needs, as applied to the United

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[20]Sadayoshi Omoto, "Some Aspects of the So-Called 'Queen Anne' Revival Style of Architecture" (Unpublished Ph. D dissertations, Ohio State University, 1954), pp. 122-123.

[21]Henry Hudson Holly, Modern Dwellings. (New York: Harper and Brothers, 1878), p. 21.

States. Brick was the material of eighteenth century England, which was claimed to be native to England, but Holly did not accept brick as the only material suitable for his designs. He worked primarily in wood - a material found most abundantly in the United States - and in a combination of stone, brick and shingle. He wanted to meet the needs of the American people in his plans (Plate XIX, fig. 2). These needs were different from those of England where the Queen Anne style was popular in the larger homes and in the city architecture. Holly's thesis may be interpreted to mean that "good architecture" is architecture in which the needs of the people are given primary consideration and, secondarily, the materials of that locality are utilized.[22] Although Holly claims Stevenson as one of his inspirations for utilizing the Queen Anne, only once does he refer to the Gothic in his writings; he remarked that the chimneys should be built like a Gothic column, broken up into different members or shafts.[23]

The small windows, characteristic of Queen Anne's day, were thought by Holly to constitute a legitimate source

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[22]Omoto, "Some Aspects of the So-Called 'Queen Anne'," p. 197.

[23]J. J. Stevenson did not advocate one particular style, but he insisted that the Queen Anne style was the logical outcome of the reaction against the Gothic revival. (Omoto, p. 189).

for use in his designs. In Holly's case, colored glass was used in small squares in the upper sash and on the stair landings. These were windows which were not to be looked through, but they were an attractive decorative element which permitted the greater use of color. Inasmuch as the function of Holly's small panes were so far removed from that of eighteenth century Queen Anne, it is probably incorrect to suggest any connection with the earlier period. Holly's designs indicate a closer relationship to Shaw's Early English Cottages. The same interest in textural variations, the irregularity, and the color are evidenced in Holly's designs. In several instances, he mentioned the effective picturesqueness created by the balconies, chimneys, and gables. There is one major difference between these men, however, for Norman Shaw worked on a much larger scale than Holly, who designed for the smaller American houses.[24] Judged against Shaw's low and rambling structures, Holly's work appears compact. Some of the features to be found in a typical house by Shaw (Plate XX, fig. 1) include large, decorated chimneys, the second story overhang, the use of small panes and the barge boards. All of these may be seen in many of Holly's works and could be listed as some of the salient features of the

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[24]Omoto, "Some Aspects of the So-Called 'Queen Anne'," p. 198.

Queen Anne style, for they are found in houses labeled Queen Anne throughout the United States. Indeed, popular opinion, confused by the many different buildings called Queen Anne, soon associated towers, gables and colored glass with Queen Anne Revival architecture. Holly's similarity to Shaw's manner would indicate that both men were interested in the picturesque aspect of architecture.

The influence of colonial architecture also came into play in the American version of the Queen Anne style. Americans, like the British, were looking back one hundred to two hundred years to their own colonial building for classical detail and a sense of order and history. This interest in colonial life and architecture was inspired by two factors: the rise of the summer resort and the Centennial of 1876. Architectural details from the older Newport homes were to become elements of style of the 1880's. These elements have already been seen in the imaginative work of H. H. Richardson. They are the broad hall, easy staircase and vast chimney, with snug and sunny window seats. The colonial craze was reflected in the furniture and by the 80's, colonial furniture had replaced, more or less, the Eastlake interiors of the early 70's.

Vincent Scully says in his book, The Shingle Style, that by 1883, the real Queen Anne and Colonial Revival had

run their course.[25] In an address to the National Association of Builders in 1891, Montgomery Schuyler, who was not overly fond of the Queen Anne style, reflects the feelings of some architects and critics of the time. Schuyler said

> It has been said that American humor has never found full expression except in architecture ... It has also been said, by a friend of mine (Leoplod Eldiltz), himself an architect, ... that 'American architecture is the art of covering one thing with another thing to imitate a third thing, which if genuine, would not be desirable.'[26]

Schuyler goes on to say that though the expression was comic, the fact "as far as it is fact, is serious even to sadness."

To again quote Scully

> The American house had undergone a variety of changes adapting it to American conditions; functional requirements, and materials, which separate it as an original style, from Norman Shaw's "Queen Anne". The openness and flow of its space are American. So are the sheltering void of the piazza, the lightly scaled woodwork and rough shingles. By 1880 the American domestic development was clearly, for the time being, at least, on its own. It had assimilated its influence and according to the necessities of its own nature passed beyond them. American architects by 1880 had no more to learn from Norman Shaw. Although some of them continued to build Tudor mansions complete with half-timber, the original development continued to grow in its own right. We must recognize, then, a mode of building, approaching maturity around 1880,

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[25] Scully, The Shingle Style, p. 70.

[26] Schuyler, American Architecture, p. 95.

> that was specifically American....the term signifies a sensitive adjustment of materials, techniques and sense of space to the specific and newly evaluated conditions of American living.[27]

Thus we move into the Shingle Style, the second of our purely American styles.

In the 1880's a general trend in architecture developed from which emerged a variety of experiments, showing a wide range of design solutions. There developed a discipline of design that was ordered and open to many variations and easily allowed for future growth.

> Varieties of materials, light and adjustment to site - all counted strongly in the shingle style....Its architects developed large, open volumes of interior space. If any trend moved through this rich diversity it seems to have been one toward design discipline and order.... Design moved toward an interweaving of the architectural fabric which had been an important aspect of American work since the early stick style.[28]

The Shingle Style appears to have been a true nineteenth century and American phenomenon, based on the "gentle principles of spatial accomodation and vernacular order."[29]

Commenting on the social significance of domestic architecture in America, Scully says that

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[27]Scully, The Shingle Style, p. 88.

[28]Ibid., p. 99.

[29]Ibid., p. 164.

> Behind the whole development of free design ran the insistent belief that man must live as a free human being, in close contact with nature, in order to realize his own potentialities. The early stick style, for example, was not only part of an international movement toward the suburban and the picturesque; it was also an expression of confident and still semi-agrarian, semi-Jeffersonian America, and it went to pieces in the post-Civil War industrial society. The Colonial and Queen Anne revival and the shingle style then emerged in reaction against the industrialized world, and its architects attempted to create a new cottage and suburban refuge.[30]

Henry Hobson Richardson set the style in his use of shingles instead of clapboards and his rejection of the "frivolous ornamentation of scrollwork." His work along these lines "set hundreds of architects thinking..."[31]

In the late 1870's, William Ralph Emerson contributed much to the new architecture. His house at Mt. Desert (1879), was the first house of the movement to be completely shingled. The windows, set in a shingle surface with precise wood trim, express the thin wooden frame. There is a remotely English look to the house, with its Queen Anne chimneys and some half-timbering work in the gables and the arched window of the parlor with the seat in front is a Shavian touch. Norman Shaw called this house the

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[30] Ibid., p. 162.

[31] Ibid., p. 96.

first fully developed movement of the new Shingle Style. The enclosing skins of the walls, covered with shingles, gives a continuing surface which had been striven for since 1872, but fully attained here for the first time.[32]

Emerson's house for J. Greenough (1880), (Plate XX, fig. 2) developed further the plastic continuity of the shingle mass. The plan is not too interesting, but on the exterior, gable flows into gable and wall into piazza in an interesting manner. The half-timbering has disappeared in smaller house. The wood trim is quiet and remotely Queen Anne.[33]

The influence of H. H. Richardson again comes into play during this creative period of the 1880's. This time in suburban and country house architecture. His Ames Gate Lodge (1880-81), of cyclopean rubble, brought stone to the attention of other architects as an expressive possibility. Richardson's M. F. Stoughton house (Plate XXI, fig. 1) of 1882 is impressive because of its calm and truly classic order. It was a masterpiece of the new architecture and its effect was enormous. The house is noted for convenience, spaciousness, and architectural purity. The cypress shingles on walls and roof were painted a deep olive-green.

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[32] Ibid., p. 84.

[33] Ibid.

The warm, earthy colors of the Shingle Style are a continuation of A. J. Downing's desire for earthy colors. The plan shows a large living hall (Plate XXI, fig. 2) in the center of the house with a fireplace and staircase. Large airy rooms open off the hall. The whole effect is of a comfortable country house.[34]

By 1880, the popularity of the firm of McKim, Mead, and White had grown to rival that of McKim and White's master, Richardson.[35] White had left Richardson's office in 1878 to make an extended tour of Europe. On his return in 1879, he was offered a partnership in the firm of McKim and Mead, which he accepted. The output of the firm was enormous. One of these houses, "Sunset", the Robert Goulet house at Newport (1882), is one of the most important. The mass of the house is not particularly coherent, but the overall effect from the shingles and plaster panels is one of warmth. There is little relationship between the land and sea side elevations; they could be two different houses. The plan is open and spatially inventive. The brick fireplace, its breast covered with paneling, intersects with an open gallery at the second story level. The

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[34] Ibid., p. 95-96.

[35] Charles McKim was with Richardson from 1870 to 1872, and Stanford White was employed as a draughtsman by Richardson in 1872.

high space of the hall opens wide to the veranda, and the vertical fireplace pulls the whole space into a relationship with the volume of the second floor. The hall is forty-four feet long, thirty feet wide and twenty-eight feet high. The staircase is located behind the gallery.[36]

McKim, Mead and White's Isaac Bell house, Newport, Rhode Island (1882-83), (Plate XXII, fig. 1) is less spacious, but perhaps a better house. The entrance is through a vestibule into a great hall with a huge fireplace (Plate XXII, fig. 2). The hearth runs from the study wall to the great staircase. A huge window on the stair landing lights the hall. Off the central space of the hall, drawing rooms and dining rooms open widely and connect with the piazza through French doors. The exterior blends variety and order. The light shingle mass of the upper stories is penetrated by the balancing voids of the piazzas. These have post structure using a pattern of simulated bamboo. These homes are masterpieces of the Shingle Style.[37]

Other architects working in the style during the 1880's included the New York firm of Lamb and Rich. Their "Sunset Hall" on Long Island (1883) (Plate XXIII, figs. 1 and 2. Plate XXIV, figs. 1 and 2) emphasized a horizontal

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[36]Scully, The Shingle Style, p. 130.

[37]Ibid.

expansion by lowering the ceilings everywhere. The house has a sense of unified space.[38]

John Calvin Stevens, working in Maine, was of critical importance. He was a disciple of Emerson and he saw the relationship of the architect to society as one to ennoble society. The plan of his house for James Hopkins Smith (1885) was extremely important because the entrance leads directly into the large hall which also serves as a living area. The plan also features a large fireplace with built-in seating and stairs to the bedrooms above. The open planning is compactly organized.[39] Steven's project, House By The Sea, (1885) (Plate XXV, fig. 1) was probably never built, but its plan and design were important in their emphasis on the horizontal in space and massing. The plan is a long, thin rectangle extended by piazzas. On the exterior, the shingled second story overhangs the first story that is of stone. The shadow line thus created further emphasizes the horizontality. The void of the extended piazzas is contained within the main volume of the house by the sweep of the roof line from the ridge line to the porch piers. There is continuity along the horizontal in both the interior space and the exterior massing. This desire for horizontal continuity was not

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[38] Ibid., p. 139.

[39] Ibid., p. 102.

unique with Stevens.[40]

The houses of Wilson Eyre, also expressing an emphasis on the horizontal, were rarely shingled completely. His work was always superficially Shavian and he often used half-timber, which was not used in the mature style of the 80's. Eyre's Charles Potter House (1881), (Plate XXV, fig. 2) appears to be very Queen Anne and Shavian. The lower floor is of brick and the upper floor is authentic English tile. The interior (Plate XXVI, fig. 1) is a long rectangle with low ceilings and a spatial flow to the outside. The trend of the house is towards continuous horizontals. In his Country House, Dowington, Pennsylvania (1883), (Plate XXVI, fig. 2) the space again is extended horizontally along an axis. The Ashurst House, Overbrook, Pennsylvania (1885), is a culmination of all the tendencies in Eyre's work. The living area is along one axis and flows out to the sheltered, contained spaces of the piazzas, which are a visual extension of the living space. The stairs flow upward without breaking the continuity of horizontal serenity. The exterior masses express the dominant horizontality of the interior.[41]

Bruce Price created free but disciplined plans in the 1880's. His most advanced houses are the cottages

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[40] Ibid., p. 120.

[41] Ibid., p. 122.

that he began to build in 1885 for Pierre Lorillard's residential development at Tuxedo Park, New York. This was a commuting community of wealthy young couples. The houses were fairly small and their compactness of design is their historical importance.[42] In these houses, Price exploited to the fullest the possibilities of the shingle style open planning and clear geometric order. Pierre Lorillard's cottage (1885-86) (Plate XXVII, fig. 1) has a feeling of "inside-out", caused by the interior and exterior massing articulated by the great fireplace masses at either side of the entrance. In the William Kent House, Tuxedo Park (1885), (Plate XXVII, fig. 2) the clear abstract shape of the house is set on a platform of a terrace. The powerful gable end recalls both a medieval town house and a Japanese farm house. The half-timbered woodwork, obviously decorative, creates a strong abstract pattern. There is a simple flow of space (Plate XXVIII, fig. 1). The parlor is on a cross axis from the dining room and hall, and the porch, den and pantry are on the same axis as the parlor. The kitchen is in the basement, as in most of these cottages. If the fireplaces were pulled together in the center, the plan would be extremely close to the Ward Will's House (Plate XXVIII, fig. 2 and Plate XXIX) or the Ross House, by Frank Lloyd Wright

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[42] Ibid., pp. 126-28.

(1902).[43] Vincent Scully says of these houses: "The cottages of Price represent a simplification and clear ordering of all the plan and spatial elements of the cottage architecture of the 1880's.[44] Scully continues

> Thus by 1885 a real order was growing, not imposed by codified canons, but developing creatively from a variety of spatial experiments. Founded upon a sense of space, materials and creative structural techniques that were original, the developing classic equilibrium of the cottage architecture had nothing to do with "classicism" itself, in the usual meaning of the word....After 1885, however, the developing order of the free style came in general under the dominance of a different kind of order; imposed, shallow, often substituting antiquartanism for invention and scholarship for experiment.[45]

In the final chapter of Tallmadge's Story of Architecture In America, we find this comment on the influence of English and American architecture.

> When we attempt to rival England, the home of homes, in domestic architecture, we are bearding the lion in his den, or more particularly, perhaps, the Douglas in his hall; but it is America that has shown England that the house can be built cheaper, the servants will be fewer, and the roast beef will be hotter, if the kitchen is built on the same side of the house as the dining room! It is America that has shown the traditionally tubbed

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[43] Ibid., p. 127.

[44] Ibid., p. 128.

[45] Ibid., p. 129.

> Englishman that a house with ten bedrooms should have more than one bathroom.[46]

Thus, the most popular styles in domestic architecture at the time that Bridgeport was built were the Queen Anne and Shingle Styles. Although the high point of the Carpenter's Gothic and Eastlake styles had been reached early in the century, these two styles were still being built in the South and Midwest at the end of the century.

What happens when a Southern "boom town" begins rapid building in the late 1890's with such a wealth of styles to draw from and what happens to these styles as they are transmitted?

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[46] Tallmadge, The Story of Architecture, p. 301. Tallmadge is not a well known reference for nineteenth century architecture. However, he has been used extensively in this chapter because he was a writer close to the period who saw the styles in the light of current thought and criticism.

PLATE XVII

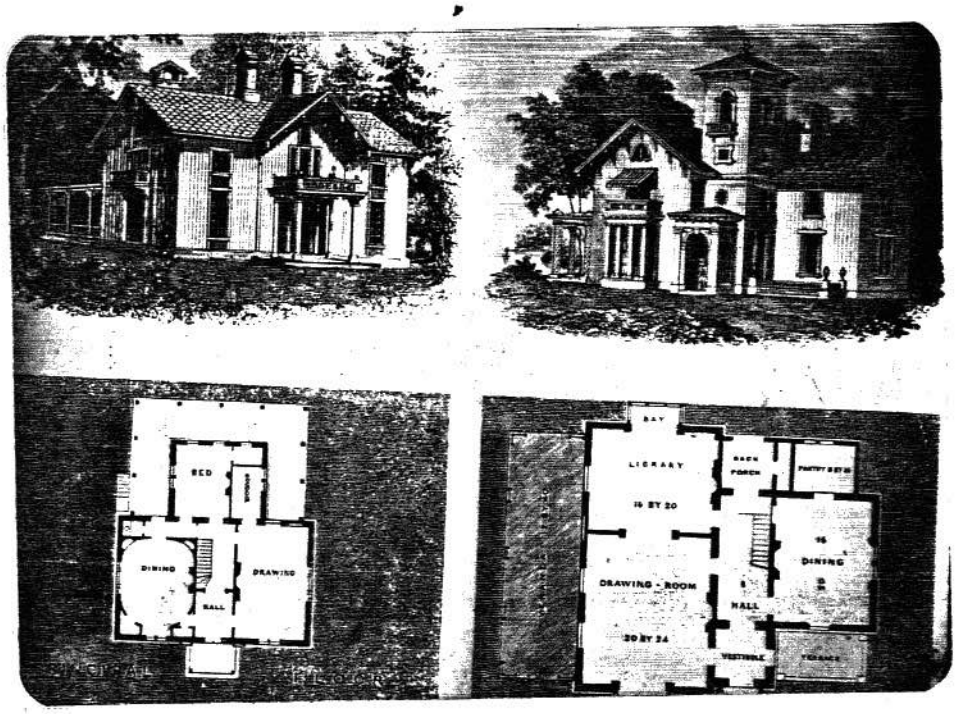


Figure 1. Designs for cottage residences. A. J. Downing.

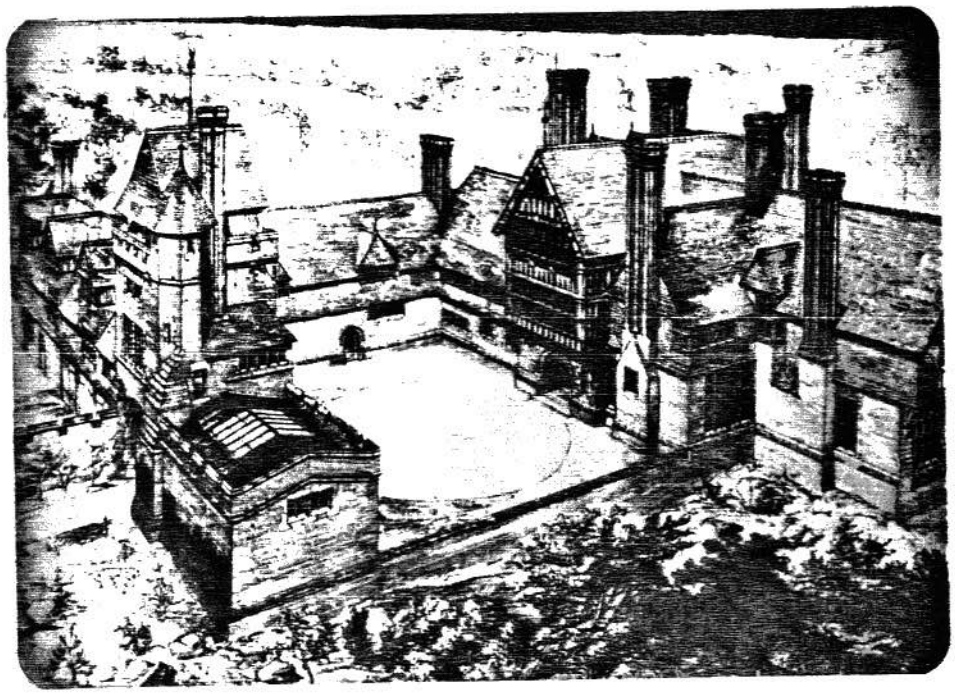


Figure 2. Leyswood, Surry, England. Norman Shaw, 1868.

PLATE XVIII

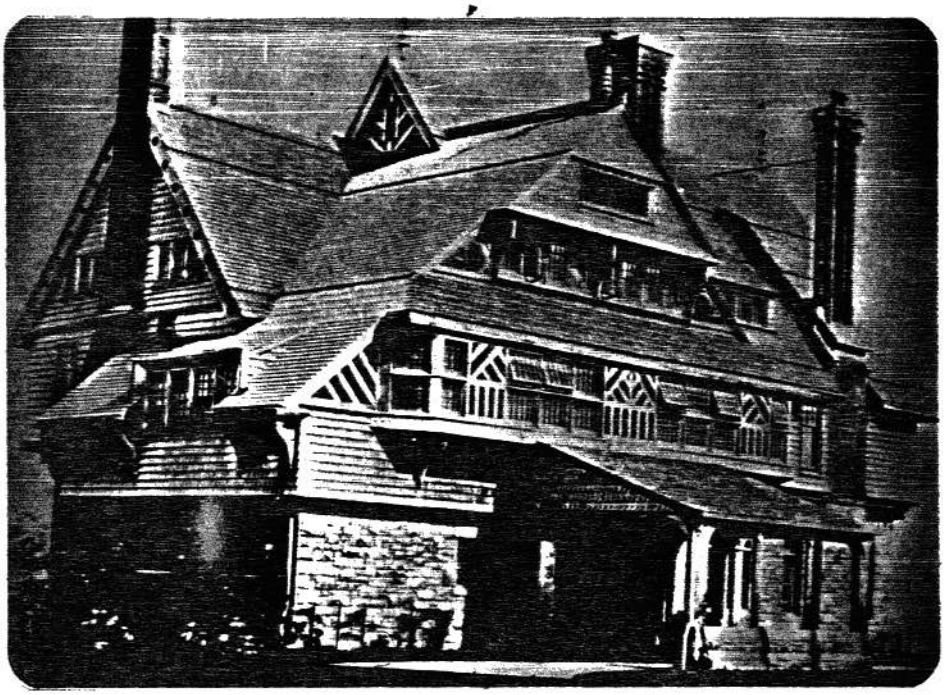


Figure 1. Watts Sherman house. H. H. Richardson, 1874.

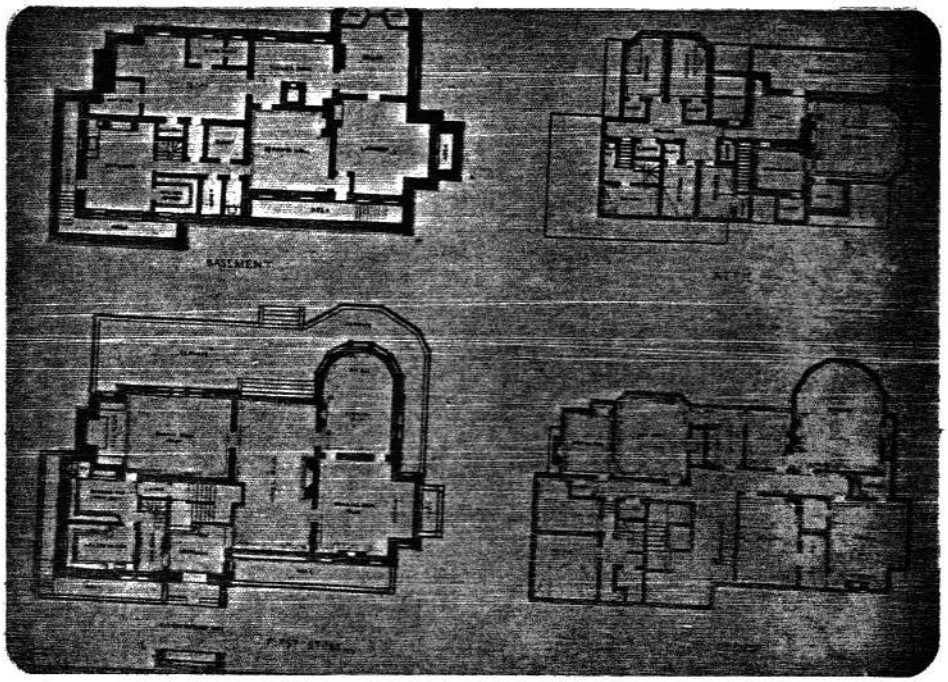


Figure 2. Watts Sherman house. H. H. Richardson, Plan 1874.

PLATE XIX

Figure 1. Watts Sherman house. H. H. Richardson, Sketch of Living Hall, probably by Stanford White.

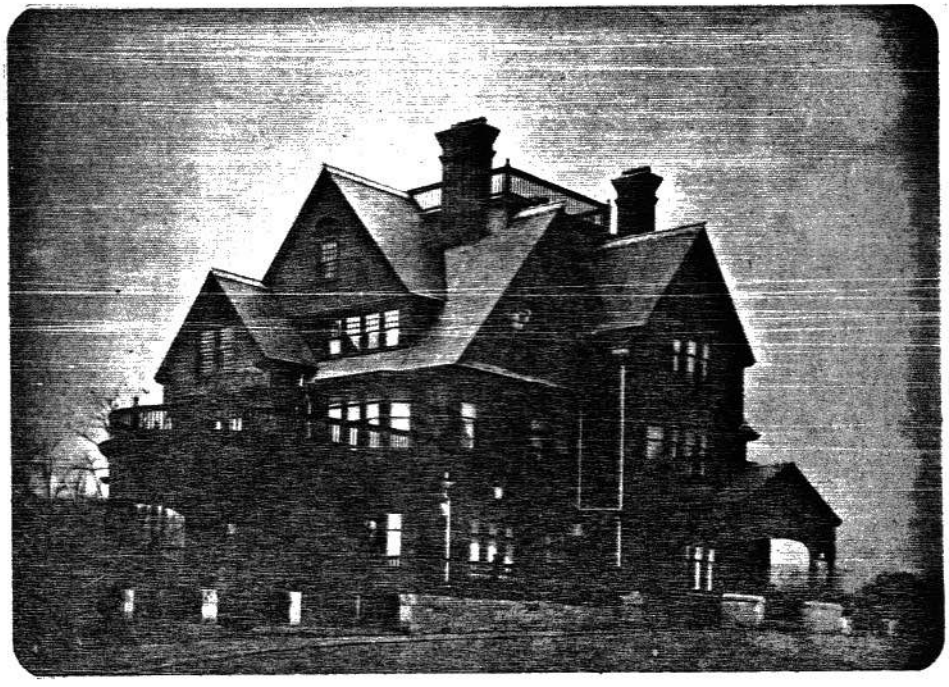


Figure 2. Henry C. Pedder residence. Orange, New Jersey, H. H. Holly.

PLATE XX

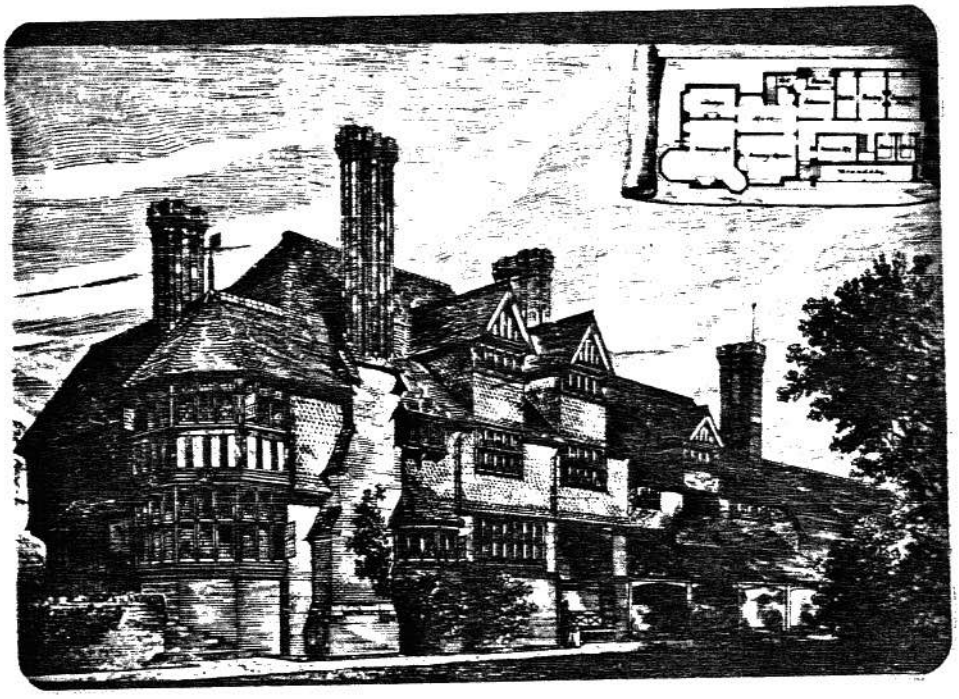


Figure 1. Hopeden, Surry, England. Norman Shaw, 1873.

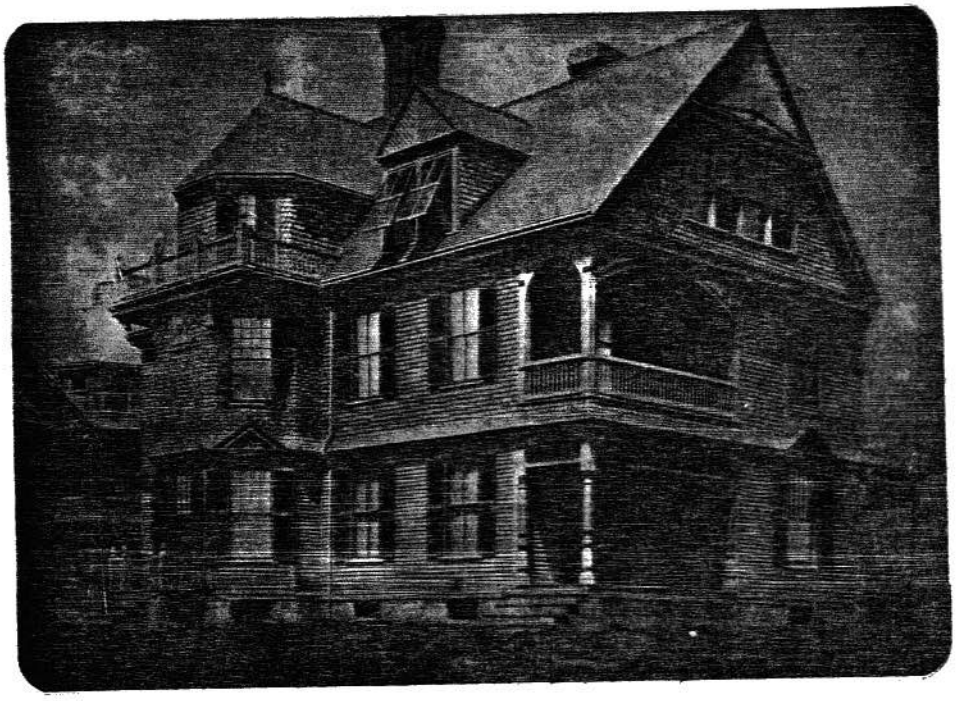


Figure 2. Greenough house. R. Emerson, 1880.

PLATE XXI

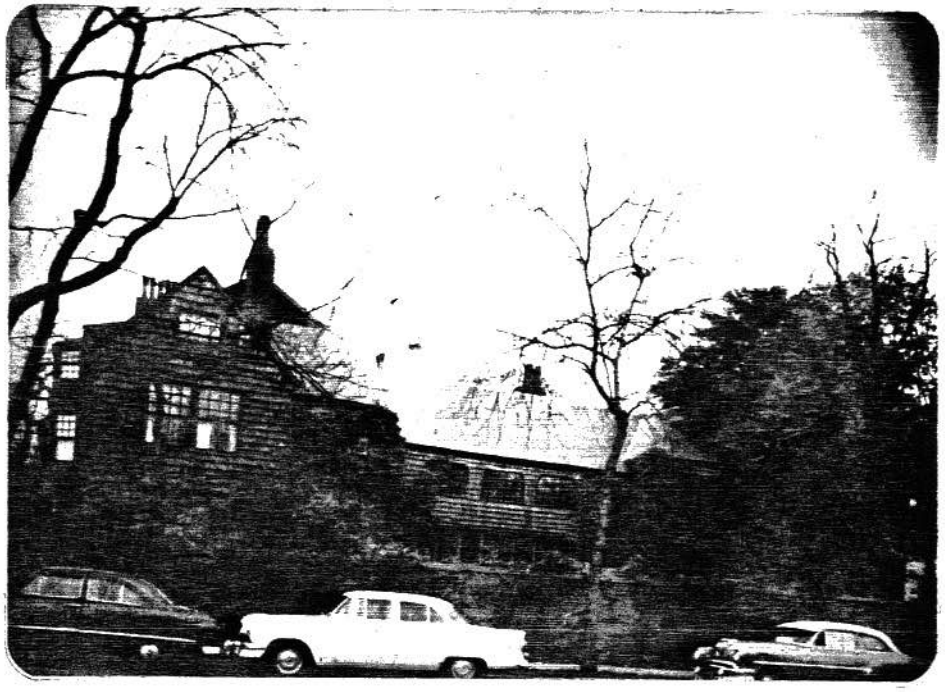


Figure 1. Stoughton house, Cambridge, Massachusetts. H. H. Richardson, 1882-83.

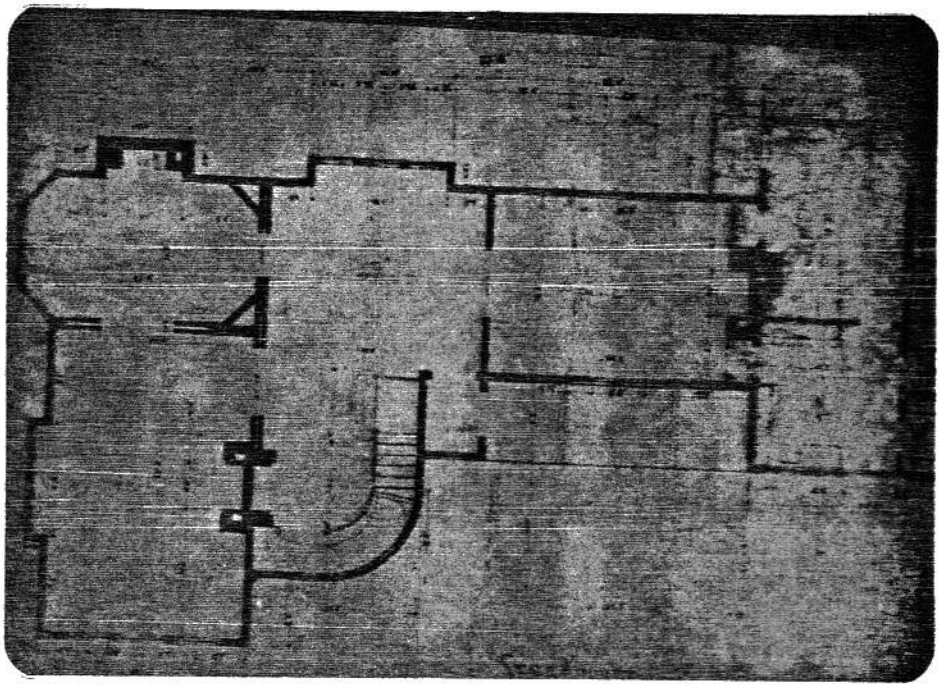


Figure 2. Stoughton house, Cambridge, Massachusetts. H. H. Richardson, 1882-83, plan.

PLATE XXII

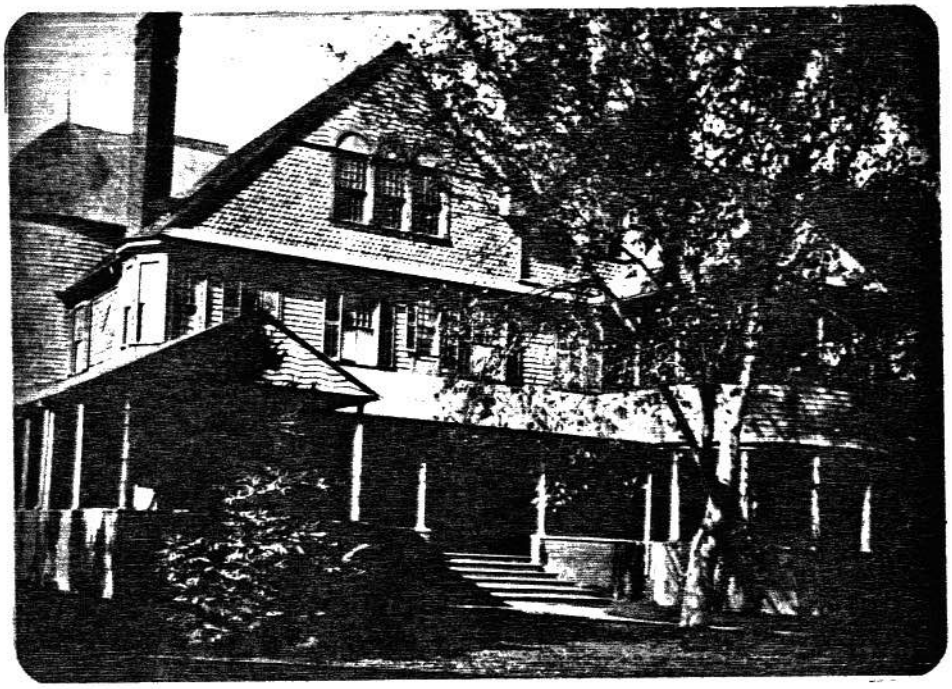


Figure 1. Isaac Bell house. Newport, Rhode Island. McKim, Mead & White, 1882-83.

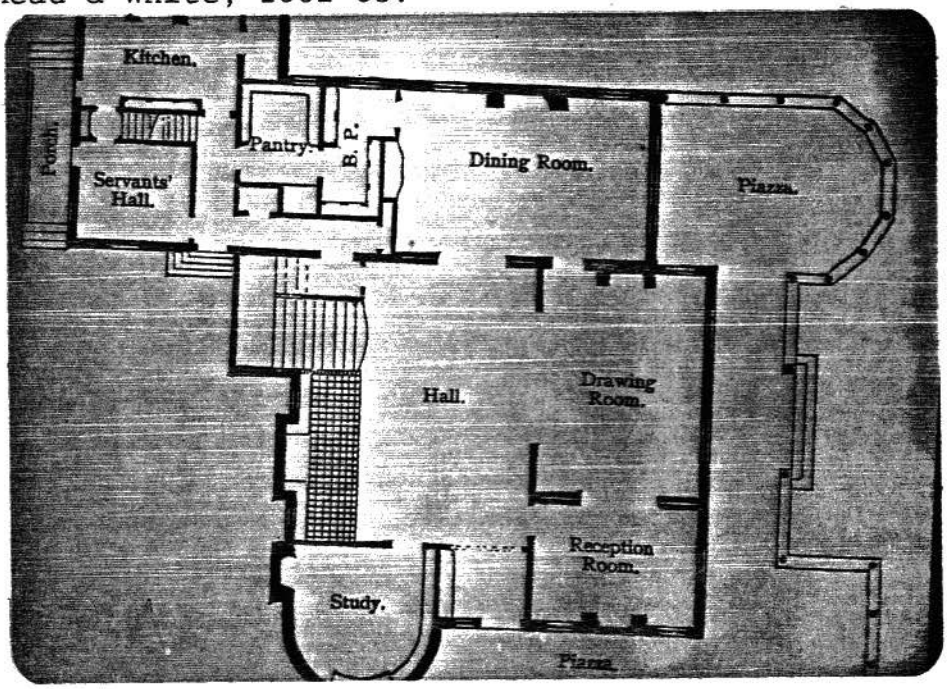


Figure 2. Isaac Bell house. Newport, Rhode Island. McKim, Mead & White, 1882-83, plan.

PLATE XXIII

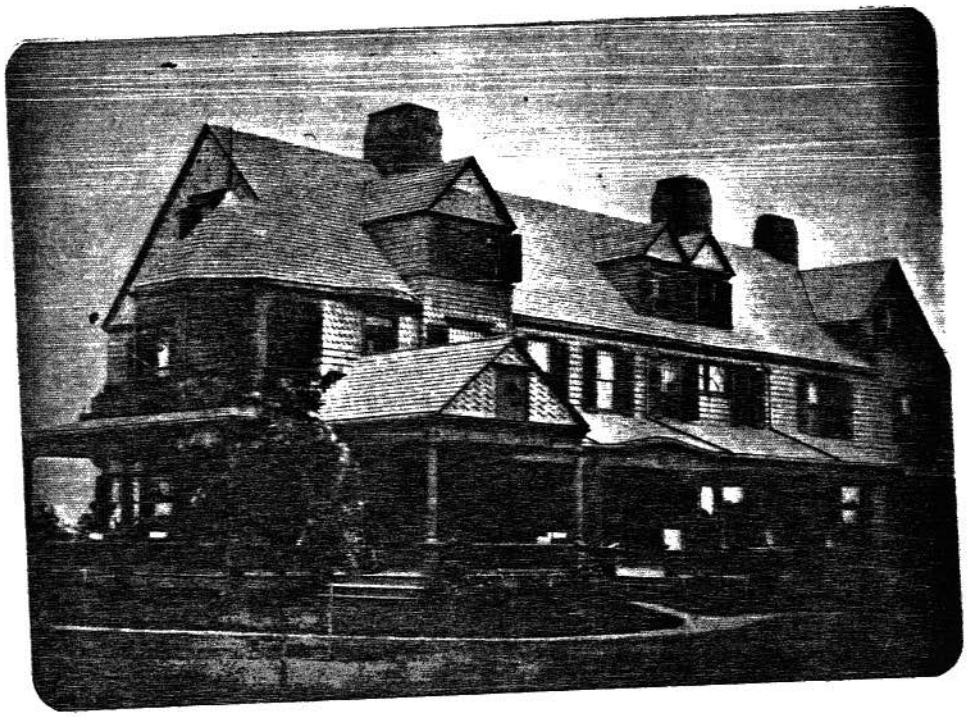


Figure 1. "Sunset Hall" S. P. Hinkley house. Lawrence, Long Island. Lamb & Rich, 1883.

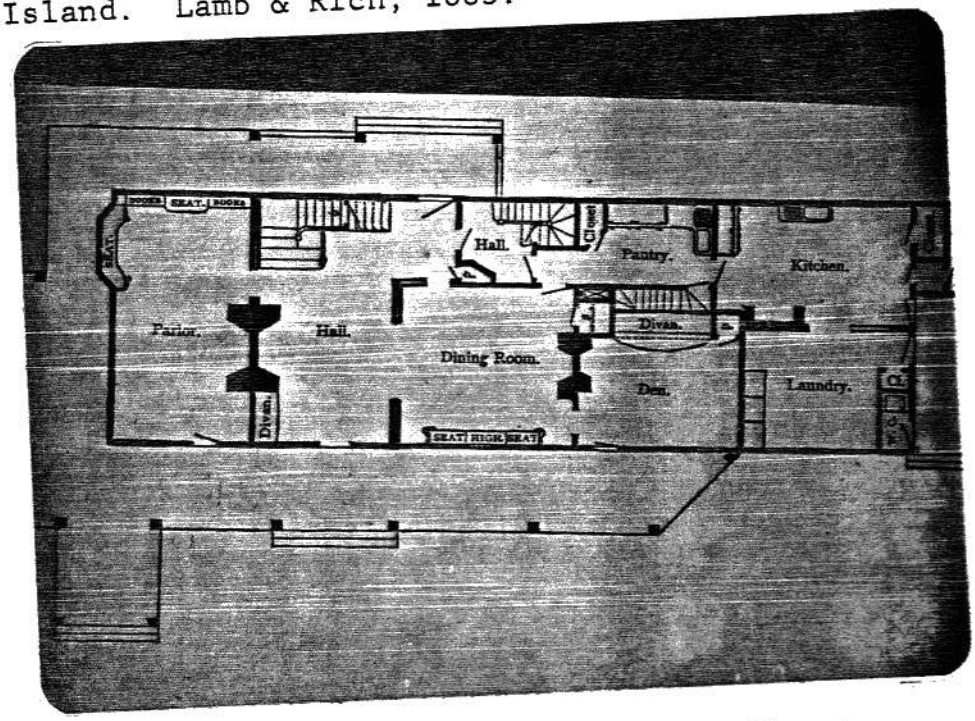


Figure 2. "Sunset Hall". Lamb & Rich, 1883, plan.

PLATE XXIV

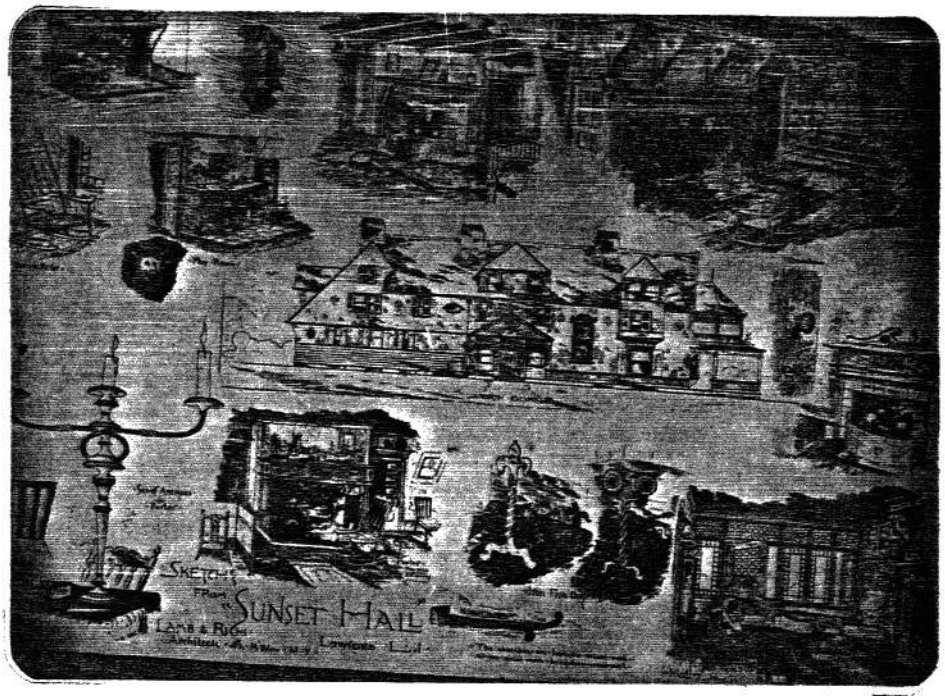


Figure 1. "Sunset Hall". Lamb & Rich, 1883. Interior sketches.

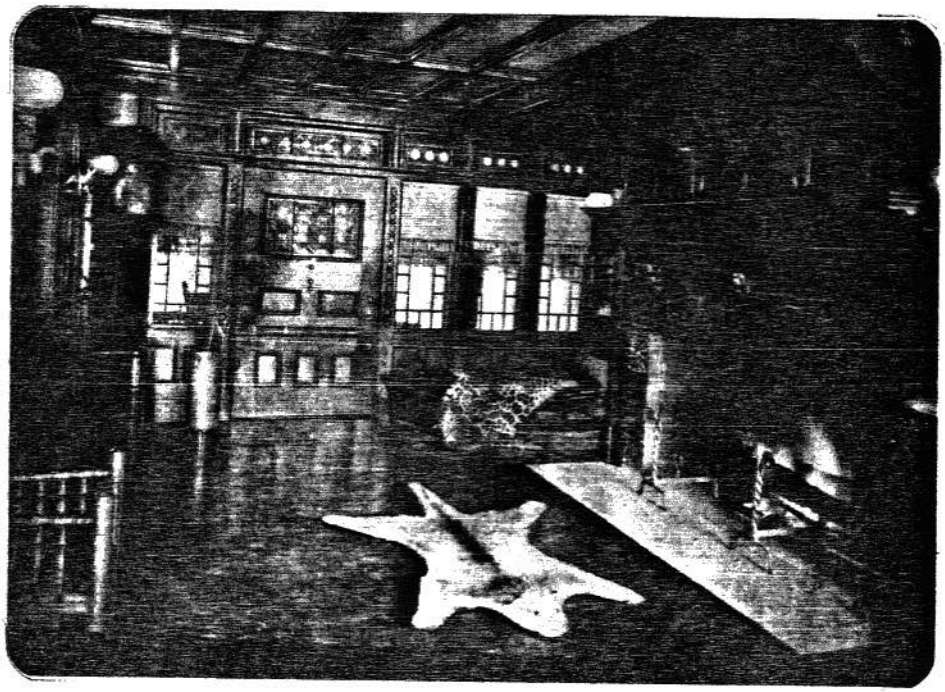


Figure 2. "Sunset Hall". Lamb & Rich, 1883. Living Hall.

PLATE XXV

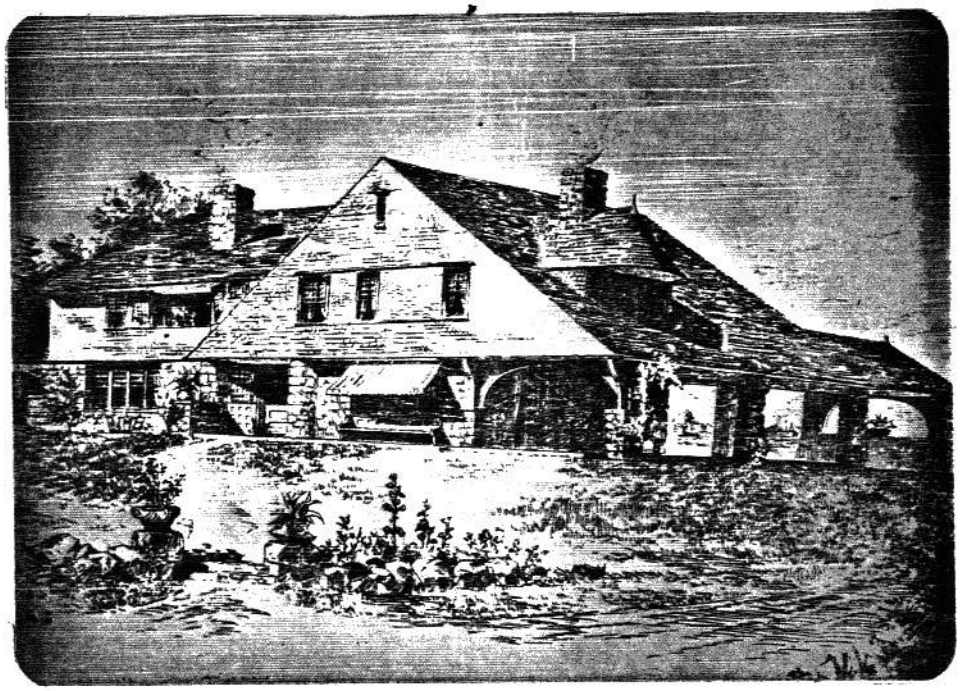


Figure 1. Project for a "House By the Sea". John Calvin Stevens, 1885.

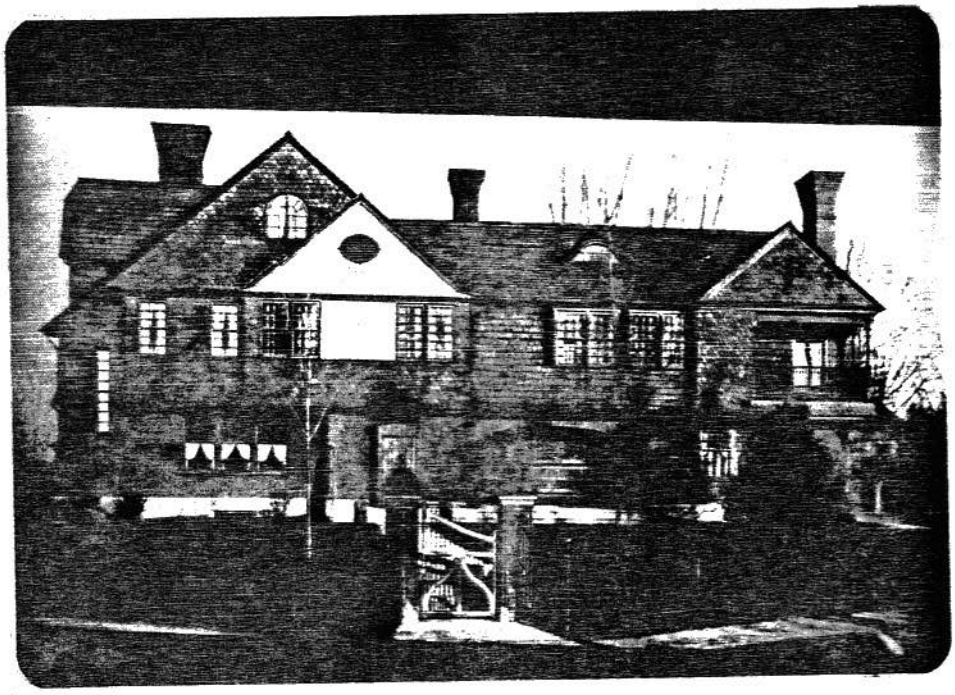


Figure 2. Charles A. Potter house. Chestnut Hill, Pennsylvania. Wilson Eyre, 1881-82.

PLATE XXVII

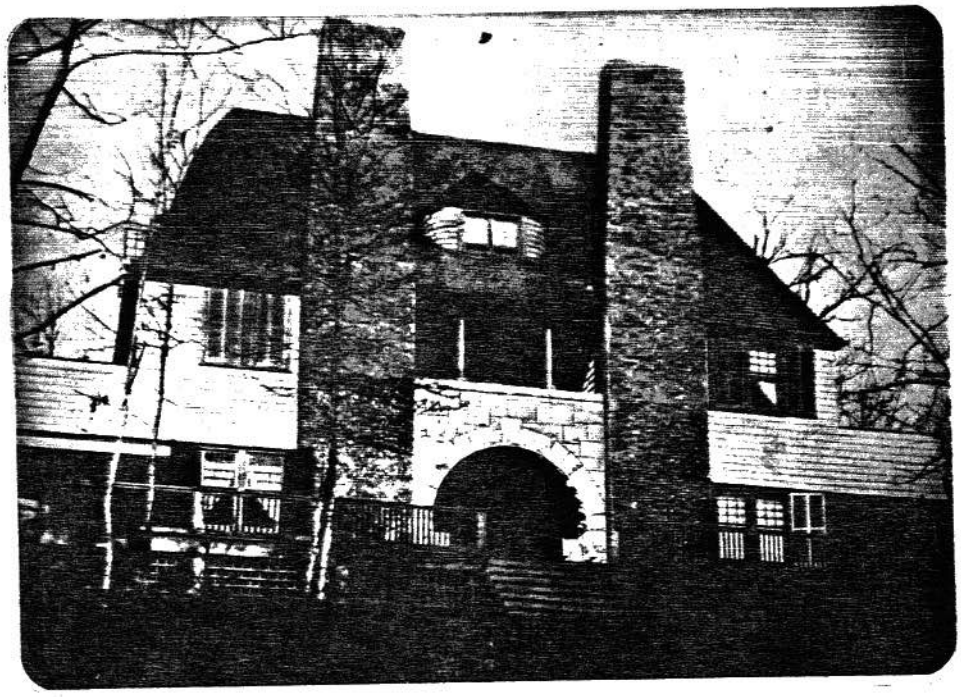


Figure 1. Pierre Lorillard house, Tuxedo Park, New York. Bruce Price, 1885-86.

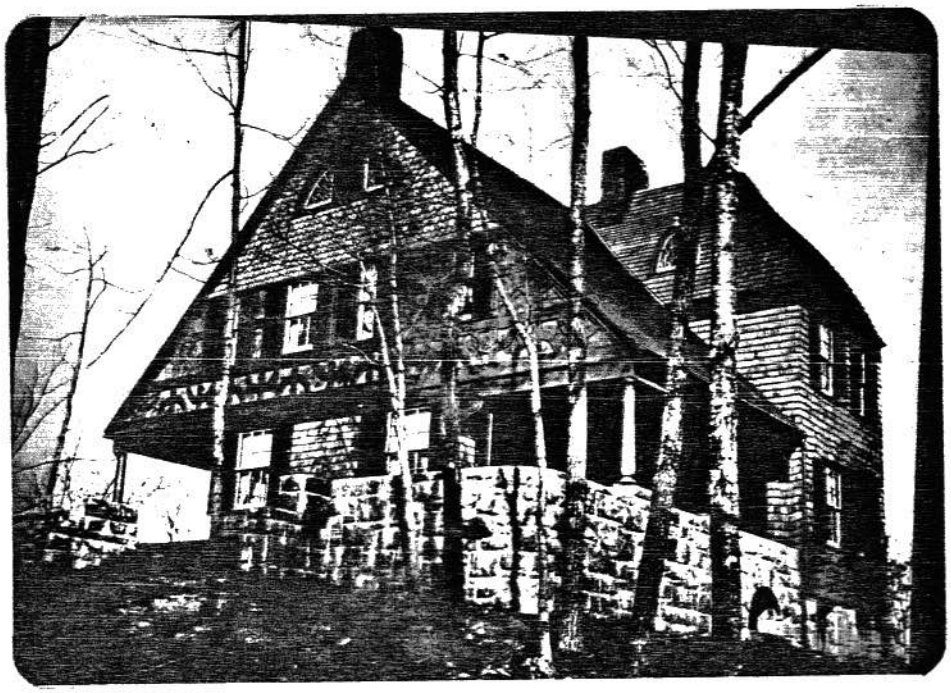


Figure 2. William Kent house, Tuxedo Park, New York. Bruce Price, 1885.

PLATE XXVIII

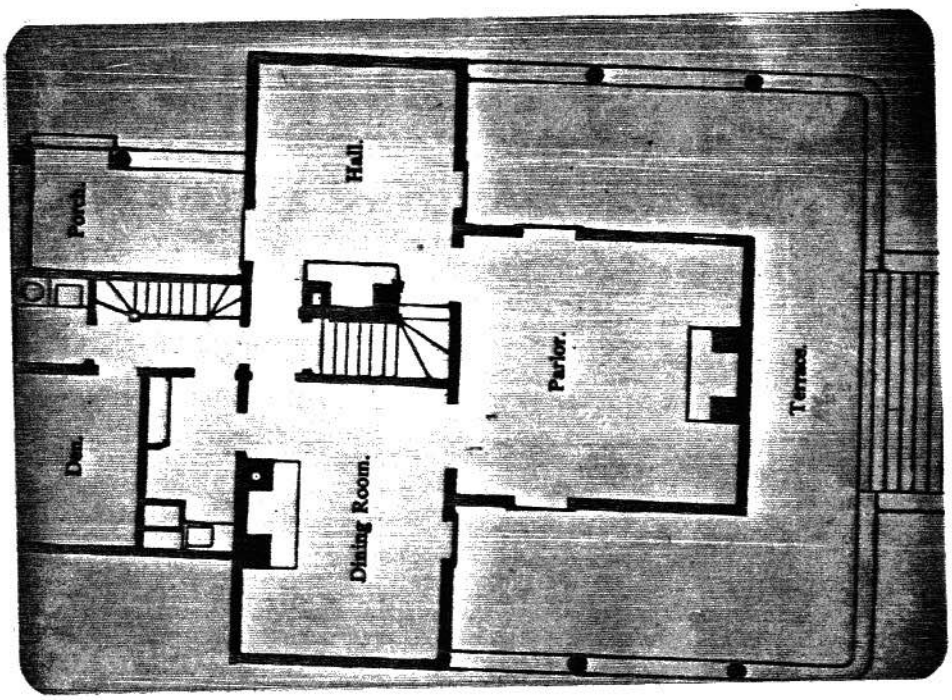


Figure 1. William Kent house, Tuxedo Park, New York. Bruce Price, 1885, plan.

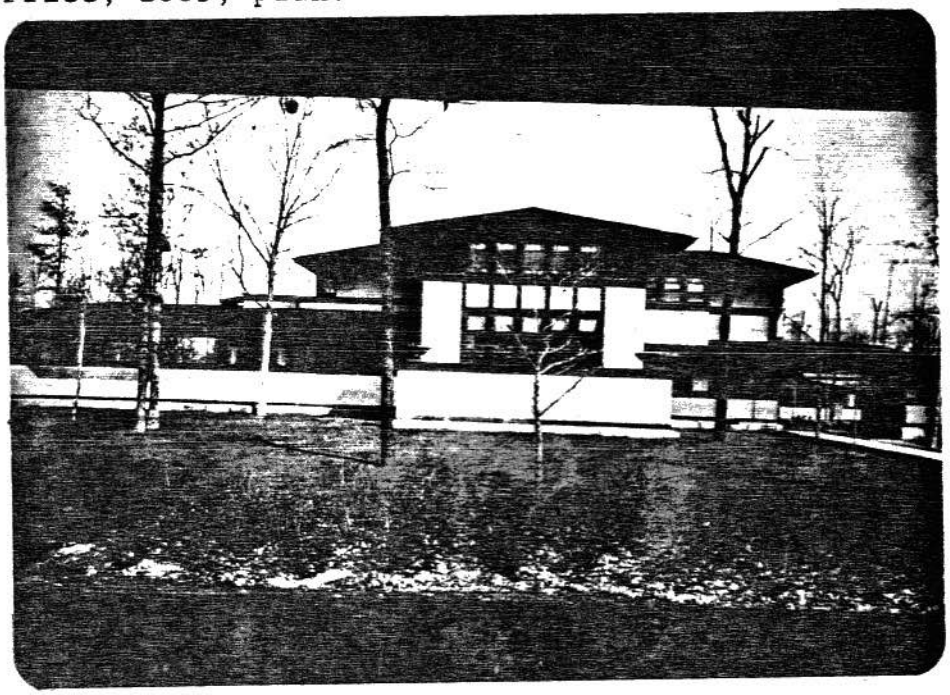
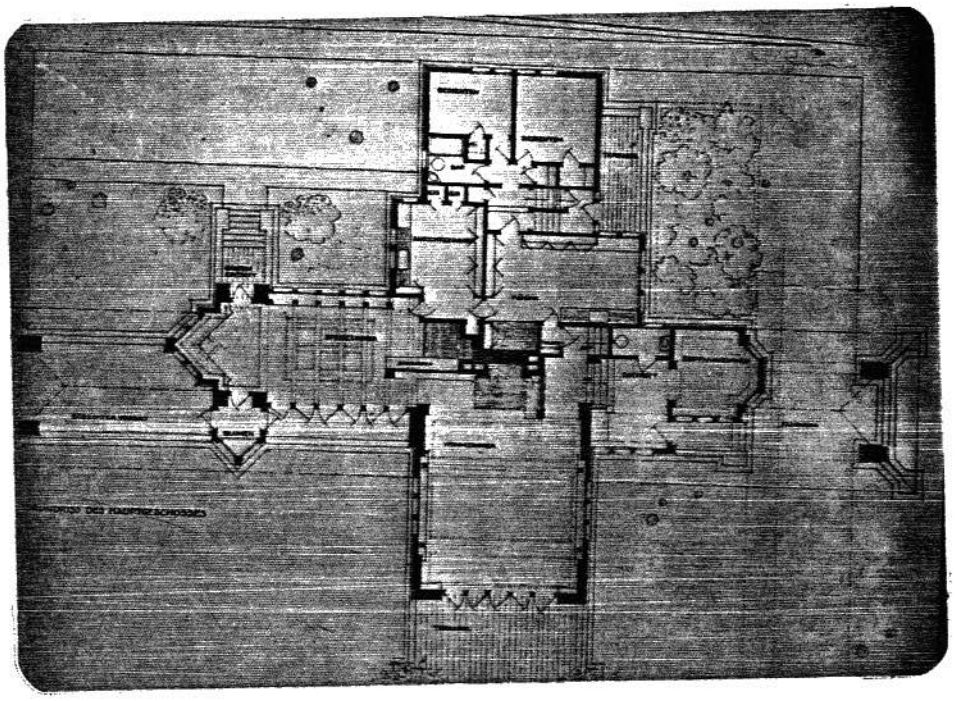


Figure 2. Ward-Willets house, Highland Park, Illinois. Frank L. Wright, 1902.

PLATE XXIX



Ward-Willets house, Highland Park, Illinois. F. L. Wright, 1902, plan.

CHAPTER IV

THE DOMESTIC ARCHITECTURE OF BRIDGEPORT, 1891-1894

The majority of the residences built in Bridgeport between 1890 and 1893 can be grouped into two basic styles: The Queen Anne and the Shingle Style. Although the houses were smaller than their counterparts in the East, usually containing from eight to fourteen rooms, the designs and ground plans followed the same pattern as those found in the East and as those being built in the Mid-west and the West. A survey of a few of these houses will illustrate the profound influence that the fashions of the affluent industrialists had on Southern building when no precedent was available for local styles and taste beyond modest dwellings.

The second house of O. W. Whitcher of Boston (Plate XXX, figs. 1 and 2), built on Olcott Avenue on Battery Hill, is one of the finest examples of Queen Anne architecture in Bridgeport. The house was designed by S.M. Patton of Chattanooga. Patton, a native of Mississippi, was educated in Louisiana and was in partnership in New Orleans with Thomas Sully and Charles Edwards before moving

to Chattanooga in 1883.[1] His designs for the Richardson Building, Lookout Mountain Hotel, Tennessee State Penitentiary, One Hundred Oaks, Winchester, Tennessee, Merchants National Bank and other buildings made him one of the most respected architects in the South. At the time of his death he was drawing plans for the new Capitol Building for the State of Mississippi.[2] Patton was held in such high regard by the people of Chattanooga that a bust of the architect was erected on the courthouse lawn.[3] Only two of the residences known to have been designed by Patton in Chattanooga remain: Patten Hall and the Hutcheson Home.

The Whitcher House was begun in March, 1891, and completed in 1894. The house is an example of the well-to-do, small-town nineteenth century American's home. Now owned by the John Dentons, the house has been carefully restored. When built, the house contained twelve rooms

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[1] A synthesis of information from: various articles in Bridgeport News, 1891 and Joseph L. Herndon, "Architects In Tennessee Until 1930". (Unpublished student paper, Columbia University, May 1975.)

[2] Chattanooga News-Free Press, April 3, 1977, Section H, p. 1.

[3] The bust was recently moved to Forrest Park Cemetery and placed on a tall stone shaft - to the left of the main road.

besides the butler's pantry, bathroom and basement apartments and attic rooms. It contained the latest improvements of the times: speaking tubes, electric lights, modern plumbing upstairs and in the basement and the first window screens used in Bridgeport.[4] The house was heated by a furnace located in the basement which also contained a cold storage room and laundry.

The planning of the house was efficient and provided for the needs of the late nineteenth century in the United States. One enters through a vestibule whose outer doors are a full ten feet high (Plates XXXI and XXXII). The parquetry in the floor of the vestibule (Plate XXXIII) is of French origin and was very popular in England and the United States during this period. In the first floor plan, the large reception hall (Plate XXXIV) has a fireplace and staircase with a typical large newel post, features which can be traced back to Elizabethan days and which became a feature in houses designed by H. H. Richardson. The kitchen is on the first floor and at the back of the house. The back stairs provided for the servants' activities without interrupting the company. There are

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[4]Each screen was numbered on a brass plate attached to the frame. Matching plates with numbers were on each window sill to aid in matching the correct screen and window when putting the screens up in summer. The people of Bridgeport were very wary of the window screens. Most locals thought it unhealthy to sleep, breathing the air that came through the screen wire.

double sliding doors between the front parlor and reception hall and also between the parlor and dining room. When the doors are open there is a feeling of spaciousness and airiness. All of the main rooms of the first floor - the parlor, dining room and the study - open off the hall. There is also a side entrance to the veranda to the right of the hall fireplace.

The second floor contains bed chambers, dressing rooms, the bathroom and a large hall. The hall is unusual in that, although it makes several turns, the walls have no ninety degree corners. They are all rounded. The third floor contains bed chambers and large storage areas.

It required almost three years to complete the interior of the house. There is carefully carved woodwork from basement to attic. All of the hallways, both staircases and several rooms are wainscoted with oak panels, a Queen Anne feature. The front staircase with its beautifully carved spindles boasts one large newel post and five smaller ones (Plates XXXV and XXXVI). The back stairs (Plate XXXVII) feature a type of basket-weave pattern of supports for the railing. All of the mouldings and woodwork on each of the four floors are decoratively carved and, on the first floor there are finials in the inside corners of the baseboard (Plates XXXVIII and XXXIX). All of the woodwork, including the lovely wooden mantels, was carved and turned in Bridgeport at the Bridgeport Lumber

Company.

The house was equipped with central heat, so the fireplaces were more decorative than essential, as was the style in fashionable homes of the day. Each of the four fireplaces on the first floor contain classical details, typical of Queen Anne houses. Classic Ionic capitols crown the two small columns flanking the hall fireplace mirror. This mirror is topped with a carved scroll design. The fireplace itself is flanked by fluted pilasters (Plate XL). Centered above the opening is a tile relief of a Greek god driving a chariot pulled by two prancing horses.

Tile, usually decorative, was commonly found around the wood mantels of Queen Anne houses. The tile served not only as ornament, but provided an additional precaution against fire. The decorative tile in the parlor fireplace (Plate XLI) is completely in relief, featuring putti in a woodland scene. The dining room tile (Plate XLII) is of a scroll design. The black iron fire screens are adorned with designs in low relief. The three screens on the lower floor feature a knight on horseback, a hunting scene with dogs, and woodland nymphs (Plates XLIII and XLIV).

All of the hardware is of solid brass. Each piece, from basement to attic, is embossed with abstract patterns based on classical motifs (Plates XLV through XLVIII).

The design of the exterior of the house can only be described as typically Queen Anne (Plate XLIX). The picturesque massing and irregularity is of the type found especially in country dwellings. The Queen Anne features found here are those found on most houses of this style in late nineteenth century America.

The basement story is of rusticated stone; the first story is clapboard and the upper stories are rich in seven varying patterns of shingles. The gable ends of the roof are shingled and contain the sunflower motif in their centers. The irregularity of the design is emphasized by the projecting oriels (Plate L), the balcony, bay windows, and the veranda which extends along the front and side of the house. The sturdy tower to the left of the entry easily lends itself to the unity of the structure. It is topped by a sugar-loaf roof. The plaster panels in the tower recall the work of Norman Shaw. The windows are small-paned in the top sashes. The outer panes are colored in the balcony windows. The slight overhang of the second floor creates a faint horizontal "band" to divide the two stories. The chimneys (Plate LI), an important feature of Queen Anne houses, are embellished with decorative brickwork and are topped by fluted caps. When built, the shingles and clapboards were stained or painted several colors - probably shades of green or brown.

The next house to be examined was built in 1891 by

E. W. Roylance (Plate LII, figs. 1 and 2) and designed by William Main. It is located on Hoffman Avenue on Battery Hill and is now being restored by its present owners, the Bruce Smiths. The house shows many Queen Anne features and has a few elements that recall the Eastlake Style.

The first story is covered with clapboard siding, while shingles encase the second story. The roof is irregular with a combination of hipped and gabled areas. The gable ends of the roof and the porch gables contain a profusion of Queen Anne elements: the side porch gable is half-timbered, the front porch gable is filled with a square design, each square centered with a rosette, and the gable ends of the roof contain the sunburst motif, a distinct feature of Queen Anne revival.

The second story has a segmented tower above the extended first story veranda. A profusion of carved brackets on turned posts support the veranda roof. These, with the richly turned spindles forming the porch railing and the open-work frieze below the edge of the veranda roof, are in the Eastlake style. Small panes of colored glass surround the larger panes of the windows throughout the house. Typical of Queen Anne houses, the chimneys have decorative brickwork that adds to the picturesqueness of the exterior massing.

The roof of this house is not shingled, but is of sheet metal stamped with a shingle design, much like that

produced by the National Sheet Metal Roofing Company, beginning in 1886.[5] This stamped sheet metal roofing was widely used on country houses in the 1890's.

Main's plans for the interior called for a good deal of intricately carved woodwork. When the house was completed, the interior trim presented "a handsome appearance, showing most beautiful and varied grain in all shades of brown imaginable."[6] The trim on the second floor is of red gum. On the first floor, quartered oak was used in the dining room, which was paneled with wainscoting and handsomely carved mouldings. The rest of the first floor is trimmed with poplar, stained cherry.

In the next block on Hoffman Avenue is the E. A. Hoffman house (Plate LIII, figs. 1 and 2), built in 1891 and designed by Charles J. Edwards. Mr. Edwards had designed buildings throughout the United States and Canada and had several designs illustrated in American Architect and Building News and Building. He came to Bridgeport from Buffalo, New York via New Orleans. In New Orleans he was in partnership with Thomas Sully[7] and S. M. Patton.

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[5]"Novelties. Queen Anne Shingle," Carpentry and Building, VIII, 11 (November, 1886), 218.

[6]Bridgeport News, 1891.

[7]No relation to the painter Thomas Sully.

Edwards came to Bridgeport in late 1890 and remained until January of 1892, at which time he moved North to open new offices in Saganaw, Michigan, returning to Bridgeport several times during the spring of 1892. He was joined in Bridgeport in April of 1891 by John G. Hollingsworth of Dayton, Ohio. Edwards died in Paris in 1921. His obituary appeared as a full column item in American Architect.[8]

The E. A. Hoffman house is being remodeled by its present owners. It was built as a winter cottage, for although Hoffman was deeply involved in business in Bridgeport, he maintained his large residence in New York. The house carries many Queen Anne features, but is rather plain when compared with other examples of the style. Were it not for strong vertical feeling, it could perhaps be classified as Shingle Style. The outline is irregular with both hipped and gabled roofs. The strong vertical lines are broken by the verandas, claimed to be a feature suited to American needs. The projecting second story oriel and the balcony advocated by Holly break up the flatness of the wall areas. The entire wall surface is covered in

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[8]The foregoing paragraph based on various articles from the Bridgeport News, 1891, American Architect, 1891-1921, and Joseph L. Herndon, "Architects In Tennessee Until 1930", (Unpublished Student Paper, Columbia University, New York, 1975.)

shingles, giving an impression of a "rough" surface. These shingles were the first in the area to be stained before being laid, and were stained a "yellow-green" color.[9]

The interior featured antique panel work. The stair hall is small and narrow and does not have a fireplace. The hall is lighted by a large window on the first landing. The fireplaces in the adjoining parlors are back to back and feature wooden mantels with decorative carvings and tiles.

Of the Shingle Style houses built on Battery Hill, only one remains. This was the house built by the architect Aaron Gould for his family. The house (Plate LIV, figs. 1 and 2), located on Olcott Avenue, was begun in 1891. Unfortunately, the house has been remodeled many times and is now only a shadow of the original. When built, the Gould house caused quite a stir in Bridgeport because of its unusual design. Elements used here were repeated by Gould in several other buildings in town. The style could be said to be strongly influenced by the Richardson Romanesque as well as Richardson's interpretation of the Shingle Style.

The most prominent feature was the large, square tower, crowned with a pyramidal roof (Plate LV). The

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[9] Bridgeport News, 1891, p. 4.

broad arched openings in the third story of the tower are repeated in the second story balcony over the veranda and in the openings in the veranda that wraps around three sides of the house. The house was completely covered in shingles, including the posts of the veranda and the second story balcony. The shingles were stained a dark color. The roof was hipped with a moderate pitch. The chimneys are squat, heavy-set and plainly treated.

The windows, which were small-paned in the upper sash, form horizontal bands and with the line of the extended veranda, emphasize the horizontal feeling of the house. There is less variety of color and texture here and the overall effect is calmer and quieter than Queen Anne.

The eight semi-detached row houses on Hudson Avenue,[10] built in 1891 by Frank J. Kilpatrick and his associates (Plate LVI, figs. 1 and 2), are of a style that is closer to the Shingle Style of Richardson and of Stanford White than to Queen Anne. The name of the architect is unknown, although the Bridgeport News reported that the plans were drawn up in New York.[11]

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[10]Known locally as Kilpatrick Row.

[11]This group of houses was planned to house supervisory personnel from the factories. Bridgeport News, 1891, p. 3.

Of these eight two-family houses, seven remain (Plates LVII through LX). The houses were designed to have seven rooms per side, gas and water, and all the "modern" improvements. The second stories are shingled, the first story being of pressed brick. On two of the houses rusticated stone is used in combination with the pressed brick. The designs feature hipped roofs and turned veranda posts with carved brackets. The horizontal emphasis is in the wide veranda and the bands of the slight second story overhang. Variety was achieved in the plans in several ways. All of the houses have round turrets with sugar-loaf roofs, but some houses have two turrets, while others have only one. Dormers of various shapes and sizes break the roof lines. The overall feeling of this group of houses is quiet and dignified.

The Walter F. Kilpatrick house on Olcott Avenue atop Battery Hill (Plate LXI, figs. 1 and 2) was designed by Theodore S. Holmes of New York and begun in 1892. It was completed by its fourth owner, E. P. Jacobs, in the 1920's. The plans for the house were described in 1892 as being of the old Colonial Style, and indeed the house has many of the classical overtones that characterized the houses of the classical Colonial revival, mingled with its nineteenth century elements.

The first floor is of clapboard and the second is covered by shingles, in keeping with the styles of the

times. To the right of the entry stands a massive tower with the sugar-loaf roof. The roof-line is not so irregular as Queen Anne. The plan and massing is calm and fairly simple. The strong horizontal line, in effect much like a classical string course, is created by a second story overhang. This pronounced overhang, combined with the textural variations, gives a picturesque feeling in this house.

Other classical elements here include the arch of the balcony - supported by columns that frame the French doors - the dentil moulding under the cornice, and the columns with their capitals that support the veranda roof. The small panes in the upper half of the windows again are a distinctly American feature.

There are five other houses (Plate LXII, figs. 1 and 2) on Olcott Avenue that belong to this era. Although few of these houses can be firmly classified as either Queen Anne or Shingle Style, each boasts some element of design that bears mentioning here. These five houses were built to be rented and, therefore, are not as large nor finely finished as the houses already described.

The first was built by J. T. Hudson and designed by Charles Edwards in Shingle Style in 1891 (Plate LXIII, fig. 1). The entire house was covered in shingles. The roof swept down from the peak of the hipped roof to cover

the porch, broken by a segmented dormer with a polygonal roof. The open veranda follows the curve of a broad turret that is topped by a convex roof, broken by a steeply gabled dormer. The porch posts are supported by a rusticated stone wall that extends the full sweep of the veranda. The chimneys are heavy and squat. Other than the eight row houses on Hudson Avenue, this was the only house - built to be rental property - to have reference to a tower. The strong shadow-line created by the second story overhang emphasized the horizontal feeling of the house.

Next door is another house built by J. T. Hudson and designed by Edwards (Plate LXIII, fig. 2 and Plate LXIV). Again the house was completely shingled, including the pedestals which supported double columns on the veranda which sweeps around the corner in a broad curve. A segmental bay projects over the veranda, and there is a faint reference to a Paladian window in the broad gable above. The upper sash of these windows was filled with diamond-shaped panes.

The H. L. Hughes house on Battery Hill (Plate LXV, figs. 1 and 2) was designed by Theodore S. Holmes of New York and built by Walter F. Kilpatrick in 1892. The house was sold by Kilpatrick to Holmes in 1893. The basement is of rusticated stone, the first story of clapboards and the second story and gable ends of shingles. The irregular massing of the house is emphasized by the use of both

hipped and gabled roofs. The pitch of the roof is low and the encircling veranda, balconies and segmented projection of the second story give a feeling of horizontality to what would have been a typical Queen Anne design had the pitch of the roof and gables been higher. The elaborately carved brackets, turned posts and spindles of the veranda and elaborate scrollwork over the porch gable, are elements of the Eastlake Style.

Next to the Aaron Gould house on Olcott Avenue is a house built by J. W. Hudson in 1891 in the Eastlake Style (Plate LXVI). The architect is unknown. The house is of narrow clapboard siding and has both hipped and gabled roofs. The segmented bay of the first story is topped by a rectangular bay on the second story. This is crowned by a gable decorated with elaborately curved brackets. The finely turned posts and curved brackets of the porch were connected by turned spindles. Above the porch is a segmented balcony with a matching segmented, sugarloaf type of roof. The balcony was originally screened by delicate lattice work with circular openings.

Across the street stands an unusual house built by R. C. Gunter in 1890-91 (Plate LXVII, figs. 1 and 2). The large segmented bay of the first story covers the entire front of the house and is topped by a smaller bay of the same style. These two areas give the house the appearance of an octagonal house of the Colonial period.

True octagonal houses were built throughout the United States from 1848 to 1860. The projecting bays of similar design repeat the octagonal forms along both sides of the Gunter house. The foundation is rusticated stone, the first story of narrow clapboard and the second story of roughly sawn shingles. A band of rectangular paneling at the base of the second story bay and the slight overhang of the rest of the second story create interesting patterns of light and shadow. The octagonal roof above the facade ended in a tall, slender finial. The hipped roof of the main section of the house was accented by low chimneys of intricate brickwork.

The investors in Bridgeport were aware of the housing needs of the workers in the factories. Obviously mindful of both the economic and aesthetic value of well-planned houses for the work force, they had plans drawn by the architects working in the town for a large number of houses to be rented to workers and supervisors. These houses ranged in size from four-room bungalows to two-story cottages of modest size. Several of these houses are still occupied, although some have been altered until they are barely recognizable as being of the nineteenth century.

The four examples used here are all located on Fifteenth (Busby) Avenue (Plates LXVIII and LXIX). The two-story houses were built by A. L. Soulard and the one-story cottages were built by O. W. Whitcher. All were

designed by Edwards. The plainness of the two-story houses is broken by a bay area to the side of the covered stoop. The exterior was originally clapboard with shingles in the gable ends.

The one-story cottages also feature bays, these being segmental. Both have wide porches, the roofline of one broken by a gabled dormer. The roofs of these two houses are covered by the same stamped metal roofing that was used on the Roylance house.

Rows of identical cottages were constructed near the factories. One such row of houses (Plate LXX) featured porches framed with lattice work, corner bays that refer to turrets, irregular massing, and a crowning feature - a carved bargeboard.

Each of the houses discussed to this point, with the exception of the row cottages for factory workers mentioned in the above paragraph, is standing and occupied. Of the several houses that were destroyed by fire or razed for some other reason, drawings, photographs and descriptions are available. Three are of considerable merit and will be examined here.

The house of J. W. Hudson on Hoffman Avenue (Plate LXXI, figs. 1 and 2) was designed by C. J. Edwards and built in 1891-92 at a cost of about $7,000.00. It burned in February of 1893. The house is in the Queen Anne Style

and exhibits almost every characteristic of the Queen Anne.

The irregularity of the plan can be read through the irregularity of the massing and the roof lines. The ridges of the high, hipped and gabled roofs that meet at right angles feature carved bargeboards. The line of the hipped roof is broken by a polygonal dormer. This form is repeated in the three-story tower that has a balcony on the third level. There are balconies on the front and sides of the second story and a bay window projects into the wide veranda that ends in a porte-cochere with a pyramidal roof. The frieze decoration that embellishes the upper part of the second story and the slight overhang of the same story emphasize the horizontal. The frame construction had clapboard on the first floor and shingles on the upper stories and in the gable ends. The design of the house exhibits the picturesqueness and lack of restraint of the Queen Anne Style and the roughness in textural variations contribute to these qualities.

The house of J. T. Hudson,[12] brother of J. W. Hudson, on Olcott Avenue, was of the Shingle Style (Plate LXXII, fig. 1). The name of the architect is unknown.

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[12] J. T. Hudson was employed to survey the town and lay out the streets, etc. Instead of cash, he was paid in property in the downtown area. His brother, James W. Hudson, talked him into building on the properties and in the end they lost everything. (Information in a letter to Ronald Lee from Samuel O. Whighom, grandson of J. T. Hudson.)

The house, of frame construction, had a uniform covering of stained shingles, complemented by a darker trim color. The broad, sloping roof that swept from the ridge line to cover the front porch was broken by a double dormer. To the right of the porch was a sturdy three-storied tower topped by a sugar-loaf roof. Shingles covered the corner porch posts and the broad arches of the side porches. The horizontal feeling is emphasized by the overhang of the second story, which was re-enforced by the dark trim color and by the bands of windows. The rusticated foundation stone is repeated in the wall that separates the lawn from the sidewalks on two sides of the house.

The John Gunter house (Plate LXXII, fig. 2), located across the railroad tracks from Riverside Cottage, was a delightful example of the Carpenter's Gothic Style. Unfortunately, this house was torn down in the 1960's. This style of architecture was illustrated widely in pattern books from the 1800's on. The Gunter house features three steep gables, each filled with delicate patterns of carved and sawn woodwork. Each gable features a carved sunburst design below the tracery that fills the peaks of the gables, and each peak is topped with a turned finial. The center gable projects to shelter the front porch. The porch features turned posts and a pierced railing. The railing is repeated on the balconies that project in front of the two windows that flank the porch. These windows are

crowned by triangular pediments that are filled with the same tracery found in the large gable ends. The overall feeling of the house is one of fragility.

There were many other houses built in Bridgeport between 1890 and 1894 that were worthy of being discussed in this paper. Photographs of a few of these houses have been included (Plate LXXIII, figs. 1 and 2). Since these houses repeat the qualities of style illustrated in the houses that have already been surveyed, further discussion would be repetitious and therefore has been eliminated.

PLATE XXX

Figure 1. O. W. Whitcher house. Olcott Avenue, Bridgeport, Alabama, S. M. Patton, 1891-94, photo. 1978.

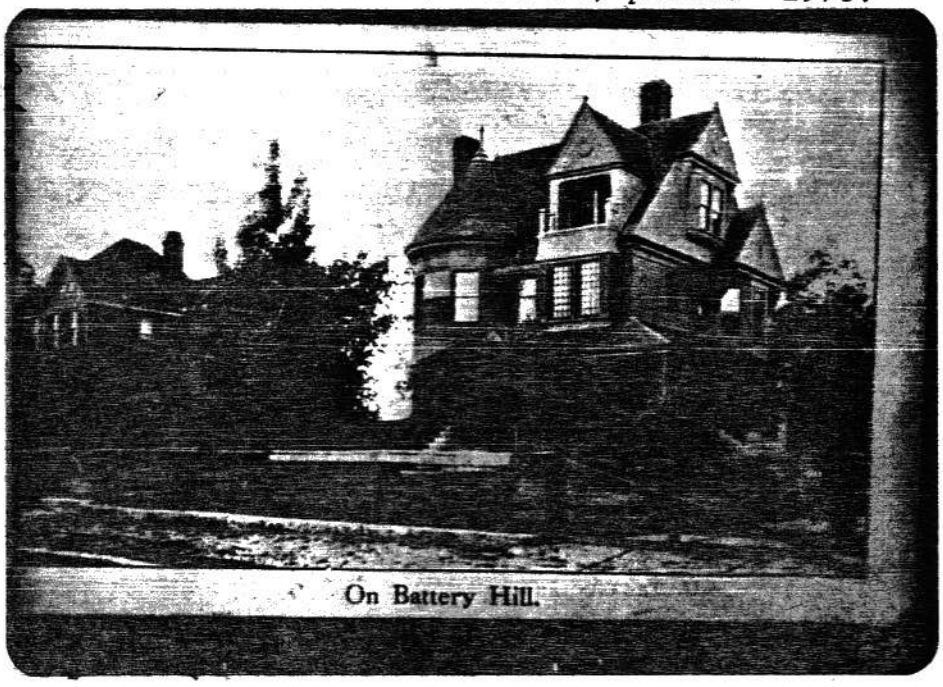
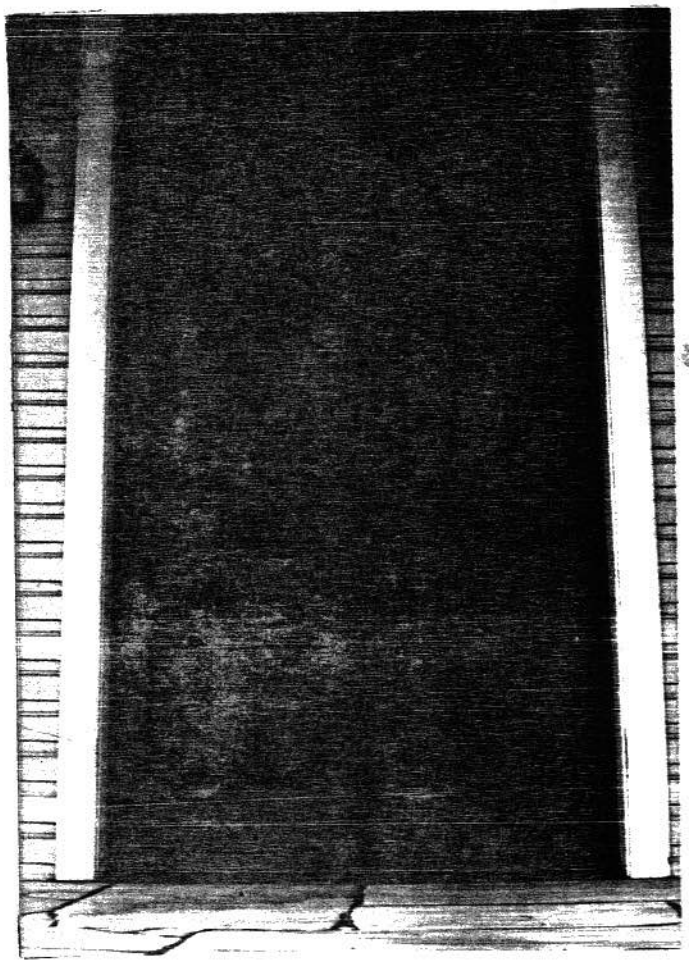


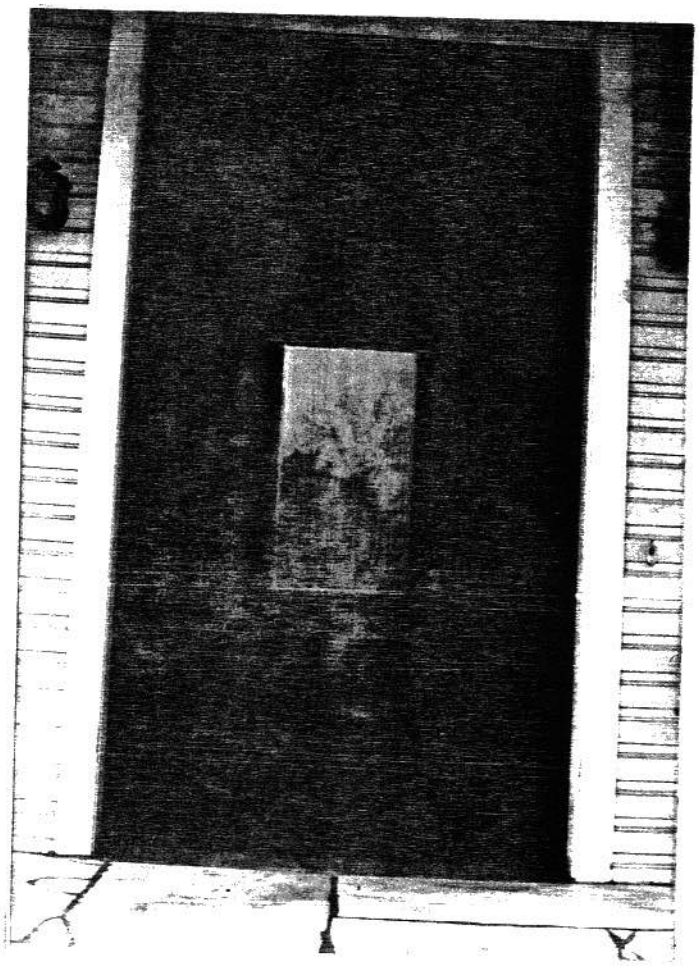
Figure 2. O. W. Whitcher house - postcard, 1900.

PLATE XXXI



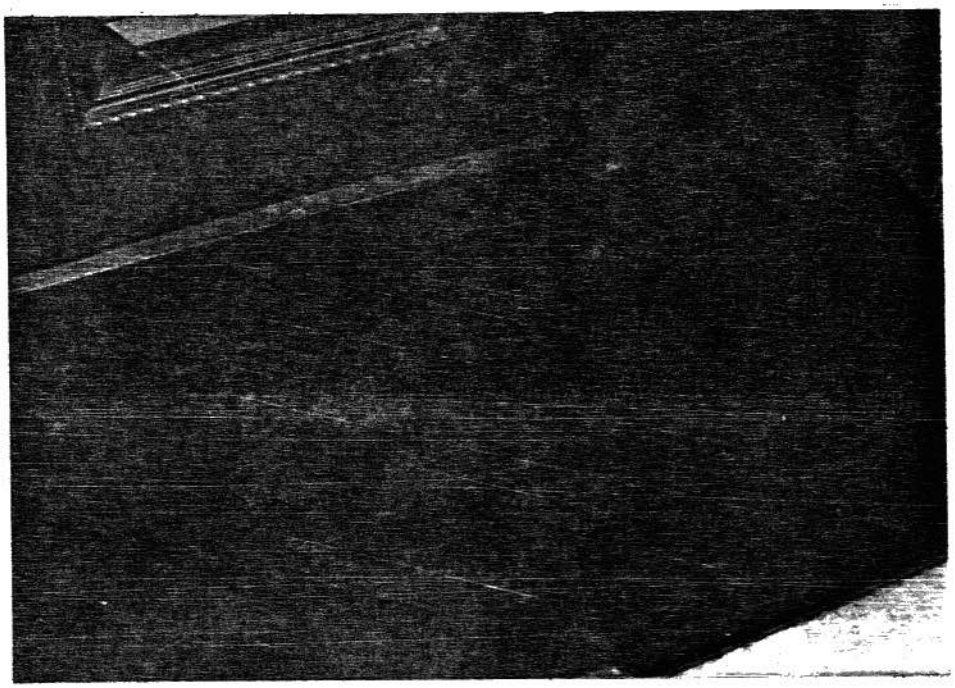
Exterior door. Front entrance.

PLATE XXXII



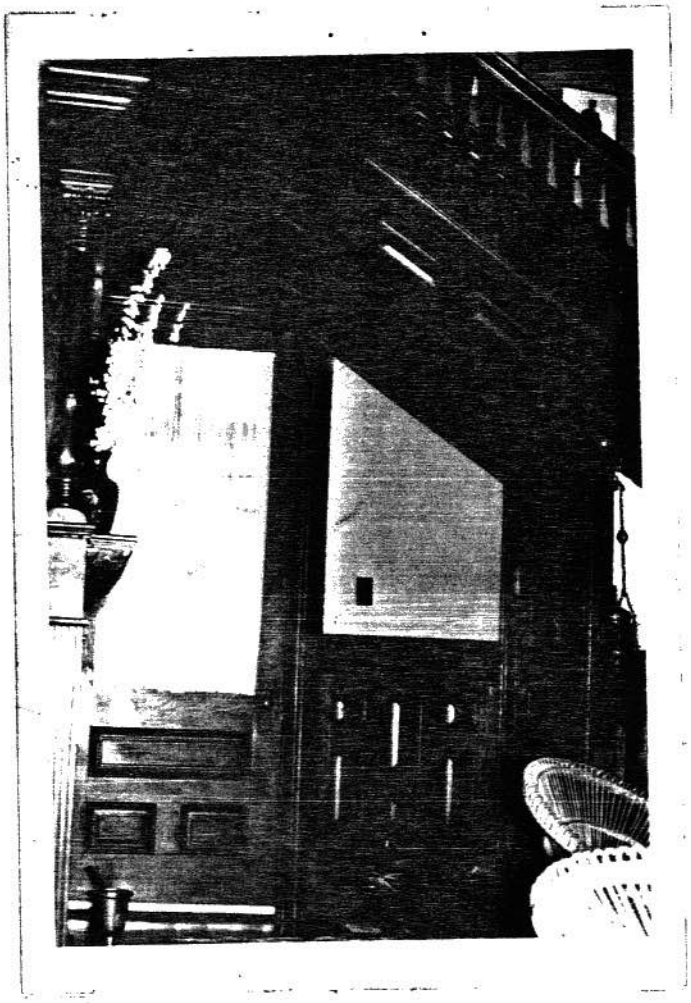
Interior door. Front entrance.

PLATE XXXIII



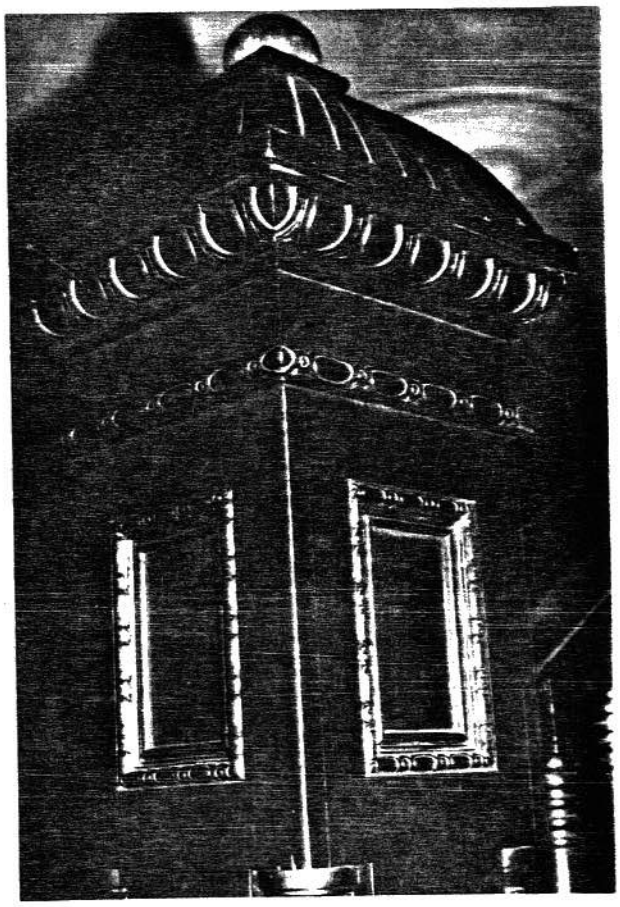
Vestabule floor parquetry.

PLATE XXXIV



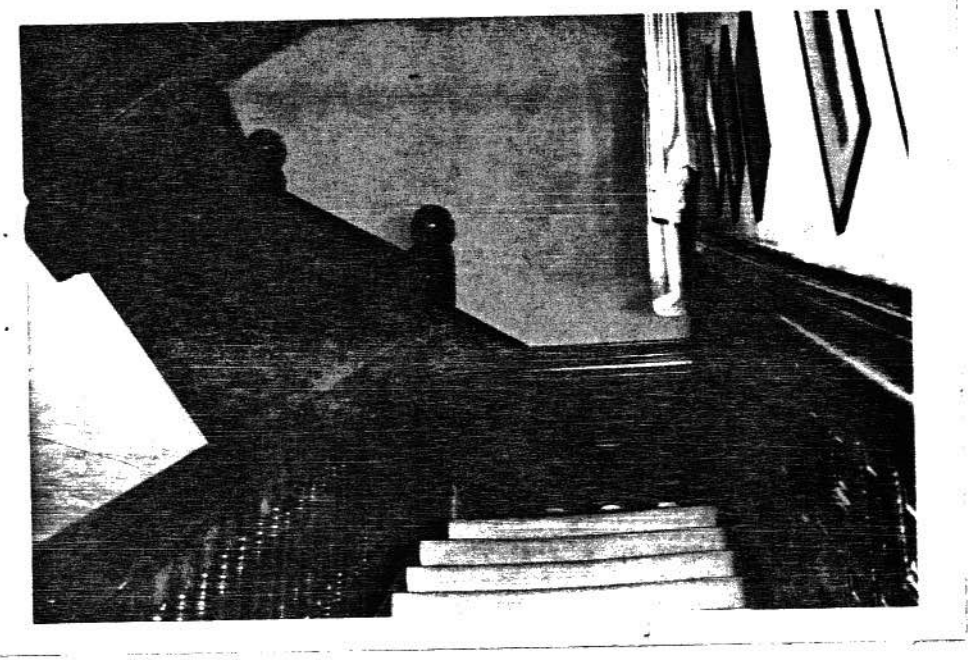
Reception hall, view of paneling under staircase.

PLATE XXXV



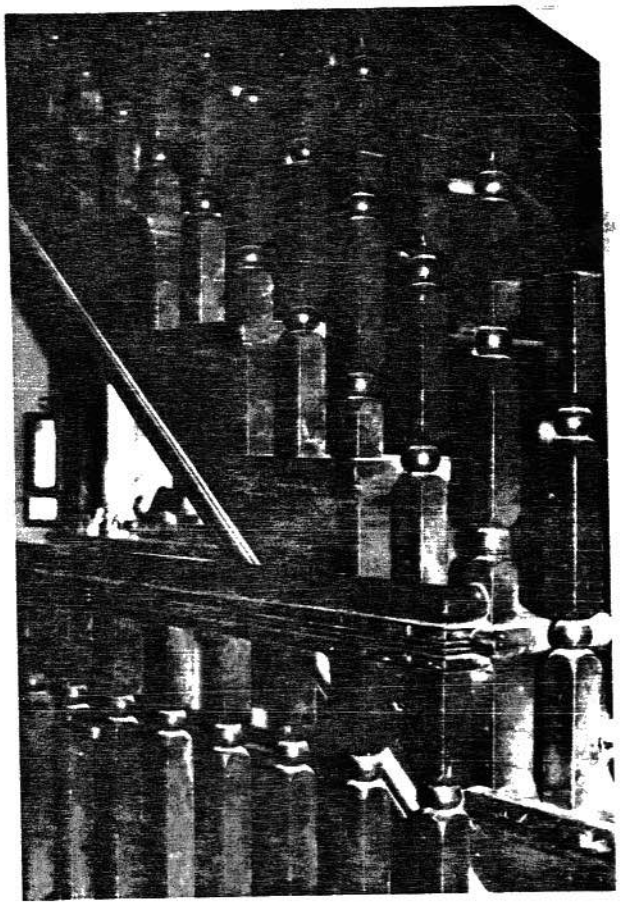
Newel post.

PLATE XXXVI



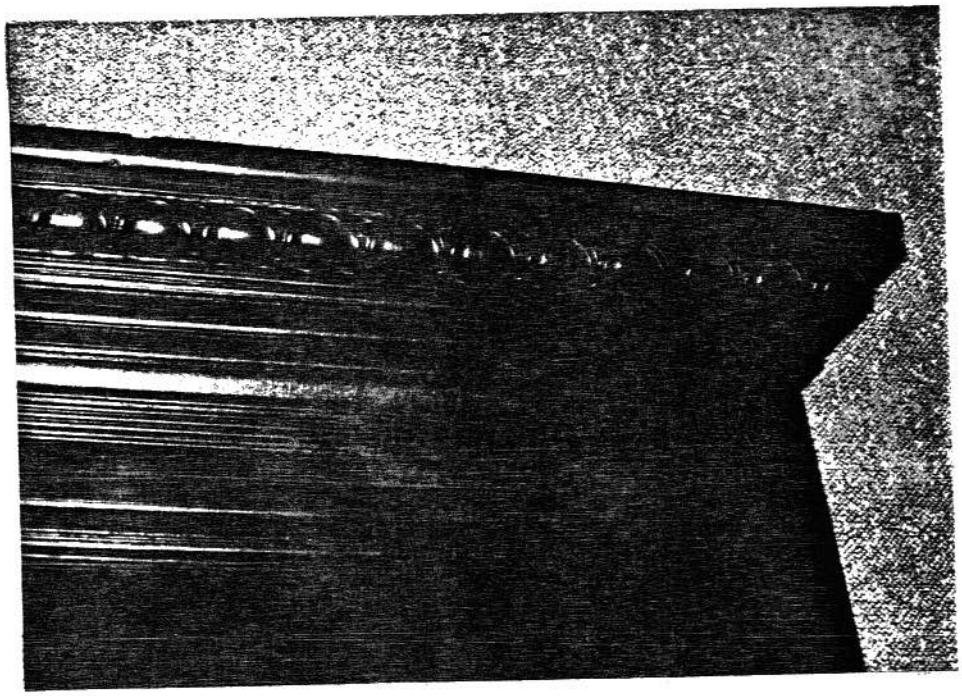
Front stairs, paneling & small newel posts.

PLATE XXXVII



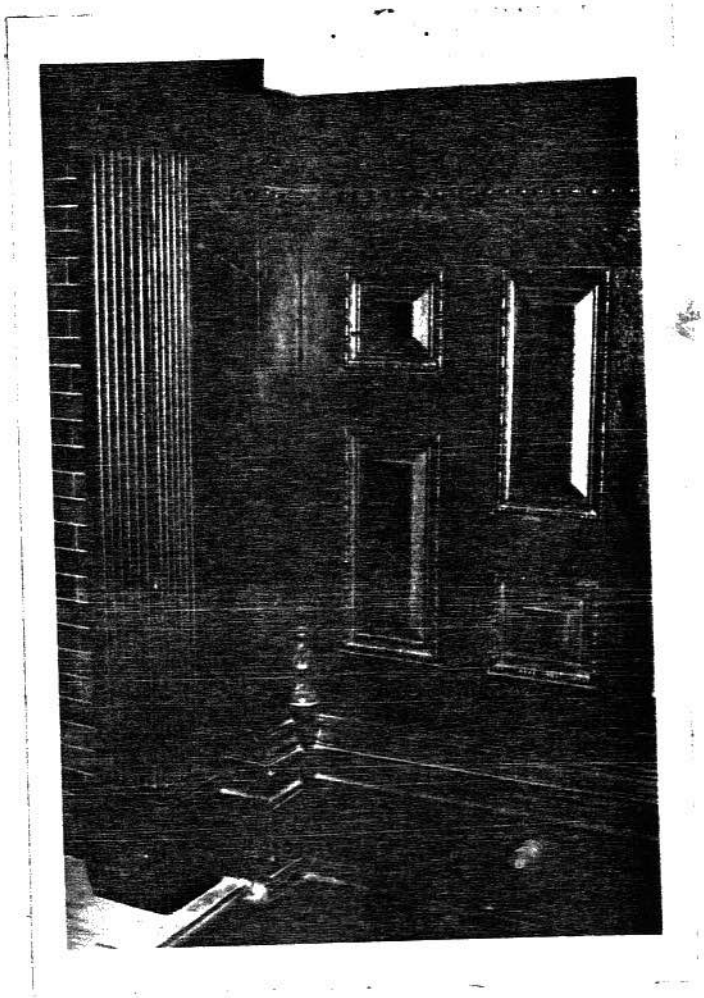
Back stairs, railing.

PLATE XXXVIII



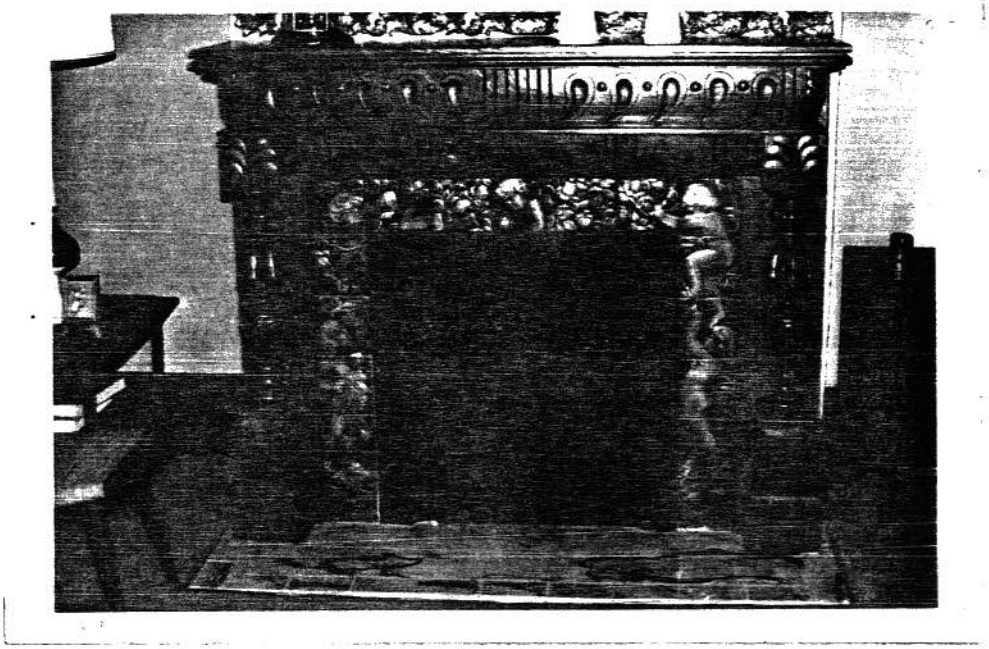
Sample of decorative woodwork.

PLATE XXXIX



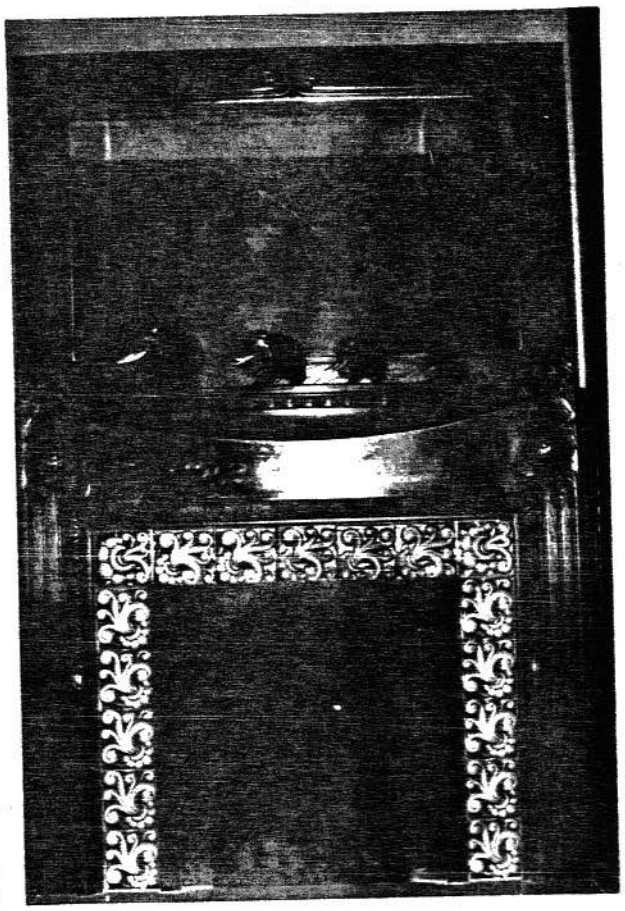
Details of wood trim.

PLATE XLI



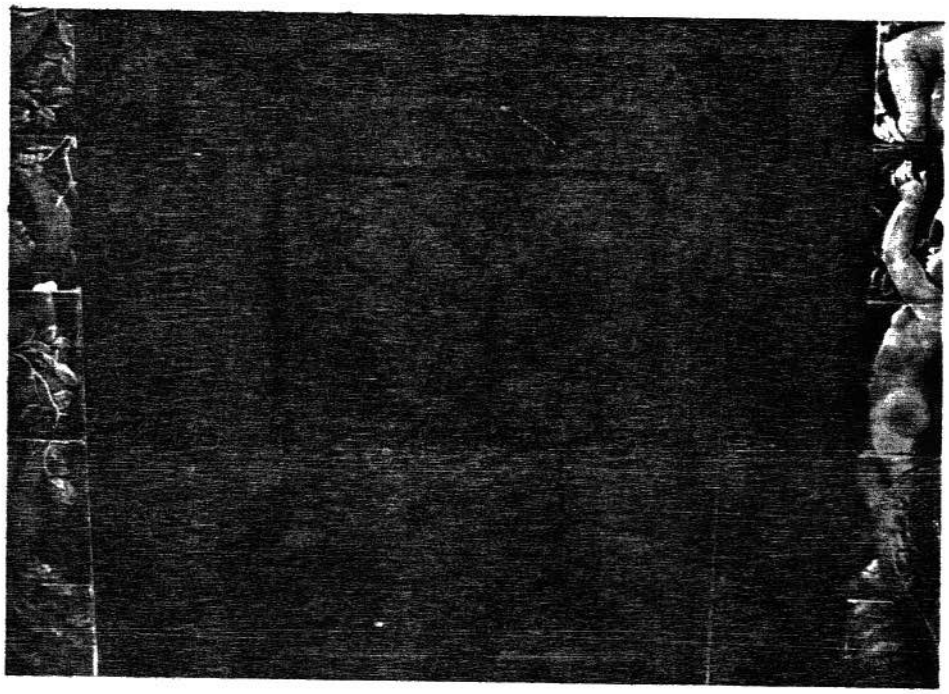
Fireplace, Living Room.

PLATE XLII



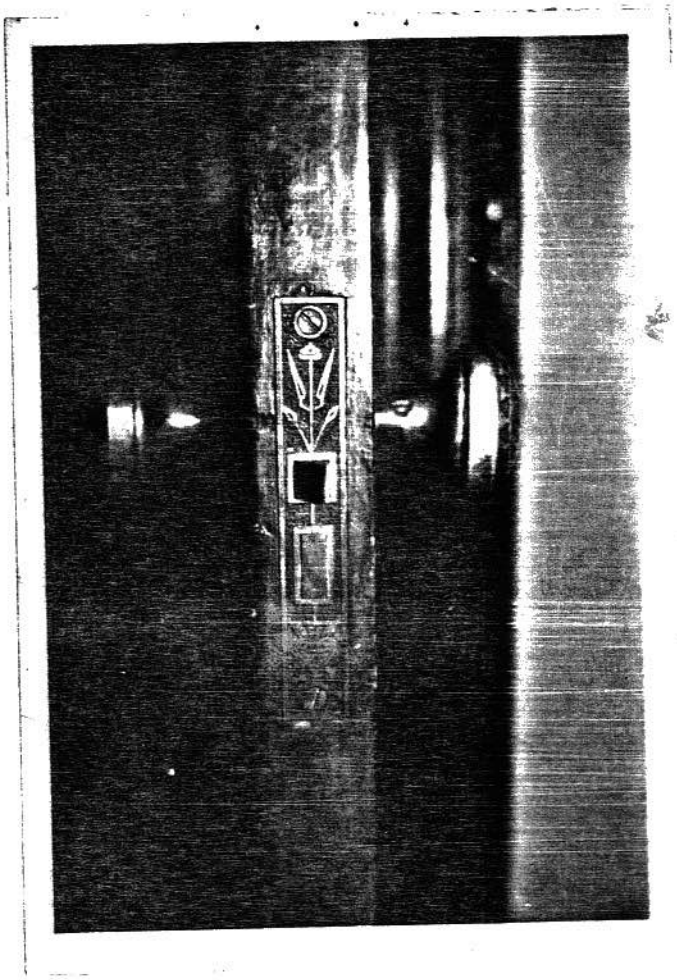
Fireplace, Dining Room.

PLATE XLIV



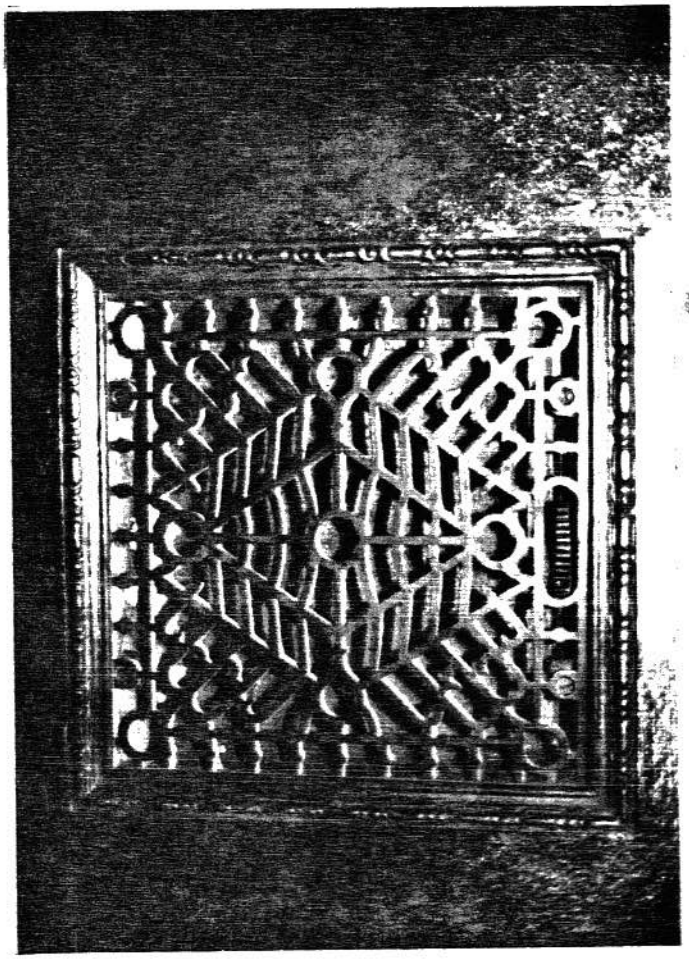
Firescreen, Living Room.

PLATE XLV



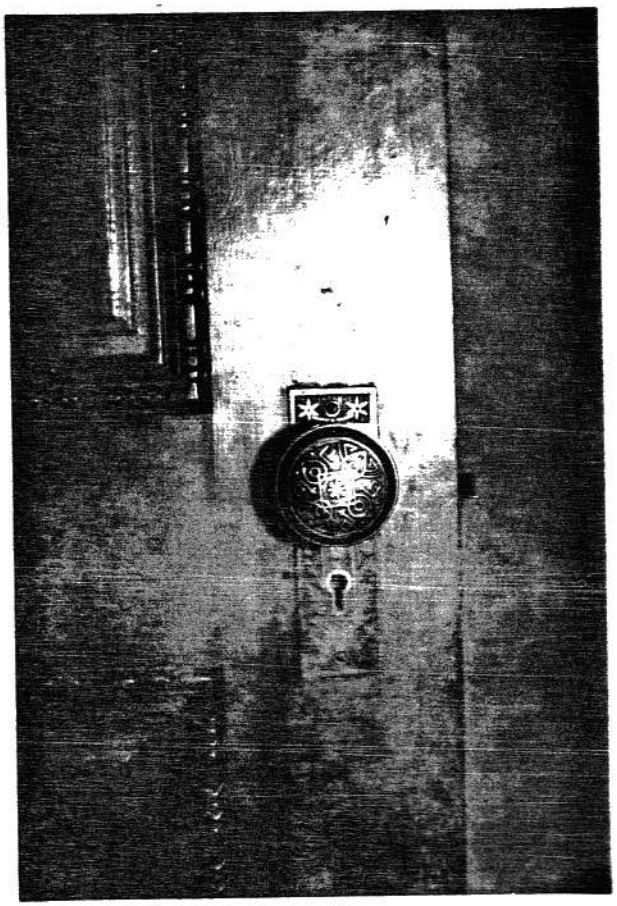
Hardware detail, face plate.

PLATE XLVII



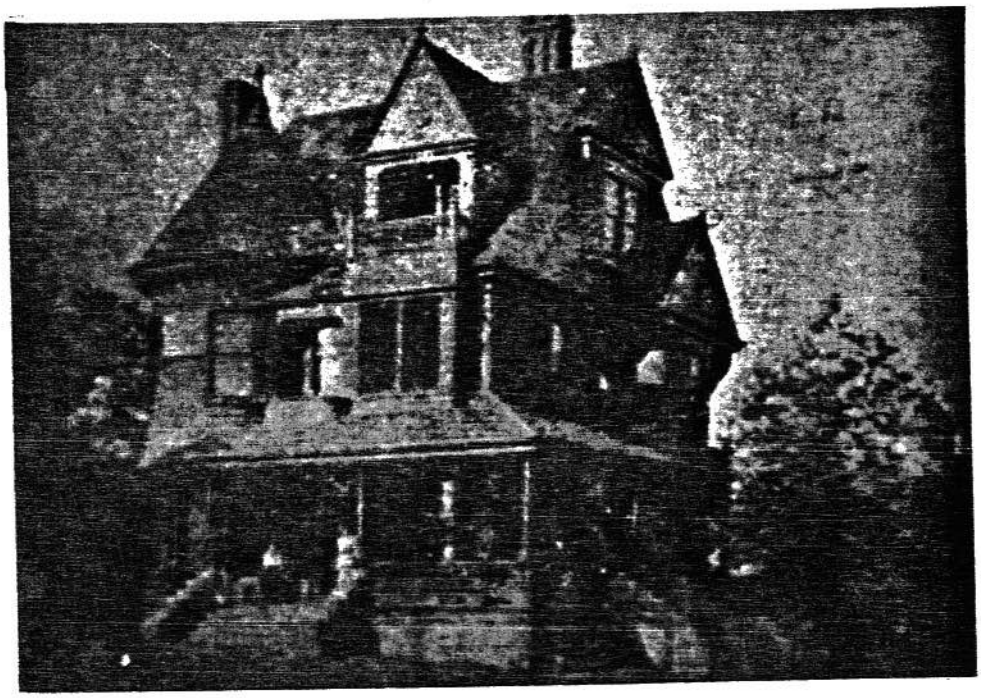
Hardware detail, heating vent.

PLATE XLVIII



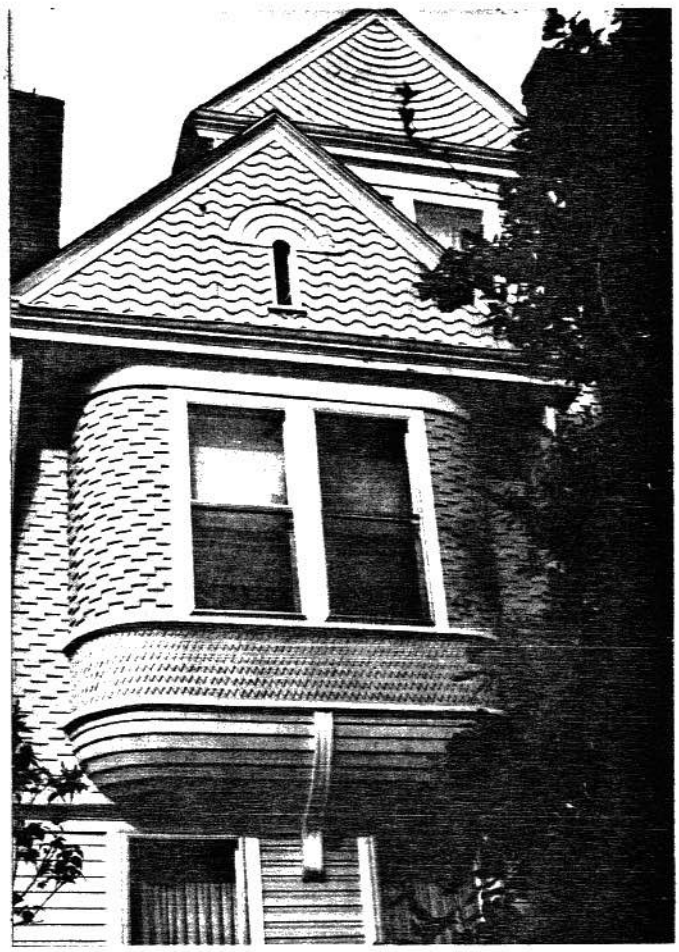
Hardware detail, door knob and plate.

PLATE XLIX



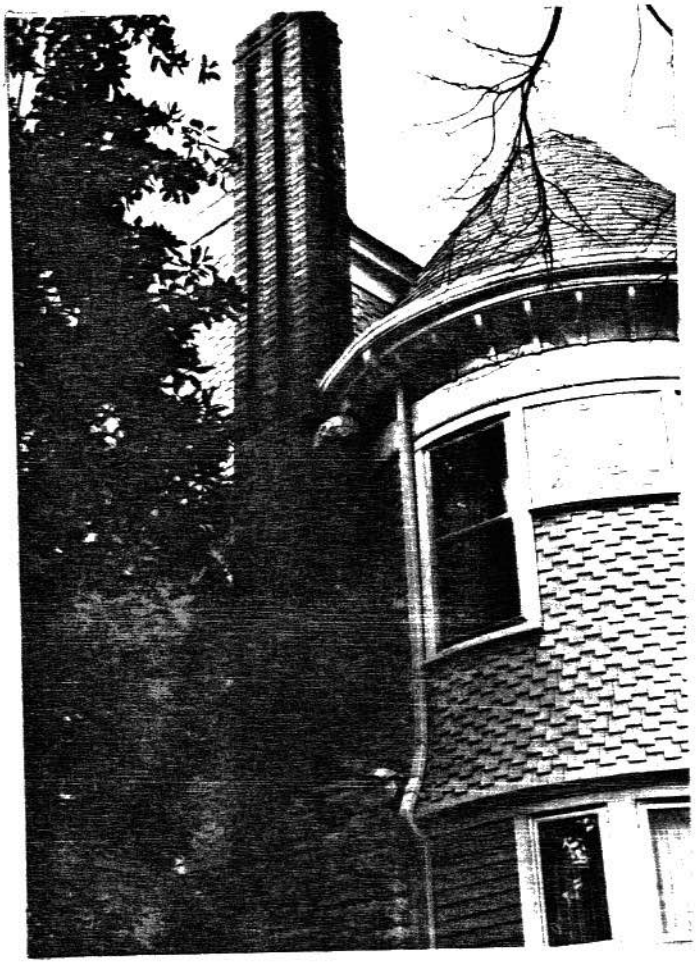
O. W. Whitcher house, 1895.

PLATE L



Exterior details, oriel & shingle patterns.

PLATE LI



Exterior details, chimney.

PLATE LII

Figure 1. Roylance house, Hoffman Avenue, William Main, 1891, side view.

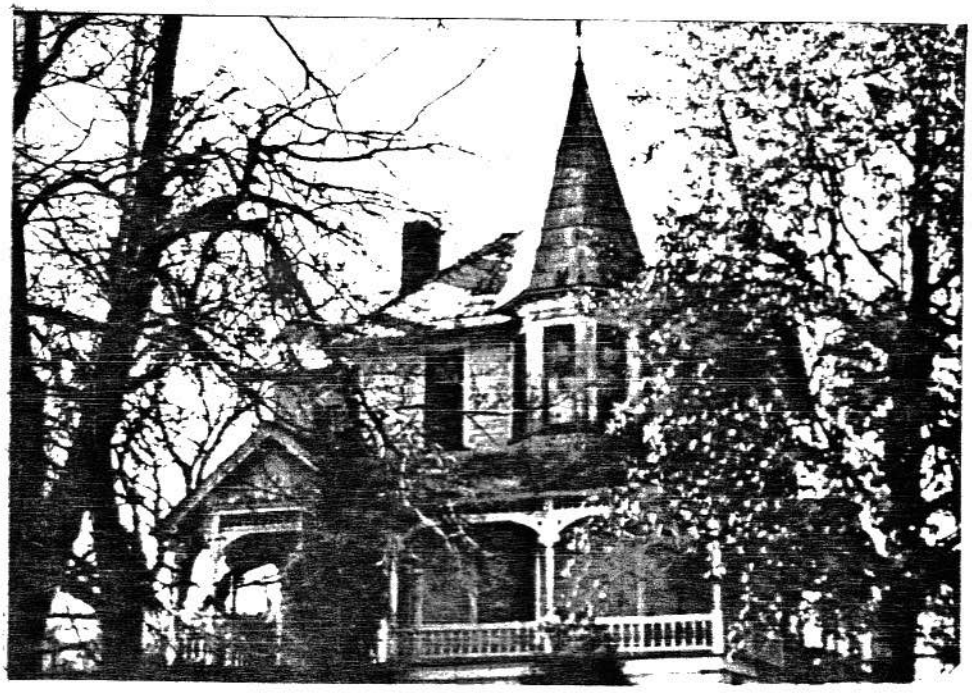


Figure 2. Roylance house, 1891, front view.

PLATE LIII

Figure 1. E. A. Hoffman, Jr., house, Hoffman Avenue, Charles Edwards, 1891, photo 1978.

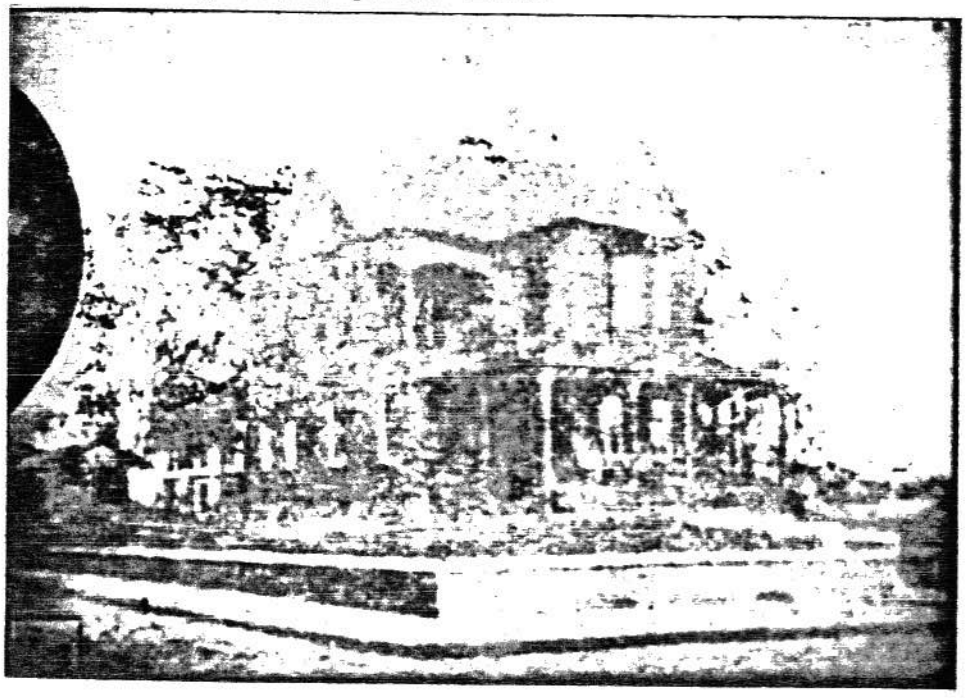


Figure 2. E. A. Hoffman, Jr., house, Charles Edwards, 1891, photo 1893.

PLATE LIV

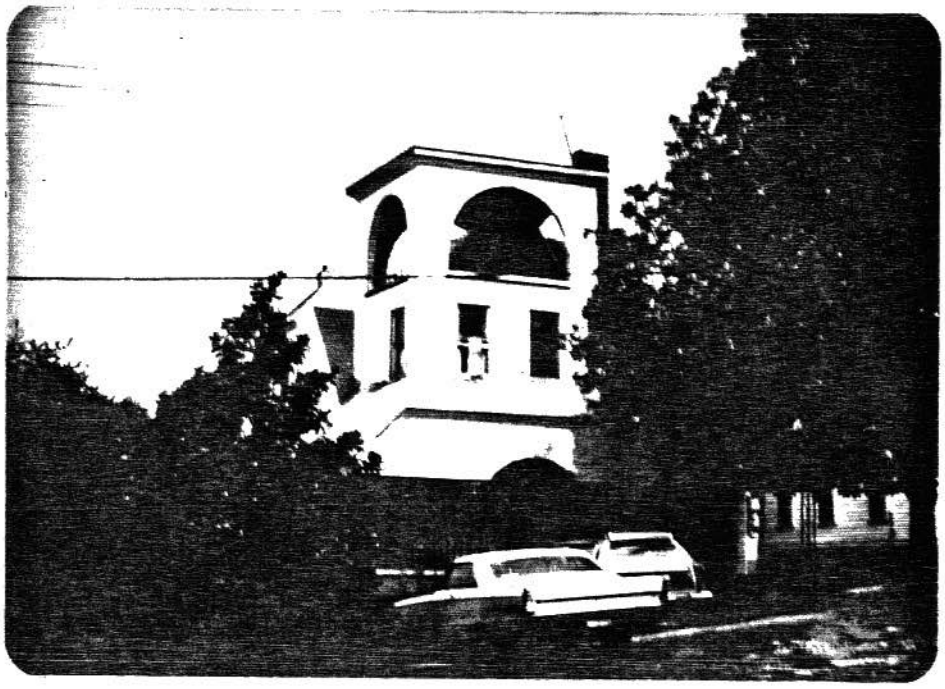


Figure 1. Aaron Gould house, Olcott Avenue, A. H. Gould, 1891, photo 1978.

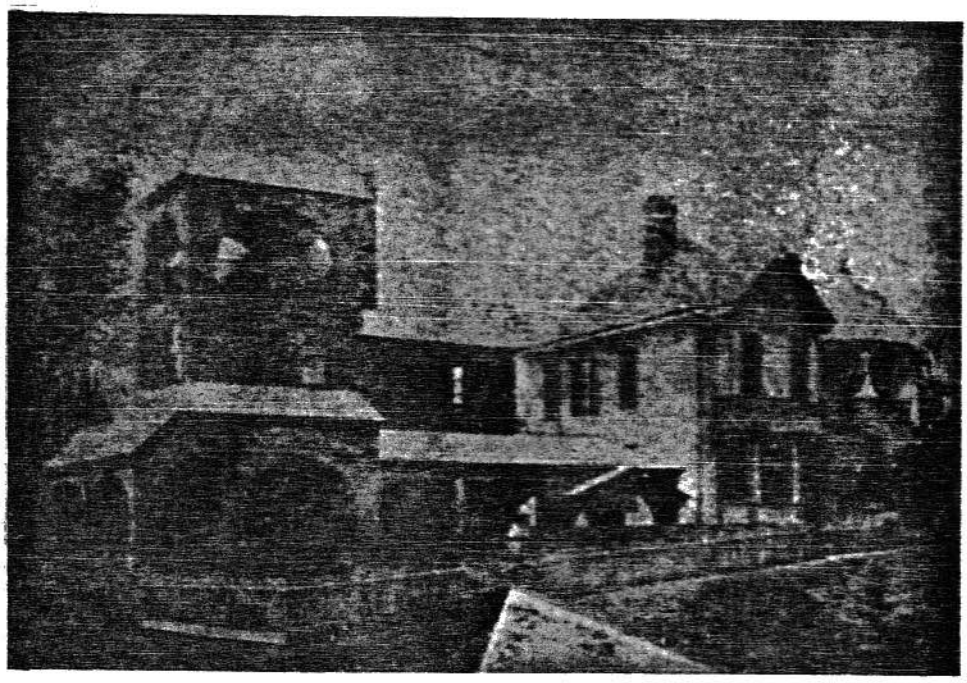


Figure 2. Aaron Gould house and J. W. Hudson rental house, Olcott Avenue, both 1891, photo 1892.

PLATE LV

Aaron Gould house, 1891, photo 1900.

PLATE LVI

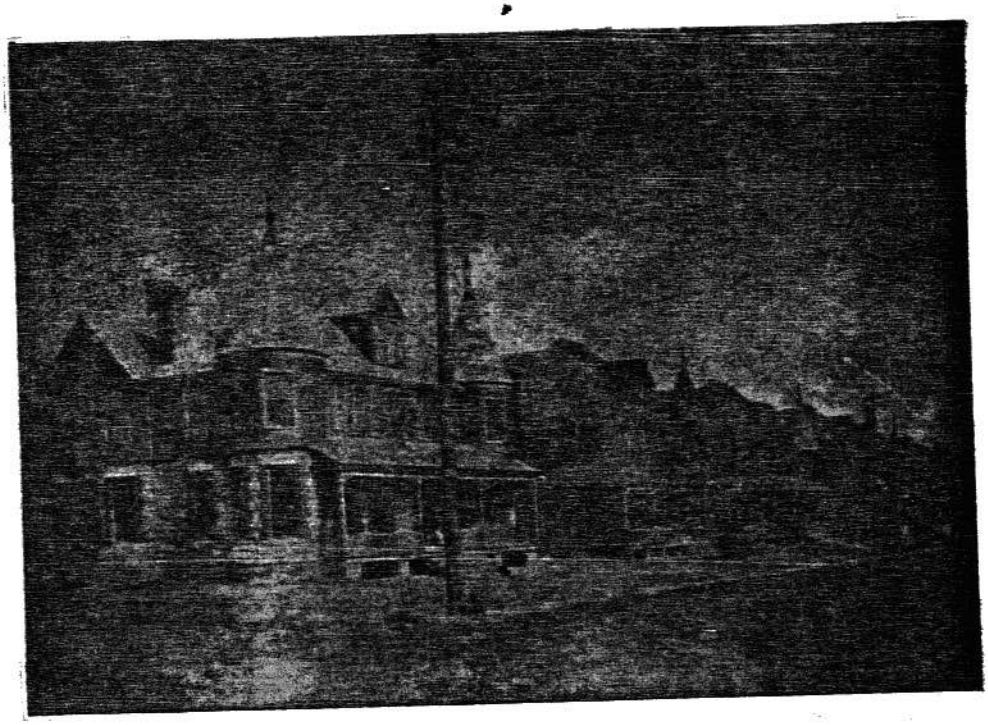


Figure 1. "Kilpatrick Row" - 8 row houses. Hudson Avenue, 1891, photo 1899.

Figure 2. "Kilpatrick Row" - 8 row houses. Hudson Avenue, 1891, architect unknown.

PLATE LVII

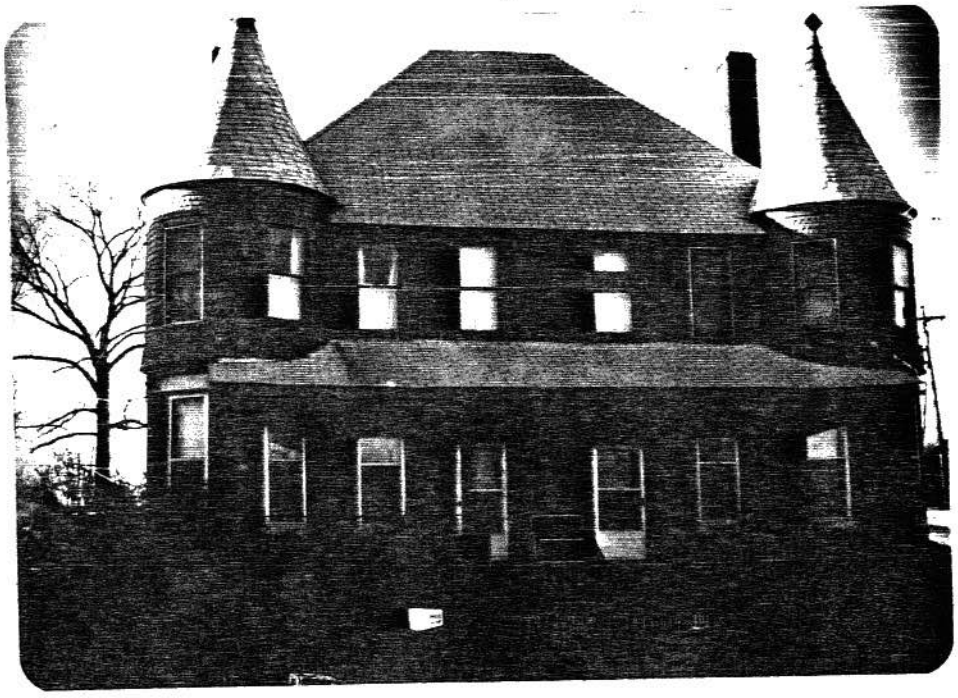


Figure 1. Number One of Kilpatrick Row houses.

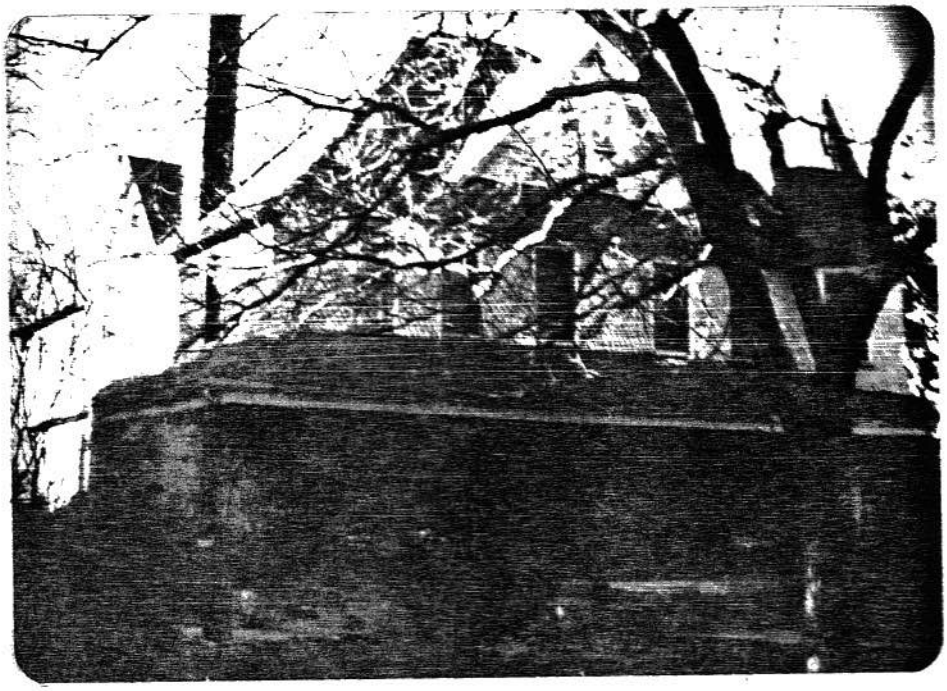


Figure 2. Number Two of Kilpatrick Row houses.

PLATE LVIII

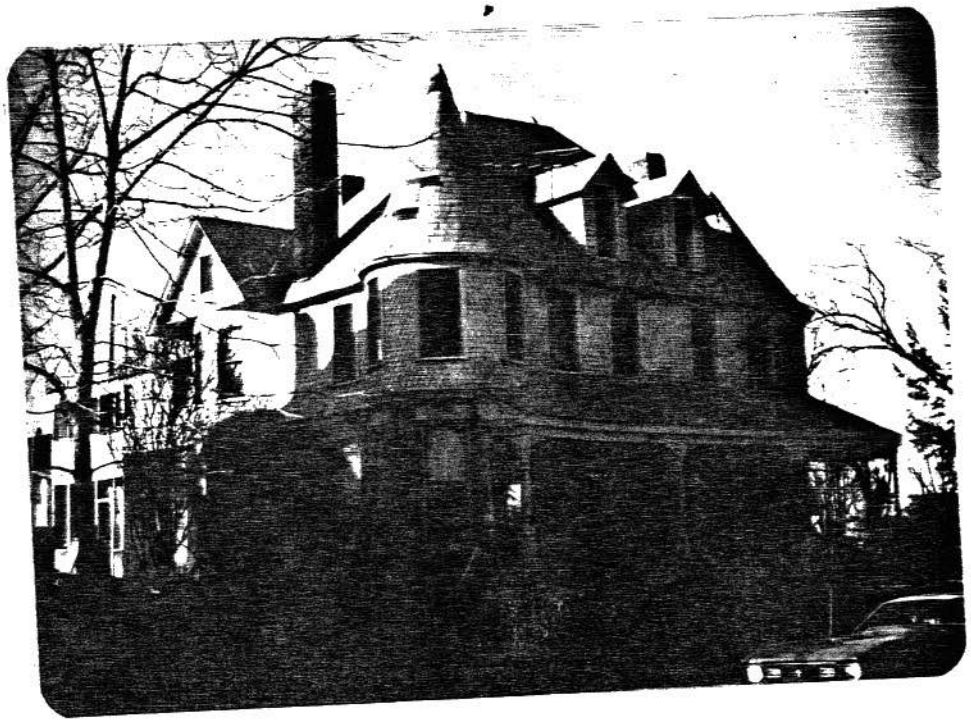


Figure 1. Number Three of Kilpatrick Row houses.

Figure 2. Number Four of Kilpatrick Row houses.

PLATE LIX

Figure 1. Number Five of Kilpatrick Row houses.

Figure 2. Number Six of Kilpatrick Row houses.

PLATE LX

Figure 1. Number Seven of Kilpatrick Row houses, McFarlane house, 1978.

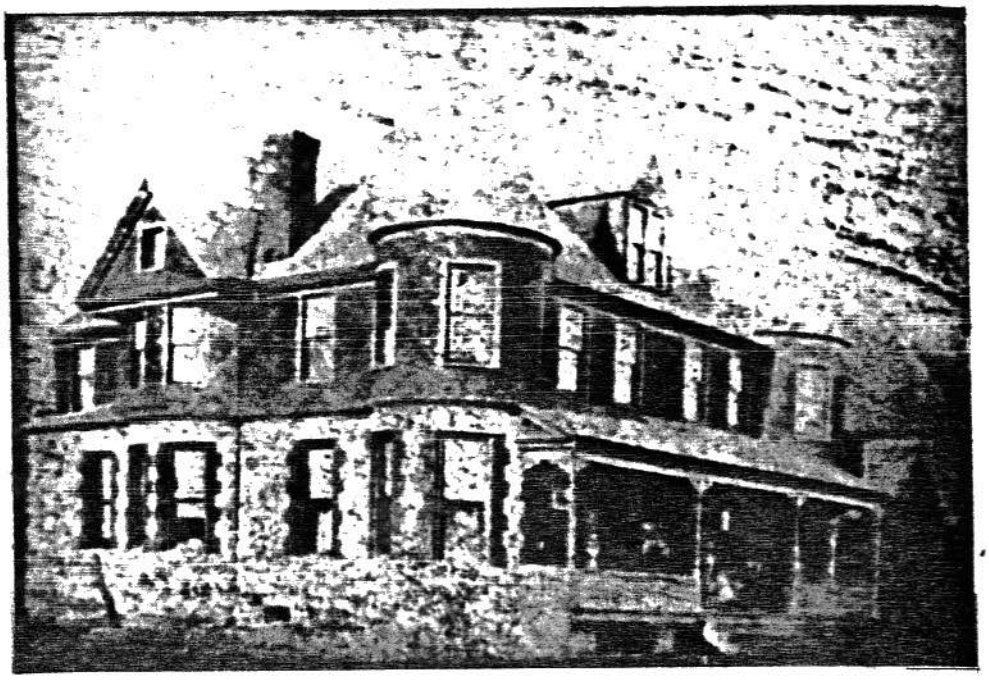


Figure 2. McFarlane house, 1891.

PLATE LXI

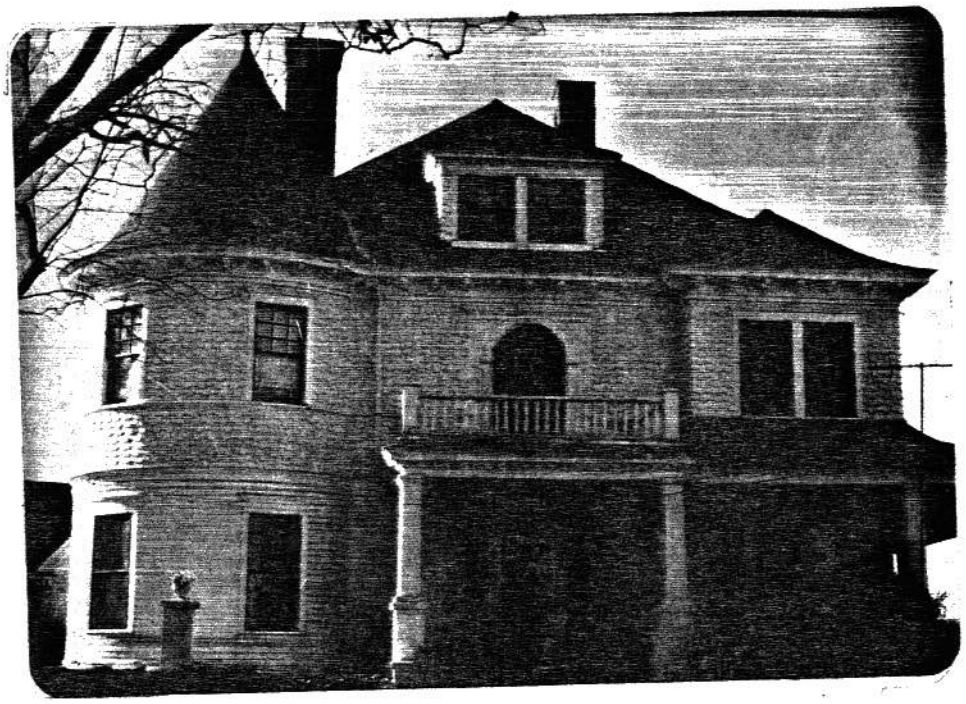


Figure 1. Walter F. Kilpatrick house. Olcott Avenue, Theodore S. Holmes, 1892-1920's.

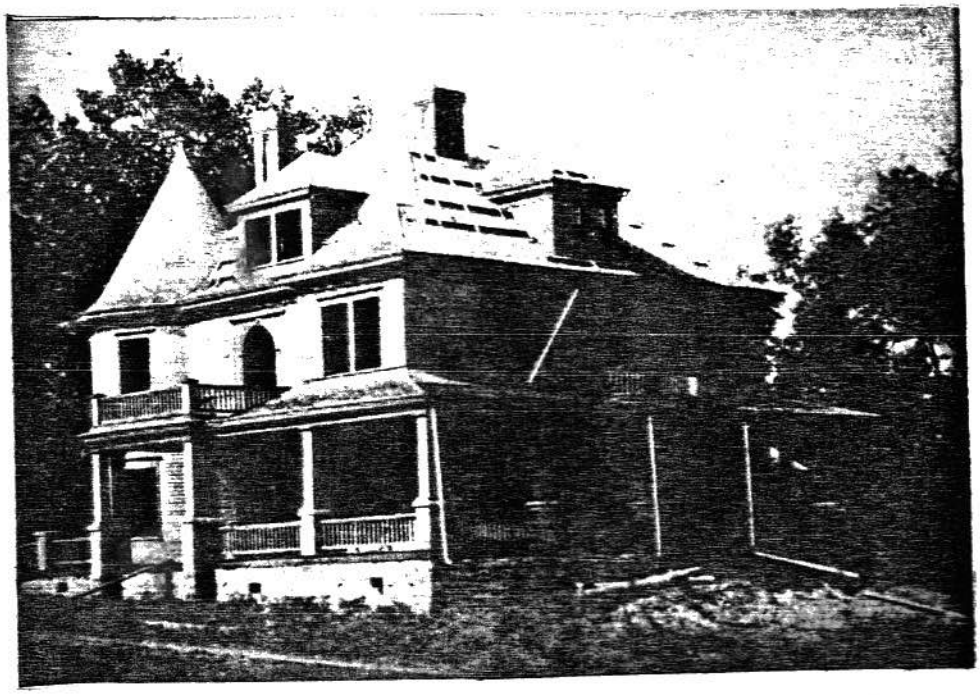


Figure 2. Walter F. Kilpatrick house. Unfinished, 1914.

PLATE LXII

Figure 1. Olcott Avenue, Block 80, 1891 view to West.

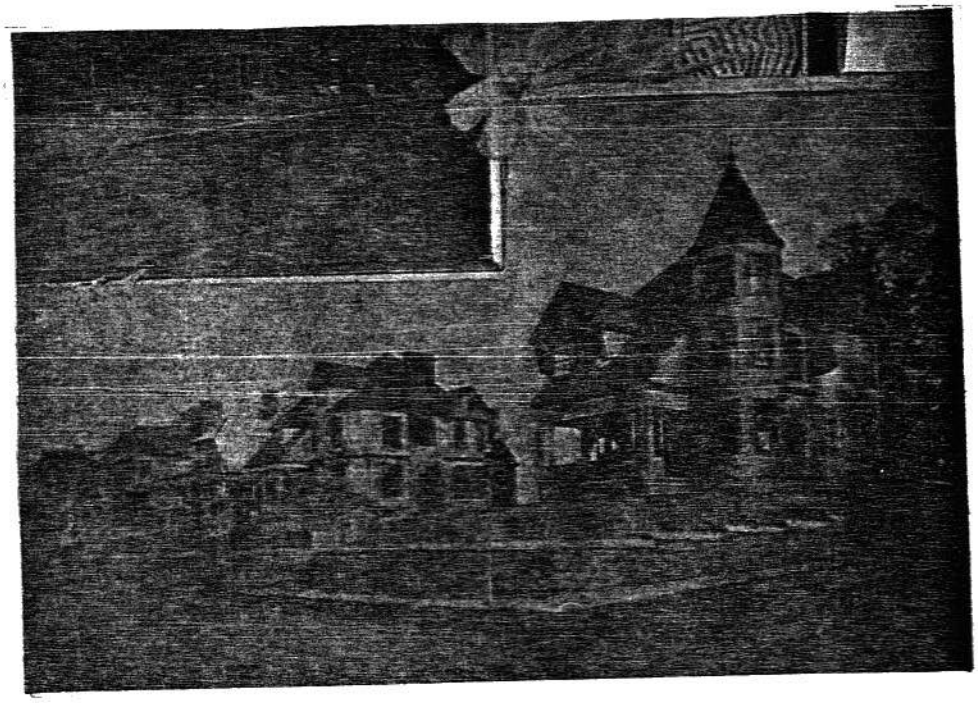


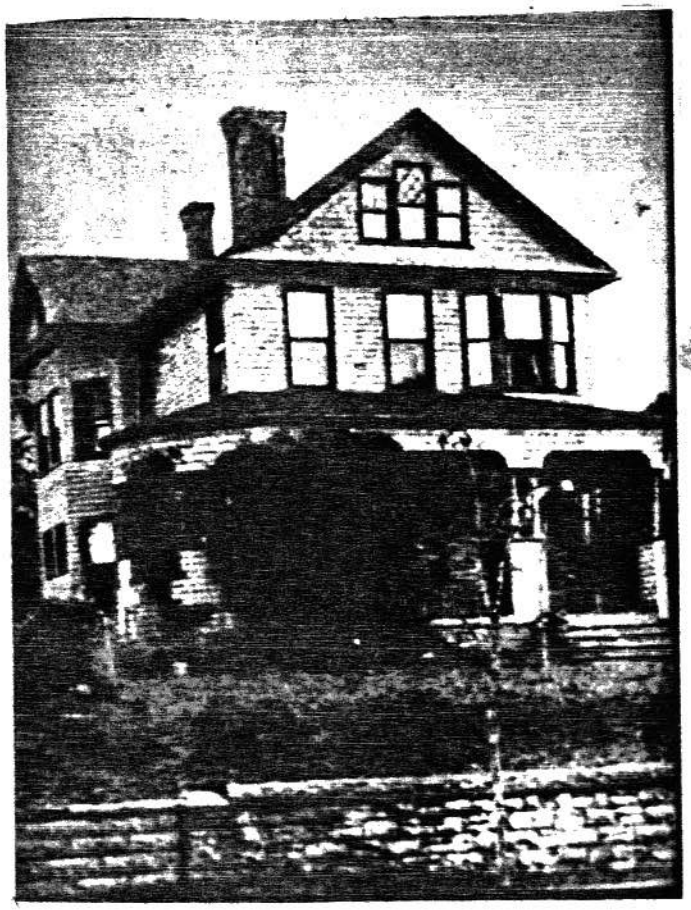
Figure 2. Olcott Avenue, Block 80, view to East, 1891.

PLATE LXIII

Figure 1. House on Olcott Avenue built by J. T. Hudson, Block 80. Charles Edwards, 1891. Lot # 3.

Figure 2. House on Olcott Avenue built by J. T. Hudson, Block 80. Charles Edwards, 1891. Photo 1978, Lot # 4.

PLATE LXIV



House on Olcott Avenue built by J. T. Hudson,
Block 80. Charles Edwards, 1891. Lot # 4.

PLATE LXV

Figure 1. H. L. Hughes house. Olcott Avenue, Block 81. Theodore S. Holmes, 1892. Photo 1978.

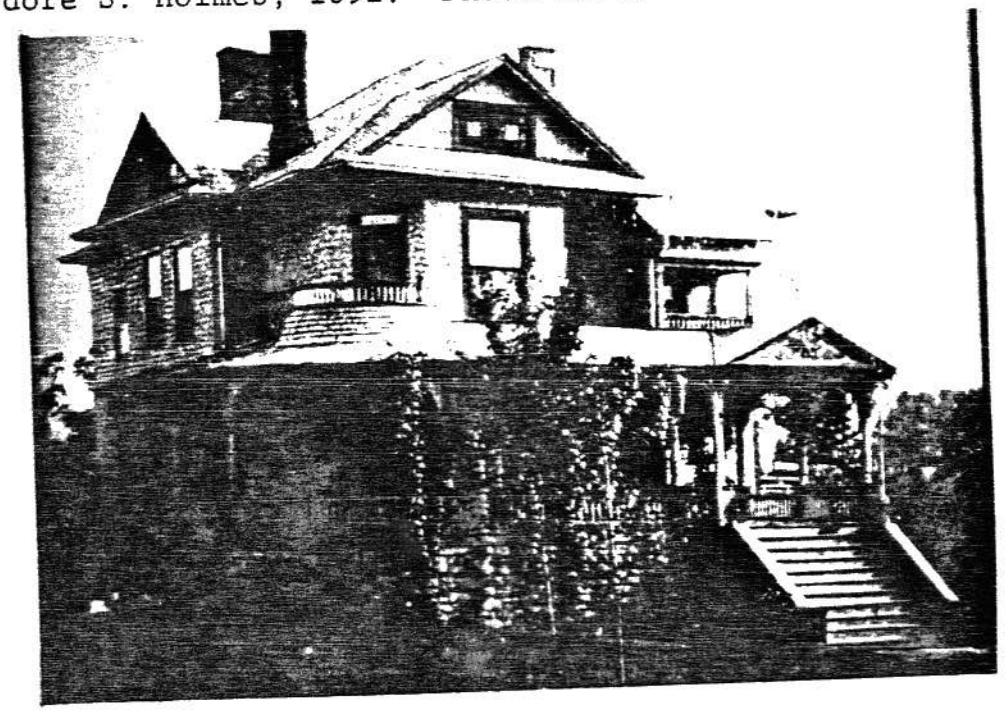


Figure 2. H. L. Hughes house. Olcott Avenue, photo 1899.

PLATE LXVI

House on Olcott Avenue built by J. W. Hudson,
Block 75, 1891. Architect unknown.

PLATE LXVII

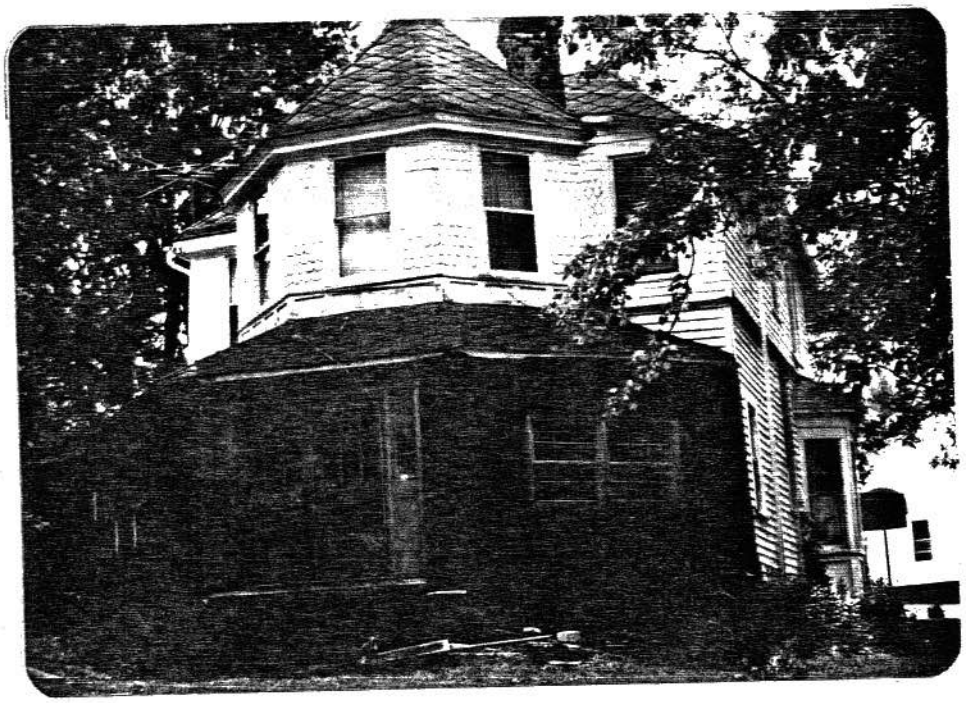


Figure 1. R. C. Gunter house. Olcott Avenue, Block 79. Architect unknown, 1891. Photo 1978.

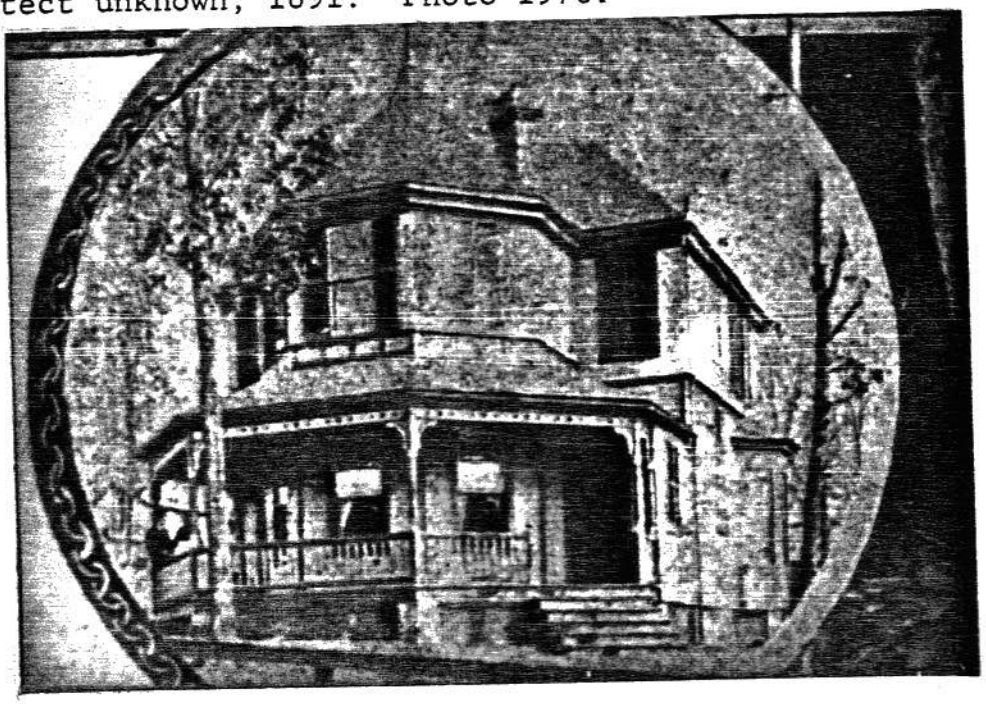


Figure 2. R. C. Gunter house. Olcott Avenue, 1891. Photo ca. 1896.

PLATE LXVIII

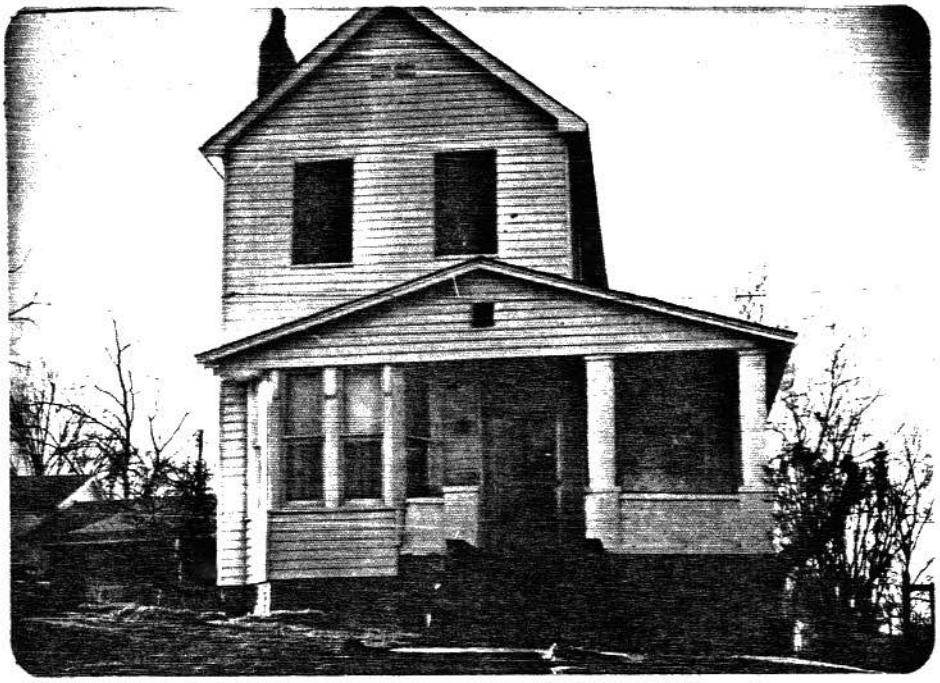


Figure 1. House on Busby Avenue built by A. L. Soulard. Charles Edwards, 1891. Photo 1978.

Figure 2. House on Busby Avenue built by A. L. Soulard. Charles Edwards, 1891. Photo 1978.

PLATE LXIX

Figure 1. House on Busby Avenue built by O. W. Whitcher. Charles Edwards, 1891. Photo 1978.

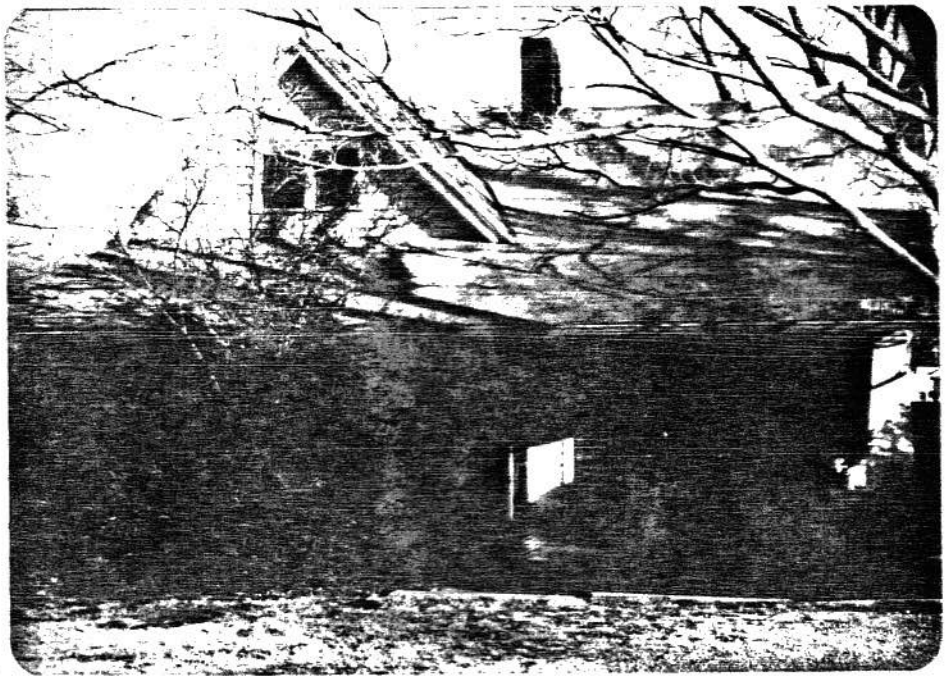


Figure 2. House on Busby Avenue built by O. W. Whitcher. Charles Edwards, 1891. Photo 1978.

PLATE LXX

Row of Working Men's Houses, 1891.

PLATE LXXI

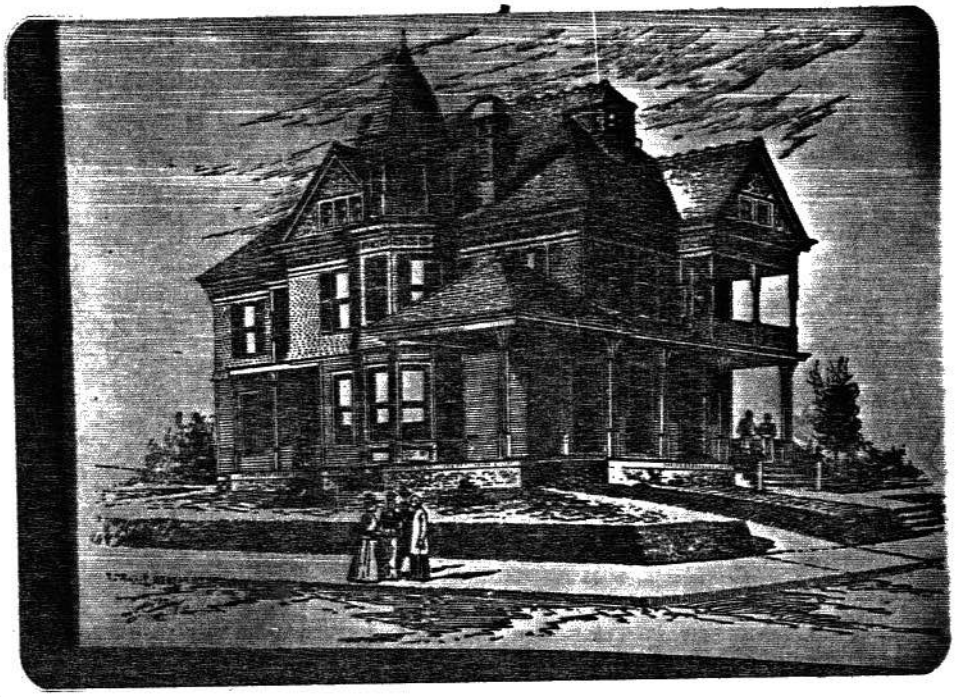


Figure 1. J. W. Hudson house. Hoffman Avenue, Block 81. Architect C. J. Edwards, 1891. Drawing.

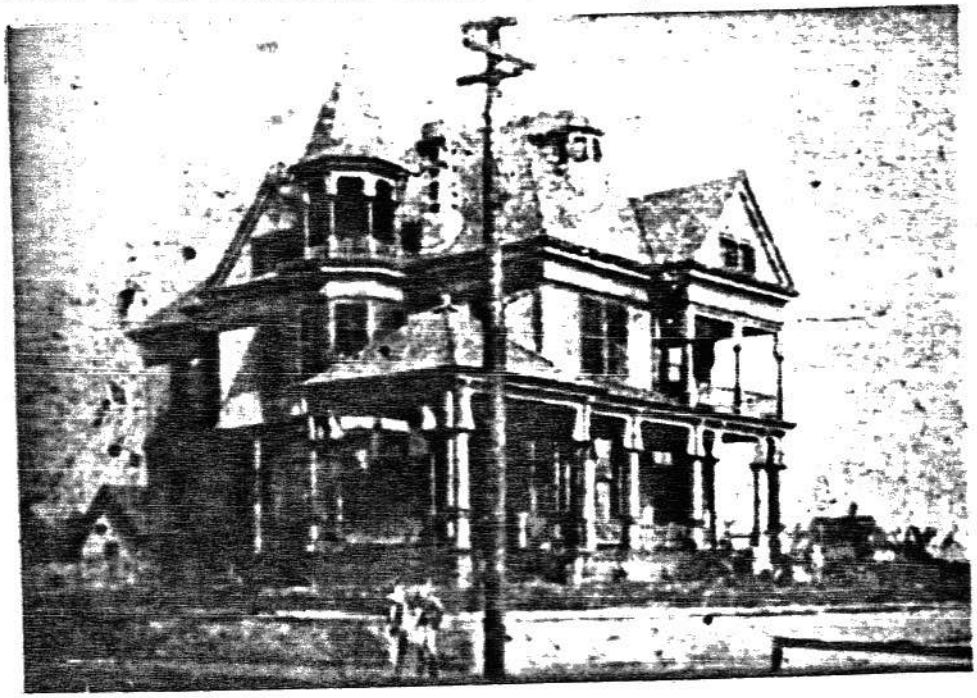


Figure 2. J. W. Hudson house. Hoffman Avenue, 1891.

PLATE LXXII

Figure 1. J. T. Hudson house. Olcott Avenue, Block 80.

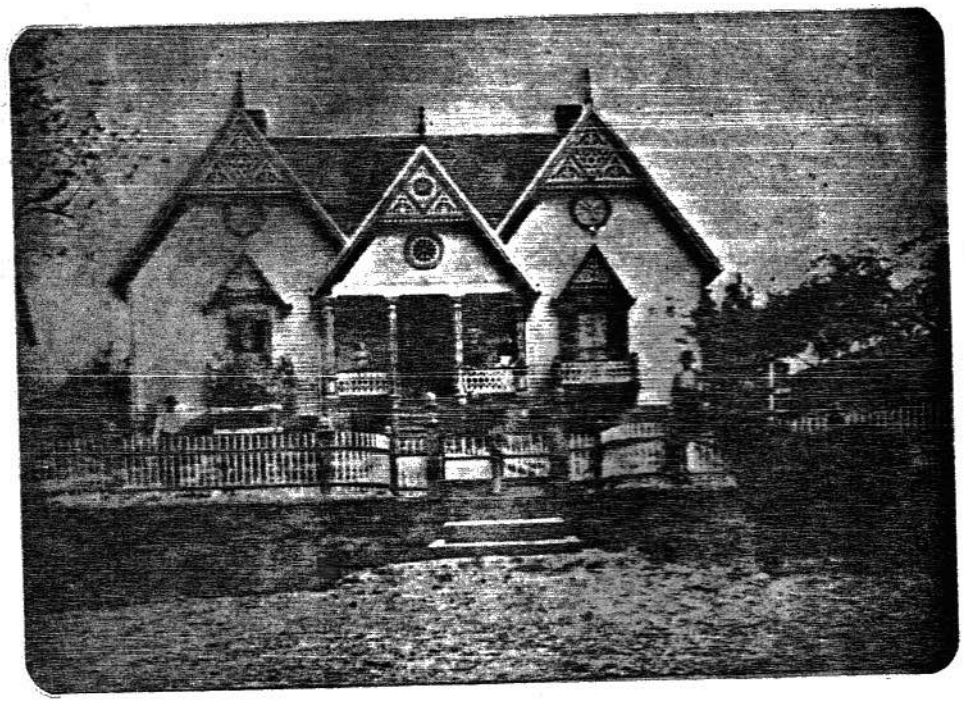


Figure 2. John Gunter house. Bonner Avenue, 1891. Architect unknown.

PLATE LXXIII

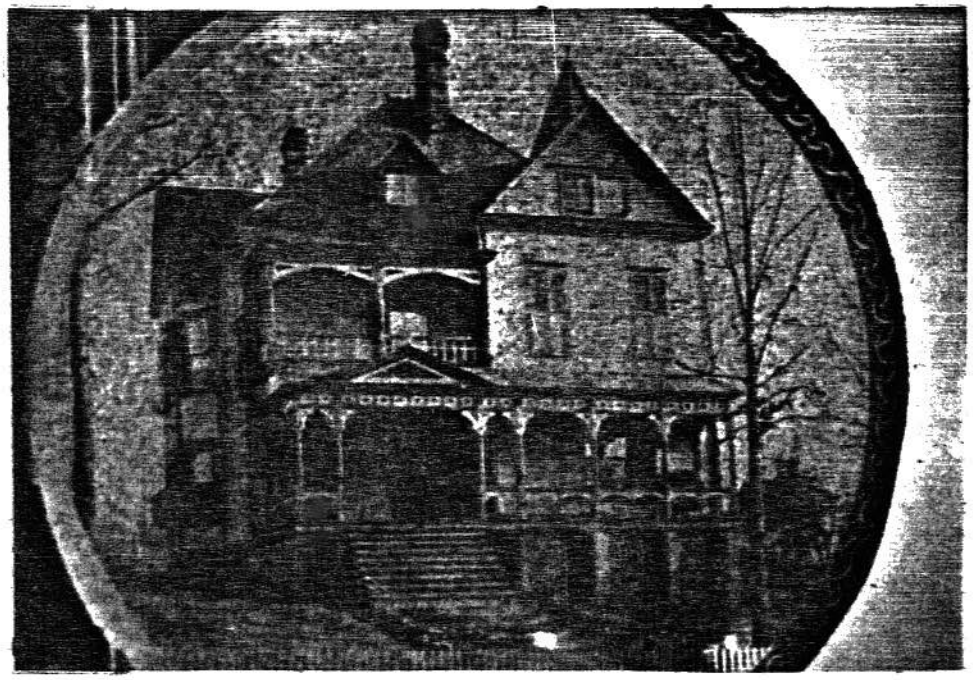


Figure 1. J. H. Anderson house. Church Hill. William Main, 1891.

Figure 2. C. F. Scofield house. Church Hill, 1891.

CONCLUSION

In the 1880's, it became apparent that historic styles of architecture were not always suitable for use in the United States. The many variations which occurred in this country suggest that the Queen Anne Style did not strictly adhere to historical precedents. The designs of this period approached the structure as a visual whole and this approach was given prime consideration. The emphasis was on the visual qualities. Details were subordinate to the composition as a whole. Picturesqueness sums up the nature of this new type of composition and was its consistent element. The composition included the multiplicity of the windows and details, the intricacy created by the relationship of gables, balconies and towers, and the highly irregular roofline emphasized by the massive chimneys.

Bridgeport's Queen Anne revival style of architecture was thrice-removed from Good Queen Anne of the eighteenth century. The changes wrought on her style of architecture by the English architects, the Eastern American architects, and then by regional architects and builders, resulted in an architecture more vernacular and closer to the builders' art than to the pure Queen Anne Style.

One dominant motif, the use of towers in various shapes and forms, appeared in many examples surveyed in Bridgeport. The origin of the use of the tower may be traced back to Medieval England and France. Towers were included in many of the designs which appeared in the architectural periodicals. In addition, towers were utilitarian in the nineteenth century. They were to serve as smoking rooms where the men could retire and smoke without bothering the ladies." Towers held special appeal for the nineteenth century American in that they connoted rank and wealth, and used artistically by the architect, the tower could contribute much towards establishing a dominant note in architectural composition.

The Shingle Style, one of the two purely American styles of the nineteenth century, was equally popular with the people who came to Bridgeport. The simplicity of the style was especially suited to the quiet grandeur of the landscape and the rough texture of the shingles blended readily with the rustic setting. The style, which takes full advantage of wooden construction, was also suitable to an area with such abundant timber resources.

Construction was cheap in Bridgeport. Almost all materials were found locally. The new industries that had brought people to the area to man the factories also brought men capable of building and decorating with the finest craftsmanship the structures that rapidly rose in

the town.

The men from the East brought with them their tastes in architecture and, to satisfy these tastes, brought in the men with the skills necessary to build their houses and business blocks. The result was a small town, built within the span of four years, that reflects the most popular styles of architecture in America in the late nineteenth century.

True, there were no mansions of staggering size, such as one would see in New England, but the houses were by no means small, modest cottages. The houses on Battery and Church Hills averaged ten rooms, were finished with fine paneling, carved mouldings, carpets, paper and furnishings. They were on a par with houses of equal size found anywhere in the country and in some cases were more elaborately finished.

The low cost of materials and the availability of craftsmen locally allowed houses and blocks to be built at a fraction of the cost in other sections of the country. The architects who designed the buildings for Bridgeport were men of good reputation in their field. Before coming to Bridgeport, they had worked with other outstanding architects from many regions, including the Southeast - men like Henry Hudson Holly, Richard Morris Hunt, Thomas Sully and others.

Bridgeport, then, was a small, self-contained example of the architectural styles of late nineteenth century America. For a brief period it also reflected the social and economic attitudes of the times. Only the architecture remains as a reminder of Bridgeport's Golden Hour.

APPENDIX

The Kilpatrick Reception

The following description of the greatest social event that ever occured in this part of the country, and published in the South Pittsburg Standard, written by Mr. Frank D. Arthur, of that town has been so much admired by some of our readers that it is reproduced for the delectation of those who have not seen it:

Mr. Frank Kilpatrick, the genial manager of the Bridgeport Land Company, gave, on last Tuesday night, one of the most enjoyable, and at the same time one of the largest receptions ever given in this section of the country.

The reception was given at his house, "The Battery", in Bridgeport, in honor of his New York guests.

Special trains were run from Atlanta, Chattanooga and New York, and the assemblage was a most brilliant one, some three hundred people being present.

The location of Mr. Kilpatrick's residence is most charming. From its broad piazzas, in the soft moonlight the eye rests upon mile after mile of the silently flowing Tennessee. Far northward the sky glows with the flickering light of the South Pittsburg blast furnace, and the great

Sequatchee Valley lies wrapped in silent slumber. Mountain peak rises to mountain peak, marking the resting place of huge deposits of coal and iron, while from the south ever and again comes the dull rumble of long winding freight trains as they cross the river bridge bearing northward and eastward the ever increasing products of the "New South".

Within, soft music rises in a voluptuous swell to the accompanying sound of rustling silk and light footsteps. Truly

> "The lamps shone o'er fair women and brave men,"
>
> Perhaps--
>
> "Soft eyes looked love to eyes which spake again."

The brilliant chandeliers shone bright over beautiful women in full evening dress. At the end of the large parlor Mr. and Mrs. Kilpatrick received their guests, an ever-changing throng, anxious to shake the hand of the popular manager and win a smile from his fair wife. Little knots of elderly men, "we who make the State," talk over the topics of the day and the future of Bridgeport.

Here in one corner of the piazza someone is relating anecdotes of the days when Bridgeport was a town with civil strife and army contended with army for possession of her river bank. How different the scene from those bitter days! Instead of the hoarse shouts of the advanc-

ing men we have the musical laugh of pretty women, and as a substitute for artillery we have the popping of champagne corks.

So the evening goes on, and you catch yourself wondering in a dreamy sort of way where they all came from or where they all are going to and whether the pretty woman you talked to meant all that her eyes said. So the time passes and presently you find yourself in the brilliantly lighted supper room, wondering how the deuce Marari managed to send ices and salad such a distance in such good order, for surely if he did not furnish the collation it must have been some student of his. Now, why are all these people coming down the stairs with their wraps on, shaking hands with their host and departing? You look at your watch; two o'clock! It can't be! But it is, and straightaway you are emulating their good example, and as you pass down the broad steps of the front piazza you say to yourself "with the philosopher I have lived."

(Bridgeport News, April 6, 1891, p. 5)

The Hoffman House

The Great Ball

The formal opening of this elegant hostelry took place Thursday last. As before stated, it has actually opened to the public for several days, but that day was peculiarly the Hoffman House day. We hoped to have a nice cut of the building and to have given a more detailed account thereof than we are at present enabled to do. It is no fault of the News that we do not.

The Hoffman House is a four-story building of brick, and fronts 140 feet on Alabama Avenue and 152 feet on Hudson Avenue. It has 127 rooms. Each one is neatly and even elegantly fitted up with antique oak furniture. Axmister, Brussels and Moquet carpets in different designs and patterns cover the floors. The carpets in the hall are bright red in color, making a splendid effect, and well display the elegant taste of Mr. A. L. Soulard, who made the selections. The beds are furnished with the finest hair mattresses. Clean and white lace curtains sway lazily in the breeze at the broad, wide windows, and the sun falls with softened radiance in the rooms through dark blue striped awnings which hang before each window and bring delightful suggestions of Venetian life. Many of the rooms are en suite, and nearly all have bath rooms attached. Others have large sitting rooms divided from

the bedroom by luxurious portiers. Ornamental chandeliers with combinations gas and incandescent lamps are in all the rooms and halls. The parlor is large and handsomely furnished. Its walls are frescoed and colored between in emerald and a seafoam green, while the friezes and cornices are tinted in six shades of terra cotta and pink. There is a spacious white-ceilinged and white-walled dining room, with a ladies' ordinary attached. The kitchen is supplied with three ranges, and adjoining it is the pantry, crockery room and grocery room, where $2,000 worth of groceries are stored. The billiard hall is furnished with three costly Brunswick-Balke tables of curled maple and inlaid woods. The office is especially commodious and the woodwork is certainly a compliment to the ability of the Bridgeport Lumber Company, who did all the moulding and carving. Four columns of solid quartered oak uphold the massive ceiling and the cornices are elaborately carved. The work is exquisitely done.

The silverware which is both elegant and tasty, was made especially for this house and furnished by the Meriden Silver Company, and reflects great credit upon the designers as well as the house.

It is lighted by both gas and electric lights and has all the conveniences of a modern hotel, and many of the guests, now present, say it is not excelled in any of its branches by any hotel in the South.

The Opening Ball

By all odds the finest social affair ever given in Bridgeport occurred Thursday night.

This, our readers are generally aware is speaking strongly, for some of the parties given at the Battery, and notably the reception of Tuesday, have been large and elegant. Indeed they have been largely contributed to make this place famous throughout the country.

But Thursday night Bridgeport surpassed herself.

The occasion was the ball given to celebrate the opening of that spacious and beautiful hostelry, the Hoffman House.

By nine o'clock in the evening there were only a few ladies in the parlors and a few people in the lobby and corridors, so that it looked as though we were not going to have a very large party. Then they began to come in tens, in scores, in hundreds - fine, handsome men, mostly in evening dress, noble and beautiful women, richly and elegantly dressed and decked with jewels and flowers that vied with themselves in beauty and loveliness.

It was remarked many times: "How fashionable we are becoming;" for our own people of the town did not generally arrive until from nine to ten o'clock. Of course, we expect as yet and as a general thing, our wealthy, fashionable visitors from New York, Nashville, Atlanta, Chattanooga and numerous other large places to set the tone

of style for us. But our people who turned out in large numbers kept up their end of the affair in a highly creditable manner.

The rooms at the hotel itself were so crowded that the alcoves had to be used for ladies dressing rooms. One room in the house, we hear, was occupied by fifteen young gentlemen.

Shortly after ten o'clock the grand march was led off by Mayor Kilpatrick with Mrs. Bonner, and Mr Bonner with Mrs. Kilpatrick and the company filed into the dining room, which forms a beautiful and comodius dancing hall.

Then in a few minutes the room was a whirling and dizzy scene of gaiety. The music was very good, the women lovely, everyone had come for the purpose of enjoying himself, and why should he not?

At about twelve o'clock supper was served in the billiard hall. The viands and liquids were of the choicest description, and were a proof of the large resources of the Hoffman House cuisine. The Chef will make the hostelry famous if he keeps up to the standard already set.

At two o'clock the ball was at its height. The shafts of wit were flying, and the feet of the dancers flew almost as fast.

"Soft eyes looked love to eyes that spake again."

Who knows how many hearts were smitten with shafts from the bow of the little god at this hour? Bridgeport

has seen many victims on previous occasions, and doubtless a little arrow tipped with insidiously sweet poison is rankling in many a manly bosom hereabout today.

The party was continued for some hours later.

It was one of those affairs of which friends meeting will say for years to come: "Did not we have a splendid time?"

(Bridgeport News, May 19, 1892, p. 4)

Description of Whitcher Building

The Whitcher Building being now completed and mostly rented and occupied, it is proper that some description of it should be given in the News. To our townspeople there will be nothing new in this, as the progress of its erection has been watched with interest from the start. To strangers passing in the trains this building has been a source of wonder and inquiry, as it has appeared strange that an edifice of such magnitude and solidity should be built in so new a town. Those of our readers who have never been in Bridgeport would hardly imagine that there are two business blocks here, one completed, and the other nearly finished that would do credit to any builder in New York or Chicago.

The Whitcher block is situated at the angle formed by Alabama Avenue and Whitcher Place about five minutes

walk westward from the passenger station, and is triangular form. The main facade on the former street is 132 feet long, while the Whitcher Place side extends 160 feet and the third side 125 feet. For 85 feet beginning at the western angle the building is in three stories, the remaining fifty feet being two stories high.

The material is brick with pressed brick fronts and blue-grey Kentucky sandstone trimmings, giving a handsome and substantial appearance. The mason work is done in first-class style.

There is a series of cellars under the building throughout, with concreted and cemented floors. These are lit by an area on the northwest side covered with iron grating and they are both light and dry.

The ground floor is divided into three large stores and an extensive office room at the western angle, which is occupied by the Secretary and Treasurer of the Land Company. The second story is reached by a stairway eight feet in width entered by a handsome arched doorway of carved stone.

The second floor is divided into fifteen office rooms, every one of which is well lighted and spacious in size. The hallways are wide and also well lighted and airy. The natural hard-oiled yellow pine trim gives the interior an attractive appearance. The hall branches into two parts at the end, leaving a large room between for a store room,

wash basins and water closets. The wash basins are of Tennessee marble, and the plumbing done by the P. Fleming Company of Chattanooga, is a first-class job. Three of the offices on this floor are occupied by the Land Company, and others have been rented to Messrs. Whitlock, Messiter, Whips and Kirk.

Protection from fire is secured by fire-plugs and hose.

The third floor, reached by a four foot stairway, is entirely fitted up for the use of the Ala-Ga-Tenn Club. The parlor is a handsome room about twenty by twenty-five feet, with arched windows, as are all the windows on this floor. There are two smaller committee rooms, and a fine hall seventy feet long.

A sidewalk is to be laid on the street sides of the building in artificial stone and a drinking fountain of Alabama Granite will be placed at the street angle facing the western end. This end of the building is ornamented with a large clock, which together with other features mentioned, gives a public character and generous effect to the whole structure.

(Bridgeport News, April 9, 1891, p. 4)

The Aldhous Opening

One of the Finest Social Gatherings Ever Seen In the City.

The Building - We Were at the Grand Opening - In Fredrick Aldhous Style.

The occasion of the formal opening of the Aldhous building has been before mentioned by the News, but this was delayed, first to complete the building, and secondly to have the genial proprietor with us on the happy occasion.

THE BUILDING

is situated on Alabama Avenue, at the intersection of Brummel Avenue, and is 125 feet to 100. It is four stories in height, besides the basement, and is constructed of white stone from the quarries of the Bonner Stone Co., of this city.

The basement is divided into a bowling alley nearly the whole length of the building, a store room for coal, and in cellars for the stores overhead.

On the first floor the National Bank occupies the east end of the building, where it has a large vault, and all the advantages of a well-equipped establishment; back of it are three elegant rooms fronting on Alabame Avenue.

On the second floor is the large and elegant room which we hope and expect to see the city court of Bridgeport held in; if not, it will surely be a fine room for

the mayor's court or any other purpose. The remainder of the story is elegantly divided up for offices, and flats, or private apartments.

The third story is divided in the same manner as the second, with the courtroom left out.

On the fourth floor is the Masonic Hall room on the east end, while on the west end are the Assembly Rooms, each of which have a full accompaniment of dining rooms, ante-rooms, dressing rooms, etc.

The building is finished in quartered oak and other hardwoods, is well heated, and lighted throughout by electricity, and has city water on each floor. On its top is a cupola and on the top of this is a twenty-four foot flagstaff, from which floats the banner of our country.

This is the building the people of the city met to celebrate its opening to the public on Friday evening last. It has been the admiration of all who have witnessed its erection, for the past six months, and of all who have since seen it. It is in advance of the city, though the city of Bridgeport is itself fairly advanced; yet the Aldhous building is in advance of most of the buildings of the cities, and is surely the handsomest building in Northern Alabama. Mr. Aldhous is himself a builder, and in this effort, surely displayed some of his best and most successful efforts.

Friday evening last was selected as the time for its

FORMAL OPENING

and the people of Bridgeport were determined to see that the "opening" should be in keeping with the building. Many were out, not often seen at social gatherings. Robbin's Orchestra was on hand at 8:30 and began discoursing some of their finest selections. The creme de la creme of Bridgeport society began to gather until the spacious Assembly room looked as if they had "assembled". A bystander remarked to the reporter "That it was as handsome a gathering as he ever saw." Among them were to be seen Mr. Fredrick Aldhous, the builder and proprietor of the building, whose hand everyone seemed delighted to give a cordial shake. There was also Hon. R. A. Cunningham, who has more affectionate nephews in Bridgeport than any man who ever came from New York. The senatorial form of Mr. William H. Taylor was also there, and from the pleasant smile he wore, one could but see that his hopes were strengthened for the city by the Tennessee. As he passed the reporter, he remarked that he didn't know there were so many handsome people in Bridgeport.

THE BALL

At nine o'clock the orchestra struck up on the grand march, which was led by Mr. Fredrick Aldhous and Mrs. F. J. Kilpatrick, who were followed by just eighty-

two couples. After which, dancing was begun, and at once we noticed just nine sets being on the floor at once, and still there was ample room in the hall for others.

This was truly a happy party, and all seemed to be there for the opening, and were determined she should open in the best style....

The enjoyment of the evening was kept up until twelve o'clock, when

SUPPER WAS ANNOUNCED,

which had been prepared by Col. J. M. Adams, fine host of the Hoffman House, in the long room of the Masonic hall in the building. Just 182 people marched in this hall and showed their appreciation for the Hoffman bill of fare, which all agreed reflected credit upon that elegant hostelry.

THE HANDSOME THING.

While at supper, the fact leaked out that all were there as the guests of Fredrick Aldhous, the proprietor of the building, and not as his hosts; as he had quietly given instructions that all bills be presented to him, and not to any one else! It was just like him - always doing something to make others happy, and then getting in, in an unassuming way, and enjoying their enjoyment. But few knew this was the fact: but Mayor Kilpatrick was determined to show him how glad all were to do him honor for having been such an enterprising benefactor to our city

and people, even if they were not aware of his latest act in that direction. So he arose to his feet and proposed a toast to Fredrick Aldhous, one of the best friends that Bridgeport ever had! It is needless to say the sentiment was responded to by every heart present, or within the city.

After enjoying the elegant spread, dancing was resumed and continued for some while. In their rounds the reporter could but admire many of the elegant costumes of attendants. There were many very elegant, and beyond the description of the average scribe.

At a late hour "Home, Sweet Home" waltz was struck up by the band which indicated that the evening pleasures were at a close. There were just 200 people who said it was one of the most pleasant and successful social gatherings ever had in any town. -Long live Fredrick Aldhous.

(Bridgeport News, February 4, 1893, p. 4)

Proceedings of the Board of Trustees of the University of the South, 1897-98

A very great loss befell the University in the death of the Rev. Charles Frederick Hoffman, D.D., LL.D., D.C.L., who died at Jekyl Island, Ga., March 4, 1897. Dr. Hoffman was the preacher of our Baccalaureate Sermon at the last Commencement, on which occasion he received the degree of D.C.L. ad eundem. Sewanee appealed to Dr.

Hoffman in a very real way, and before leaving the Mountain last summer he told me of his purpose to build a dormitory, which was regarded at the time as one of our most pressing needs. Dr. Hoffman never lost an opportunity either publicly or privately to affirm that Sewanee was the only Church University, and as such should first have the co-operation of the Association for Promoting the Interests of Church Schools, Colleges and Seminaries. He often remarked that Sewanee was a very real place, earnest and catholic in all its endeavors, and holding fast to the principle: In essentials, unity; in non-essentials, liberty; in all things charity. We are grateful to Dr. Hoffman for remembering Sewanee in his last moments....

(The following occurs further along in the same report.)

When Dr. Hoffman was at Sewanee last summer, he told me that he intended building a dormitory for us, if the Presidential election did not result disastrously for the finances of the country. Immediately after the election he wrote me that he would build the hall, but, in order that the Association of which he was President and this University might be united by ties of common interest, he thought it advisable to donate $30,000 through the Association, and have the Association loan the University this amount in perpetuity at the rate of one-half per cent.

Nothing was said as to requiring security, and as such loan was virtually a gift, I urged no objection. Later on Dr. Hoffman expressed his desire to donate to the University the Hoffman House at Bridgeport, Alabama, for the purpose of establishing a Grammar School there, but when I expressed my disapproval of such a project, and intimated that we might be able to use the material and furniture in connection with our dormitory, he seemed to concur. Afterwards he told me that some people thought that he was doing too much for Sewanee, and asked if I would not be willing, in consideration of the loan of $30,000 in perpetuity and a gift of the Hoffman House, to pay the Association $500 per annum for the establishment of scholarships which would be offered to all the Church colleges. I took the matter under advisement and consulted with members of the Executive Committee, who favored an acceptance of what may be called the loan-benefaction. At Dr. Hoffman's request I went to New York in order to arrange the details of the loan, but the Doctor's sudden illness prevented any negotiations, and so I returned from my futile journey, promising the Doctor to join him at Jekyl Island the following week. The Doctor died immediately after reaching that point. He remembered Sewanee, however, in his dying moments, and requested his son to carry out his wishes in this matter, and to come to me for further instructions. At the son's

request, I again visited New York last spring.

Without going into further details, I will simply state the result. The present proposition is: for the Hoffman heirs to donate $30,000 and the Hoffman House at Bridgeport to the Association for Promoting the Interests of Church Schools, Colleges and Seminaries, on the condition that the Association transfer said property to the University as the equivalent of a loan of $45,000 for a period of ninety-nine years, upon the payment of an annual interest of $500. The Association is to require a second mortgage on our entire estate, allowing the University to increase its present first mortgage to $50,000 if so desired....I would further state that no provision was made in Dr. Hoffman's will, and as his estate is practically entailed, the heirs agreed to pay the amount out of their incomes, in order that the wishes of their father might be carried out. I informed Mr. C. F. Hoffman, Jr., that it was necessary to await the action of your Board, and I now request you to take the matter under advisement.

Report to the Board, 1898.

At your last annual meeting I was instructed to continue my negotiations with the heirs of Dr. Hoffman and to endeavor to obtain the dormitory on such terms as could be accepted by your Board. I was also instructed to report the result of my negotiations to the Executive Committee, to whom this whole matter was referred, with full power to

act in behalf of the Board.

I at once wrote Mr. Charles F. Hoffman, Jr., stating the reasons which impelled your Board to decline the proposed gift of $45,000. Mr. Hoffman replied in the most generous spirit, saying that he fully sympathized with, and endorsed, our action. He promised to confer with the other heirs, with a view to eliminating the objectionable features of the original proposition, and assured me that he was resolved to build the dormitory even if he had to assume the entire responsibility. However, the heirs seemed disposed to adjust the matter upon terms satisfactory to the University, and with the approval of the Executive Committee I executed an agreement, a certified copy of which is herewith submitted, marked Exhibit L.

As the loan does not mature for ninety-nine years I suggest that this agreement be printed in the Proceedings of the Board, in order that succeeding generations may be enlightened upon the subject.

When the University proceeded to dismantle the Hoffman House at Bridgeport, an injunction was filed by the Bridgeport Land and Improvement Company, I file, herewith, all papers bearing upon the subject. After some delay and considerable expense the injunction was dissolved. It required 82 heavily loaded cars to transport the Hoffman House to Sewanee.... The contract requires that the build-

ing shall be completed and ready for occupancy March 15, 1899.... I feel deeply grateful to the heirs of Dr. Hoffman.

(Excerpts from the Proceedings of the Board of Trustees of the University of the South, 1897 and 1898. Vice-Chancellor's Report)

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