

GILDED OVER: THE FORGOTTEN ARCHITECTURAL CAREER OF SIDNEY

STRATTON

by

JULIUS CARTER BURNS

(Under the Direction of Mark Reinberger)

ABSTRACT

This thesis explores the career of architect Sidney Vanuxem Stratton, one of the first American students to attend the Ecole des Beaux-Arts in Paris. Afterwards, he worked with Richard Morris Hunt and McKim, Mead & White. His career has been largely overlooked by architectural historians. Research revealed that he was a notable architect and one worthy of further study.

INDEX WORDS: Sidney Stratton, McKim, Mead & White, Ecole des Beaux-Arts, Gilded Age, Architecture, Bar Harbor, Natchez, New York, Architectural History, Richard Morris Hunt

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CHAPTER 1

INTRODUCTION

The Gilded Age is an era known for architecture and excess. They are inextricably intertwined in history and in literature, as exemplified by novels such as *The Age of Innocence*. The barons of industry and their peers were building on an enormous scale and wanted structures that evoked the grandeur of Europe. Architecture was becoming a profession. The Massachusetts Institute of Technology (M.I.T.) opened the first school of architecture in the United States in 1866. The Ecole des Beaux-Arts in Paris had been the most prestigious architecture school for centuries by that time but it had only admitted French students. In 1846, the first American student, Richard Morris Hunt, was enrolled. A few more trickled in until the late 1860s, when Americans started attending the school in droves. These American students took their lessons from the Ecole back to the United States and made an indelible mark on the architecture of the time. Many of the most important and influential architects of the period attended the Ecole. This group formed friendships that would become partnerships and learned a method of designing that would lead to a new architectural style: the Beaux-Arts. This style, and its emphasis on classical elements and plan, would transform the landscape of America. The style was particularly favored for large public buildings and grand mansions. The teaching methods of the Ecole were also imported to America and used in its architectural schools.

Sidney Stratton was at the forefront of these developments. He was one of the first American students at the Ecole; he worked with the most well-known and successful architects of the time; and he spread new styles to different areas of the country. His buildings that remain today are almost all considered significant. They are listed on the National Register and some are New York City landmarks. These designations denote their historical importance as well as the need to preserve them for the future. Some are still serving their original functions while others have been adaptively reused for other purposes. This thesis explores the career and buildings of Sidney Stratton and seeks to establish his place in the pantheon of American architects.

Research Question

The career of Sidney Stratton has been largely overlooked by architectural historians. Asking and understanding what aspects of Stratton's architecture were notable is the core component of this thesis. Discoveries about his designs led to an analysis of the evolution of architectural style throughout his career.

Methodology and Literature Review

Several types of research and many sources were utilized in researching this thesis. There are many scholarly works about Gilded Age architecture and architects. McKim, Mead & White is a heavily researched architecture firm and its impact on architecture has been analyzed thoroughly. This thesis seeks to fill a void by focusing solely on the works of one architect who was a quasi-partner at the firm: Sidney Stratton.

No monograph or exclusive study of his works and their place in the evolution of American architecture has been written before.

Research to gain a broad understanding of Stratton's background was conducted first. Sources about the history of Natchez, Mississippi, and the Stratton family were consulted. Research of the history and teaching methods of the Ecole des Beaux-Arts was undertaken as well. An understanding of the work of Richard Morris Hunt, Henry Hobson Richardson, McKim, Mead & White, and the firm's role in American architectural history was another key aspect. Through researching these sources, a biographical portrait of Stratton appeared. Further study into McKim, Mead & White and other sources about Stratton led to the compilation of a list of buildings that he designed. Information about these buildings was then sought out. The data found narrowed the list of buildings down to the eight that are highlighted in this thesis. These buildings are the ones with the most information available and the ones that were the most important to his career.

A site visit was conducted to one building on the list, the John Dicks house in Natchez. The current owner and the family of previous owners shared documents about the house that were in their collections. Primary source research included the papers of Sidney Stratton and his father, Joseph Buck Stratton. These papers are housed in the Louisiana State University (LSU) Special Collections Library and consist of scrapbooks, diaries, and genealogical records. Historic newspapers provided a contemporary viewpoint. The Historic Natchez Foundation was the source of many historic photographs of the Stratton family and related sites in Natchez. Websites such as Zillow provided information and current pictures of the buildings. The discovery of plans drawn

by Stratton and housed at the Smithsonian Institution added another valuable primary source.

Analyzing this collection of data, along with historic and modern day images of his buildings, led to conclusions about Stratton's career and the influences on his architecture. A broad understanding of the Ecole des Beaux-Arts and the architectural world in the second half of the nineteenth century was necessary to establish Stratton's place in it. The main work cited for understanding McKim, Mead & White and the Gilded Age is Mosette Broderick's *Triumvirate: McKim, Mead & White: Art, Architecture, Scandal, and Class in America's Gilded Age*. This book was also the secondary source with the most information about Sidney Stratton, personally and professionally. Broderick has probably conducted more research on his career than anyone else in academia.

Other books about McKim, Mead & White were consulted for general information about the firm but also specific buildings and projects. Richard Guy Wilson's *McKim, Mead, and White, Architects* and Leland Roth's *The Architecture of McKim, Mead & White, 1870-1920* provided a wealth of information. The main sources of information about Richard Morris Hunt were Paul Baker's *Richard Morris Hunt* and an unpublished biography that was written by his widow after his death, now located at the Library of Congress.

Books about the Ecole des Beaux-Arts that shed light on the teachings of the program as well as what life for students was like included Jean Paul Carlihan's and Margot Ellis' *Americans in Paris: Foundations of America's Architectural Gilded Age: Architecture Students at the Ecole des Beaux-Arts, 1846-1946* and *The Architecture of*

the Ecole des Beaux-Arts, published by the Museum of Modern Art and edited by Arthur Drexler. *Triumvirate* also recanted the experiences of the firm members at the Ecole and in their European travels. Other sources were articles and biographies of other architects with whom Stratton interacted. For information on specific buildings, National Register nominations and New York City Landmarks Preservation Commission reports were valuable resources. Architectural books that included the sites were also consulted.

Organization

The second chapter of the thesis provides biographical information about Sidney Stratton. It begins with his childhood in Natchez, Mississippi, and describes the architecture and society there. These early influences set him up for his later career of designing houses for wealthy and sophisticated clients. The local palatial antebellum homes would have been his first exposure to Classical architecture. Next, his brief career in the Trans-Mississippi Department of the Confederacy during the Civil War is discussed before he became one of the first American students admitted to the legendary Ecole des Beaux-Arts architecture school in Paris. There, he made connections that served him the rest of his life and were the foundation of his career in New York City. Upon his return to America, he worked for the most influential architect practicing at the time, Richard Morris Hunt, before moving on to his loose partnership with McKim, Mead & White, the dominant architectural firm of the late nineteenth and early twentieth century.

The third chapter of the thesis consists of an in-depth analysis of eight of the buildings Stratton designed. This list was determined by narrowing down his body of work and finding buildings with the most information available and that represented a

cross section and evolution of his work. These buildings are mostly located in the New York area because that is where he spent his entire professional career. The single house he designed in his hometown of Natchez is one of the highlighted buildings. A list of Stratton's known designs is included as an appendix. The fourth chapter provides a brief architectural history of the late nineteenth century and examines Stratton's legacy in that context. The fifth chapter is a conclusion that summarizes Stratton's career and notes the need for more study to better understand this enigmatic man. An appendix includes the specifications for the construction of the John Dicks house, the one documented design of Stratton's in Natchez.

CHAPTER 2

BIOGRAPHY

Early Life

“September 23, 1865: My son Sidney V. Stratton sailed today from New York for Europe where he expects to spend two years in studying his profession.”¹ This passage from Dr. Joseph Buck Stratton’s diary marks the beginning of Sidney Stratton’s architectural career. He was sailing for Europe to enroll in the prestigious Ecole des Beaux-Arts in Paris and would be among the first group of American students to attend the renowned school.

Sidney Vanuxem Stratton was born on August 8, 1845, in Natchez, Mississippi, to Joseph Buck Stratton and Mary Vanuxem Smith Stratton. Joseph Stratton was minister of the First Presbyterian Church in Natchez from 1843 to 1894. Upon his retirement, he was made “pastor emeritus” of the church. Dr. Stratton authored an almost daily diary from 1843 through 1903, providing insight on life in Natchez during the second half of the nineteenth century. Though Joseph Stratton spent his entire career in Natchez, he was born in Bridgeton, New Jersey, in 1815.² The Strattons were a well to do and well-known family in the area. He graduated from Princeton College in 1833. Afterwards, he studied law and was admitted to the bar in Philadelphia in 1837.³ After practicing law

¹ Joseph B. Stratton Papers, Mss. 464, 1329, Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, La.

² Mosette Broderick, *Triumvirate: McKim, Mead & White: Art, Architecture, Scandal, and Class in America’s Gilded Age* (New York: Alfred A. Knopf, 2010) 51.

³ Sidney V. Stratton, *Stratton Genealogy of Long Island, N.Y.* (Natchez, MS: 1901) 55.

there until 1840, Stratton returned to Princeton for theological seminary and graduated in 1843. Shortly thereafter, he and his wife relocated to Natchez.

Mary Stratton died in 1848, when Sidney was just three years old. Joseph later married Caroline Matilda Williams of Natchez in 1852. Sidney and his stepmother apparently had a very close relationship. In fact, her obituary stated: “The sympathy of many friends goes out to her family and her devoted son, Sidney V. Stratton, whose constant care and attention did much to alleviate her sufferings and brighten her declining years.”⁴ Caroline and Joseph had a child, Joseph Buck Stratton, Jr., in 1853. Sidney never married nor had children. Joseph Jr. died in 1888, leaving behind a wife and three children, one of whom was named Sidney Vanuxem Stratton, Jr. The Stratton family in Natchez today descends from Joseph Stratton, Jr.

Sidney grew up in Natchez at its antebellum peak. The town was home to numerous planters, many of them millionaires, and “life had become quite sophisticated for those affluent enough to build large plantation mansions and gracious city houses.”⁵ The “nabobs,” as the wealthy planters were known, mostly did not live on their plantations but rather in grand villas and townhouses in Natchez. They engaged in an architectural competition to outdo each other with their palatial piles. The great houses evidently had an impact on the Strattons, but in different ways: “Joseph Buck Stratton [Sr.] took up furniture making and Sidney would become an architect with a specialty in private houses for wealthy clients.”⁶ The nabobs furnished their grand homes with the latest furniture from New York and Philadelphia.

⁴ *Natchez Democrat* (Natchez, MS), October 17, 1908.

⁵ Broderick, *Triumvirate*, 52.

⁶ *Ibid.*

Natchez is renowned for its antebellum architecture, although one did not need to be a wealthy planter to experience it. As the son of the Presbyterian minister, Sidney was reared in the Presbyterian Manse, an elegant 1825 Federal cottage in Natchez. See Figure 2. The Manse was home to ministers of the Presbyterian Church from 1838 until it was sold to a private owner in 2004. The house has a finely detailed portico supported by four coupled Tuscan columns and an eight panel door surrounded by an elaborate frontispiece.⁷ In 1849, a brick Greek Revival study with a pedimented portico was constructed in the side yard for his father. It is another finely detailed building, being an exceptionally accurate and refined application of the classical orders to an outbuilding and is “[o]ne of the most architectonic outbuildings in the region.”⁸ See Figure 6.

Stratton would have known many of the wealthiest citizens in town through the Presbyterian Church as well as through family connections. His stepmother, Caroline Williams, was the sister of Julia Williams Nutt. Julia and her husband Haller Nutt, a very wealthy planter, were in the midst of constructing their incredible octagonal Moorish villa, Longwood, on the outskirts of Natchez when the Civil War began and prevented completion of the house. Longwood is significant in many ways, not the least of which that it is the largest and most elaborate octagonal house in the country. See Figure 7. Unlike many houses in Natchez at that time, it was designed by a professional architect. Nutt saw a plan for an “Oriental Villa” in *The Model Architect, Volume II* by Philadelphia architect Samuel Sloan. Nutt contacted Sloan and had revised plans of the “Oriental Villa” drawn up for Longwood. Construction was begun on the house in 1860.

⁷ The Manse, National Register Nomination, Natchez, Adams County, Mississippi, listed 3/7/1979.

⁸ Ibid.

Bricklayers and carpenters from Philadelphia came to Natchez to work on the house alongside Nutt's enslaved workers. After the Civil War started, the northern workmen left, and the basement level of the house was completed by enslaved labor. The five upper floors of the house were never finished on the interior. The Nutt family moved into the basement rooms and their heirs used them as a residence until 1968.⁹ Stratton would have been 15 or 16 years old when construction began on his aunt and uncle's house.

Stratton would have also known Caroline Williams' family home, Ashburn. It was a large Greek Revival suburban villa on the outskirts of town. See Figure 8. Dr. Stratton and Caroline bought out her siblings after her parents' deaths and were the owners of the house when it burned in 1872. They may have been planning to move there after Dr. Stratton's retirement. Instead, they moved to a planter's cottage in town named Sunset Lodge, which also later burned, and the Strattons rebuilt. It is tempting to speculate about whether or not Sidney had a hand in designing the new Sunset Lodge, but there is no evidence that he did.

Other great houses were constructed in the Greek Revival and Italianate styles in Natchez just before the Civil War including: Edgewood, designed by Henry Howard of New Orleans; Stanton Hall, designed by Thomas Rose of Natchez (Figure 10); Dunleith (Figure 9); Homewood (Figure 11); Montaigne; Brandon Hall; and Magnolia Hall. These homes reflected the most sophisticated and up to date tastes of the time.

⁹ Longwood, National Register Nomination, Natchez, Adams County, Mississippi, listed 12/16/1969.

Sidney turned 18 years old in 1863 and was able to secure a position with the Engineering Corps in the Trans-Mississippi Department, located in Western Louisiana.¹⁰ He would serve out the Civil War here and return home afterwards. His father made notations in his diary about Sidney's service, including one occasion when his wife went to visit her stepson:

1863
July 13 My son, Sidney V. Stratton, left us this morning for Alexandria, La., where he expects to be assigned to some position in the Engineer Department of the Western, La. District by A. A. Gen. Eustace Surget.

1864
Feb. 11 My wife started on a visit to Louisiana to see my son Sidney.

1865
June 11 My son Sidney V. Stratton returned today after nearly two years residence in the Trans. Mississippi Department.¹¹

Specifically, Sidney was a private in Company H of the First Regiment, Mississippi Light Artillery.¹² This Company was assigned to the Department of the Trans-Mississippi, which was headquartered in Northern Louisiana. The Trans-Mississippi was the last major Confederate command to surrender, which it did on May 26, 1865.

A few months later, on September 23, 1865, Sidney departed from Natchez to attend the Ecole des Beaux-Arts in Paris to study architecture. He would remain there for four years.

¹⁰ Broderick, *Triumvirate*, 52.

¹¹ Joseph B. Stratton Papers, Mss. 464, 1329, Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, La.

¹² "Stratton, Sidney V." Soldier Details, The Civil War, National Park Service, accessed March 1, 2018, <https://www.nps.gov/civilwar/search-soldiers-detail.htm?soldierId=EE8468D6-DC7A-DF11-BF36-B8AC6F5D926A>

The Ecole des Beaux-Arts

The Ecole des Beaux-Arts was established as the Académie Royale d'Architecture in Paris in 1671.¹³ The Academy, as it was known, was made up of architects who studied architectural theory and advised the king on his building projects. This Academy evolved over time into an educational institution, and by 1717 a curriculum of two or three years of coursework was established. The Academy gave the king competition against medieval guilds, as those were not under royal control. However, the Academy functioned much like guilds because the students learned to design from masters in an atelier, or workshop, not in classrooms. Students attended lectures at the Academy and drew at the atelier.

The Academy taught its students using the rational model, one that sought reason and universal principals of architecture. This meant that the Academy focused on ancient Classical and Renaissance examples, later expanded to include the French classical tradition.¹⁴ Students were not taught to merely copy classical buildings; they needed “to study classical masterpieces so as to learn logical thought.”¹⁵ Another important part of the curriculum was competition. Competitions were held annually and students were awarded gold and silver prizes. The Academy functioned in this way, relatively unchanged, and grew steadily until the French Revolution.

During the French Revolution, the Academy of Architecture and the Academy of Painting and Sculpture were suppressed and eventually abolished in 1793 by the National

¹³ Richard Chafee, “The Teaching of Architecture at the Ecole des Beaux-Arts,” in *The Architecture of the Ecole des Beaux-Arts*, ed. Arthur Drexler (New York: The Museum of Modern Art, 1977), 61.

¹⁴ *Ibid.*, 63.

¹⁵ *Ibid.*

Convention as aristocratic institutions.¹⁶ The academies were not vanquished for long and reopened a few months later but with new leaders. The academies were eventually reorganized and moved into new quarters on the Left Bank of the Seine River. After the restoration of the monarchy, Louis XVIII issued a royal order on August 4, 1819, that combined the three academies of architecture, painting, and sculpture into one school named “Ecole Royale des Beaux-Arts.”¹⁷ However, the Section d’Architecture remained separate from the other two and had its own curriculum and faculty.

The curriculum was comprised of steps that a student advanced through at his or her own pace. The aspiring student would first find a master and join his atelier. As a member of an atelier, the student could then join the list of Ecole des Beaux-Arts aspirants and prepare for the entrance exams.

To become an aspirant, one only needed a letter of introduction from an artist, usually the patron of the atelier and proof that their age was between fifteen and thirty. Foreign aspirants needed a letter of introduction from their country’s ambassador. The entrance exams were oral and written and consisted of: mathematics, descriptive geometry, history, drawing, and architectural design. Aspirants prepared for exams by hiring tutors and helping other students in the ateliers.¹⁸ The admission exams were given annually until 1865 and semi-annually afterwards. Aspirants were allowed to use the Ecole’s library, to attend lectures, and could take the entrance exams as many times as they wished until they turned thirty or won admission.

¹⁶ Ibid., 69.

¹⁷ Ibid., 79.

¹⁸ Ibid., 82.

Once a student was admitted to the Ecole, they were known as an *élève de l'Ecole des Beaux-Arts* and were a member of the second class. The “Ecole charged no tuition and was open to anyone, French or foreign, between fifteen and thirty years old who could pass the entrance exams.”¹⁹ The second class curriculum included lectures and competitions or *concours*. Students were not required to attend the lectures. The only subjects that were tested by exams were the scientific subjects, and students could still take these exams without attending lectures.

The *concours* were how the students’ architectural designs were judged. Most of the *concours* were in architectural composition. The programs were issued monthly and alternated between *esquisses* (sketches) and *projets rendus* (rendered projects). *Esquisses* were smaller and usually consisted of a portion of a building like a façade. A sketch would be turned in after twelve hours of study. *Projets rendus* were for an entire building like a small school or railroad station and required three drawings, drawn over the course of two months. After 1876, a third kind of *concours* was introduced: *éléments analytiques*. For this program, students would submit two drawings of elements from the Doric, Ionic, or Corinthian orders.²⁰

Of equal importance to the architectural *concours* were the construction *concours*. Four of these *concours* were held every year from 1823 to 1868: iron; wood; stone; and *construction générale*.²¹ They each lasted about four months. In 1867, these competitions were combined into a single *concours*, “lasting three months, with

¹⁹ Ibid., 82.

²⁰ Ibid., 83.

²¹ Ibid.

knowledge of mathematics, descriptive geometry, and stereotomy the prerequisite.”²² To move on to the first class, students had to receive a credit in each of the four. The construction *concours* were very demanding and passing them was a difficult part of the second class.

Students progressed through the Ecole at their own pace, so they had to enroll in each *concours* separately. For the architectural competitions, students would sign in and receive a copy of the program. They would then have twelve hours in a small cubicle to come up with an idea and make a sketch. The students would then leave this sketch with the guard at the end of the twelve-hour period and were not allowed to return. They would go to their respective ateliers and work on their ideas with the masters or *patrons*. The students would then prepare drawings of their submissions and return them to be judged by a jury at the appropriate time. The final submission had to reflect the same idea as the initial sketch; otherwise the student would not receive credit for the *concours*. This system ensured that the integrity of the competition was upheld. It guaranteed that each student’s work was their own and not that of a *patron* or anyone else. This competition format also helped the students cultivate their design skills by analyzing a program and then adapting it into a *parti* or plan. Establishing a logical *parti* was a bedrock principle of the Ecole.

In order to remain at the Ecole, a student had to enter one or two *concours* per year. If they did not, they would have to retake the entrance exams and complete the admittance process again. Students were eligible to move up to the next class once they

²² Ibid.

accumulated enough points. Points were awarded based on the submissions for *concours*. It generally took two to four years to complete the second class.²³

The course of study for the first class was similar to the second and consisted of *concours* that were more complicated. Additionally, there were the *grand concours*, in which students could win medals or money. The highest level at the Ecole was the competition for the Grand Prix de Rome. The winner of this contest was allowed to go to the French Academy in Rome for four or five years, at the French government's expense. Only French citizens were eligible for the Grand Prix. Grand Prix winners often eventually became atelier *patrons* or teachers in the Ecole.

Until 1867 there was no official graduation or diploma from the Ecole.²⁴ A diploma was instituted that year but it took twenty years before it had any effect. In 1887, the French government awarded a diploma to all the living winners of the Grand Prix de Rome, which immediately gave the diploma value and students began striving to be awarded the title of Architecte D.P.L.G. (*diplômé par le gouvernement*). Before that, students simply left when they felt that they were ready to go or that they had reached their zenith in the school. Only one student could win the Grand Prix each year. Simply having attended the Ecole for some period of time was status enough in the architectural world.

The Ecole itself was not the most important place that students learned architecture; that was in the ateliers. They were students of the architect in whose studio they worked. The students learned not only from the master, but also from each other. Each atelier elected a student to be the *massier*, an administrator to collect fees from the

²³ Ibid., 85.

²⁴ Ibid., 88.

students to pay the bills and the fee to the *patron*. The ateliers were somewhat like fraternities with the new members undergoing hazing upon being admitted. The younger members assisted the older ones with drawings for their various *concours* and the older members gave the younger ones critiques on their designs.

The second half of the nineteenth century and the early part of the twentieth century were particularly stable for the Ecole, and architects trained at the school were constructing projects all over the world. It was during this period that a style of architecture came to be known as Beaux-Arts, named after the school. This neoclassical style emphasized symmetry and plan and was based on the ideas expressed in training received at the school.

The teaching methods of the Ecole followed a specific sequence. For architects trained there, the final creation of the three-dimensional space was the outcome of a series of decisions carried out in a logical order. The plan was the first issue tackled, then the section, and finally the elevation. The elevation resulted from the plan and not vice versa. A good plan would produce a pleasing elevation.²⁵

The Ecole still exists today but in a different form, as it was reconfigured after student riots in 1968. The architecture school was split off and the Grand Prix de Rome was abolished. Today the school focuses solely on the visual arts.

The first American student to enter the Ecole was Richard Morris Hunt. He successfully completed the entrance exams in 1846.²⁶ Fifteen Americans were admitted to the Ecole from 1846 to 1870: Richard Morris Hunt, 1846; Francis Peabody and Arthur

²⁵ Jean Paul Carlihan and Margot M. Ellis, *Americans in Paris: Foundations of America's Architectural Gilded Age: Architecture Students at the Ecole des Beaux-Arts, 1846-1946* (Rizzoli International Publications: New York, 2014), 74.

²⁶ *Ibid.*, 134.

Dexter, 1852; Henry Hobson Richardson, 1860; Edward Delano Lindsey, 1863; Albert W. Thorpe, 1864; Morris Belkaps, Alfred Greenough, Charles Follen McKim, Robert Swain Peabody, Douglas Smyth, and Sidney Stratton, 1868; and William Dubois, John Putnam, Lusk Webster, 1870.²⁷ The Franco-Prussian War of 1870-1871 interrupted the flow of Americans to the Ecole, but it resumed again immediately after the war was over, up to World War I.

Upon his arrival in Paris, Sidney Stratton joined the atelier of Honoré Daumet. Daumet had been a classmate of Richard Morris Hunt and was the winner of the 1855 Grand Prix de Rome. His atelier operated for almost a century: it opened in 1862; from the 1880s to the mid-1890s, he was assisted by his former students Charles Girault and Pierre Esquié. Esquié took over in 1895; and his last successor closed it in 1955.²⁸ Charles McKim and Robert Peabody also joined the Daumet atelier. It was here that Stratton and McKim would form a lifelong friendship.

In a letter to his sister, McKim provides a picture of life in Paris and at the Daumet atelier:

Imagine, reader, that you and I are walking along one of those great boulevards which divide Paris like so many arteries . . . and get into the old town, as yet untouched by Napoleon III, and still ancient in appearance and manners and as foreign to the side we have just left as centuries could make it . . . Our destination is on the Rue de Four St. Germain. Beyond that . . . and away to the rear of the quadrangle, is our studio, or *atelier*, from which every two months, competitive designs are sent to the School of Fine Arts {Ecole des Beaux-Arts}, placed on exhibition, and awarded prizes . . . On a series of long tables are stretched the designs; and now if you will figure to yourself above each board a cigarette sticking into the mouth of a long haired, unkempt “scrub,” dressed in a gray blouse, you may gain some idea of a French student . . . but over in yonder corner

²⁷ Ibid., 102.

²⁸ Isabelle Gournay and Marie-Laure Crosnier Leconte, “American Architecture Students in Belle Epoque Paris: Scholastic Strategies and Achievements at the Ecole des Beaux-Arts,” *Journal of the Gilded Age and Progressive Era* 12, no. 2 (2013), 163.

is a fellow, who in his way, is a genius . . . Taking a T-square in his hand and mounting a box . . . begins the opera of “Don Giovanni.”²⁹

There are two letters in the records of Stratton at the Ecole. See Figures 13-15.

The first one reads (translated from French):

Palais des Cuileries, the 2(?) of March 1867.

Mr. Director

I have the honor to announce to you that the ministry of the Emperor’s house and fine arts has authorized Mr. Sidney V. Stratton, of the United States, to undergo the exams that will take place at the Ecole des Beaux Arts in the course of the month of next April, for admission in quality of a student of the school.

Receive, Mr. Director, the assurance of my distinguished consideration.

The Senator, Superintendent of the Fine Arts,

???? (a signature)

(At the bottom of the page) To Mr. Director of the Ecole des Beaux Arts³⁰

The second one (also translated from French) says:

I have the honor of presenting to The Director of the Imperial and Special School of Fine Arts

Mr. Sidney V. Stratton

resident of 7 rue Corneille

Student in architecture.

I beg you to want to admit him as an aspiring student, declaring that he is in a state to present himself at the Admission Exams.

Paris, March 23 1868³¹

These records indicate that Sidney might have taken the entrance exams twice, since they are letters from two different years asking for him to be allowed to take the exams. The letters are also some time removed from the date in 1865 when Sidney traveled to Paris. Presumably he was working in the atelier preparing for the exams up until this point. It

²⁹ Broderick, *Triumvirate*, 16.

³⁰ Marie-Laure Crosnier-Leconte, "Stratton, Sidney Vanuxem," trans. Maria Rachal, Dictionary of architectural students of the School of Fine Arts (1800-1968). In AGORHA. 2011-. [Online database]. Paris: National Institute of Art History. Available at http://agorha.inha.fr/inhaprod/jsp/reference.jsp?reference=INHA_PERSONNES_82070. (Accessed February 3, 2018).

³¹ Ibid.

was not rare for a student to have to take the entrance exams multiple times before passing. No other records from the Ecole survive about Stratton's time there.

American Career

Stratton left the Ecole to return to America on June 30, 1869, after spending almost four years in Paris, but only one as a student in the Ecole. He did not graduate from the school but he did not need to. Simply being a student there and the connections that he made provided him enough cachet for a successful career back in the United States.

Upon his return, Stratton became a draftsman in the office of Richard Morris Hunt, the first American student to attend the Ecole and a classmate of Honoré Daumet. Stratton worked with Hunt until 1877. Hunt was a very fashionable and well-known architect who designed houses for the high society of New York. He designed multiple houses for the Vanderbilt family including the William K. Vanderbilt mansion on Fifth Avenue, The Breakers in Newport, Rhode Island, and Biltmore in Asheville, North Carolina. He was also the architect for the base for the Statue of Liberty. He was a cofounder and early president of the American Institute of Architects.

Hunt's office assistants drew up the working drawings needed for his projects. According to accounts, "Hunt was fatherly toward his employees; he was very interested in their families and their welfare, though always demanding absolute loyalty and professional competence of them."³² Hunt relished the role of teacher to the younger men in his office and operated an atelier of his own for a time.

³² Paul R. Baker, *Richard Morris Hunt* (The MIT Press: Cambridge, MA, 1980), 164.

An unpublished biography of Richard Morris Hunt written by his widow offers this revealing anecdote about Stratton's time in the office:

Stratton worried him [Hunt] by over sensitive characteristics which prevented him from getting on with the other men, refusing to do any work under their direction. So when the Wetmore house was finished, of which Stratton had exclusive charge, R. (Richard Morris Hunt) wrote to him, "As there appears absolutely nothing for you to take hold of in the office, my dear fellow, I fear you will have to take a change. The best of friends must part! but let us hope that ere long, some wise man will call with a big 'job' sufficiently large to run the machine at 28 East 21st St., and if occasion offers, and you should be willingly inclined, I should rejoice to see you at your old table. I regret that you did not follow my advice to you, before I left for Europe, it would have been so good for you to have got the work under Raht, either on the Tribune, or the Delaware and Hudson building. It was just what you needed and you would have gained a great deal of useful experience. Never throw away another such opportunity" and to Stratton's guardian Mr. Kennedy he adds his regret "at the peculiar desire Stratton has to withdraw from any association with the rest of the office, and for Stratton's good I have written him frankly." These letters seem to have crossed one from Stratton himself, which reports a new piece of work brought into the office by Mr. Kennedy, and R.(Richard Morris Hunt) supplements his advice to him after expressing his pleasure that he has something that will keep him in the office. "Do follow strictly the advice given you by Raht, you need good schooling in practical drawing. Leave off fancy touches and go in for simple clear work. Put aside false pride, and learn all you can. Don't be ashamed to ask questions, and be frank and cheerful, suppress that 'hurt feeling' manner when advice or suggestions are given you. It is enough to dampen the ardor of any one trying to give help."³³

The Hunts travelled to Europe frequently so it is not clear when Hunt wrote the letters mentioned above, but they do offer some clues. The Wetmore house is Chateau-sur-Mer in Newport, Rhode Island. It was constructed in 1852 for William Shepard Wetmore, a wealthy Newport merchant. His son, George Peabody Wetmore, inherited the house and hired Hunt to renovate and expand it upon his marriage in 1869. This remodeling transformed the house into a mansion in the Second Empire style, complete

³³ Catherine Clinton Howland Hunt, *Unpublished Biography of Richard Morris Hunt*, [1895 to 1909], Library of Congress, accessed January 10, 2018, 234-235. <https://www.loc.gov/item/2013645554/>

with a tower and mansard roof. The extensive project created a billiard room, a ballroom, a stair hall, Neo-Grec porte cochere, new service rooms, and a three story balconied hall with a skylight. The interior was lavishly decorated with Eastlake woodwork. The changes made a large house into a palatial one.³⁴ Mrs. Hunt posits that Stratton was the associate in charge of this project, which was completed in 1873. The Tribune Building in New York was completed in 1875 and the Delaware and Hudson Building, also known as the Coal and Iron Exchange, was completed in 1876. These dates suggest that the letters were sent between 1874 and 1876, just before Stratton left the office in 1877.

The friction in Hunt's office between Stratton and the other men may have been caused by Stratton's background and training at the Ecole. He was one of the few architects in America at the time that had trained at the famous school besides Hunt and Henry Hobson Richardson. The other men in the office would not have had the same level of formal training and this may have caused some resentment by both parties.

Mrs. Hunt's reference to Mr. Kennedy as Stratton's guardian is curious. Robert Lenox Kennedy was perhaps a mentor or financial advisor to Stratton. Kennedy was a very successful and well-connected banker and businessman in New York. He was the president of the Bank of Commerce, a director in the Western Union Telegraph Company, the Equitable and the New York Life Insurance companies, and several others. He was president of the Lenox Library Society. His uncle, James Lenox, founded the library and hired Richard Morris Hunt to design a building to house it. The resulting edifice became one of Hunt's most celebrated designs. The Lenox Library was constructed from 1871 through 1877, the majority of Stratton's years with Hunt's office.

³⁴ Baker, *Richard Morris Hunt*, 241-245.

Kennedy was to have a central role in several of Stratton's commissions after he left Hunt's office.

When Charles McKim left the Ecole in 1870, he came to New York and began working for Henry Hobson Richardson. While there, McKim helped Richardson with some important designs including the original drawings for his celebrated Trinity Church in Boston. It was also at Richardson's office that McKim met another young man just entering the field of architecture, Stanford White. McKim left to strike out on his own in 1872, and White took over the Trinity project from him.³⁵ Also in 1872, William Mead wandered into McKim's new office while hoping to visit a neighboring architect in the building at 57 Broadway. McKim needed help and the two men decided to share space and a loose partnership. The firm of McKim, Mead & Bigelow was established in 1877 or 1878. William Bigelow was McKim's brother-in-law who had also studied at the Ecole. An acrimonious divorce between McKim and his wife, Bigelow's sister, led to Bigelow's withdrawal from the firm in 1879.³⁶ The two remaining partners decided to add White, who had recently left Richardson's office, to replace Bigelow and the firm of McKim, Mead & White was formed in September of 1879.

After parting ways with Hunt, Stratton rented space from his good friend Charles McKim and the firm that was formed shortly thereafter. Under this arrangement, which lasted from 1877 until 1889, Stratton was a quasi-partner in McKim, Mead & White. He paid a quarter of the office rent, about \$188 annually, used the reception area, and displayed his work with that of the three partners. Stratton's "jobs went into the McKim, Mead & White bill books with a pen notation marked on the entry 'check to Stratton,'

³⁵ Broderick, *Triumvirate*, 30.

³⁶ *Ibid.*, 41.

indicating that the payment was for his own work.”³⁷ From 1880 until 1884, the letterhead for the firm included the three partners’ names, then a black line with Stratton’s name below. In 1882, the letterhead even lists Stratton’s name above Stanford White.³⁸

McKim, Mead & White grew into one of the most successful architectural firms of the time. Its clients and projects included: the Boston Public Library and Symphony, Harvard University, the plan for Columbia University, a major role in planning the World’s Columbian Exposition of 1893, membership in the Senate Park Commission for the improvement of the Mall in 1901, renovations to the White House in 1902, the Brooklyn Museum, and the Metropolitan Museum of Art expansion.³⁹ The early success of McKim, Mead & White was partially due to Stratton and his social connections. The Stratton family was from Long Island and New Jersey, so local family connections were an asset. Hunt was well established by the time Stratton worked for him. Stratton became a member of the University Club, among others, an important institution in New York society.

Stratton’s Natchez connections were also a benefit in New York. A Natchez planter, Stephen Duncan, introduced him to a prominent New York relative, William Butler Duncan. The fascinating Yznaga family was another high society contact. The wealthy Cuban-American family had a plantation, Ravenswood, across the river from Natchez in Concordia Parish, Louisiana, but made frequent trips to New York City and Newport. One daughter, Consuelo, married the eighth duke of Manchester in 1876. Her

³⁷ Ibid., 54.

³⁸ Ibid.

³⁹ Ibid., 11.

brother, Fernando, married the sister-in-law of William Kissam Vanderbilt.⁴⁰ Edith Wharton, the author who won the Pulitzer Prize in literature for her portrayal of Gilded Age society in her novel *The Age of Innocence*, was Consuelo's close friend.

According to author Moseette Broderick, "[Stratton] played a major role in propelling the architects into a higher social class than they could have reached on their own. The debt to Stratton was a big one, as this 'almost' partner made McKim, Mead & White architects to the *Social Register*."⁴¹ For example:

During these early years of unofficial partnership, Stratton had brought in a dozen commissions from a higher class than McKim, Mead or White was able to reach. He'd brought in Oliver C. Iselin, Bartow, Colgate, Frederick Roosevelt and the Roosevelts' cousin, J.K. Gracie. Stratton knew Archibald Rogers, Stuyvesant Fish, Daniel Lord Jr., and others. He also did some of the work for James Gordon Bennet Jr., but exactly what he did is lost. At Narragansett Stratton built a big shingle house for Henry De Coppet and another for Willard P. Ward. For John Cleve Green, the merchant who greatly benefitted colleges and the Presbyterian Church in New Jersey, Stratton designed an alcove at the old New York Society Library, then on University Place. He designed summer houses in Bar Harbor, including one for a member of Charles T. Barney's family, and another at Navesink, New Jersey.⁴²

Ever one to stay abreast of the newest styles and trends, Stratton traveled to Paris to see the 1878 Exposition and met up with McKim and White who were already there on an extended trip. Stratton's traveling companion on this trip was Robert Lenox Kennedy.⁴³

Stratton is listed in *Architects in Practice New York City 1840-1900* as having an office at 57 Broadway from 1877 to 1895. From 1890 to 1892 the office is listed as Stratton & Ellingwood. For this short time, Stratton partnered with Francis (Frank)

⁴⁰ Ibid., 53-54.

⁴¹ Ibid., 54.

⁴² Ibid., 371.

⁴³ Ibid., 84.

Ellingwood.⁴⁴ Stratton was a member of the American Institute of Architects (AIA), was a fellow of the AIA from 1889 to 1895, and was a member of the Architectural League of New York from 1889 to 1894.⁴⁵

Retirement and Later Life

Stratton's health seemed to decline in the late 1880s and "[h]e began to suffer from delusions, and his body developed tremors that forced him to give up playing the piano."⁴⁶ He began to take extended breaks from work and would often visit his father's family in Bridgeton, New Jersey. McKim and Stratton both suffered from nervous disorders and received treatment from Dr. Charles Hitchcock. In 1894, McKim wrote to Hitchcock that Stratton "had come by and that his hand was steady and mind clear, but that he seemed to be thinking of returning to his father in Natchez."⁴⁷ Stratton's last major project was the Brooklyn Riding and Driving Club in 1890. He also designed a carriage house for the Breese family at 150 East Twenty Second Street in 1893. This "nervous condition" seems to have forced Stratton out of practicing architecture.

In 1896, he left New York and moved back to Natchez. Once back in Mississippi, Stratton does not seem to have worked in architecture anymore but he was active in the community. Stratton may not have kept in touch with everyone from the McKim, Mead & White office after he left, but he did keep up with its work. He cut out articles about its projects, such as Pennsylvania Station in New York, and pasted them in his personal

⁴⁴ David Francis Steadman, *Architects in Practice, New York City 1840-1900* (Committee for the Preservation of Architectural Records: New York, 1979), 73.

⁴⁵ *Ibid.*

⁴⁶ Broderick, *Triumvirate*, 54.

⁴⁷ *Ibid.*, 372.

scrapbooks. Mead wrote to Stratton in 1909, after McKim's death, and sent him some obituaries and clippings about his old friend. The letter begins:

Dear Sidney:

It has been many years since I have heard directly from you and many things have happened during that time. White and McKim have both passed from the scene, and you and I are the only ones left of the old guard.⁴⁸

Mead discusses the memorial service for McKim and the new men in the office, then continues:

I hope you are well and I wish you might come to New York where I could grasp your hand once more.

With kindest regards and great affection,
Faithfully yours,
W.R. Mead⁴⁹

White had been murdered on June 25, 1906, by Harry K. Thaw in the Roof Garden of Madison Square Garden, a building White had designed and also where he kept an apartment. White, a well-known womanizer and man about town, had raped Thaw's wife, Evelyn Nesbit, when she was underage and years before she married, and Thaw became obsessed with him. The trial that resulted from the murder was the first "Trial of the Century" due to White's fame and the scandalous nature of his personal life.

In 1906, before White's murder, the firm had added some new partners: William Mitchell Kendall, Burt L. Fenner, and William Symmes Richardson. Larry White, Stanford's son, became a partner in 1920. These men continued the firm using the same name after the deaths of the original members. The National Museum of American History in Washington, D.C., was the last building designed under the McKim, Mead & White banner. The name was changed in 1955 to Steinmann, Cain and White; W.O. Cain

⁴⁸ Sidney V. Stratton Collection, Mss. 290, Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, La.

⁴⁹ Ibid.

& Associates in 1965; Cain, Farrell & Bell in 1978; Farrell Bell Lennard in 1986; Bell Larson in 1997; Bell Donnelly in 2006; and today is known as Byron Bell Architects and Planners.⁵⁰

After moving back in 1896, Stratton lived in Natchez for the rest of his life. He died on June 17, 1921, and is buried in the Natchez City Cemetery. Mead died several years later on June 30, 1928, from a heart attack in a Paris hotel room. The last of the “old guard” was gone.

Stratton’s will, signed on June 30, 1913, left all his property to the three children of his half-brother Joseph, who had predeceased him. Lisa M. H. Davis, Sidney V. Stratton, Jr., and Carolyn T. Stratton were to all receive equal shares of the property. Sidney Jr. and Alfred V. Davis, Jr., his niece’s husband, were named as executors. A codicil to the will added in June 1914 states that Mrs. Mary Florence B. Harper or any of her children shall have the option to purchase a lot from the estate that Sidney’s stepmother, Caroline, had left to him from her family property at Ashburn. The lot adjoined the property that Mary Harper had inherited from Caroline Stratton.⁵¹ Mary was Caroline’s niece and Sidney’s step cousin. The codicil ended up being unnecessary, as Sidney deeded this lot to Mary Harper on July 15, 1916.⁵²

This lot was apparently the only real estate that Sidney ever owned. The 1900 census shows him living at Sunset Lodge, the family home. By the 1910 census, Sidney was living with his step cousins, the Harpers, at their house at 201 Arlington Street in Natchez. A 1912 city directory shows him living back at Sunset Lodge and his obituary

⁵⁰ “History,” Byron Bell Architects and Planners (Accessed February 5, 2018) <http://www.belldonnellyarchitects.com/history.html>

⁵¹ Adams County, Mississippi, Chancery Clerk’s Office, Will Book 6, page 347.

⁵² Adams County, Mississippi, Chancery Clerk’s Office, Deed Book 4E, page 628.

states that the services were held at the family home.⁵³ The obituary does not mention his profession or his time in New York or Europe. By the time he passed away, Sidney had attained the most important status in the eyes of the local community, that of a Natchez citizen. The papers of Sidney and his father, Dr. Stratton, were donated to the Hill Memorial Special Collections Library at Louisiana State University. Sidney's papers mostly consist of scrapbooks and Dr. Stratton's of his diary.

⁵³ *Natchez Democrat* (Natchez, MS) June 18, 1921.

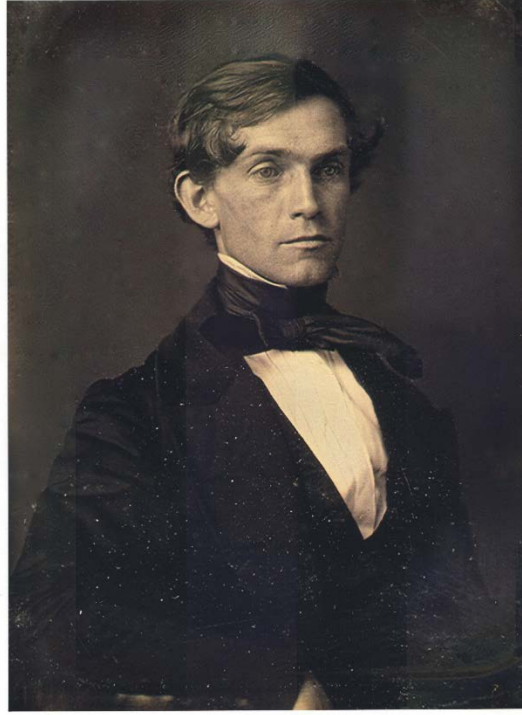


Figure 1. Dr. Joseph Buck Stratton



Figure 2. The Presbyterian Manse with the Stratton family.



Figure 3. Sidney Stratton



Figure 4. Sidney Stratton



Figure 5. Sidney Stratton, seated, Joseph Stratton, Jr., and unidentified women



Figure 6. The Presbyterian Manse and its Greek Revival Study, 1934 image



Figure 7. Longwood, 1936 image



Figure 8. Ashburn, the Williams family home



Figure 9. Dunleith, 1936 image

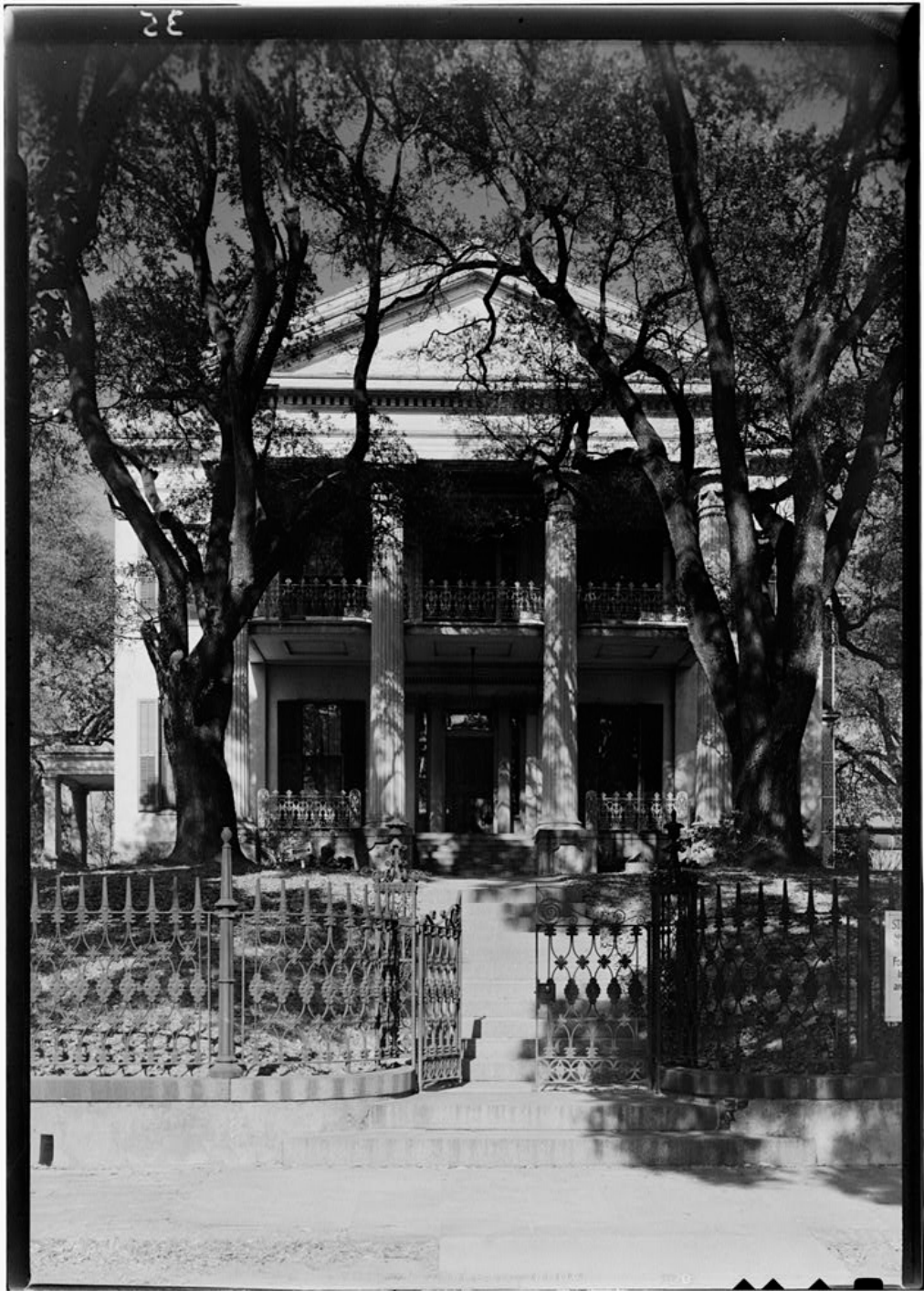


Figure 10. Stanton Hall, 1940 image



Figure 11. Homewood, 1936 image



Figure 12. Auburn, Stephen Duncan's Natchez home, 1936 image

71

N^o 2672
Du Registre National

Ecole Nationale et Spéciale des Beaux Arts.

Nom *Stratton*

Prénom *Sidney*

Naissance { Date: le *1845*
Lieu: *Natchez (Miss.)*

Observations.

Figure 13. Records at the Ecole des Beaux-Arts

79

Ecole Impériale
et Spéciale
des
Beaux-Arts
ASPIRANTS.
Section
d'Architecture.

J'ai l'honneur de présenter, à M^e le Directeur de
l'Ecole Impériale et Spéciale des Beaux-Arts
M. Sidney J. Stratton
demeurant *7 rue Cornuille*
Etudiant en Architecture.
Je le prie de vouloir bien l'admettre, comme aspirant
à une place d'Elève, déclarant qu'il est en état de se présenter
aux Examens d'admissions.

Paris, ce *23 Mars 1855*

L. Lavée

Figure 14. Records at the Ecole des Beaux-Arts

MINISTÈRE
DE LA MAISON DE L'EMPEREUR
ET DES BEAUX-ARTS.

Surintendance
des Beaux-Arts.

Palais des Beaux-Arts, le 27 Mars 1867 78

Monsieur le Directeur,

J'ai l'honneur de vous annoncer que S. Ex. le
Ministre de la Maison de l'Empereur et des Beaux-Arts
a autorisé M. Sidney V. Stratton, sujet
du State d'Irlande, à subir les examens qui auront
lieu à l'École Impériale des Beaux-Arts dans le
cours du mois d'Avril prochain, pour l'admission
en qualité d'élève de l'École.

Recevez, Monsieur le Directeur, l'assurance de ma
considération très distinguée.

Le Sénateur, Surintendant des Beaux-Arts,

E. de Villiers-Mansel

Série E, n° 2

A Monsieur le Directeur de l'École Impériale des Beaux-Arts,

Figure 15. Records at the Ecole des Beaux-Arts

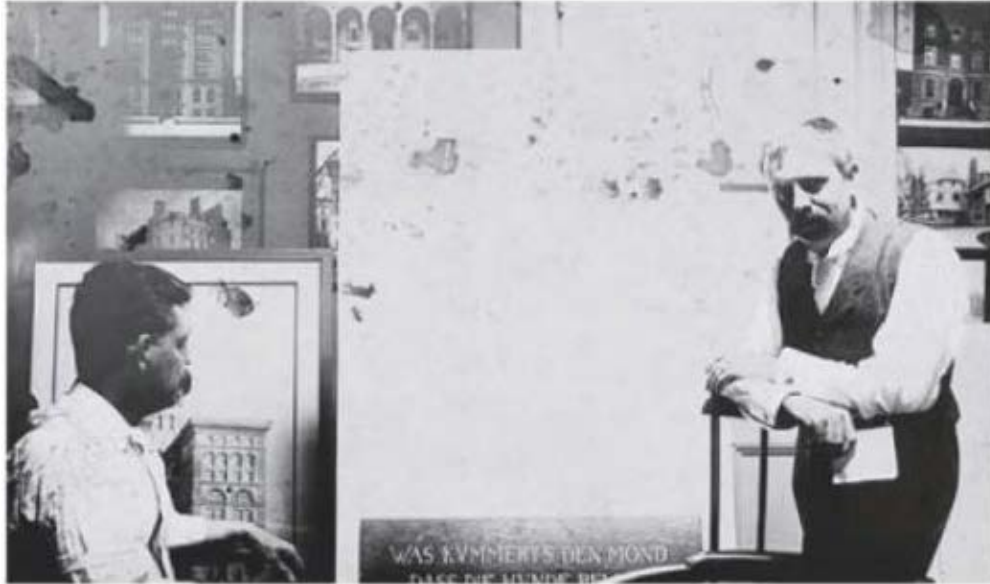


Figure 16. Sidney Stratton, left, with William Mead in the McKim, Mead & White office, circa 1888



Figure 17. Sidney Stratton's grave at the Natchez City Cemetery

CHAPTER 3

BUILDINGS

The buildings in this chapter are presented chronologically. Stratton's stylistic progression can be traced through his works presented here. He follows the general pattern of American architecture of the late nineteenth century: Queen Anne Revival, Romanesque and Shingle Style, and Classical Revival or Beaux-Arts. These styles evolved over time so some elements from previous styles are still evident in later ones. The buildings also highlight Stratton's hallmarks: interiors and Beaux-Arts plans. His Beaux-Arts training is evident in the layout and balance of the buildings, even as the styles change. Only designs known to be solely his are included. No projects from Richard Morris Hunt's office can be attributed to Stratton alone so they have been omitted. Speculation about commissions Stratton may have been involved with is tempting but not wise without evidence.

New York House and School of Industry

New York, New York

1878

The New York House and School of Industry was founded in 1850 and was a charitable organization that helped poor women by teaching them sewing skills. The mission of the organization was “. . .to afford to infirm and destitute females employment in needlework . . .,”⁵⁴ “trusting thus to lighten the burthen (sic) of poverty and to lessen the chances of vice . . .”⁵⁵ Women who could work as domestic servants were disqualified. The charity was run by committees of society women who would screen applicants, purchase fabric, and determine prices for the sale of the items created at the school. By 1878, the organization had outgrown its original building. One of the women involved in the charity, Mrs. John C. Green, a wealthy widow whose husband had just died, donated \$15,000 for a new building.

Sidney Stratton received the commission for the new building at 120 West 16th Street, possibly through Robert Lenox Kennedy, who was connected to Green, and designed it in the Queen Anne Revival style. The style was new at the time, especially in America. It had been created in England in the 1860s and 1870s by a group of architects but Richard Norman Shaw is the one most closely associated with it. The style was meant to reflect an earlier, more romanticized idea of England than that of the Victorian age. The style reflected elements of architecture that were used in the late 1600s and early 1700s, during the reign of Queen Anne. The New York House and School of

⁵⁴ *Twenty-first Annual Report of the New York House & School of Industry*, (New York, 1872), frontispiece

⁵⁵ *Twenty-fifth Annual Report of the New York House & School of Industry*, (New York, 1876), 11.

Industry utilizes all of the aspects of the style that Shaw advocated and used in his English designs. The building is very similar to Shaw's New Zealand Chambers, completed in 1873 in London. This building gained immediate fame and it had far reaching influence in spreading the Queen Anne style.

Stratton's House and School of Industry is two stories tall, brick, and set above a stone basement. It has stone, terra cotta and slate trim. The façade is asymmetrical and is divided into three parts that almost read as three separate buildings. The eastern half has a large, two-story, projecting oriel window, the middle contains the entrance, and the western half is brick with recessed windows. A staircase rises from the sidewalk to the stoop in front of the central door, which is underneath an elaborate multi-paned arched transom. Several intricate terra cotta plaques are also above the door.

The eastern part of the façade is dominated by a two-story oriel with panels and a shingle roof. On the lower level, it has three round arched double hung windows with transoms similar to the front door. This area is where the wares from the sewing school were displayed. The upper level contains six narrow windows with gridded transoms above. A small courtyard to the east of this part of the façade leads to the rear of the building and is enclosed from the sidewalk by a gate.

The western half of the façade features three round arched windows on the first level and a semi Palladian window on the second. The parapet on this side is not as tall as on the eastern side. Stratton used complex decoration and a variety of elements on the building. These varied forms show the eclectic nature of the Queen Anne style, characteristics of which include: asymmetrical massing, use of several materials, windows of different shapes and sizes, and carved ornamentation.

Some scholars credit Stratton with introducing the Queen Anne Revival to the United States with this building. The Queen Anne style had already appeared in America by the time of this building's construction but this seems to be its first appearance in New York City. It is all the more unusual that it was used for an institutional building instead of a residence. Stratton was certainly an early adopter and was not afraid to tackle a new style. It probably helped that his client was a charity run by fashionable and wealthy society women who allowed him to build in an unexpected style.

The New York House and School of Industry operated until 1951, when it merged with Greenwich House, a settlement house. The State of New York owns the building today and the New York State Office of Mental Retardation and Developmental Disabilities runs a residence for the Young Adults Initiative (YAI) there. The YAI provides opportunities for the less fortunate in society, continuing the building's original purpose. The building came up for consideration as a New York City Landmark in 1990 after it was threatened with demolition. The Landmarks Preservation Commission considered the history and the architecture of the building and awarded it landmark status. The Commission found that the early date for the style, its intact façade, and its use as an institutional building qualified it as being worthy of landmark protection.⁵⁶

⁵⁶ Landmark Designation Report, New York House and School of Industry, New York City Landmarks Preservation Commission, listed 10/2/1990, 5-6.



Figure 18. New York House and School of Industry, 1941 image

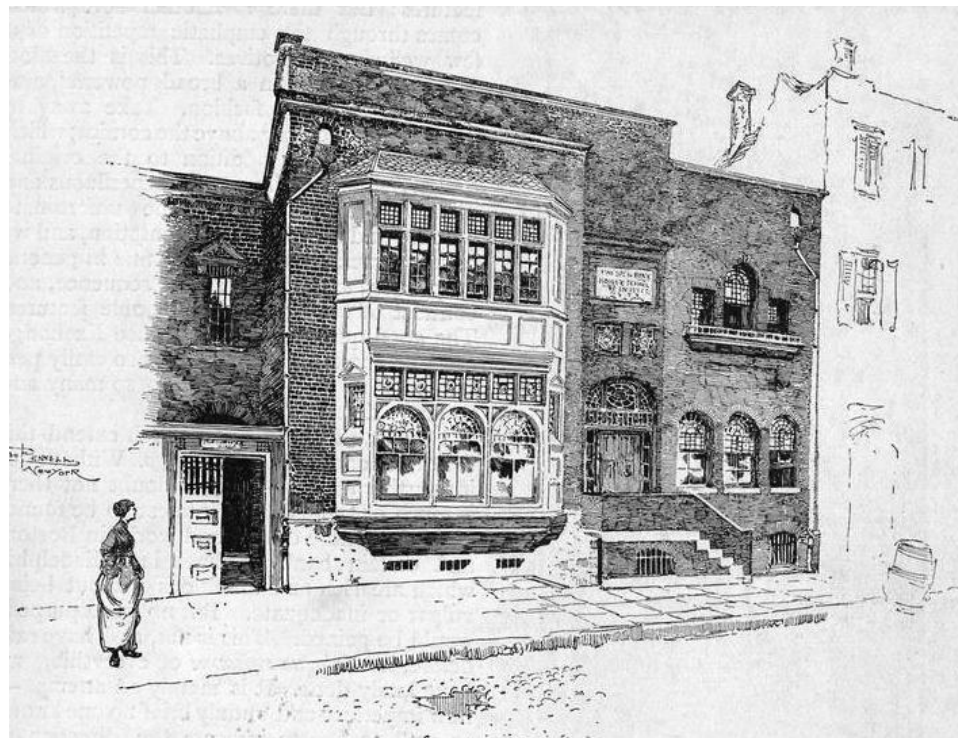


Figure 19. New York House and School of Industry, from *Century Magazine*, 1884



Figure 20. New York House and School of Industry, from Stratton's scrapbook

Green Alcove at the New York Society Library

New York, New York

1878

The New York Society Library was established in 1754 by the New York Society, a group of six individuals who wanted to provide citizens of the city with access to books. Before this, there was no library in New York. The library was originally just a room in the old city hall, but it outgrew that location and moved to several other sites around the city, eventually coming to a building at 109 University Place in 1856. It was in this building that Sidney Stratton was asked to design a memorial alcove to John Cleve Green, a “millionaire China trader and railroad entrepreneur.”⁵⁷

After Green’s death in 1875, Robert Lenox Kennedy, longtime Society Library trustee and Stratton’s friend, travelling companion, and mentor, made an arrangement with Green’s widow for a donation of \$50,000 to the library as a memorial to her husband. The money constituted a separate fund that would be used to purchase art and architecture books as well as general literature. The Green bequest provided the books, and Kennedy donated \$10,000 for the alcove itself.⁵⁸ Mrs. Green had also donated the funds to construct the New York House and School of Industry. The alcove was designed by Stratton and completed in 1878. Architecture critic Mariana Griswold van Rensselaer mentioned it in an 1884 article entitled *Recent Architecture in America*:

Architecture (and not decoration, as apart from this) is here our subject; but when a bit of interior decoration has a really architectural flavor, it may detain us for a moment. This is the case with the alcove which Mr. S.V. Stratton has lately fitted

⁵⁷ Christopher Gray, “The Best Seat in the House: A Brief History of the Green Art Alcove,” The New York Society Library (Accessed February 3, 2018)

<https://www.nysoclib.org/about/best-seat-house-brief-history-green-art-alcove>

⁵⁸ Ibid.

up in the Society Library building. It is a charming piece of work, and all the more valuable since we are so inclined to think that interior fittings need *not* be architectural, and since no idea could be more pernicious.⁵⁹

The alcove was a small room separated from the rest of the library with some wooden fretwork. On one wall hung a plaque of recognition from the library trustees. There was also a panel with a clock. A portrait of Green hung on another wall. A sizeable stained glass window lit the room, depicting Knowledge and Prudence, surrounded in each corner by portraits of Homer, Virgil, Dante, and Chaucer. A sloping table stood below the window and another sloping drawer system to store folios was below the plaque. The *New York Tribune* stated that the alcove “was built after the design of a library in Hampton Court, London.”⁶⁰ This could be due to uncertainty surrounding how to describe Queen Anne style architecture, which was just making its appearance in America at the time.

The Society Library moved to its present location on East 79th Street in 1937. When it did, it disassembled the Green Alcove and took a few pieces of it to the new building. It is a sad imitation of the former space, however. Today’s alcove only includes Green’s portrait, one table (shortened), one chair, and a few pieces of paneling. The rest of the alcove has been lost. Although greatly diminished from its original form, this alcove is a popular spot in the library and is rarely unoccupied.

⁵⁹ Mrs. Schuyler van Rensselaer, “Recent Architecture in America,” *Century Magazine*, May 1884, 67.

⁶⁰ *New York Tribune* (New York, NY), February 12, 1909.

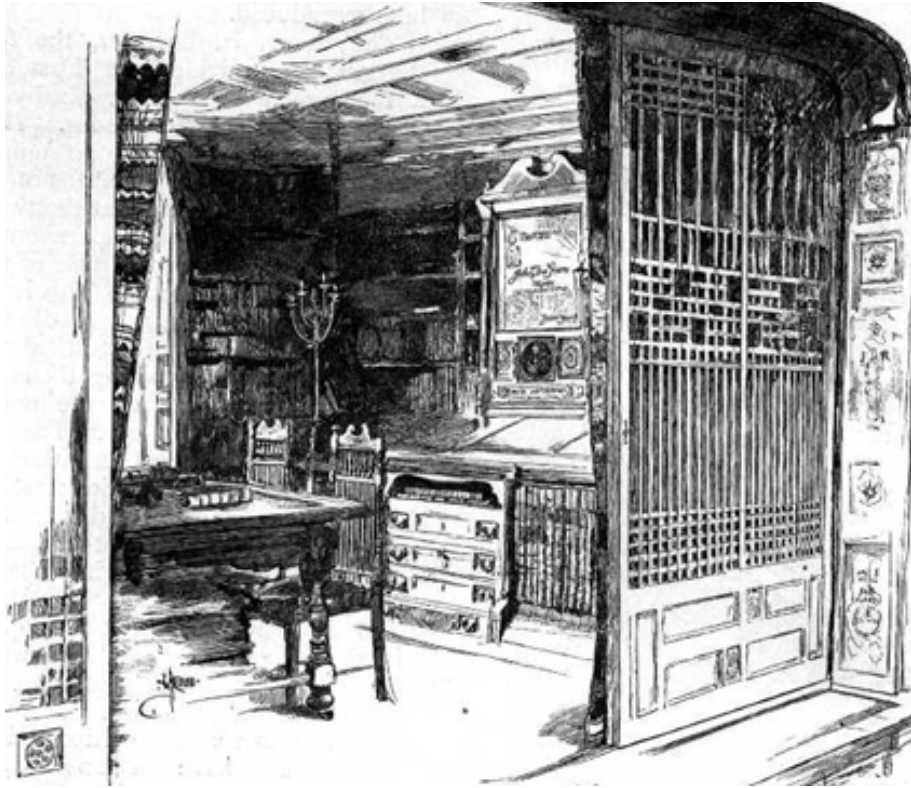


Figure 21. Green Alcove



Figure 22. Green Alcove, circa 1880s



Figure 23. Green Alcove, the Alcove today in the present Society Library

Company K Room in the Park Avenue Armory

New York, New York

1880

The Park Avenue Armory was constructed from 1877 to 1881. It takes up a full New York City block that stretches from Park to Lexington Avenues and from 66th to 67th Streets. It was built by the Seventh Regiment as a headquarters and drill hall. The Seventh Regiment was an early volunteer militia in New York and the first in the country to use the term “national guard.” It was known as the “Silk Stocking Regiment” due to its high society membership. The previous space used as an armory was damaged by fire, so the regiment decided to construct a larger building uptown. This building was one of the finest and most expensive armories in America in the nineteenth century. It was designed by architect Charles W. Clinton, a regiment veteran, and is important for establishing the armory as a national building type. The building functioned as a clubhouse as well as a drill hall for the regiment. Each company in the regiment had individual rooms inside that served as club/locker rooms for their members. The building is divided into two parts: the front contains the public, reception, and company rooms and the rear contains the drill hall.⁶¹

The armory is built of brick and its three-story façade is dominated by three towers: one on each end and a larger one in the center. The building has a fortress like appearance with crenellations, battlements, and narrow windows. This appearance denoted the military function of the building and could even be functional if it was ever under attack. When the drill hall was built, it was one of the largest unobstructed interior

⁶¹ Landmark Designation Report, Seventh Regiment Armory, New York City Landmarks Preservation Commission, Listed 6/9/1967.

spaces in the city. It measures two hundred by three hundred feet and is of “balloon shed” construction. This type of construction uses exposed iron arches to support a barrel vault roof. The drill room is the oldest extant use of this type of construction that is not a railroad building. Until the armory was built, balloon shed buildings were used exclusively for train stations.

Each company in the regiment was in charge of the decoration of its room in the front part of the building. The members of the companies used the same interior designers and architects that were working on their lavish homes to fit out the rooms. These included: Louis C. Tiffany & Co., Stanford White, Herter Brothers, and Sidney Stratton. The company rooms are considered to be some of the finest extant interior spaces from the time. Most of them are relatively unaltered since their construction and are a nationally important collection of high-style interiors from the 1870s and 1880s. The rooms reflect a scale and quality of the private clubs and large residences of the city, few of which survive today.⁶²

The public rooms and administrative spaces are located on the first floor of the armory and the company rooms are on the second. Sidney Stratton designed the interior of the Company K room in the Queen Anne style in 1880. He was also a member of Company K. The company seems to have had no qualms about admitting a former Confederate soldier into its ranks. Stratton’s design was executed by the firm of Kimbel & Cabus and cost around \$5,000. It features “oak and mahogany woodwork, which features large decorative panels, lockers with a top spindle railing and an affixed clock, a high door surround with a multi-pane transom, arcaded cabinetry on the east wall, and a

⁶² Landmark Designation Report, Seventh Regiment Armory Interior, New York City Landmarks Preservation Commission, Listed 7/19/1994, 3.

paneled ceiling.”⁶³ Pedimented projections punctuate the lockers around the room and give the panels a more lively feeling. An historic photograph of the room from Stratton’s scrapbook shows a large central light fixture hanging over a long table surrounded by five high backed chairs topped with broken pediments. The far wall has paneling that stretches to the ceiling and features arched alcoves on either side of the window. The paneling designs are intricate and are not identical throughout the room. The elaborate fireplace surround extends above the lockers all the way to the ceiling. Weapons of war, including armor, swords, and shields, compose a large wall decoration above the lockers opposite the fireplace. Recently uncovered elaborate stenciling encircles the top of the room. A door from the room leads to a balcony overlooking the drill hall. The room today is a scarce intact Queen Anne interior.

The Park Avenue Armory is now used as a cultural center. The exterior of the building was designated a New York City Landmark by the Landmarks Preservation Commission in 1967. The interior of the Armory, including the Company K room, was designated as a much rarer interior landmark in 1994.

⁶³ Ibid., Second Floor-Interior Spaces, 31.



Figure 24. The Park Avenue Armory, 1984 image



Figure 25. The Company K Room, from Stratton's scrapbook



Figure 26. Company K Room, 1984 image



Figure 27. Company K Room, 1984 image



Figure 28. Company K Room, 1984 image



Figure 29. Company K Room, 1984 image

Church of the Atonement

Quogue, New York

1884

The Church of the Atonement is an Episcopal church in the village of Quogue, New York, designed by Stratton and constructed in 1884. It is surprising that Stratton, the son of a Presbyterian minister, did not design more churches. Quogue is a village on Long Island about seventy-five miles from New York City, near the western edge of the Hamptons. It was settled in the late 1600s and became popular as a summer seaside resort in the mid to late 1800s. The railroad was completed through the area in 1870, which led to a proliferation of development. Summer houses, hotels, and boarding houses were constructed to house the families enjoying time away from the city.

The wealthy residents of the area decided to establish a local church so they would have a place to worship during the summer. A group of citizens met at the home of Mr. and Mrs. Samuel Davies Craig in 1883 to plan the new church. The Craigs donated the land for the building and several thousand dollars was raised for the cause. Sidney Stratton was hired to draw up the plans and he produced them in a week.⁶⁴ Mead & Taft of Cornwall-on-Hudson constructed the church from late 1883 to early 1884.

Stratton's connection to the church committee is unclear but there are several possibilities. He may have had family ties, as the Strattons were originally from the Easthampton area. James Gracie, whose home in Oyster Bay, New York, Stratton had designed in 1884 could have introduced him to Samuel Craig. Mrs. Craig's father, Abraham Burtis Baylis, a banker and governor of the New York Stock Exchange, was

⁶⁴ Annetta S. Horton, *The Church of the Atonement, Quogue, Long Island, New York, One Hundredth Anniversary, 1884-1984* (Quogue, NY: Church of the Atonement, 1984).

Stratton's fellow University Club member.⁶⁵ Or perhaps Stratton's reputation in these social circles was enough to land him the job. He had been practicing in New York for thirteen years by this time.

The church he designed is a whimsical one story Shingle Style edifice. It has a nave, narthex, and an off-center tower halfway down the nave. The entry porch, now glazed, opens into the tower. The small tower has four dormers with large louvered openings and a roof that curves up to a point where a large cross rests. Shingles cover the entire exterior of the building. The entry porch leads to a passageway that opens into a side aisle of the nave. The nave stretches from the southern end of the building to a chancel and apse on the northern end. The entire nave is vaulted and the apse is groin vaulted. Like many churches, the interior furnishings were gifts, including one of the tables flanking the altar donated by Charles McKim.⁶⁶ Like the exterior, the interior is completely covered in fish scale shingles made from palm wood. The church boasts an impressive collection of stained glass windows, including several by Tiffany Studios. The building has a remarkable degree of integrity and remains almost exactly as it was when constructed. The church was damaged by a hurricane in 1938 when it was lifted off of its foundation, but no windows were broken.⁶⁷

The church is firmly in the Shingle Style and is part of the second phase of Stratton's architectural evolution. It remains active today as a summer parish.

⁶⁵ Cynthia A. Drayton, "The Church of the Atonement, Quogue, New York," *Magazine Antiques*, December 2009, 76.

⁶⁶ *Ibid.*, 77.

⁶⁷ *Ibid.*, 78.



Figure 30. Church of the Atonement



Figure 31. Church of the Atonement, present day



Figure 32. Church of the Atonement Interior

John Dicks House

Natchez, Mississippi

1888

There is only one documented building designed by Sidney Stratton in his hometown of Natchez, Mississippi: the John Dicks house. The house was constructed by Capt. Thomas A. Wilson in 1888 for John Dicks and his family.⁶⁸ It was the first building in the state of Mississippi to feature Colonial Revival elements. The house is extant and is a private residence.

The house is a two-story, framed L shaped residence with a one-story porch that wraps around one side where it expands into an octagonal shaped area with unglazed openings, some arched and some trabeated. This form of porch, common in the Queen Anne Revival, reveals that style's connection with the Colonial Revival, as do the house's shingles. The first story has ship lapped siding and the second floor and dormers have shingles. The roof is hipped with dormers that also have hipped roofs. The entryway is framed by a pair of Roman Doric columns set upon paneled bases. A small leaded glass window is next to the door and forms a part of the frontispiece. This window allows light into the entry hall and allows a visitor to be identified before admittance. The decorative aspects of the window reflect the Queen Anne Revival. The porch roof was once crowned by a balustrade that has been removed and is in storage. The irregular massing of the house is another holdover from the Queen Anne with colonial details superimposed on it.

⁶⁸ *The Weekly Democrat* (Natchez, Mississippi), October 24, 1888.

The interior of the house is exceptionally fine and “is one of the most elaborately detailed interiors in Mississippi.”⁶⁹ The two-story entry hall surmounted by a dome with elaborate plasterwork and a large curving staircase is the most outstanding interior feature in the house. The domed ceiling was once painted with a moon and stars but these have since been painted over. All the main rooms open from this space: to the right of the front door is a library; behind that is the dining room; the master bedroom is to the rear of the house; and a large living room is to the left. A butler’s pantry and kitchen are beyond the dining room. The living room is on the same corner of the house as the octagonal porch. The large windows in this room have jibs (hinged panels) below the sash so that the windows can be raised and the porch accessed. Jib windows are a feature on many nineteenth century Natchez houses. This elegant plan allows for unimpeded access through the house and on to the porch, an important feature in Natchez’s warm climate. The plan also keeps the service spaces separate from the rest of the house. The service stair is located in the wing with the butler’s pantry and rises all the way to the attic.

Wood paneling completely encircles the entry hall and is the same height as the doorways. The fireplace in this room shows that it was meant to be a part of the house the family actually used and not just a passageway. The details of the woodwork are similar to the intricate interiors that Stratton designed in New York at the Company K room and the Green Alcove. The panels of varied sizes and the complex patterns around the mantels are reminiscent of those Queen Anne interiors. The details of the woodwork were not left to the local craftsman to interpret; the specifications state that “[f]ull size

⁶⁹ John Dicks House, National Register Nomination, Natchez, Adams County, Mississippi, Listed 3/25/1982.

detail drawings in addition to the scale drawings will be furnished for all moulded, cut, or carved work, and are to be accurately followed.”⁷⁰

The second floor mostly repeats the plan of the first, with the main bedrooms opening off a curving balcony in the central hall and the service rooms in a wing to the rear. The bedrooms upstairs have lavatories that were originally supplied with water from a copper cistern in the attic. The balusters and handrail on the staircase are indicative of the Colonial Revival.

The mantels and woodwork in the house are elaborate and emulate the designs Stratton and Stanford White were executing in New York. The fireplaces feature polychromic tiles and intricate woodwork. The dining room fireplace surround is an especially intricate geometric design. Historic photographs of the interior show the original decorating scheme with dark wood paneling, wallpaper, and carpet covering most of the floors. Unfortunately, all of the woodwork has been painted white, with the exception of the mantelpieces.

In 1893, due to health issues, Dicks put the house up for sale. The advertisement for sale reads, in part:

On the premises is a magnificent two-story frame dwelling house, built in 1888-89-after the most modern style of Architecture, planned by Mr. S. V. Stratton, of the firm of McKim, Meade & White, New York. The dwelling contains ten large comfortable rooms, and a circular hall, extending to the second story with a dome. All rooms opening into hall in both 1st and 2d story, this lovely feature making the dwelling very comfortable both Winter and Summer. Gas and water throughout the dwelling, besides the many other comforts of a home, such as bath-room, water closets, etc. All the necessary out-buildings on the premises, such as coal and wood house, fine stable for both horses and cows; servants' and gardeners' houses. There is also on the place a fine garden spot, besides the truck patch; an Orchard of 75 choicest fruit trees in bearing; Strawberry beds containing 3,000 of finest bearing plants; a Grapery of 12 or 15 vines in bearing, viz: Concord,

⁷⁰ John Dicks House Specifications, Private Collection, Natchez, MS, 14.

Delawares, Niagara, etc., etc.; Pecan and other nut trees and many other things in way of novelties in “*Truck Gardening*.” Roses and flowers of all kinds in beds and elsewhere about the grounds. The climate of Natchez unsurpassed in the world; the maximum heat in the summer seldom above 90°, and in winter minimum temperature seldom below 30°. Why do I sell such a home? Simply because my own health as well as that of my wife will not permit me to live in this climate—a warmer and dryer climate compulsory. No other reason in the world.⁷¹

Fortunately, pictures of the interior were taken at the time the house was being marketed and the original finishes and decoration can be seen. See Figures 45-49. An inventory of the Dicks furniture was created as well.

After the house was sold, the *Natchez Democrat* had this to say:

Dr. and Mrs. Lampkin are now taking possession of their attractive new home in North Union and Oak Streets. The handsome house was built after the plans and drawing of Mr. Sidney Stratton when he was a member of the great New York firm of artist architects, McKean (sic), Mead & White, who recently restored the interior of the White House. Mr. John A. Dicks, the owner of the property, caused numerous changes and curtailments to be made, but notwithstanding, the home is among the best built and most attractive in the town.⁷²

The original plans for the house do not survive, so it is impossible to tell what the changes demanded by Mr. Dicks might have been.

This house is not in the bill books of McKim, Mead & White. The firm did design several projects for James M. Waterbury and one of these is listed only as a “House in the South.”⁷³ The notes indicate that the project was in collaboration with Sidney V. Stratton and that it was begun in September 1886. The Dicks house may in

⁷¹ Advertisement, William Stewart Collection, Historic Natchez Foundation, Natchez, MS.

⁷² *Natchez Democrat* (Natchez, MS), November 22, 1903.

⁷³ Leland M. Roth, *The Architecture of McKim, Mead & White, 1870-1920* (Garland Publishing: New York & London, 1978), 162.

fact be that plan, except built for John Dicks instead of Waterbury. There are no other unidentified Southern projects in the books.

The family of a previous owner is in possession of the original specifications for the construction and they identify the architect as Mr. S. V. Stratton, Architect, 57 Broadway, New York.⁷⁴ The detailed specifications go on for 24 pages, not unexpected for a house of this size and quality. See Appendix B.

The house is significant not only for its size and finish but also because it introduced the Colonial Revival style to Mississippi. Colonial Revival was getting its start on the East Coast in the 1880s but had not yet made its way to the Deep South, where it would become immensely popular. Stratton designed a house in the latest style and in the same finishes that would have been expected in New York and transplanted it to Mississippi with some regional modifications like the jib windows. Again, Stratton was ahead of the curve and apparently had sophisticated clients willing to build in “the most modern style of Architecture.”

⁷⁴ Specifications, Private Collection, Natchez, MS.



Figure 33. John Dicks House, façade



Figure 34. John Dicks House, entrance detail



Figure 35. John Dicks House, entry hall



Figure 36. John Dicks House, entry hall



Figure 37. John Dicks House, dome over entry hall



Figure 38. John Dicks House, fireplace in entry hall



Figure 39. John Dicks House, staircase newel in entry hall



Figure 40. John Dicks House, fireplace in dining room



Figure 41. John Dicks House, cabinets in butler's pantry



Figure 42. John Dicks House, parlor



Figure 43. John Dicks House, fireplace in parlor

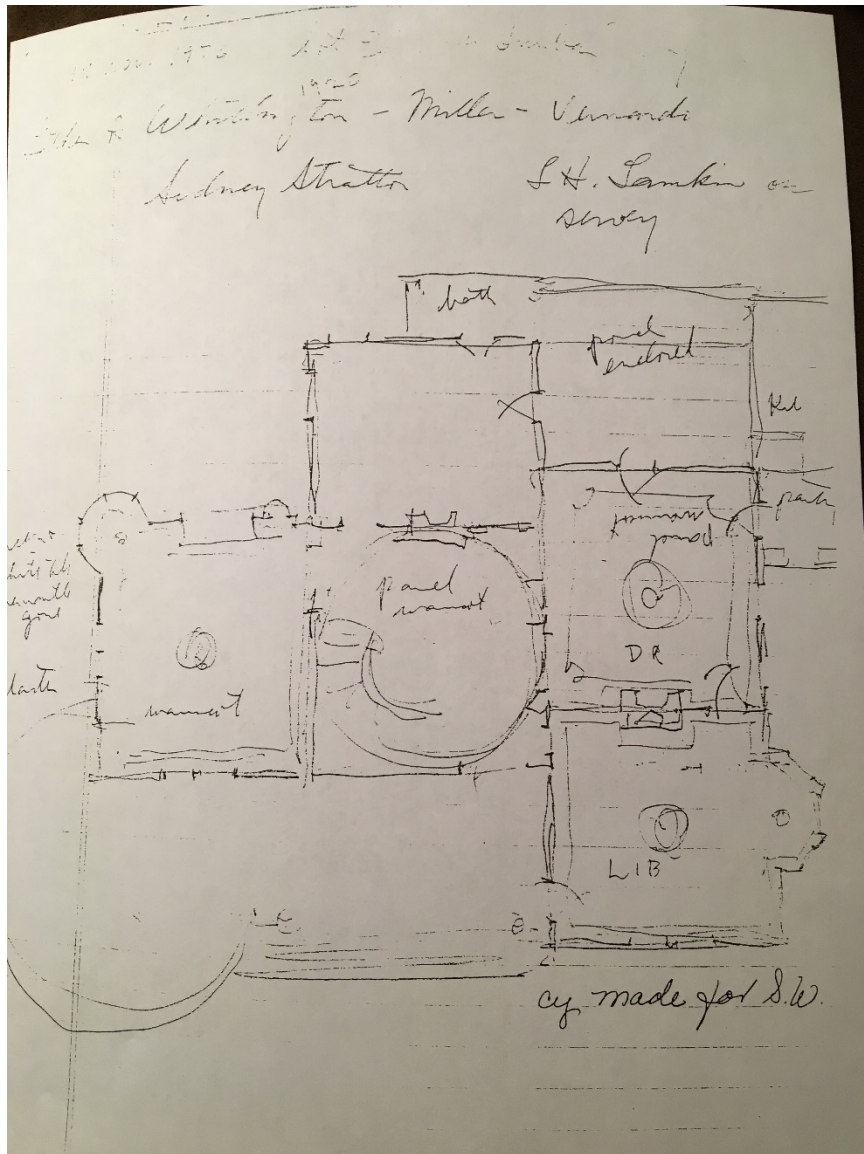


Figure 44. John Dicks House, plan, counterclockwise from the bottom right: library, dining room, pantry and kitchen, enclosed porch, master bedroom, parlor, and entrance hall

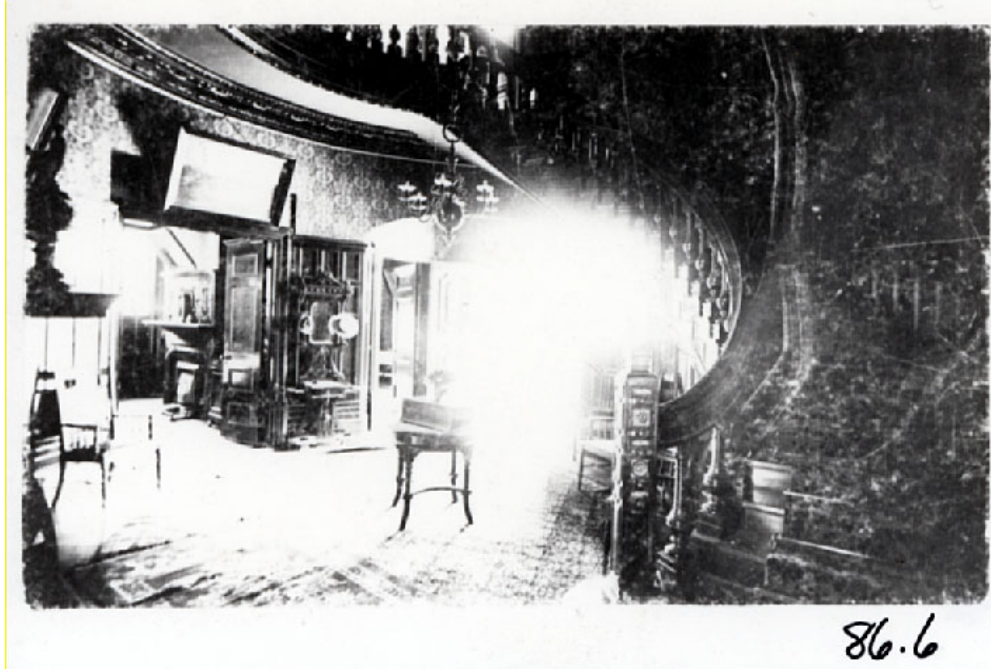


Figure 45. John Dicks House, entry hall circa 1893



Figure 46. John Dicks House, entry hall circa 1893



Figure 47. John Dicks House, entry hall dome showing painted stars and moon, circa 1893



Figure 48. John Dicks House, parlor, circa 1893



Figure 49. John Dicks House, parlor, circa 1893

Bar Harbor Cottages

Bar Harbor, Maine

1888

A specialty of McKim, Mead & White, and of Stratton, especially in the early years of their careers, were seaside cottages for wealthy families in resort areas. During the second half of the nineteenth century, it was customary for wealthy families to leave the city during the summer and spend the season at a resort in the mountains or near the ocean. The families built seaside “cottages” to live in since they took their entire households with them for several months. These cottages were often quite large and some were even lavishly landscaped compounds.

Bar Harbor, Maine, was one of the resort towns favored by wealthy New Yorkers. Located on Mount Desert Island in Frenchman Bay, it became a popular retreat thanks to the Gilded Age phenomenon of the elite searching for an “authentic experience amid nature.”⁷⁵ The coastal areas of the country were attractive as they offered relief from the heat and humidity of the city. The New England coast offered the perfect combination of cold currents and rugged scenic beauty, as well as relative proximity to the city.

Stratton’s social connections placed him in the same circle as many of the people who would frequent these resort towns, and they turned to him to design their cottages. There was plenty of architectural work to be had, as the social register for 1909-1910 listed two hundred twenty-one families with cottages at Bar Harbor.⁷⁶

⁷⁵ Stephen J. Hornsby, “The Gilded Age and the Making of Bar Harbor,” *Geographical Review* 83, no 4 (October 1993), 455-456.

⁷⁶ *Ibid.*, 456.

Ban-y-Bryn

Albert Barney was one socialite who called on Stratton, along with his sometime associate Frank Quimby, to design his Bar Harbor home, “Ban-y-Bryn.” The house was completed in 1889 in the Romanesque revival style. It was a large house, built into a hillside, with twenty-six rooms and a fortress-like appearance.⁷⁷ An article in the May 2, 1889, *Bar Harbor Record* describes the house as “a palatial residence” and “one of the largest and handsomest” on the island.

Barney’s wife, Alice Pike Barney, was an unusual woman for her time. She advocated for the arts in Washington, D.C., and became an accomplished artist herself. She was inspired to pursue an art career after a chance encounter with Oscar Wilde on a New Jersey beach. Her house in Washington was a purpose built studio and home combination. Today, it is listed on the National Register of Historic Places and serves as the Embassy of Latvia. Her works and papers, including the floor plans for Ban-y-Bryn, were donated to the Smithsonian Institution after her death. This thesis is the first publication of the plans.

The floor plans, drawn on linen, and bearing the name S.V. Stratton, Architect, on the bottom, show a large house with four levels: a basement, two main levels, and an attic. The main level shows a very open plan, with a large central hall that all the rooms open onto. There are a variety of room shapes and many porches and balconies to take advantage of the view. The second story contains chambers and servant rooms. There are more balconies on this level. There is also a studio attached to a round chamber with a balcony, perhaps for Mrs. Barney. Not all of the chambers have a fireplace because this

⁷⁷ Lydia Bodman Vandenberg and Earle G. Shettleworth, Jr., *Bar Harbor’s Gilded Century: Opulence to Ashes* (Camden, ME: Down East Books), 70.

was a summer house. The attic level had 5 additional bedrooms. The roof has a very complex plan. As befitting a house for a couple of this social status, the servant and work spaces are discreetly tucked away. The kitchen and servant hall are located in the basement and a separate stair provides access to every level of the house.

The interior features the latest in technology and creature comforts. Bathrooms and water closets are included on each floor. The butler's pantry, kitchen, and laundry rooms all have sinks. A dumbwaiter carried food up from the kitchen in the basement. A furnace was located in the basement. Almost every bedroom has a closet and ample storage is provided throughout the house.

The house represents a stylistic change for Stratton. It is Romanesque with aspects of the Queen Anne style lingering. The heavy rusticated stone and archways at the entrance and on the rear porch are clear elements of the Romanesque, specifically the Richardsonian Romanesque. Several windows have multiple small panes, a holdover from Queen Anne. There are also a variety of textures and materials on the exterior of the house. Although the style does not require it, the house is nearly symmetrical. The entrance is in the center on the front façade and the rear features a rounded porch on each corner. These features are indicative of the interior plan, which is almost axial on the first floor.

Ban-y-Bryn burned in a huge 1947 fire that swept across the island.

Avamaya

Another house on the island designed by Stratton and Quimby was Avamaya. This cottage was designed for Major George Wheeler of the Army Corps of Engineers in 1888. It was a stone and half-timbered residence, with turrets and towers that resembled

a medieval castle. An article in the February 16, 1888 *Bar Harbor Record* describes the newly constructed house:

The architecture of this building is something quite new in Bar Harbor and is sure to be admired by those who see it. Its imposing appearance greatly resembles the castles of the Eastern Continent, and as it is situated on a hill in full view of Bar Harbor, it will be viewed with admiration by our many visitors. The cottage will be brilliantly lighted with incandescent lights.

Avamaya is similar to Ban-y-Bryn in some ways as it had a rusticated stone first floor and a balanced façade although not completely symmetrical. The second floor had half timbering with a steeply sloped roof above. The roof was punctuated by multiple dormer windows and a small widow's walk with a cupola. Balconies jutted out from many angles on each floor. The house was perched on a hill and was designed to take advantage of the ocean views and breezes. Projections at each corner further extended the view shed and the ability to let in light and air, as well as giving the house a picturesque flair. It was one of the largest cottages in Bar Harbor. The combination of heavy stonework and half timbering gave the house a medieval flavor.

Around 1901, the Blair family purchased the house and had architect Fred Savage remodel it, removing a turret and adding a port cochere. After the renovations, the house was renamed Blair Eyrie. This house was torn down in 1935 and was replaced by the Summit House Health Care Center.⁷⁸ The Summit House was recently torn down and replaced by a hotel.

⁷⁸ Ibid., 85.



Figure 50. Bar Harbor, Avamaya is the house in the center, Ban-y-Bryn is to the left. Image circa 1901-1906



Figure 51. Avamaya

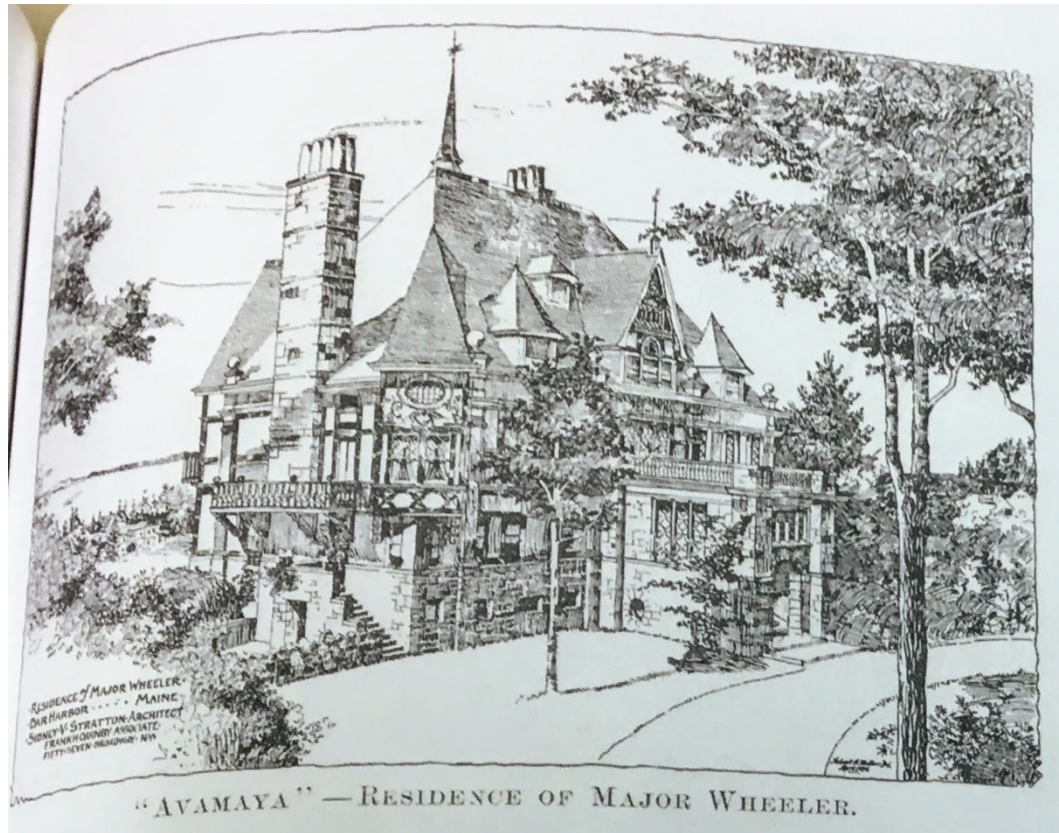


Figure 52. Avamaya



Figure 53. Ban-y-Bryn under construction, entrance, from Stratton's scrapbook



Figure 54. Ban-y-Bryn under construction, from Stratton's scrapbook



Figure 55. Ban-y-Bryn, from Stratton's scrapbook

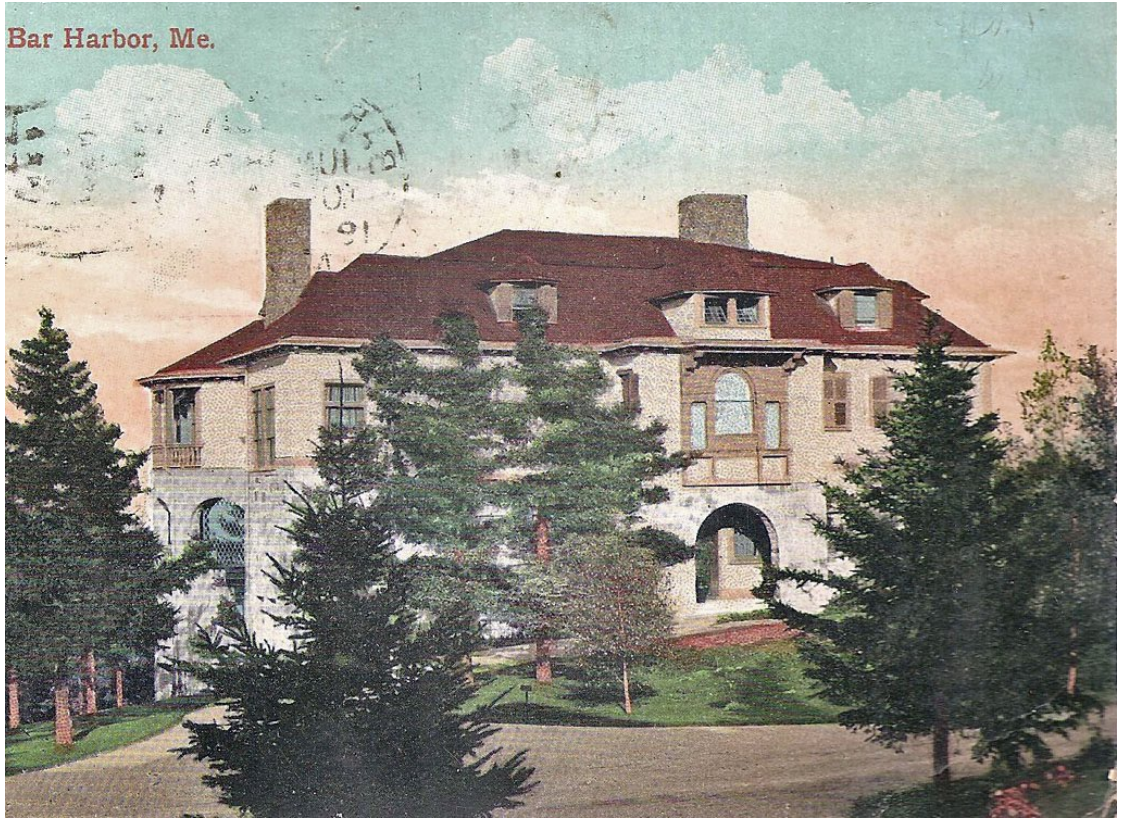


Figure 56. Ban-y-Bryn

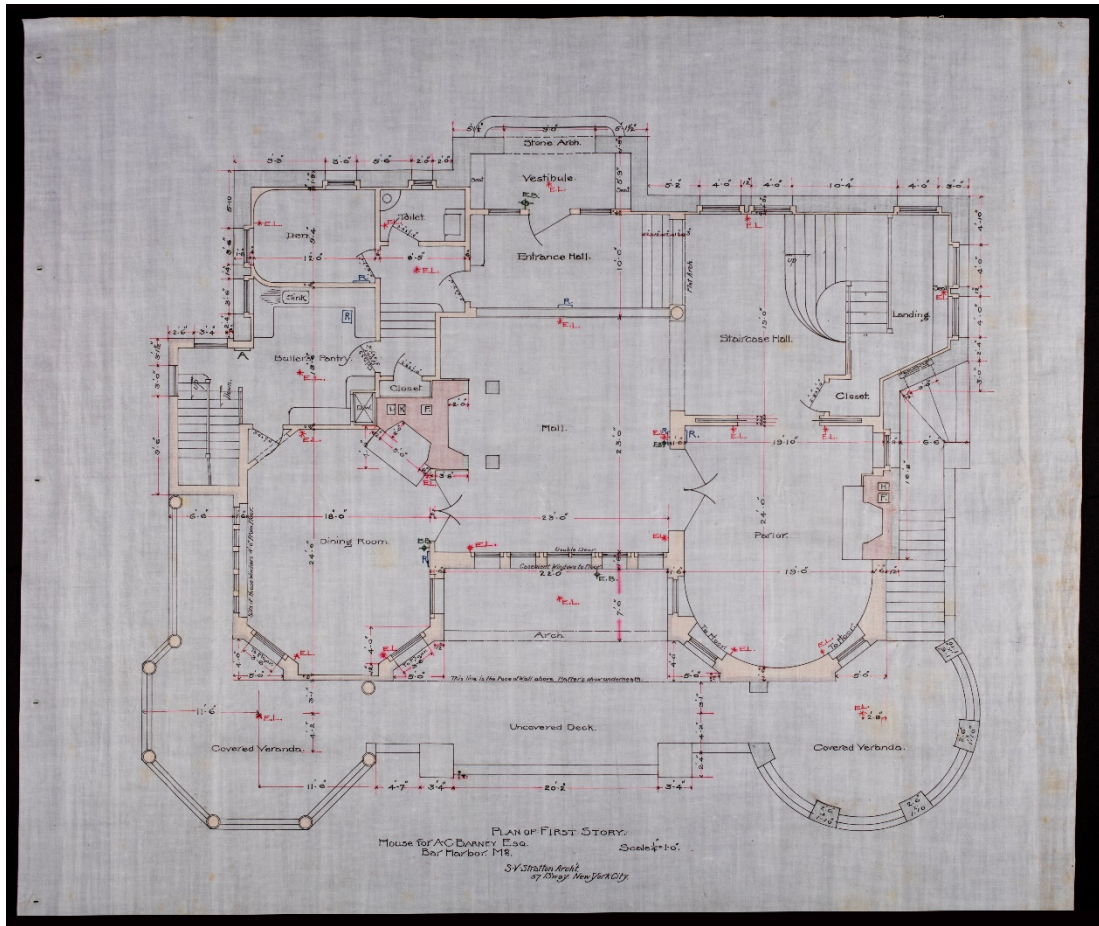


Figure 57. Ban-y-Bryn First Story

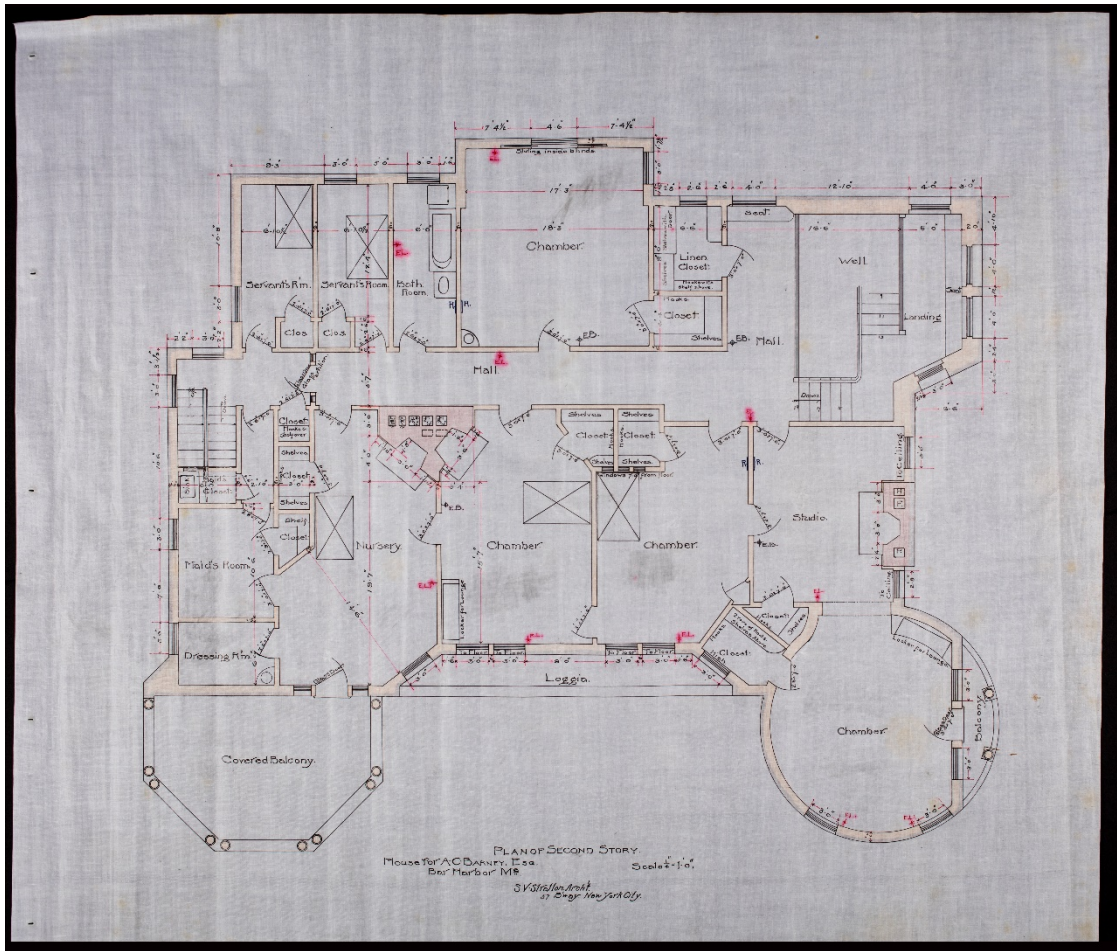


Figure 58. Ban-y-Bryn Second Story

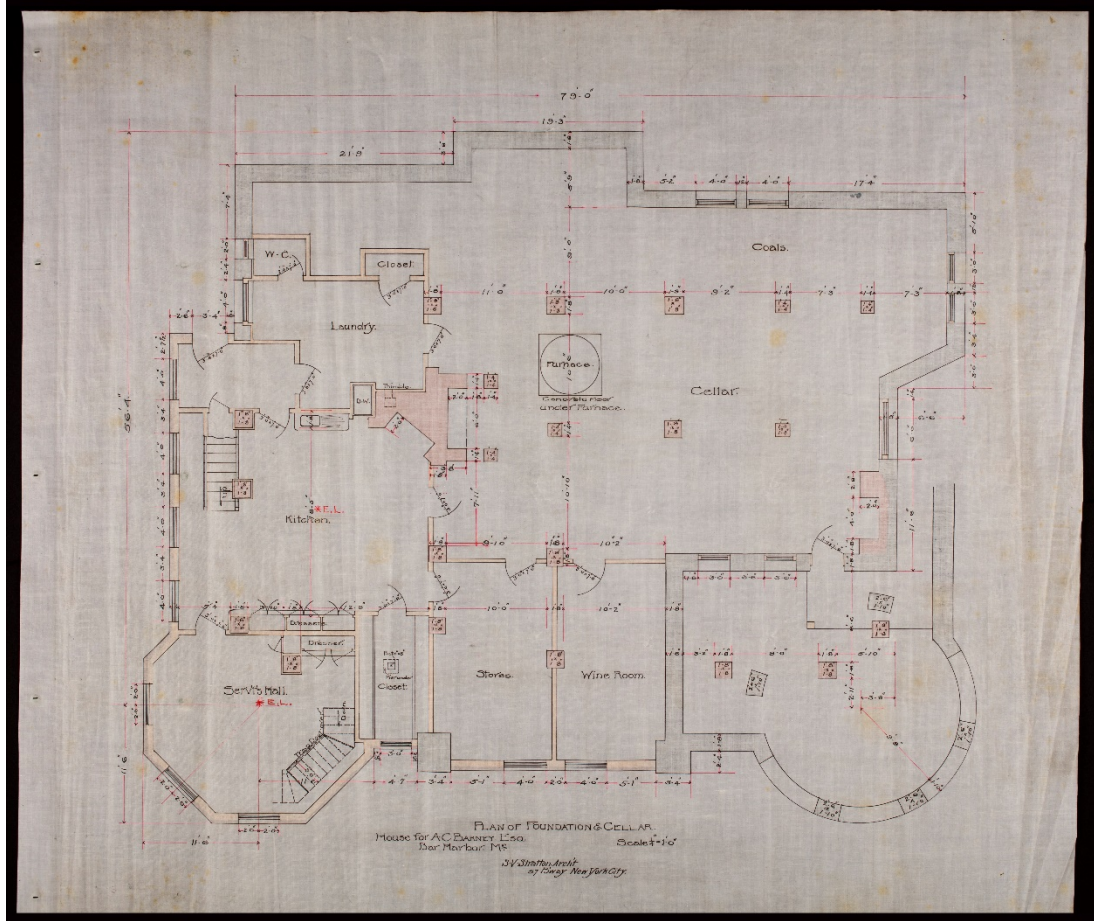


Figure 59. Ban-y-Bryn Cellar

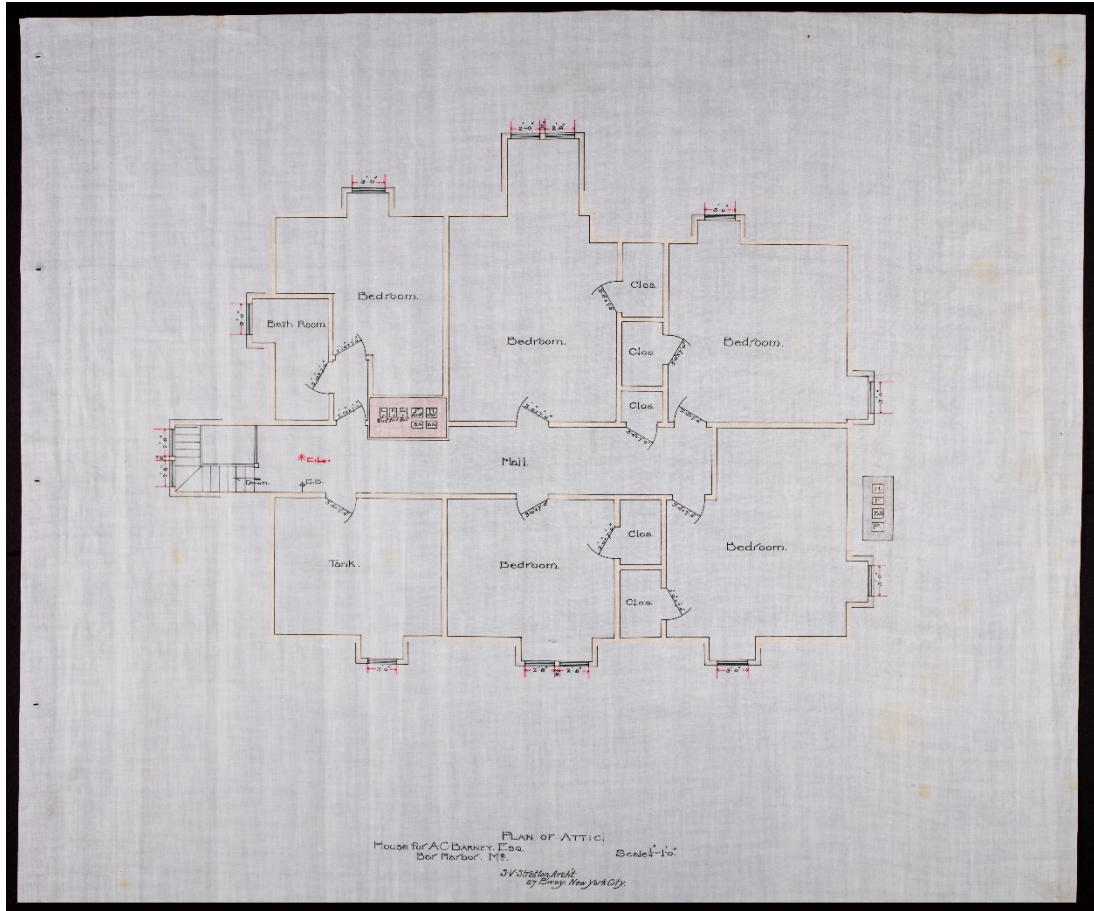


Figure 60. Ban-y-Bryn Attic

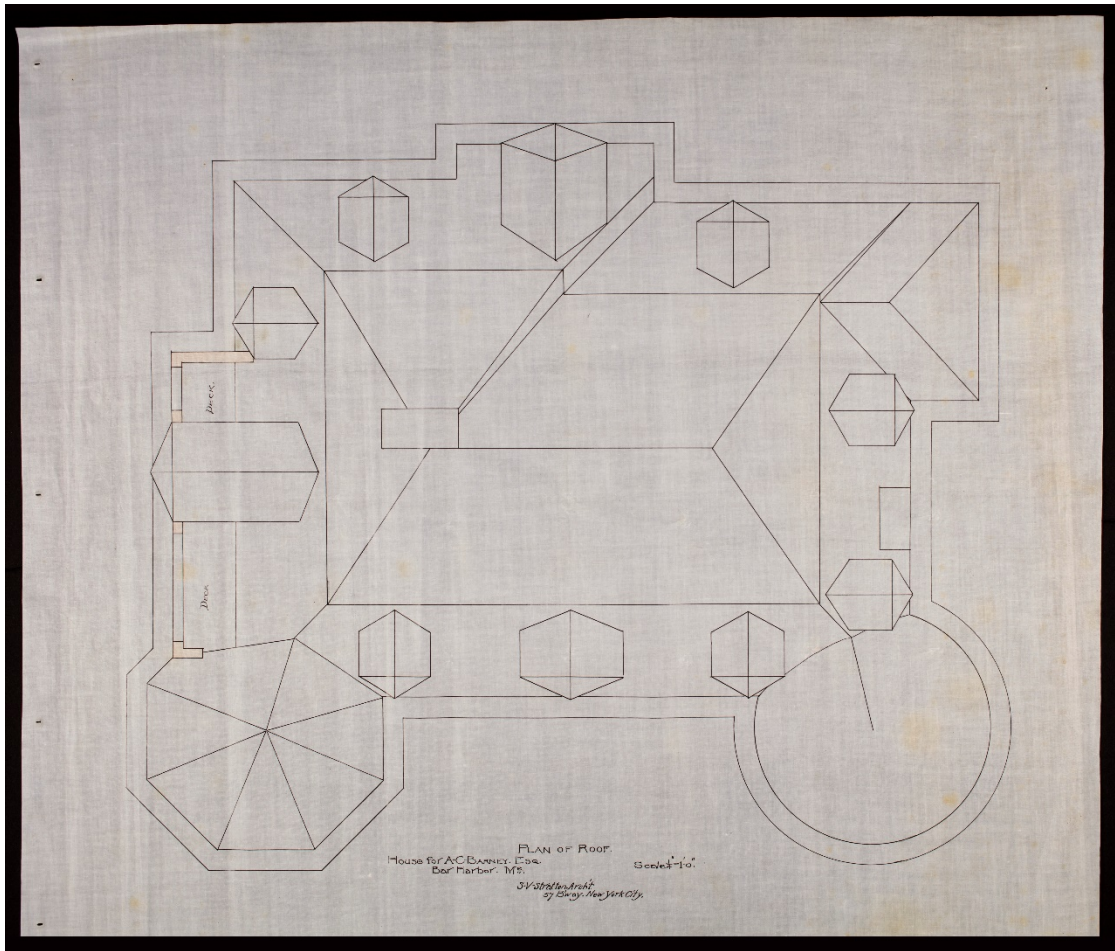


Figure 61. Ban-y-Bryn Roof

Brooklyn Riding and Driving Club

Brooklyn, New York

1890

The Brooklyn Riding and Driving Club was established in 1889 and purchased a 4-acre lot on Vanderbilt Avenue at Grand Army Plaza in Brooklyn on which to build a clubhouse. This area was known as Sportsmen's Row due to the neighborhood's association with horse racing. The club then hired Stratton to design its headquarters. It was to be his last major commission.⁷⁹

For the large equestrian complex, Stratton chose to base the design on a Roman circus. The resulting sprawling plan incorporated three interconnected structures: a clubhouse, riding hall, and stables. All three parts of the complex were tied together by their Roman architecture with the arch being a main unifying element. The clubhouse was three stories tall, brick, and set above a basement. Three two story arches were in the center of the façade, the center one filled with windows and the two others housing the entrances, one for men to the south and one for women to the north. The building was capped by an open pavilion tower on each end. The overall effect was to replicate the gate to an ancient Roman circus. The interior contained lounges, offices, dressing rooms, and a glassed-in viewing gallery overlooking the riding arena.

The main riding hall was directly behind the clubhouse. It was roughly one hundred eighty by one hundred feet and, “[a]t the time of its completion, it was the largest private indoor riding ring in the country.”⁸⁰ It included a seating promenade,

⁷⁹ Lucas G. Rubin, *Brooklyn's Sportsmen's Row: Politics, Society and the Sporting Life on Northern Eighth Avenue* (The History Press: Charleston, SC, 2012), 134.

⁸⁰ *Ibid.*, 135.

thirty three box seats, and a musicians' balcony. The arena was lit by colossal two-story arched windows. The riding hall was the site of riding competitions, lessons, horse shows, and was even home to a polo team.

A three-story block of stables was behind the riding hall, and mimicked the clubhouse in size and shape. It housed stalls for two hundred horses, a blacksmith shop, and carriage storage. The entire compound was built of Roman brick and was completed in stages from 1890 to 1891. Momette Broderick described the building (rather critically) as “a severe-looking brick structure with two corner towers,” and “a cross between Babb, Cook & Willard’s De Vinne Press building and McKim’s inspiration for the Boston Public Library, the Flavian Amphitheater in Rome, the Colosseum.”⁸¹ See Figures 67-68. The De Vinne Press building was a large brick Romanesque building that also employs monumental arches constructed at Fourth Street and Lafayette in Manhattan in 1886. The club does utilize Classical aspects of these two structures but does so in the way taught by the Ecole: by combining them in a new, useful way for a modern building.

The club was a success and grew rapidly. The growth necessitated additions and remodeling shortly after its completion. The clubhouse was reconfigured in 1894 by allotting all of the space on the second floor to female members and moving the men’s space to the basement, where a pool fed by an artesian well was located. More gallery space was added to the riding hall, bringing its seating capacity up to over one thousand. The stable and carriage house was expanded in 1895 to provide more room for members’ carriages and gear. A garage was constructed on the last part of the lot behind the carriage house in 1905, as many members had automobiles by that time. See Figure 66.

⁸¹ Broderick, *Triumvirate*, 372.

The additions to the complex were designed by another architect, but their overall composition remained true to Stratton's original Classical architectural style by utilizing large arches as the main elements in their design.⁸² The arches recall the design of ancient Roman aqueducts.

The club existed until 1938, when declining membership forced it to disband. The building complex was sold, demolished, and the site was redeveloped with large apartment buildings. Automobiles had taken the horse's place in society and the neighborhood had begun to deteriorate in the twentieth century. Today, nothing is left of the Brooklyn Riding and Driving Club's sprawling compound.

This complicated building showcased Stratton's planning abilities. As a clubman himself, he was very familiar with the requirements of a social club. He was able to use classical elements for a new building type based around a strong plan on an awkwardly shaped lot. These were the principles of all the Ecole teachings and competitions.

⁸² Rubin, *Brooklyn's Sportsmen's Row*, 141-143.



Figure 62. Brooklyn Riding and Driving Club, view from Vanderbilt Avenue



Figure 63. Brooklyn Riding and Driving Club, view along Plaza Street, the entrance to the garage is at the left



Brooklyn Public Library
Brooklyn Collection

Figure 64. Brooklyn Riding and Driving Club, riding hall

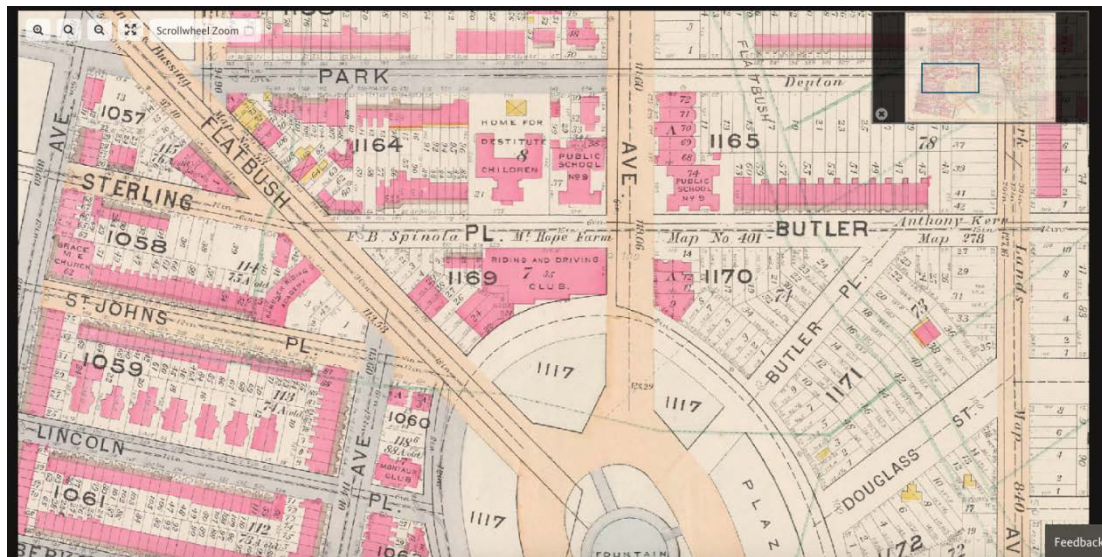


Figure 65. Brooklyn Riding and Driving Club, center, block 1169, 1898

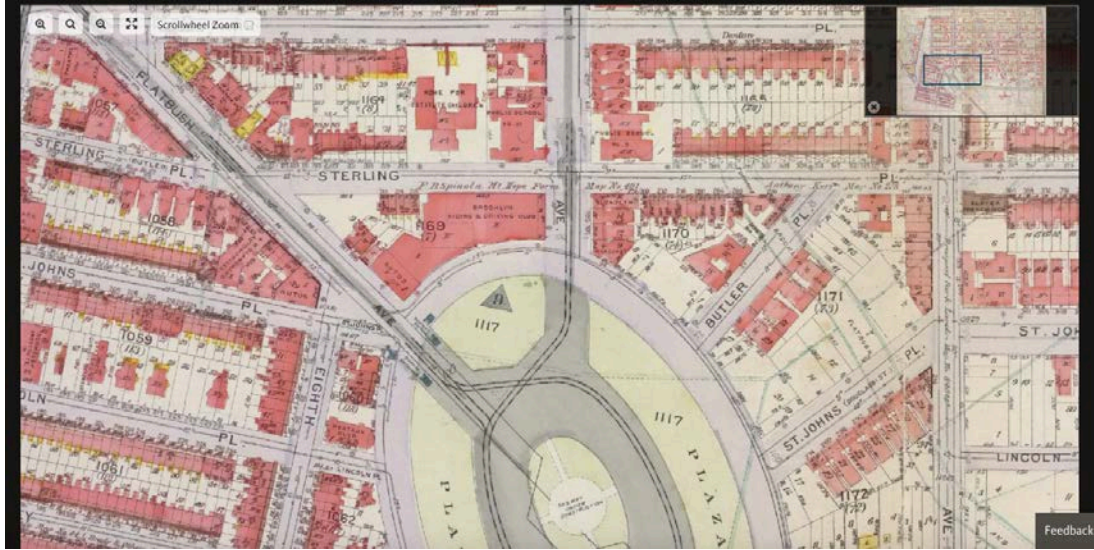


Figure 66. Brooklyn Riding and Driving Club, showing the garage extension to the complex, filling the odd shaped lot, 1916



Figure 67. Flavian Amphitheater, the Colosseum, Rome



Figure 68. The De Vinne Press Building, New York, New York

Breese Carriage House

New York, New York

1893

The carriage house at 150 East Twenty-second Street, New York, New York, was constructed for Miss E. L. Breese in 1893. Sidney Stratton had long known the family and designed the structure for her. Having one's own stable and carriage house in the city was a status symbol that only the very wealthy could afford. Eloise Lawrence Breese certainly qualified: a single society lady at the time, she was one of the few women in the country who owned her own yacht, the *Elsa*.⁸³ Her mansion was a few blocks away in the Madison Square neighborhood.

The carriage house is a two-story building made of Roman brick with a limestone base and trim in the Flemish Revival or Neo Flemish style. The first floor has a large central opening with oversized voussoirs that resemble a peacock tail and smaller doors on each side with circular openings above them. The second floor contains a large blind arch formerly filled with three windows and is topped with a stepped parapet. The arches, spaced voussoirs, and stepped parapet are all Classical elements. This commission at the end of Stratton's career shows the final evolution of his style into the Classical or Beaux-Arts.

After Miss Breese married in 1906, the building was converted into the headquarters for the New York Association for the Improvement of the Poor. It was later

⁸³ Tom Miller, *Seeking New York: The Stories Behind the Historic Architecture of Manhattan-One Building at a Time* (Universe: New York, 2015), 71.

used as a bakery and a garage with apartments above.⁸⁴ In the mid twentieth century it housed an architect's office, a garage, and an apartment.

The building still stands today as a private luxury townhouse in the Gramercy Park neighborhood and has been altered by an enormous 5-story glass addition on the rear, built in 2006. See Figure 69. The front façade is nearly all that is left of the original structure. The *AIA Guide to New York City* aptly describes it as a, “[n]ice deal for the developer’s bank account; lousy deal for landmarks preservation.”⁸⁵

⁸⁴ *Ibid.*, 72.

⁸⁵ Norval White, Elliot Willensky, and Fran Leadon, *AIA Guide to New York City* (Oxford University Press: New York, 2010), 247.



Figure 69. Breese Carriage House, with rear addition



Figure 70. Breese Carriage House, terrace behind original second story façade

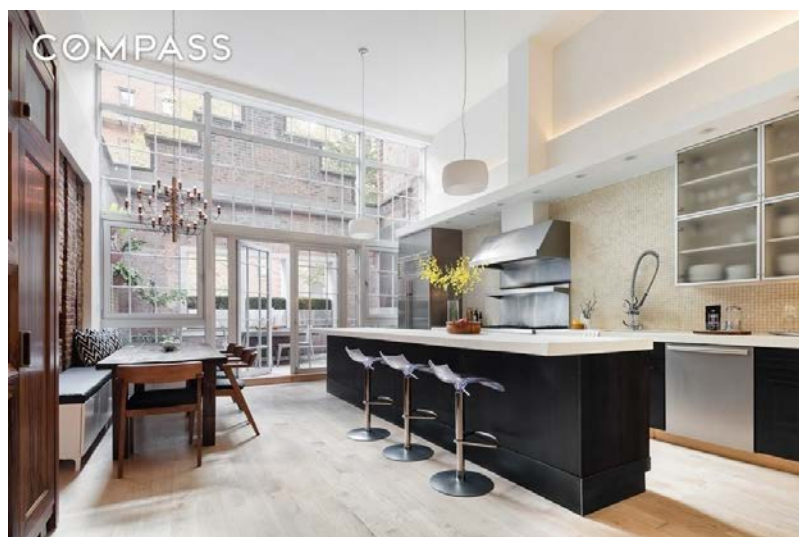


Figure 71. Breese Carriage House, kitchen behind original second story façade

CHAPTER 4

ARCHITECTURE AND LEGACY

The offices of Richard Morris Hunt and McKim, Mead & White were unquestionably the top two places for an architect to work during the second half of the nineteenth century. Stratton worked with both and was constantly surrounded by the top architectural minds of the era. He was also influenced by other important architects of the period, such as Henry Hobson Richardson.

Richard Morris Hunt was born in Battleboro, Vermont, on October 31, 1827. He spent much of his childhood in Europe and, in 1846, became the first American student to be admitted to the Ecole des Beaux-Arts. While there, Hunt was a member of Hector Lefuel's atelier. In 1854, Lefuel was engaged in a renovation of the Louvre museum for Napoleon III and hired Hunt to work with him on the project. After a year of professional work on the Louvre, Hunt sailed for home and set up an office in New York. Once established in New York, and after a brief sojourn to work with Thomas U. Walter on the extensions at the United States Capitol Building, Hunt began operating an atelier in his office. The atelier was not the first organized architectural instruction in the country, but it was the first place in America that Beaux-Arts methods were used.⁸⁶

Hunt had many other professional accomplishments including cofounding the American Institute of Architects (AIA) in 1857, serving as its third president, and becoming known as "the dean of American architecture." Although Stratton entered

⁸⁶ Baker, *Hunt*, 98.

Hunt's office as an associate instead of a pupil, Hunt still had a paternal attitude towards his employee. By all accounts, Hunt was demanding but only because he expected the others on his staff and in his atelier to work as hard as he did: "You have not got long to live, you won't live half long enough to be a really accomplished architect. You have got to work at day, and you have got to work at night. When you wake up at night, you have got to think about it!"⁸⁷ He also gave practical advice to Stratton, "[l]eave off fancy touches and go in for simple clear work," and to "suppress that 'hurt feeling' manner when advice or suggestions are given you."⁸⁸ This gentle chastisement suggests that Hunt had respect for Stratton and his talent, but thought he still needed some professional development. Stratton worked at Hunt's office from 1870 until 1877.

McKim, Mead & White was founded in 1877 or 1878 in New York as McKim, Mead & Bigelow, and consisted of Charles McKim, William Mead, and McKim's brother-in-law, William Bigelow. Bigelow left the firm after McKim and his sister divorced. He was replaced by Stanford White and McKim, Mead & White was formed in 1879. The three principals were always the most important figures in the firm, but it employed a number of draftsman and associate architects over the years who helped bring their designs to fruition (one biographer of McKim lists 513 total employees).⁸⁹ During the fifty years in which they were active, the three partners and the firm received over nine hundred and forty commissions.⁹⁰ The main partners had personalities that complemented each other well and helped with the firm's success: Mead was levelheaded

⁸⁷ George B. Post, et al., "Richard Morris Hunt," *Proceedings of the Twenty-ninth Annual Convention of the American Institute of Architects* (Providence, 1895), 87.

⁸⁸ Catherine Clinton Howland Hunt, *Unpublished Biography of Richard Morris Hunt*, 234.

⁸⁹ Roth, *Architecture of McKim, Mead & White*, xvi.

⁹⁰ *Ibid.*, xv.

and sensible; McKim was a cautious perfectionist; and the redheaded White was flamboyant and charming. Mead joked that his purpose was to keep the other two from making fools of themselves. The firm had the good fortune of forming at the time the United States was coming out of a financial depression from the 1870s and many new building projects were getting underway. Successful designs of large public buildings like the Boston Public Library established the firm's reputation for outstanding architecture, and it became the most influential force in the American architectural world at the time. The partners held fast to an idealism to build well and to bring order to the growing American urban environment. They used Beaux-Arts ideas about plan to design structures that were instinctively navigable.

Stratton joined the firm when it was still McKim, Mead & Bigelow and his tenure continued after the change to McKim, Mead & White. He was a quasi-partner in the firm: using an office there, paying a quarter of the rent, displaying his work with that of the partners, and sharing the reception space. Notations in the bill books indicate that payment for certain designs went to Stratton for projects that were his alone. Stratton produced his own designs as well as collaborating on some McKim, Mead & White commissions. His name appeared on the letterhead, usually below a line under the principals' names but at one point in 1882 it was above the name of Stanford White. Stratton was very much a part of the office, even if he was not officially a member. After his nervous disorder became worse, McKim assured him that he would always have a corner in their offices.

As for his own architectural designs, Stratton was an early adopter of new styles. The styles that he used mirrored those used by McKim, Mead & White and much of the

architectural community. Stratton may not have been a great innovator because he quickly adopted new styles instead of creating any that were truly his own, but he was willing to try something new to provide the latest in architectural fashions for his clients.

It is not known which buildings Stratton helped with at Richard Morris Hunt's office other than the Wetmore house (Chateau-sur-Mer), mentioned previously in the letter from Hunt to Stratton. Once he had moved to the offices of McKim, Mead & White, Stratton secured a commission to design the New York House and School of Industry. The building was completed in 1878 in the new Queen Anne Revival style. It was one of the first, if not the very first, building constructed in the style in New York City.

The Queen Anne Revival had originated in England in the 1860s and 1870s. Architects Richard Norman Shaw, W. Eden Nesfield, and Phillip Webb initiated the development of the style there. It was a reaction to the industrial architecture of the time and sought to return to forms from an earlier time in England's history: the reign of Queen Anne in the early 1700s. The Victorians saw that period as an idealized time in history. Shaw would come to be most associated with it and pioneered its use of decorative elements such as pediments, scrolls, urns, terra cotta details, and limestone trim.⁹¹ His design for the New Zealand Chambers, an 1872 London trading house, was widely published and influential. It was a commercial, urban example of English Queen Anne Revival, but this use of the style had a limited application in America. The vast majority of Queen Anne Revival buildings in America were residential, not commercial or institutional. Americans were celebrating the centennial of the United States at this

⁹¹ Janet W. Foster, *The Queen Anne House: America's Victorian Vernacular* (Abrams: New York, 2006), 13.

time and the Queen Anne appealed to the national interest in nostalgia. It was Britain's version of reaching into its past to create a style based on a bygone era. The Colonial Revival would soon do the same for Americans.

Architectural historians agree that the Queen Anne's first appearance in the United States was the 1875 Watts Sherman House in Newport, Rhode Island, designed by Henry Hobson Richardson.⁹² The interior plan of this house was revolutionary as well due to its openness. The house centers around a large living hall with a fireplace and monumental staircase. The ceilings are lower than in many homes of the time and have large beams which emphasize horizontality.⁹³ This house has also been pinpointed as the origin of the Shingle Style.

Henry Hobson Richardson was born at his family's plantation in St. James Parish, Louisiana, on September 29, 1838. He attended Harvard University before enrolling in the Ecole in 1860, the second American to attend. He was a student for two years before the Civil War caused his family's financial support to be cut off. To support himself, he worked in the office of architect Théodore Labrouste in Paris for several years before returning to the United States in 1865 to set up his own practice in New York. Here, he developed his particular brand of architecture, a style that drew from medieval and Romanesque sources. This style became known as the Richardsonian Romanesque and it utilizes Syrian arches, rusticated stonework, heavy massing, and polychromy. The 1872 Trinity Church in Boston cemented his reputation and helped to popularize the style. Richardson had an unfortunately short but influential career and died on April 27, 1886,

⁹² Ibid., 12.

⁹³ Vincent J. Scully, Jr., *The Shingle Style and the Stick Style* (Yale University Press: London and New Haven, 1977), 16.

at the age of 48. Stanford White and Charles McKim both worked for Richardson early in their careers.⁹⁴

After designing the New York House and School of Industry, Stratton's style evolved in concert with McKim, Mead & White. He created some Shingle Style buildings, mostly in coastal resort areas, and then moved to the Colonial Revival. His 1888 Colonial Revival and Queen Anne Revival house in Natchez, Mississippi, the John Dicks House, introduced the Colonial Revival to that state. He also designed interiors, some of which were quite notable and are protected landmarks today.

The Shingle Style developed in the late 1870s, mostly from designs of McKim, Mead & White. Unlike the Queen Anne, it did not emphasize contrasting materials and used wooden shingles to cover all exterior surfaces. It did retain the open, flowing floor plans of residential Queen Anne Revival houses but emphasized horizontality on the elevations. The style was popular across the country but especially so in coastal and resort areas.

The Queen Anne Revival and Shingle Style both incorporated some elements of colonial architecture but the Colonial Revival became popular as a style after the Centennial Exposition of 1876 reintroduced Americans to the architecture of the founders. In the last decades of the nineteenth century, Colonial Revival became a formal style. McKim, Mead, White, and Bigelow undertook a walking expedition across New England in 1877 to "discover" and draw colonial architecture. This trip would have major repercussions on their subsequent designs.

⁹⁴ Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History*, 2nd Ed. (Westview Press: Boulder, CO, 2016), 266-272.

The revival of classical architectural styles was the next step in the evolution of design. This style sought to give buildings a sense of order and unity and was heavily used for grand public buildings. Roman, Renaissance, and even Flemish prototypes were favored over Greek Classicism by this time. Architecture in this style is also known as Beaux-Arts, named for the Ecole, where classicism was central to the curriculum.

A clear trajectory of style evolution can be seen in Stratton's designs. His versatility as an architect is apparent as well. His early works after leaving Hunt's office are Queen Anne buildings such as the New York House and School of Industry and interiors like the Green Alcove and the Company K room. Queen Anne gave way to the Shingle Style in the design for the Church of the Atonement and some summer cottages in resort towns. Over time, Colonial Revival elements became part of the Queen Anne and Shingle Style which resulted in the John Dicks House. The transitional houses Avamaya and Ban-y-Bryn in Bar Harbor are evidence of the influence of Henry Hobson Richardson and his brand of Romanesque architecture. These houses draw from Stratton's earlier styles and medieval influences as well. For the last phase of Stratton's career, he shifted to Classical styles, as exemplified by the Romanesque Brooklyn Riding and Driving Club and the Flemish Revival Breese Carriage House. One of the hallmarks of a good designer is the ability to produce successful plans for a variety of spaces with an array of styles. Stratton was able to do this by keeping up with the ideas then in vogue in the architectural community. He was well traveled and kept up with major developments and advances by attending events such as the Paris Exposition of 1878. Stratton also had the advantage of being surrounded by excellent examples of the latest architectural trends his entire life, starting at birth by being reared in Natchez, then living

in Paris and New York. The mansions in Natchez surely left their imprint on him and helped shape his ideas about design. He could not help but to be influenced by the architectural backdrop of his childhood.

Attending the Ecole broadened his horizons in multiple ways. His family was wealthy and he had traveled to Europe prior to his enrollment, but the school gave him the opportunity to live in Paris and learn from the masters themselves, the *patrons* of the ateliers. The importance of the connections that he made while attending the Ecole cannot be overstated. The relationships that he built while in school sustained his entire career. Studying at the Ecole gave him entrée into a very exclusive society of influential people who would become the arbiters of taste in America for years to come.

Stratton seems to have had a special talent for interiors. He was called upon by elite clients multiple times for projects that were solely interior spaces, including the Green Alcove and the Company K room. His interiors at the John Dicks house are of outstanding quality. Stanford White, whom Stratton knew well, was one of the masters of interior decoration at the time. Samuel White, architect and great-grandson of Stanford White, said “if only some of the interiors credited to Stratton are really his, then he’s one of America’s greatest interior designers.”⁹⁵ Stanford White is credited with many McKim, Mead & White interiors. The White family is protective of his legacy and takes care to make sure he is properly credited for his work, so this remark would be a high compliment indeed, coming from a member of the White family.

Throughout his life, Stratton helped several other architects get their careers off the ground, including at least one fellow Natchezian. Brinton Davis was born in Natchez

⁹⁵ Christopher Gray, “The Best Seat in the House.”

in 1862.⁹⁶ The Davis family attended the First Presbyterian Church, and the families were close. In fact, “[o]ne family story credits the Stratton family with having ‘taken in’ the mother of Brinton Davis after family deaths due to yellow fever.”⁹⁷ His father, Jacob Davis, was an architect and gave him his early training, along with formal education at the Eustace Academy, Jefferson Military College, and the Natchez Institute, the last of which counted Dr. Joseph Buck Stratton as a trustee. After graduation from these institutions, Davis moved to New York where he was a general draftsman under Sidney Stratton at his firm Stratton & Elsworth during 1884 and 1885.⁹⁸ Davis later moved to Chicago, St. Louis, and finally Louisville, Kentucky, where he worked for the rest of his seventy-year architectural career. Despite never receiving any formal architectural training, Davis became one of Kentucky’s preeminent architects and designed many notable buildings there including the master plan and many of the buildings on the campus of Western Kentucky State College (now Western Kentucky University) at Bowling Green, twelve of which are listed on the National Register of Historic Places.⁹⁹

Ironically, Stratton was to lose a commission to Davis after helping him get established in the architectural world. In 1889, the Natchez Masons wanted to construct a new Masonic Temple. They solicited plans and received one from Davis, two from other architects, and one from Stratton. Davis was awarded the project after “[t]he plan of Mr. Sidney S. (sic) Stratton, of New York, which reached the committee on Tuesday, does

⁹⁶ Frank E. Wrenick and Elaine V. Wrenick, *The Streamline Era Greyhound Terminals: The Architecture of W.S. Arrasmith* (McFarland & Co.: Jefferson, NC, 2007), 20.

⁹⁷ Mimi Miller, “Brinton B. Davis,” *Natchez, the Magazine*, May and June, 2012.

⁹⁸ Wrenick, *The Streamline Era Greyhound Terminals*, 21.

⁹⁹ *Ibid.*

not appear to suit the committee in its general details, and will probably be laid aside.”¹⁰⁰

The five-story Temple Opera House was constructed from plans by Davis and was the tallest building in town until, tragically, a natural gas leak caused the building to explode in 1908, killing ten people.

Samuel Marx is another Natchezian whose architectural career may have been influenced by Stratton. Marx was born in 1885 in Natchez to parents who were members of the Jewish merchant community. He was educated at Philips Exeter Academy in New Hampshire and then attended the Massachusetts Institute of Technology (MIT). He graduated from MIT with a bachelors degree in architecture in 1907.¹⁰¹ Shortly thereafter, he attended the Ecole des Beaux-Arts in Paris from 1907 to 1909. He won his first commission in a 1910 competition to design the Isaac Delgado Museum of Art in New Orleans, now known as the New Orleans Museum of Art.¹⁰² The building is designed in a classic Beaux-Arts style, with a Greek portico in antis, a wide cornice, and a tile roof. The interior boasts a large statuary hall with an encircling balcony. Also in 1910, Marx moved to Chicago, the hub of American architecture at the time, where he became a respected member of the architectural world. His second wife, Lora Flanagan, became the romantic partner of Mies van der Rohe after her divorce from Marx. Marx’s architectural style evolved from neo-classical and Beaux-Arts to Art Moderne and Modernist over the course of his career. He also designed furniture that is now highly valuable and collectible. He and his third wife built an impressive collection of modern

¹⁰⁰ *The Weekly Democrat*, Natchez, MS, Sept 11, 1889.

¹⁰¹ Liz O’Brien, *Ultramodern: Samuel Marx: Architect, Designer, Art Collector* (Pointed Leaf Press: New York, 2007), 26.

¹⁰² *Ibid.*

art that included paintings by Picasso and Matisse, now housed at the Museum of Modern Art and the Metropolitan Museum of Art.¹⁰³

There is no evidence of Stratton encouraging Marx to attend the Ecole but as sons of two prominent families in the small town of Natchez, they would have at least known of each other. Stratton returned to live in Natchez shortly before Marx left to attend boarding school and college.

One influential architect whose career was definitely impacted by Stratton is Louis Sullivan. As a teenager, Sullivan had decided that he wanted to be an architect. He enrolled at MIT but after a year there he had already grown tired of the classes. He felt the school was a “pale reflection of the Ecole des Beaux-Arts; and that he thought it high time that he go to headquarters to learn if what was preached there as a gospel really signified glad tidings.”¹⁰⁴ Before he went to the Ecole, however, Sullivan thought he would spend a year in an architect’s office, to see how the business really worked. As part of this mission, he set off to visit his uncle and grandfather in Philadelphia. On the way, he visited Richard Morris Hunt in New York. At this time, “in the early eighteen seventies, Hunt was unquestionably the leading architect in the country, busy with a score of projects.”¹⁰⁵ Nevertheless, Sullivan was able to meet and speak with Hunt. Hunt then passed Sullivan off to Stratton, “himself a recent student at the Beaux-Arts and eager to sing its praises.”¹⁰⁶ Stratton suggested that Sullivan try to work with the firm of Furness

¹⁰³ Ibid., 29.

¹⁰⁴ Brendan Gill, *Many Masks: A Life of Frank Lloyd Wright* (Putnam: New York, 1987), 67.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid., 68.

& Hewitt in Philadelphia. Frank Furness had previously worked in Hunt's office.

Sullivan did in fact go on to work for Furness.

Sullivan recalls the meeting with Stratton in his book *Autobiography of an Idea*:

Friend Stratton was most amiable in greeting, and gave Louis much time, receiving him in the fraternal spirit of an older student towards a younger. He sketched his life in Paris and the School-and in closing asked Louis to keep in touch with him and be sure to call on him on the way abroad. Thus Louis, proud and inflated, went on his joyous way to face the world.¹⁰⁷

Furness was forced to let Sullivan go after a financial panic in 1873, and Sullivan subsequently enrolled in the Ecole from 1874 to 1875. Sullivan did call on Stratton before going to Paris and was given further advice. He later moved to Chicago where he began his illustrious career.

Stratton thus left a physical legacy through his buildings and a cultural legacy through the other architects that he mentored. He promoted the Ecole at every opportunity and encouraged other Americans to attend, engraining it more into the American architectural experience. Because he had received such sophisticated training, it was easy for him to move between styles when designing. This was a skill that helped him remain in the top tier of his profession while in practice. Stratton seemingly had everything he needed to craft a successful career, which he did for a while. The unrealized potential of a longer and more prolific professional life makes his short time on the scene all the more lamentable.

¹⁰⁷ Louis H. Sullivan, *The Autobiography of an Idea* (Dover Publications: New York, 1956), 190.

CHAPTER 5

CONCLUSION

Sidney Stratton practiced architecture for twenty-five years in New York before retiring to his hometown of Natchez. Some scholars consider this to be a short career, but after factoring in the 4 years he spent in France, Stratton was involved with the architectural world for almost 30 years. His work spanned a variety of styles and buildings. He was also a talented interior designer. He was a philanthropist, belonging to many groups and assisting young architects when they came to him for advice. He even set some up with a job, such as Brinton Davis. Unfortunately, not much of his work remains today. The extant buildings have been recognized as significant and placed on the National Register and some have been landmarked to further protect them.

Stratton was ahead of his time in several ways. He was on the cutting edge of many new trends in architecture. He was one of the first Americans to attend the finest architecture school in the world, the Ecole des Beaux-Arts. He worked for and with the finest architectural firms in the nation: Richard Morris Hunt and McKim, Mead & White. His clients were from the highest circles of society, circles in which he was quite welcome and comfortable. This level of sophistication and variety led to some fascinating designs and helped move the architecture of the nation forward.

Stratton was a noteworthy architect but does not receive much recognition. It is difficult to determine the full extent of Stratton's work. This is due to several factors: his relatively short career; the lack of records and documentation for his designs; and his

proximity to the “starchitects” of the era. Stratton only practiced for about twenty-five years after returning to the United States from the Ecole. It is difficult, if not impossible, to determine which buildings he may have worked on while at Hunt’s office. Hunt is credited with all the designs from his office and rightly so. He was the head designer and the assistants helped to carry out his visions. The works of Hunt and of McKim, Mead & White have been heavily documented. It is widely known which buildings they designed. Their work was published routinely while they were practicing and in the years since their deaths. They had a tremendous number of commissions and employees over the years. Stratton has not had an exclusive monograph until now. He is only mentioned in passing and in tidbits from sources about the other architects. The only records he left behind are scrapbooks filled mostly with pictures of his commissions and clippings of newspaper articles about various subjects. Unlike other architects who left voluminous writings about their ideas of architecture and society and everything else under the sun, Stratton’s work must do the talking.

The legacy of Stratton is embodied not only in the physical structures that remain from his designs but also in the influence he exerted during his career. As mentioned above, he was an enthusiastic supporter of younger architects and a proponent of the Ecole. As one of the first American students, he was a trailblazer for the string of aspirants who followed him and helped imprint the Ecole tradition firmly onto the American architectural world, both in design and education.

The buildings discussed in detail earlier in this thesis highlight Stratton as an architect on the cutting edge of new styles. His clients were just as prestigious as the ones who patronized Hunt and McKim, Mead & White. He was accepted into the upper

levels of society in New York, which certainly helped his practice as well as that of those associated with him. In the early years, the boy from Mississippi was more well connected than the architects originally from the Northeast. These connections helped McKim, Mead & White become the dominant Gilded Age firm.

The New York House and School of Industry introduced the Queen Anne Revival to New York City and is a rare, urban, institutional use of the style, more akin to the original English Queen Anne Revival style. The John Dicks House introduced the Colonial Revival style to Mississippi. The construction of the house was noted at the time by local newspapers, which emphasized the cachet of the McKim, Mead & White association.

Stratton rose to nearly the pinnacle of the architectural world, only to give it all up and retire to Natchez at the age of 51. We will never know the full reasons for his retirement beyond the “nervous condition” that plagued him throughout his tenure at McKim, Mead & White. McKim, notably, also suffered from bouts of depression and other conditions but managed to continue working.

This thesis only scratches the surface of Stratton’s career. Further research should be conducted utilizing more site visits and research on individual buildings. Years of study can be devoted to a single architect or style. Even in this thesis, Stratton, the man, is an elusive figure. By all accounts, he was popular and talented. He was loyal to his family and helped them in times of sickness and difficulty. His friends maintained a fondness for him, even after not seeing them for years, as evidenced by Mead’s correspondence. But in the end, he came home, gave up his professional life, and lived out his days in the surroundings that inspired his career in the first place.

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APPENDIX A

Building List

1. New York House and School of Industry
New York, New York 1878
Extant
2. Green Alcove at the New York Society Library
New York, New York 1878
Partially Extant
3. Company K Room, Park Avenue Armory
New York, New York 1880
Extant
4. Frederick Roosevelt House (Stella Maris Retreat and Renewal Center)
Skaneateles, New York 1879-81
Extant with additions and alterations
5. Charles O. Iselin House
New York, New York 1882
Extant
See Figures 74-78
6. Church of the Atonement
Quogue, New York 1884
Extant
7. James Gracie House
Oyster Bay, New York 1884
Extant with alterations
See Figures 72-73
8. Elliot Roosevelt House Renovation
New York, New York 1884
Extant

9. Mrs. Clemence S. B. Fish House Renovation
New York, New York 1887
Extant
10. Hillcrest
Bar Harbor, Maine 1887
Status unknown
11. Avamaya (Blair Eyrie)
Bar Harbor, Maine 1888
Non extant
12. John Dicks House
Natchez, Mississippi 1888
Extant
13. Ban-y-Bryn
Bar Harbor, Maine 1888-89
Non extant
14. Brooklyn Riding and Driving Club
Brooklyn, New York 1890
Non extant
15. Breese Carriage House
New York, New York 1893
Extant with extensive alterations
16. Hemming Cottage
Bar Harbor, Maine 1893
Status unknown
17. Summer House
Navesink, New Jersey date unknown
Status unknown
18. De Coppet House
Naragansett, Massachusetts date unknown
Status unknown
19. William Ward House
Naragansett, Massachusetts date unknown
Status unknown



Figure 72. James Gracie House, Oyster Bay, New York, Stratton's Scrapbook



Figure 73. James Gracie House, Oyster Bay, New York, Stratton's Scrapbook



HOUSE FOR C. OLIVER ISELIN, ESQ., NEW ROCHELLE, N. Y.
SIDNEY STRATTON, ARCHITECT.



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Figure 74. Charles O. Iselin House, New Rochelle, New York, *Brickbuilder*



Figure 75. Iselin House under construction, Stratton's Scrapbook



Figure 76. Iselin House under construction, Stratton's Scrapbook



Figure 77. Iselin House under Construction, Stratton's Scrapbook



Figure 78. Possible preliminary drawings for Iselin House, Stratton's Scrapbook

APPENDIX B

SPECIFICATIONS FOR THE CONSTRUCTION OF THE JOHN DICKS HOUSE

SPECIFICATION

of work to be done and materials furnished in the erection and completion of a dwelling to be built at Natchez, Miss., for Mr John A. Dieks, and in accordance with the drawings furnished by Mr S. V. Stratton, Architect, 57 Broadway, New York.

General Conditions.

All the work described in this specification or shown in the drawings, and all work dependent upon or necessary to the complete finish of the work so described or shown, is to be executed in a workmanlike manner and of the materials best adapted to the purpose when such labor or materials are not specially mentioned.

All the materials shall be the best of their respective kinds and in ample quantities and the workmanship to be thorough and equal to the best in every respect.

The personal and constant attention to the work by the contractor is here stipulated and guaranteed as well at the building as at the shops.

Follow figured dimensions:-

All the work shown on the drawings the dimensions of which are not given are to be executed according to the scale at which the drawings are made, but figured dimensions are in all cases to govern though they differ from the scale measurements.

Reasonable interpretation:-

This specification and the drawings are intended to co-operate so that any work exhibited in the drawings and not

mentioned in the specification or vice versa, are to be executed in the same manner as if mentioned in the specification or set forth in the drawings, to the true meaning and intention of said drawing and specification without any extra charge.

Material, scaffolding, etc., and
Assistance to other mechanics:-

The contractors at their own proper cost and charge are to provide all manner of materials and labor, scaffolding, centres, implements, moulds and models of every description, and cartage for the due performance of the several works, and to assist heating men, plumbers, gas fitters, and all other tradesmen employed on the work, and do all the necessary cutting for them as may be required.

Neglect:-

Should the contractor at any time during the progress of said works, refuse or neglect to supply a sufficiency of material or workmen, the owner shall have the power to provide material and workmen after three days notice in writing being given, to finish the said work and the expense so incurred shall be deducted from the amount of the contract.

Damage clause:-

The owner shall not be answerable or accountable for any loss or damage that shall or may happen to said work or any part or parts thereof respectively, or for any of the materials or other things used and employed in finishing and completing same.

Damage by fire alone excepted.

The contractor to have charge of and watch the building until its completion and delivery to the owner.

Excavation.

Pile all loam arising from the excavations separately as directed, excavate for all piers as shown on plans and to the depth required. No excavation in any case to be less than four feet below the finished grade line. Ram the bottom of all trenches thoroughly. Fill in and ram around piers after they are built.

Masonry.

Mortar:-

The lime to be of the best quality fresh burnt ground lime of a manufacture equal to the best brands.

The cement to be of the best quality Rosendale or equal thereto.

The sand to be clean and sharp.

Provide and fix proper mortar boards made of planks. No lime to be slaked on the bare ground.

Mixing proportions:-

Thoroughly slake the lime: about one and a half barrels of water to one barrel of lime and allow it to stand as long as possible before mixing with sand.

For the different mortars mix as follows:-

Line mortar: Mix in the proportion of one of dry lime

to three and a half of sand, or one of slaked lime to one and a half of sand.

Cement and lime mortar: Mix in the proportion of one of cement to one of lime and five and a half of sand.

Cement mortar: Mix one of cement to two of sand.

These proportions are all dry measure.

The Portland cement, where specified will be of the best quality White's imported English cement of an approved brand and will be mixed one of cement to two of sand.

Blue stone:-

Set blue stone caps for all chimneys each in one piece four inches thick, all surfaces fair axed.

Any and all other cut blue stone connected with brick work, or elsewhere indicated, not herein specially mentioned, all fair axed or finished as indicated and of size suitable to its position, to be furnished by owner.

Rough brick work:-

All the rough brick work throughout where same is shown, indicated or required will be built of the best quality hard burnt bricks.

All to be large, well shaped and evenly ~~built~~ burnt.

No swelled, soft, crooked brick to be used in any place.

All bricks must be wetted before being laid except in cold weather and no bats are to be used except as closures.

Fill in with and ram earth (over dry drain) back of and around all brick work in foundations as rapidly as the cement covering sets.

All piers, chimneys, etc., shown on the plans to be of brick, must be built in accordance therewith and of the full dimensions figured or shown thereon, and start with scarcements as indicated on sections.

All piers to be built with Portland cement mortar and all other brick work in cement mortar as specified, all with close flat struck joints, flushed up with mortar every course, no grouting will be permitted, and all built level, square, plumb and true in good bond and with a row of headers every seventh course.

Carry up all angles plumb and true.

Carry up all chimneys and flues as shown on drawings with four inch brick withes bonded every course. All flues to have the joints neatly struck and to be cleaned and cored on completion of the building, the contractor to leave suitable openings therefor and close up same on completion of work.

Form rough brick fireplaces where same are indicated on plans to finish to dimensions figured thereon with proper oncemes, throats and arches turned on suitable iron bars, turn four inch trianer arches for all hearths of brick laid in cement mortar and fill in with concrete over same to a proper level for hearths.

Do all other rough brick work necessary for the completion of the building, and on completion or when so direct,

ed clear away all rubbish arising therefrom.

Provide and set any and all other face brick indicated not specially mentioned herein, and on completion wash down all pressed brick with acid leaving all complete and perfect.

P l a s t e r i n g .

The lath to be of the best quality sawn seasoned yellow pine, put on three eighths of an inch apart, to break joints every six courses and to be nailed at all intersections with studs, furring, etc.

The lime to be extra quality free from core, of Rockland or Thomaston make or equal thereto.

The sand to be clean sharp and well washed.

The hair to be long winter ox hair.

The plaster to be of best quality.

The lime paste to be run at least two weeks before making up mortar and be mixed in the proportions best adapted to secure first class work.

The first coat to be well worked trowelled on and scratched, and the second coat floated up true and plumb. The third or finishing coat to be thoroughly trowelled for hard finish on all ceilings and floated for white sand finish on walls of other rooms throughout.

Plaster three coats as specified all other walls, ceilings, soffits of stairs, vaultings, arches, etc.,

usually lathed and plastered in a building and as required by these specifications.

Carry all plastering to floors and well up to and around all openings.

And on completion of the work repair all broken or damaged plastering making all complete and perfect to the entire satisfaction of the owner.

Dome in hall to be of rough sand finish.

M e t a l W o r k .

Line all valleys where necessary with 'Old Style' dipped tin plate, turned up not less than nine inches on each roof, painted on both sides with two coats of Prince's metallic paint.

Flash around all chimneys, the flashing turned down on roof not less than nine inches and up on chimneys not less than ten inches. Over this build in aprons let in ~~reglet~~ reglets cut therefor and turned down to roof shingles the apron to be thoroughly secured into place with slate chips and cement.

All to be of same material.

Provide and fit hanging gutters for all eaves as shown with square corrugated leaders therefrom as indicated on drawings. Fix in place a suitable copper strainer over all openings in gutters and provide and fix all required and shown leaders' heads, hold fasts, bends, supports, etc.

All to be twenty-two gauge galvanized iron, the

leaders to in all cases extend to and be connected with vitrified tile pipe therefrom as required.

Provide and build in any and all tin required around openings, all of quality specified for valley linings, and do any and all necessary tinning or required metal work to make all good and complete though same is not herein specially mentioned.

Provide all materials and fix in place gutters for all porches, etc., having solid railing, the metal to be not less than fourteen inches wide and turned up against railing not less than six inches all as directed and to be made of old style dipped tin plate.

Carpentry.

Timber:-

All framing timber must be of the best quality, merchantable material, as well seasoned as the market affords, mill sawn each scantling to be of the full size called for after sawing, and free from sapwood, shakes, rots, large knots and other defects. All of *yellow pine* except where differently specified.

Framing:-

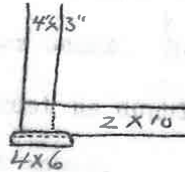
The whole of the framing must be done in the best strongest and most thorough and workmanlike manner, and to be well and securely nailed, spiked and bolted where necessary.

No timber to be placed closer than four inches

to brick work of any chimney or breast in which flues occur.

Sills:-

All sills to be of the scantlings shown on the framing plans in lengths to scarf and halve together at angles, no joints to occur over openings, the sills to be notched not more than one inch in depth for floor beams.



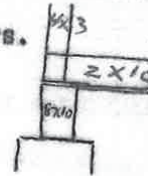
Girders:-

Frame all girders of size shown on drawings and in manner indicated thereon, floor beams to lay on top of girders and be well nailed to same. Girders to be halved at all joints *where required on same to carry beams* and sills of building. All girders to be notched like sills for beams and to have a true and even bearing of not less than eight inches on each end and be bedded in cement mortar on piers.

All of hard pine.

Floor beams:-

All floor beams to be two and three inches by ten inches as shown on framing plans, those under hall and vestibule to be set twelve inches on centres; all others set sixteen inches on centres, double under all partitions, running parallel with same. All set with crowning edge upwards and notched onto girts, partition caps, etc., in a manner to leave an equal amount of shrinkable material at each end of beams.



Ceiling beams:-

All ceiling beams throughout to be two by six inches set sixteen inches on centres, secured with proper hangers where necessary. Those where attic tank occurs to be three by twelve inches set twelve inches on centres.

Headers and trimmers:-

Headers and trimmers to be four by ten inches and all headers over four feet long must be hung on wrought iron stirrups secured to trimmer beams. Headers and trimmers carrying other timbering must be double the size of timbers supported and framed as above.

Posts:-

Posts to be five inches by eight inches set where required to properly frame building and thoroughly spiked in place, of hard pine.

Girder over veranda entrance to be eight by twelve inches of hard pine.

Girts and braces:-

Girts to be four inches by six inches accurately cut in with four inch by six inch braces where required; all accurately framed and thoroughly spiked together.

Studs:-

Corner posts to be four by six inches.

All studs throughout to be three inches by four inches set sixteen inches on centres, doubled around all openings and at all angles, the doubled studs nailed together and those in partitions framed on two inch by four inch sills and have three inch by four inch braces and

caps. The partitions directly over other partitions to rest on caps of same.

Truss all partitions having no support except floor upon which they are built and truss over all openings over four feet wide.

All partitions to be framed plumb, straight and true, and to be securely braced and bridged.

Bridging:-

Bridge all floor beams with one continuous and straight row of one and a half inch by three inch herring bone cross bridging to every eight feet or fraction thereof, in span of beams, well fitted and securely nailed to place.

Bridge all frame partitions once in their height, with angular bridging cut between studs and securely nailed into place.

Plates:-

All plates to be four inches by six inches with scarfed joints and halved angles, except under thick walls of veranda which will be four by eight inches.

Rafters:-

All rafters in the building to be two inches by eight inches, except for roofs of kitchen and dormers which will be two by six inches, and all set twenty inches on centres.

Hip and valley rafters to be three inches by ten inches where eight inches rafters occur, and three by eight inches to six inch rafters.

Ridges to be one and a half inches thick, eight

~~minimum~~ inches in width as required to different rafters.

Covering:-

The whole exterior walls, gable, roof, etc., to be covered with one inch dressed pine boards, all to be tongued and grooved and none over six inches wide; all free from shakes, sap and rot and with all loose knots cut out, to be laid in horizontal courses and thoroughly nailed to every rafter and stud.


Cover this on all roofs, walls and gables with one thickness resin sized sheathing felt Number 2 three ply to weigh one pound to each ^{twelve} square feet; the paper to be laid to lap two inches and brought up, to and well secured around all openings.

Lay roof of split cypress shingles laid five inches to the weather.

Form saddles behind all chimneys where needed.

Cover the walls of second floor with split cypress shingles laid five inches to the weather.

All intersections on walls to be treated as specified for shingles on roof.

Form all string courses, friezes, arches, panels, architraves, etc., when so indicated of ornamental cut shingling all laid as drawn. 

The first story to be covered with pine clapboards laid four inches to the weather.

Lay under floors throughout of one inch by four inch dressed and matched pine boards securely nailed to place.

Lay floor of same material in attic.

Grounds:-

Provide and fix grounds around all openings, for all wainscoting, bases, etc., and provide all blocks, etc., which may be needed about the building.

Furring:-

Fur all soffits of stairs to be plastered and all ceilings with one by two inch strips placed twelve inches on centres.

Fur around all chimney breasts with two by four inch studs set *edgewise* and one in from brick work. No nails to be driven into chimney breast.

Rough stairs:-

Furnish materials and construct all stairs where shown on plans with permanent rough carriages, treads, risers, landings, etc., complete; carriages to be three inches by twelve inches. In no case set further apart than sixteen inches on centres three inch by eight inch frames and supports for landings and seven eighths inch dressed treads, risers and platforms.

Construct a temporary privy for use of workmen and remove same on completion of work.

Do all cutting and fitting needed by and assist plumbers, gas fitters, heating men and all other mechanics where required to do so.

Furnish all materials necessary to do any and all carpentry not herein specially mentioned but necessary to make the building ready for plastering.

JOINERY.

Workmanship:-

The workmanship is to be thorough and equal to the best in every respect.

Materials:-

All the materials required, herein described or specified, are to be of the best, and the woods are to be absolutely clear and free from knots, cracks, sap or other defects. All to be thoroughly seasoned and kiln dried and protected from the weather after leaving the kiln until in place in the house and the work accepted, and to be warranted to stand for one year without opening of joints, warping or cracking.

Between the upper and under floors throughout two layers of resin sized sheathing felt same as specified for wall covering are to be laid.

Floors of rooms opening together are to be run in the same direction where possible.

All panel work is to be full framed work, made and fitted at the shops, as far as possible, and all to receive a coat of paint on the back before it leaves the shop.

Full size detail drawings ^{in addition to the scale drawings} will be furnished for all moulded, cut or carved work, and are to be accurately followed.

All the standing finish, including doors, is to be hand-smoothed before being set in place.

All the work, after being set in place, is to be

protected from injury by other workmen, and the floors especially are to be covered with thick sheathing felt as shown soon as laid and to be kept thus protected until all painters and other workmen are out of the building, and then to be thoroughly scraped and smoothed down and left absolutely perfect when the house is completed.

Cornices:-

The cornices of roofs and porches, piazzas, etc., will be as shown and in strict accordance with full size details therefor.

Exterior architraves:-

Finish architraves of windows, doors, etc., as shown in detail drawings.

Porch floors:-

Lay all porch floors of one and an eighth inch dressed and matched yellow pine flooring to end from building and form outline for lead gutters as specified.

Porch steps:-

Form wood steps for all porches with one and an eighth inch treads and seven eighths inch risers, plowed together with nosings on fronts and returns of all treads, the carriages to be two by twelve inches, all of yellow pine.

Lattice:-

Provide and fit in lattice under porches where so indicated.

Porch ceilings:-

Finish ceilings of veranda with seven eighths inch dressed and matched three inch wide yellow pine and form three feet square panels on same by carrying strips across ceiling at right angles with each other.

Finish rear porch and ceiling with same material, omitting panelling, and with light moulded cornices around.

Porch columns:-

All columns shown to be of wood to be worked and turned from the solid with centres bored out.

Dormers:-

Finish all dormers and openings in roof as shown, all of clear yellow pine.

Blinds:-

Provide and hang to all windows suitable outside blinds ^{one} and a quarter inches thick with rolling slats all of clear pine.

Window frames:-

Furnish and set window frames for all openings to have boxes, the backs formed by studs and all for double hung sashes or as indicated in drawings with one and an eighth inch cherry pulley stiles and beads two and a half inches weathered sills fitted for axle pulleys and for one and three quarters inch sashes for all windows in first and second stories.

All others throughout to be fitted with one and a half inch sashes all to be of size shown and of clear pine.

Sashes:-

Provide fit and hang all sashes required throughout the building both exterior and borrowed lights all to be of the dimensions and thickness required and specified for the various frames, all to be divided as shown in drawings and provide and fit any and all other transom sash, side lights, etc., required or shown, all to be of clear pine one and a half inches thick and in full accordance with details furnished.

All mantins to be of wood except where noted differently on drawings.

Door frames:-

Provide and set suitable door frames for all openings requiring them.

Doors:-

Provide fit and hang all doors required for the various rooms to be finished.

Doors (except in closets) on first, second and third floors one and three quarters of an inch thick and all closet doors one and a half inches thick; all to be as indicated in scale drawings, moulded, panelled, glazed, etc., as required.

Floors:-

Finish floors of kitchen with rift hard pine three inches by one inch dressed and matched flooring all closely laid and ~~then~~ thoroughly nailed to place.

Lay all other floors throughout except in attic of two and a half inch by one inch dressed and matched

rift hard pine with four inch wide pine border.

Lay pine saddles to all doors throughout the building.

Closets, wardrobes, etc:-

Provide and fix up all closets, ward-robcs, etc., shown or specified with all shelving, cleats, drawers or other fittings required.

All drawers to have plowed sides and faces for bottoms and dovetailed angles.

Window jambs, soffits, etc:-

Provide and set in place panelled soffits where so indicated and panel under all windows except in attic and kitchen. All to be made of pine one and an eighth inch thick and as shown in detailed drawings.

Stairs:-

Furnish all material and finish stairs as follows.

Service stairs from first to third floor to have yellow pine treads one and an eighth inch thick and seven eighths inch thick risers of same, all plowed together and to have light pine rail and one and a quarter inch square balusters as per detail.

All stair work to be built in the most thorough manner.

All treads to have nosings on treads and exposed returns and all as per details.

Picture mouldings:-

Run a picture moulding around all finished rooms, halls, etc., to be made of pine as per details.

Pipe casings, etc: -

Case around all exposed soil pipes, etc., and cover all pipe chases or exposed pipes where directed with suitable materials, casings to be hung with brass butts to open and to be held close with brass screws.

Put up all strips required for plumbers pipes of same wood as finish of rooms in which they occur.

Cutting, etc: -

Do all cutting and jobbing for plumbers and other mechanics as required.

Butler's pantry: -

Fit up butler's pantry throughout with pine, with all casings, dressers, table, etc., with drawers under.

Case around refrigerator and safe as required, they to be furnished by owner.

Line back of shelves, dressers, etc., with five eighths inch matched and beaded pine and wainscot all exposed surfaces four feet high with simple moulded seven eighths inch by three inch pine finished with simple cap and moulding at floor.

Linen closet: -

Finish with pine with glazed and panelled doors to dressers and all drawers, shelves, etc., indicated and required with four inch simply moulded architraves five eighths by eight inch matched and dressed lining back of all fixtures as shown

Bath room: -

Finish bath room with pine, with four inch archi,

traves in three members and light matched and molded wain-
scot with light molded cap as detailed, case flushing tank
and furnish and hang seats and backs to water closets all
as detailed; the casings to be plain molded and panelled
work and seats a simple rim with plainly panelled back.

All plumbing work will be open.

Finish all other rooms on same floor with five
inch moulded trim in three members with base to average
twenty inches high molded to match trim and form and build
in seats and other finish as indicated all of yellow pine.

P a i n t i n g .

Do all painting, puttying, etc., required on all finished ~~surfaces~~ surfaces of the exterior including blinds, shutters, etc., in the most thorough and workmanlike manner, all to be finished with three coats to be in colors as directed by owner.

Treat all shingle work on walls with stain and preparation selected and as directed; estimate therefor on a basis ~~and~~ one coat work in oil and lead paint, a credit to be allowed if work selected costs less.

Finish hard pine ceilings of verandas and porches with two coats of oil well rubbed down.

Shellac finish all hard pine surfaces specified in the interior of building except floor.

Finish all floors in kitchen extension, attic, rear halls, rooms off same and service stairs and in bath room, etc., with two coats of oil well rubbed down.

~~Finish all other floors throughout and all stairs with one coat of oil and two coats of shellac, all well and thoroughly rubbed to a finish.~~

Finish all other floors throughout and all stairs with one coat of oil and two coats of shellac, all well and thoroughly rubbed to a finish.

Finish all other work throughout with one coat of shellac and two coats of white lead and oil paint with white varnish surface, or with three coats of shellac thoroughly rubbed, as selected.

Care to be taken to rub in between all fine mould-

ings and thoroughly clean out all quirks and angles after each coat and finished to a dead polish.

Grain all sash in rooms to match wood.

Paint all exposed lead or iron plumbers pipes.

All drawers, shelves, etc., in closets or elsewhere to have two coats of shellac well rubbed.

Do any and all other painting, etc., necessary leaving all complete and perfect and to the entire satisfaction of the owner.

G l a z i n g .

Glaze all windows in attic with D.T.American A.A.glass.

Glaze all sash in kitchen wing and second story windows and all those throughout rear halls, butler's pantry, linen closet, with D.T.French glass.

Glaze all other sash throughout with best French plate.

Glaze all borrowed lights with ribbed glass set in putty.

Glaze doors of dressers, etc., in butler's pantry with American plate glass. Glaze all other dresser doors where required with D.T.French glass.

All glazing to be thoroughly sprigged, well bedded and puttied in after sashes are primed.

Do any and all other glazing required not herein specially mentioned and leave all complete and perfect.

H a r d w a r e .

Samples of all hardware must be submitted to the owner and all used in building must be of such patterns, etc., as approved by him.

Butts:-

Hang all inside doors on third floor and all inside doors in kitchen with malleable cast iron loose pin butts with brass or Boston finish.

Hang all other doors throughout with light brass loose pin butts: all butts to be of size sufficient to swing the doors clear of the architraves and all brass and bronze butts to have proper metallic bushings.

Locks:-

Provide and fit to all doors mortised lever locks with brass bolts, latches, face and striking plates, keys, ~~escutcheons~~ escutcheons, etc., no two keys to be duplicate.

All locks for sliding doors to have spring pulls and flush plates and keys.

Knobs:-

All knobs in kitchen and third story to be of white porcelain.

All other doors where finished in natural wood to have brass egg shaped knobs and where paint is used knobs will be of glass.

All knobs throughout to have brass mountings.

Bolts and other hardware:-

Set brass bolts of proper size to all bath rooms,

chambers, water closets and outside doors and furnish and set any and all other hardware required to make a complete and perfect job, such as tacks and rollers for cupboard doors, etc., drawer locks and pulls, cupboard catches, hooks, coat and hat hooks, wardrobe locks, shutter bars, and flaps, patent side automatic sash fastenings, pulls under upper sashes and flush lifts, key flaps, escutcheons, butts, hinges, etc., whether shown to be of special design or standard make and all to be of brass put up with brass screws for brass hardware and bronze screws for bronze hardware, except in rooms specially mentioned.

Provide and fix in place brass strap hinges for all water closet seats.

Hang all sashes with best copper sash chain.

All pulleys to have brass face and turned steel axles: weight to be cast iron or lead if necessary with rounded bottoms and eyes cast in and of ~~wright~~ weight sufficient to accurately balance the sashes.

Furnish and fix in place rubber tipped base knobs to match finish of rooms.

Hang outside blinds with F. O. Worth and Co's automatic blind awning fixtures.