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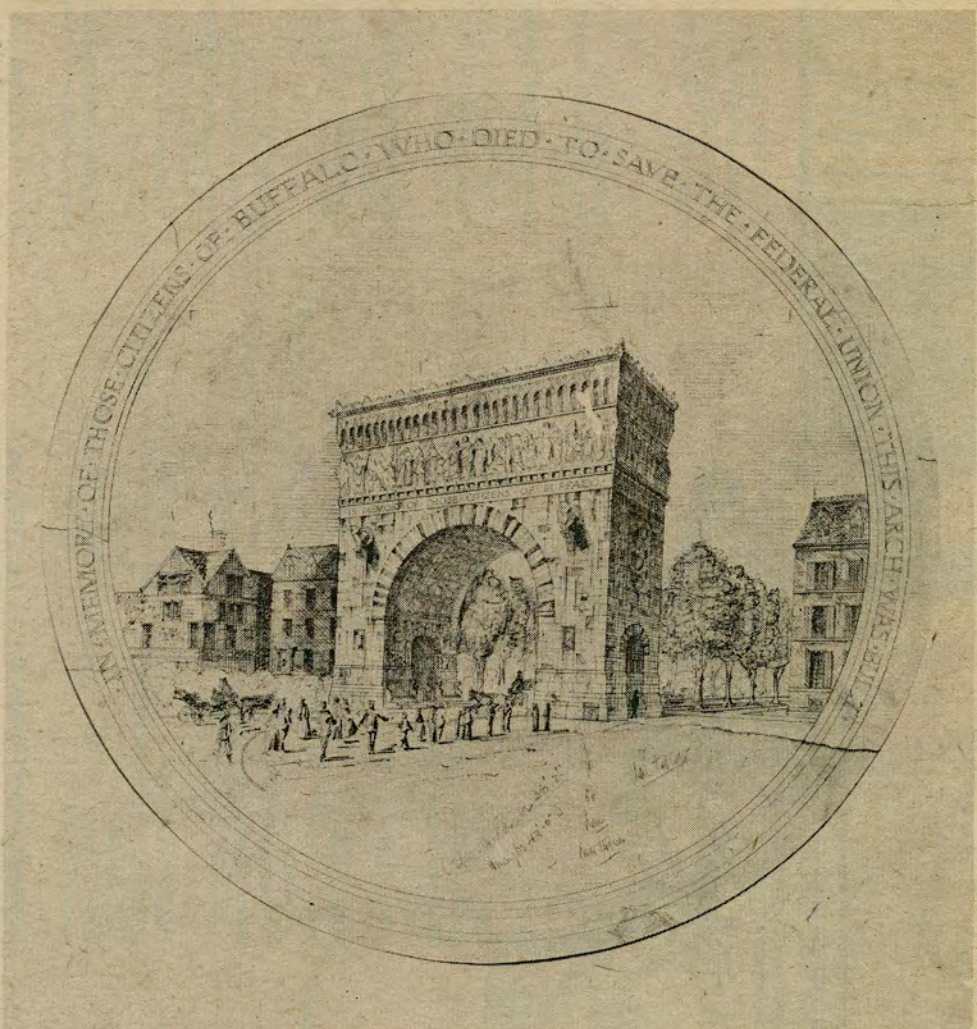


Photo: Burchfield Center

Richardson's plan for his Buffalo Civil War Memorial; ink and pencil on watercolor paper (1874-76) (more photos, pg. 10).

Richardson's dreams displayed

"Buffalo Projects: H.H. Richardson," an exhibition of eight Buffalo projects designed by America's great Victorian architect, will be held at the Burchfield Center from Oct. 5 - Nov. 30.

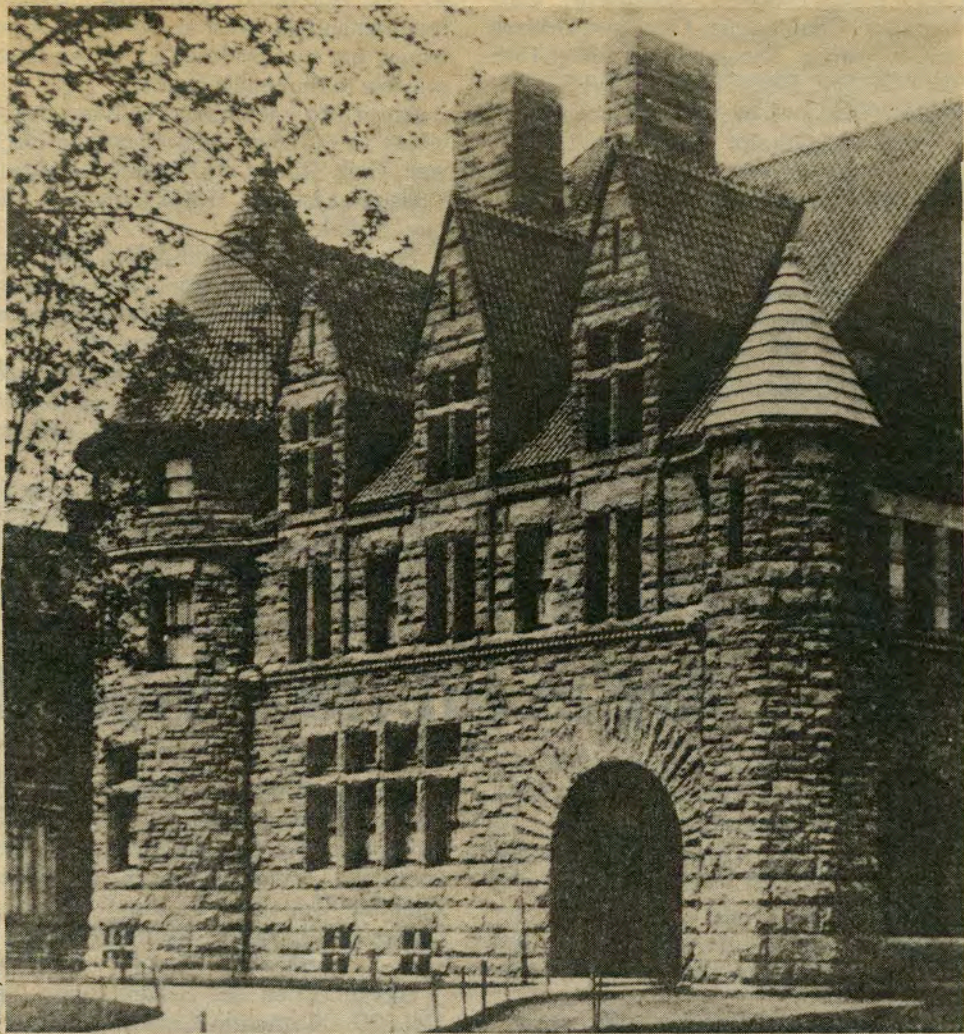
Henry Hobson Richardson (1838-1886) is recognized as the pre-eminent American architect of the 19th century. Richardson created a style popularly known as "Richardsonian Romanesque."

Among Richardson's most important commissions are the Buffalo State Hospital

and the William Dorsheimer House.

The "Buffalo Project" exhibit will feature original drawings by Richardson and Peter Elmslie, as well as photographs and photo-mechanical enlargements which illustrate the local significance of his work and its relation to the general history and development of American architecture.

The exhibit is open to the public. For further information contact the Burchfield Center at 878-6011.



H.H. Richardson's William Henry Gratwick House (1886); formerly at 776 Delaware, since demolished (see story, pg. 8).

Monday, October 6, 1980



LIKE OLD TIMES — Victorian finery enhanced the Burchfield Center at Buffalo State College on Sunday. From left are Sylvia Volk, Riff Randell, Heidi Wolin and Grace Meibohm. Their costumes were part of the festivities opening original drawings by Henry Hobson Richardson, eminent 19th century architect, and Peter Elmslie, manager for the Buffalo State Hospital project. The exhibition will run through Nov. 30.

CE 10/1/80

Architectural Show Opening Sunday

By RICHARD HUNTINGTON

Courier-Express Art Critic

Henry Hobson Richardson, the late 19th century Victorian architect who laid down the roots for modern American architecture in the unlikely style of the Romanesque, will be the subject of an exhibition opening at the Burchfield Center Sunday afternoon from 4 to 7.

"Buffalo Projects: H.H. Richardson," which will be on exhibit through Nov. 30, will include drawings, plans and photographs of eight projects that Richardson designed for Buffalo between 1868 and 1876.

Only three of the projects were built, and two are still

standing: the Buffalo State Hospital (now called the Buffalo Psychiatric Center) and the William Dorsheimer House at 434 Delaware Ave.

The third project, the Gratwick House, saw the light of day in 1878 but was razed in the late 1920s.

The five proposed projects that were not built included a Civil War memorial arch for the Union dead (and Richardson was Southern-born) planned for Niagara Square, three churches, and the largest library conceived by the architect.

The Sunday opening of the exhibition also will feature a Victorian music and a Victorian costume con-

test, events which should offer elegant contrast to all that massiveness represented in Richardson's designs on the wall.

Burchfield Center, on the Buffalo State College campus, 1300 Elmwood Ave., is open 10 to 5 Monday through Saturday and 1 to 5 on Sundays.

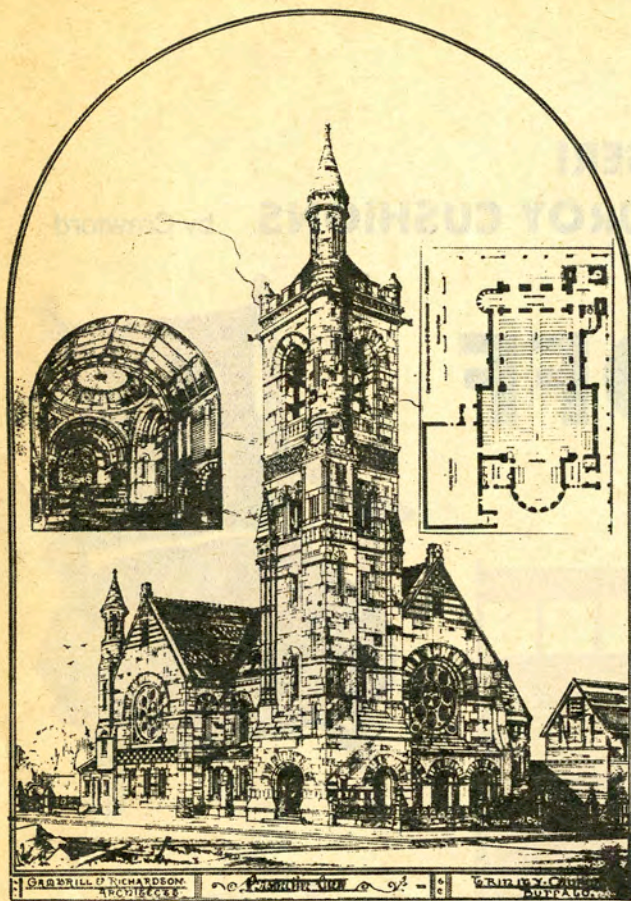
★★★

A show of prints by realists Mel Hunter, Merv Corning and Wayne Cooper opens Saturday at Benjamin's Galerie, 427 Elmwood Ave. Many of the works are in color and depict the American landscape, wildlife and NFL sports personalities.

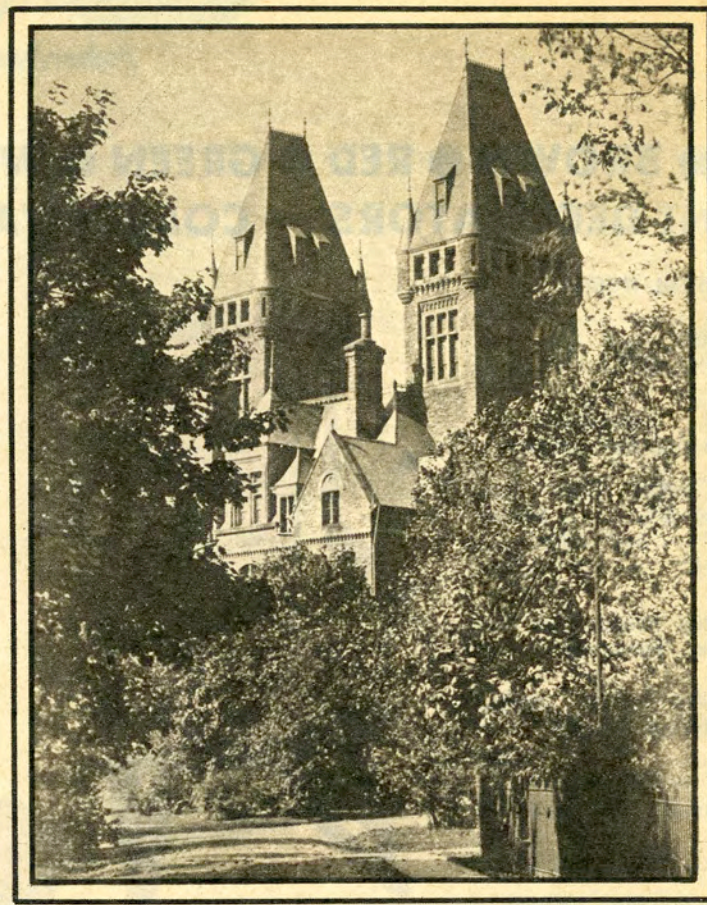
Hunter will be present for a public reception Saturday evening from 7 to 11. The show will continue on display through Oct. 25. Hours at the gallery are 10 to 5:30 Monday through Saturday.

★★★

An exhibit of porcelain pottery by Chi Ngih Hum continues at Brian Art Galleries, 717 Elmwood Ave. through Oct. 18. Chi Hum has taught ceramics at Niagara University and is currently on the faculty of the University of Northern Iowa. Gallery hours are 10 to 5 Monday through Saturday.



LEFT: Richardson's design and plan for Trinity Church, dating from 1872-'73. The church never made it past the design stage, though. RIGHT: The familiar towers and Administration Building of the Buffalo Psychiatric Center (originally the Buffalo State Hospital), off Elmwood and Forest Aves., Richardson's best-known local design.



Richardson

Continued from Page 5

You can imagine Richardson's bulky hand moving over the quick, thumbnail sketches in the exhibition, searching out the single, large form of a building, suppressing particulars in favor of the essential silhouette. In the end, "Romanesque" was just an excuse for a form — an especially complete and unbroken form. It was neutral, ready for any purpose.

As Richardson himself once said: "I'll plan anything a man wants, from a cathedral to a chicken coop." Some fine Richardson cathedrals exist, even if Buffalo failed to get their two, but as far as we know, no one anywhere was blessed with a Romanesque chicken coop. If such a chicken coop had come into being, we can be sure that the steady march of forms that comfort Christian souls in a Richardson cathedral would also come forth to contain and comfort the chickens.

Until Richardson appeared on the scene, fresh from his studies at the Ecole des Beaux Arts in Paris, American architecture appeared to be nothing more than an accumulation of homeless, wandering motifs, inexplica-

bly frozen in their tracks. A generation of mixing and matching of styles had taken its toll. Lewis Mumford describes the architecture of the time as "a little more than scenery, a little less than solid."

As the photographs and drawings in the Burchfield exhibition clearly show, Richardson wanted nothing to do with scenery and everything to do with solidity. If he looked to the past for his forms and was sometimes enamored with a Medieval dream, he finally found ways to make that dream appear substantial with all the reality of a rock.

In conjunction with the exhibition, special opening day events will be held today from 4 to 7 p.m. A Victorian musical program and a Victorian costume contest will be held at the Burchfield Center, which is located on the campus of Buffalo State College. The exhibition itself will remain on view through Nov. 30. The Center is open 10 a.m. to 5 p.m. Monday through Saturday and 1 to 5 p.m. on Sundays.

RICHARD HUNTINGTON is the *Courier-Express* art critic.



MRS. N. HOLLAND JEWETT, left, and Mrs. John F. Wolf Jr. are arranging a reception to be given Oct. 5 from 4 to 7 p.m. in Burchfield Center in conjunction with the opening of an exhibit of architectural drawings by the late H.H. Richardson, whose portrait is in background. Shawl will be a prize for a Victorian costumes contest.

Vocal Varieties, Victorian Costumes To Highlight Burchfield Reception

"H. H. Richardson: Buffalo Projects" is being arranged in the Burchfield Center by the Burchfield Art Center Forum Committee, of which Mrs. N. Holland Jewett is chairman and Mrs. John F. Wolf Jr., chairman of special events. The exhibit will open with a reception Oct. 5 from 4 to 7 p.m. in the center.

During the reception Victorian Vocal Varieties will perform favorite arias of Jenny Lind and popular excerpts from Gilbert and Sullivan. Performing will be Elizabeth Brown and Adrienne Tworek-Gryta, sopranos; Michael Harris, baritone, and Anne Moot, pianist. There will be a Victorian costume contest with prizes awarded for

the male and female best costumes.

"The community has been the committee," Mrs. Wolf said. "It is a reflection of the talent and vitality in Buffalo that we have the fine cooperation of individuals, colleges, the university and organizations for 'H. H. Richardson: Buffalo Projects.' When bridges are built in our community there are exciting results."

Committee members are: planning, George Anselevicius, professor, and chairman, Department of Architecture, and Alfred D. Price, assistant dean, School of Architecture, State University of Buffalo; music, Anton Wolf, professor, performing arts, State University Col-

lege at Buffalo.

Judging, Kristin Keough, curator, exhibits, Buffalo and Erie County Historical Society; prizes, Mrs. Thomas N. Burke, Fripperie vintage clothing shop; tours, Jason Aronoff, Society of Architectural Historians, Western New York Chapter; hospitality, Mrs. Harold Bernhard, Mrs. Wilton J. Lutwack.

Participants in a symposium Nov. 2 at 3 p.m. will be Elizabeth C. Cromley, assistant professor, architectural history, UB; James Fearing, assistant professor of architecture, UB; Francis Kowsky, associate professor and chairman, Department of Fine Arts, BSC; John D. Randall, director, American Architectural Museum; Daniel D. Reiff, professor, art history, State University College at Fredonia.

Other special dates are: Oct. 17, 8 p.m., lecture, "Ecole des Beaux-Arts, Paris," David van Zantin, professor of art history, Northwestern University; Sundays, Oct. 12 through Nov. 30 at 2, 3 and 4 p.m., guided exhibition tours.

Oct. 19, group tour of Richardson State Hospital Buildings; Oct. 20, 8:15 p.m., Camenae String Quartet; Oct. 25, 10 a.m., and Nov. 8, 10 and 14, noon and 1 p.m., guided tours.

REVIEW: ART

Richardson's drawings at Buffalo State.

By PHILIP LANGDON

News Staff Writer

Henry Hobson Richardson, it's sometimes remarked, looked a lot like his buildings.

Richardson, with his love of food, drink and luxury, was a huge, dark-bearded man. His buildings, often in dark, rough-cut stone, had that same solidity, a feeling that it would be almost impossible to knock them over.

He developed his manner with such power that it was adopted in the 1880s as the national style — Richardsonian Romanesque — and was imitated even along the Rhine.

What is often overlooked is that Richardson's style evolved gradually, and it was projects in Buffalo that marked his progress from early in his career until his death in 1886.

Drawings and, in three cases, photographs of his local works are brought together in "Buffalo Projects: H.H. Richardson," an exhibition open through Nov. 30 in the Burchfield Center in Rockwell Hall at Buffalo State College.

In the collection and in a 21-page catalog, Dr. Francis R. Kowsky, chairman of the Fine Arts Department at Buffalo State, shows that Richardson did not begin by designing massive buildings characterized by arches, triple windows and great sheltering roofs.

Richardson had studied in Paris at the Ecole des Beaux-Arts, and his first building in Buffalo, the William Dorsheimer house at 434 Delaware Ave., has a simple exterior and a number of distinctly French features.

The Dorsheimer house doesn't look Richardsonian at all. It has a mansard roof and a thin, restrained appearance — greatly at odds with the style of Richardson's final commission, the now demolished William Gratwick house at 776 Delaware Ave.

A rough plan drawn by Richardson's heavy hand not long before his death shows how the Gratwick house incorporates a medieval element — entrance from a courtyard, which is reached by going through a grand arch on the right side of the facade. The house was completed in 1888 for lumber tycoon William H. Gratwick and was destroyed in the 1920s.

Several drawings, not all of them from Richardson's office, show his best-known local work, the Buffalo State Asylum for the Insane, as the psychiatric center was first known.

More surprising are the five projects that were never built — Christ Church on Delaware Avenue, Trinity Church on Elmwood Avenue, the Asher P. Nichols house next to the Dorsheimer house, the Young Men's Association library at Lafayette Square and a Civil War memorial over Delaware Avenue on the north side of Niagara Square.

Trinity Church reveals that in 1871 Richardson was still thinking in High Victorian Gothic terms. The drawing indicates light and dark bands of stone, and it lacks the sober unity characteristic of his best buildings.

The monument to Buffalo's Civil War dead, designed, ironically, by a native of Louisiana who spent the Civil War years in France, would have been a stone arch in the tradition of the heroic arches of France. The idea bogged down in controversy, and finally a columnar monument was erected instead in Lafayette Square in 1882.

What the exhibition underscores is that Richardson, one of the last great architects who built in the tradition of stonemasonry bearing walls, was involved in Buffalo almost throughout his career — associated at times with William Dorsheimer and another man that Dorsheimer championed, Frederick Law Olmsted.

The exhibition, supported by more than \$5,000 from the National Endowment for the Arts, is open from 10 a.m. to 5 p.m. Monday through Saturday and from 1 to 5 p.m. Sundays. Admission is free.

Edna Lindemann, the center's director, is making arrangements for the exhibition to be shown later in the Glessner House in Chicago, the University of Pittsburgh and the Albany Institute of History and Art.

Richardson revealed

He was one of America's greatest architects. Buffalo played a large part in establishing his reputation. A new exhibit at the Burchfield Center shows how.

BY RICHARD HUNTINGTON

An architecture student was talking to his muse. (This is back in the 19th century when muses still listened.)

"A building," says he, in an exalted tone, "is like a skeleton, to adorn or leave naked according to the strength of your art. You may show its fine bones or hide them behind delicate projections or patterning."

"No," says the muse, playing the devil's advocate. "A building is like a mountain. Its walls must be thick and piled up high into one magnificent heap."

Henry Hobson Richardson, the great American architect of the last century, was too impatient to wait around for the muse's counsel. (His hurrying was justified — he died at 48 at the apex of his career.)

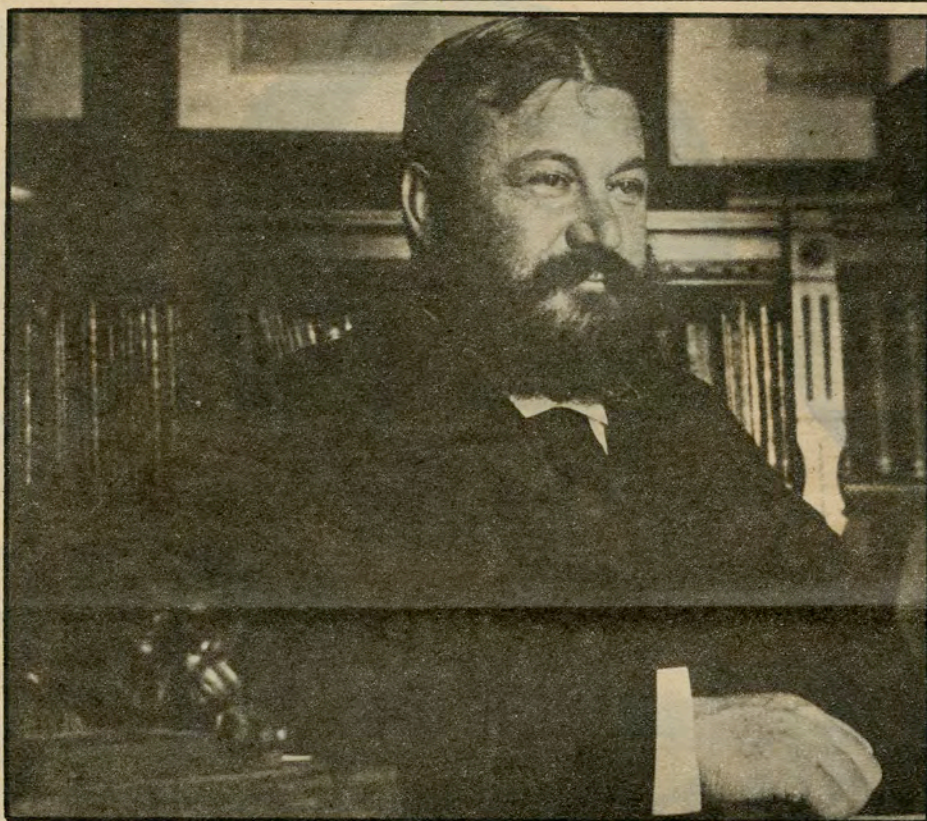
He saw the clutter that was American architecture in the mid-1860s, and promptly took a firm and sober hand to it. He looked back to the Medieval epoch (mostly via picture-books) for a bolder language, and when he found it, he set out, with no help from muse or the devil, to recycle the "magnificent heap" of the Romanesque style.

The result was "Richardsonian Romanesque," a style so persuasive — domineering, even — that architects of the day working in less resolute modes turned repentant and embraced the new faith.

"Richardson burst upon an astonished world as a sort of savior from on high," said Ralph Adams Cram, a young architect of the time. "For a space of time we were all Richardsonsians."

But despite this portrait of Richardson as an architectural miracle-maker, the unwieldy Romanesque style wasn't something that even a man of Richardson's determination could simply grab by the nape of the neck and shake into submission. Some preliminary groping was necessary.

As it happened, Buffalo became a kind of proving ground for the young architect. Here, Richardson settled accounts with Neo-Classical rationalism



RIGHT: Henry Hobson Richardson himself, who "burst upon an astonished world as a sort of savior from on high." BELOW: The interior of the now long-demolished Gratwick House, at 776 Delaware Ave. (near Summer), was sumptuous, to say the least.

