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

A.D.F. Hamlin was born on September 5, 1855, in Belbek, a suburb of Constantinople, Turkey, where his father, Reverend Cyrus Hamlin, an American missionary, had founded Robert College. He attended the preparatory school of Robert College until he was 15, when he came to America to attend Amherst College. After graduating with an A.B. in 1875, he taught history in the Worcester, Mass., high school for a year. The following year he studied architecture at the newly formed architectural school of R.M.C., and the year after that he taught drawing at Miss Porter's School in Farmington, Conn. Then, in 1878, he entered the École des Beaux Arts and remained for three years. Upon his return to America in 1881 he entered the office of Rohn, Head and White in New York and was with them until 1883, when his former professor at R.M.C., William Robert Ware, invited the 28-year-old architect with two years' teaching experience to become his assistant in the School of Architecture at Columbia University which Ware had just founded.

When Hamlin began his career as a teacher of architecture, American architectural practice was nothing of a wasteland. Hamlin wrote that apart from a handful of buildings (of which those of a single architect, H. H. Richardson, formed a large part), 'not another church, railway terminal, or library ... not a museum or theater or town hall could be found of any importance that rose above absolute mediocrity; while in general our civil, federal, and ecclesiastical architecture was beneath contempt.'

This situation was in good part due to educational inadequacy. Typically, training to practice architecture
was limited to "the system then prevalent in England where apprenticeship to a practicing architect was the
principle means of acquiring technical knowledge. Such knowledge as was absorbed by the apprentice was inter-
mittent and uncoordinated, for few employers could spare
time for serious guidance of novices." As to the quality
of that guidance, contemporary architectural critic
Montgomery Schuyler lamented the gradual debasement of
the technique originally brought by English-trained
mechanics: their successors "gradually lost the training
their predecessors had enjoyed, and... also all sense
of the necessity for that training..."

If on-the-job training was scant in quality and poor
in quality, formal training, where it existed at all,
was of a highly technical nature. The first school of
architecture, which was established at R.I.T. in 1855,
consisted primarily of courses in construction and the
pure sciences. The same orientation characterized the
other early schools, like Cornell's College of Engineering
and Architecture and the architecture program at the
University of Illinois, then called Illinois Industrial
University. When Columbia established its Architectural
Department, it was as a part of the School of Mines, with
the extensive overlap of courses between the curricula
which this association implied. At best, then, architecture
at that time was considered an applied science, together
with mining engineering, civil engineering, metallurgy,
geology, paleontology, and chemistry.

This was the situation that Ware and Hamlin confronted
in 1853. Ware had founded the Columbia University Architecture
Department two years before with four students and a
sophisticated vision of what architectural education might
be. Hamlin was Ware's first appointment, and for four years
they constituted the entire architecture faculty. Ware
recognized in Hamlin a kindred spirit; both men had been
exposed to the influence of the Ecole des Beaux Arts. Ware
had taken private lessons in Paris from an advanced Ecole
student and had also been associated with the Ecole-trained
Richard Morris Hunt's atelier in New York, while Hamlin,
with three years at the Ecole and two years with Charles
Rich, was even more an Ecole product. In addition there
was the overwhelming prevalence at that time of H. H.
Richardson, who seemed to exemplify what American talent
and Ecole training might produce. Hamlin commented in 1892
that the Ecole had "proved the value of its instruction,
indisputably of the special classicism it is supposed to
inculcate, by such free and iconoclastic work as that of H. H. Richardson. Richardson's impact on A.D.P. is similarly evident in his Richardsonian design for a pumping station for the Brooklyn Water Works of 1886. It was largely from the Ecole, then, that architects like Ware and Hamlin obtained a conception of architecture as a fine art and an intellectual and theoretical approach to architectural design with which to fashion a sophisticated curriculum of architectural education.

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

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

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

However, the emphasis on cultural and historical matters at Columbia was obtained only at the expense of design work, and in the last decade of the century Columbia developed a reputation for being weak in this key area. The basic reason for this weakness was that although Hanlin, like Ware, was not strong in design instruction, from 1893 to 1894 the courses in design were in his charge. "The study of design was limited to the advanced years of the curriculum and the approach was academic rather than inspirational..." This academic approach was doubtless exacerbated by the absence of competition: Ware rejected the French system of competition for places in design as "uncommercial... and in general distasteful." It is not surprising that "the elimination of the most effective elements of the competitive system and the substitution of the dry, scholarly approach retarded the achievement of the students in advanced design."9

At the same time that design, under Hanlin, was deteriorating at Columbia, proficiency in design was rising at other schools as more and more Frenchmen were invited to head design departments at American schools. After 1890 Columbia only awaited Ware's retirement to swing to the opposite extreme. In 1903 Ware retired and the school's educational policies were radically revised. In effect the École curriculum was duplicated as closely as circumstances permitted, with design work the key element, and the approach to design practical rather than historical. The problem rather than the lecture became the chief method for teaching architecture. As in Paris, exercises in designing claimed most of the students' efforts, and competitions and ateliers were the basis for all design instruction. The rigid four-year curriculum was abolished and the École point system, in which each student progressed at his own speed, was adopted; and two years' college work was made a requirement for admission. The school was now offering strictly professional training, with two downtown ateliers headed by Charles Hall and Thomas Hastings supplementing an on-campus atelier, and a committee composed of architects from the ateliers overseeing all design work. In 1906 a Frenchman, Maurice Prevost, was called to Columbia as Professor of Design.
Upon Ware's departure, Hamlin became temporary director of the school, and in 1924 he was named executive director, positions which appear to have been primarily honorary and ceremonial, with effective control in the hands of the committee of architects who had installed the design-oriented curriculum and who retained jurisdiction over all aspects of design education. The curriculum reform had in effect debunked architectural history from its central position in the study of architecture, and this change is reflected in the change in Hamlin's title which was made at this time, whereas he had hitherto been assistant professor of architecture (1889-90) and adjunct professor of architecture (1891-99), he was now made full professor of the history of architecture. He was 49 years old.

The title change was, in reality, an exculpatory recognition of the fact that the study of the history of architecture was indeed the focus of Hamlin's interest and work. After the successful issue of his textbook, Hamlin's pace of publication quickened, and he published several extended scholarly articles on such subjects as the trans-cultural evolution of ornamental motifs (1908) and nineteenth-century French architecture (1909). Although Hamlin had had no formal training in historical scholarship, he had by his own effort become an erudite and articulate architectural historian.

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

He turned at this time with renewed interest to his historical studies; the products of his later years are perhaps his best work. The first installment of his "Architecture and Its Critics" series, in which he examined the historic styles of the West and evaluated the criticisms that had been leveled against them, appeared in 1915 and dealt with Roman architecture. "Gothic Architecture and Its Critics" appeared the following year, as did the first volume
of his history of ornament, entitled History of Ornament: Ancient and Medieval. There was a hiatus of several years during which Hamlin was active abroad. In 1919 he made a six-month inspection trip to the Near East as Special Commissioner of the Greek Relief Committee, and in 1922-23 he went to Paris to deliver a series of fourteen lectures on American Art at the Ecole Internationale des Hautes Études Sociales. This lecture series was apparently well received, for shortly afterward the Director of La Revue de l'Art requested an article on American Art, the unfinished manuscript for which remains among Hamlin's papers. In 1923 the second volume of the history of ornament, A History of Ornament: Renaissance and Modern, appeared, and the last of the Architecture and Its Critics series, on Greek architecture, appeared posthumously in 1927. Hamlin was stricken and killed by an automobile on March 21, 1926, at the age of 70, just weeks before his scheduled retirement from the school where he had taught for 43 years.

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

Hamlin also left an intellectual legacy. His theory of architecture was an expanded version of the creative eclecticism associated with the Beaux Arts approach, he believed that architectural design divided into two separate activities. The first was fundamental of design, i.e., proportion, massing, fenestration, distribution of light and shade, scale, and expression (in regard to the exterior); and planning (in regard to the interior), all elements which he considered independent of the historic styles. The second activity was what he called technical and theoretical studies, including history of architecture and history of ornament, which constituted "the only foundation of knowledge and culture upon which the designer must build up his handling of materials and forms." In Hamlin, himself an accomplished linguist in both Classical and modern languages, regarded the historic styles as "perfected languages of architectural expression, the parts and details of these styles its words and letters." He recognized that the Classical language of expression was the most perfect of these languages, it was still only one of them; Hamlin, with his cosmopolitan
background, was less wedded to the Classical style than were his French colleagues, and he regarded as healthy the extent to which Art Nouveau had broken "the hold of rigid Classical tradition in European design."12

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

If architecture meant the creative and tasteful use of existing style languages, then a movement like Art Nouveau was by definition of dubious significance. Hamlin characterized it as a movement of protest which sought to avoid all historic styles. He believed that unless such a movement could find around "positive" (that is, presumably traditional) principles upon which a style could be based, it could not endure, even though some of its adherents, such as Otto Wagner, were regarded by Hamlin as individually brilliant. If a movement which did not relate itself to a traditional style was by definition without significance for architectural history, the same would be true of a fortuitous individual of individuals working apart from any movement at all, such as Louis Sullivan and Frank Lloyd Wright, regardless of individual brilliance. Looking back in 1923, Hamlin concluded that events had vindicated his belief: "Even the most persistent efforts of a genius or a group cannot create a new style that will live." H. H. Richardson, the late Louis Sullivan, Mr. Frank Lloyd Wright, the French and German experimenters with "Art Nouveau" have failed to create a living style, in spite of the beauty of some and the amazing cleverness of others of their works.14 Hamlin did not see these phenomena as the portents of major change which they turned out to be, portents which signaled the birth in the twentieth century of a new aesthetic in which the traditional languages of architecture would be swept away. The period of French influence was ending, to be replaced by the stripped, mechanistic approach of new German architecture. In the new aesthetic, the structure was itself the ornament, and the dichotomy Hamlin had posited between "fundamentals of design" and "languages of architectural expression" ceased to have meaning. Reliance on historical continuity, emphasized in Hamlin's beloved languages of architectural expression, gave way to
glorification of innovative forms which Mies van der Rohe could only have regarded as eccentricities. Even more fundamentally, in place of Mies's perception of architecture as a fine art, in the new aesthetic, with its overlay of social utopianism, architecture was perceived as a social science, and social criteria moved to the forefront in architecture. Mies's whole approach to architecture was rendered outdated by the International Style aesthetic.

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

Faith S. Schmidt
January, 1991
Footnotes


Note: See Vertical File folder on A.D.P. Hamlin for copies of curriculum vitae, obituaries, etc.
BUILDINGS AND DESIGNS

Hasells, A.D.F.

CHARLES DUDLEY WARNER HOUSE, HARTFORD CONNECTICUT (PROPOSED ALTERATIONS)

Plans, elevations, and sections [1985]. 1 sheet, scale: 1" = 60'

Inscription, w.r.t.:

- Cross-section of Hall showing transition.
- Section of Hall and Main Stair.
- Section of South elevation of Conservatory.
- Music Room looking South.
- Section of West elevation of Music Room and Conservatory.
- Elevation of Dining Room Bay.
- Section of Dining Room Bay.
- Section through Music Room looking South, Section.
- Section through Music Room and Conservatory looking West.
- Section through Music Room and Library looking West.
- 1.e.t. Plans, Elevations, and Sections of Proposed Alterations / in Honor of Chip [sic] Harley Warner
  Eng./Hartford, Conn.

Hs: 36-1/2" Wi: 27-1/2".

Source for date [1985] see appendix.

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

PUMPING STATION, CLEAR STREAM [STATION], LONG ISLAND (ENLIGHTENED)
1989.

Drawing published in American Architect and Building News,

Plan and two elevations I drafted.

For further information see appendix.
AMERICAN CLASSICAL SCHOOL, ATHENS.

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

Plans:
1. Basement.
2. Basement.
3. First floor.
4. Second floor.
5. Third floor.
6. Unidentified floor.
7.  

Sections:
1. First tier.
2. Second tier.
3. Third tier.
4. Third tier.

Elevations:
1. East exterior.
2. Rear exterior.

Elevations, interior:
1. Vestibule.
2. Reception room, south side.
3. Dining room, north wall.
4.  
5.  
6.  
7. Rug, south wall.
8.  
9.  
10. Director's room, west wall.
11.  
12.  
13. Library, west wall.
14.  
15.  
16. Unidentified wall.

For further information see appendix.
HAMLIN, A.H.P. & WARE, W.R.

AMERICAN CLASSICAL SCHOOL, ATHENS.

Details:
1. Wall, west and east side.
2. Wall, north and south side.
3. Outside plaster door.
4. Door to basement W.C.
5. Hatch for two doors.
6. Door to student's W.C. on landing.
7. Door to Director's W.C. on private stair landing.
8. Close door to hall.
9. One door unidentified.
11. Window on private landing.
15. " " French window in Director's W.C.
16. Seven windows in cellar. Scales 1/10 full size.
17. North and west windows in cellar.
18. Window in cellar W.C.
19. French window in dining room.
20. Window No. 4/5 in dining room.
22. French window. Scales 1/10 full size.
23. Casings and panel backs on doors.
25. Section of parapet, wall cornice, and upper cornice. Scales full size.
27. Iron staircases. Scales full size.
29. Panel back moldings for paterae.
30. Panels and mantel.

See appendix for further information.
SEA CLIFF [COTTAGE] FOR MRS. R. MEE, SEA CLIFF, LONG ISLAND, (PROPOSED).

Plans, elevations, and details 1937. 8 sheets (size varies).

Pencil and ink on paper.

Drawing No. 1. Second story floor plan
2. Exterior side elevation
3. Exterior rear elevation
4. Detail of chimney stacks
5. Detail of hall stack
6. Detail of stairs
7. Detail ofowel and balustr.
8. Detail of stair posts.

For further information see appendix.
HAMLIN, ADAMS, & WARRREN

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

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

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

Inscription, l.r.t.s. addition to Clinton Hall, Blair Preparatory Academy, Hamlins, Adams, & Warren Architects, Asber Court, N.Y.C., N.Y.

Inscription, l.r.t.s. Notes: Contractor must verify all measurements in building and make new work match that in existing building.

HAMLIN, ADAMS, & WARRREN

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

Specifications 1896, 25 typed sheets.
Inscription, l.t.s. Specifications, 1896, Hamlins, Adams, & Warren.
Additions, Clinton Hall, Blair Academy, Blairstown, New Jersey.
Three story and cellar with addition to Clinton Hall. Specifications for Blair Preparatory Academy.

See appendix for further information.
HAMILL, A.D.F., ARCHITECT
MAC NEIL, HERMAN A., SCULPTOR

SOLDIER'S MONUMENT [SOLDIER'S AND NAVAL MONUMENT] WHITESVILLE, MASSACHUSETTS.

[1904].
Photo (mounted on board).
Inscription on base: XVII.


Monument commemorates the 1861-65 war in the United States.
See appendix for further information.
FLOOR PLANS UNIDENTIFIED.

ND.

Inscriptions: "1st Floor Rooms.

- "1st floor.
- "2nd floor.
- "3rd floor.
- "Garage.
- "Servant's Quarters.
- "Stairs.
- "Cellar.

Pe 20" 4 x 18-3/4".

Instructions and dimensions 1:1.

FIRST FLOOR PLAN: UNIDENTIFIED.

ND.

Inscriptions: "1st Floor Plans.

- "1st floor Chamber.
- "1st floor Master Bedroom.
- "1st floor Sitting Room.
- "1st floor Staircase Hall.
- "1st floor Butler's Pantry.

Pe 19-1/2" 4 x 18-3/4".

Measurements included.

Date: 22-4-45.

M. H. Avery, Architect.

Gwen Burgess.
TRAVEL SKETCHES FOREIGN (1867-1923) (Storage Box 5) (Storage Box 6)

1. Door of Allah Edin Meqqu, Angora. Sketch of ornamented door.
   1867.
   Pencil on paper.
   Inscription: I.r.t. Angora/ Door of Allah Edin Meqqu/ Minuitur des
   Architectes/ 1867 Pl.77.
   H: 10"  W: 7-3/4".

2. Hand and forearm study.
   1870-1880.
   Pencil on paper.
   Inscription: I.r.t. Paris/ 1879-
   H: 10-3/4"  W: 14-1/2".

   1879-1880.
   Pencil on paper.
   Inscription: I.r.t. Paris/ 1879-

   1880.
   Pencil on paper.
   Inscription: I.r.t. Joligny/1880/where I was arrested as an Italian
   H: 12"  W: 9".

   June 23, 1880.
   Pencil on paper.
   Inscription: I.r.t. Bovigny/1880/previous.
   H: 12"  W: 9".

6. Old Manor near Rouen: exterior perspective sketch.
   June 28, 1880.
   Pencil on paper.
   H: 9"  W: 12".
7. (Henri de Lassaigne) exterior perspective sketch of graduated turret.
1888.
Pencil on paper.
Inscription: l.r.: Paris 1888.
H: 14" W: 9-3/4".
Top edge damaged.

8. Town Hall, Hauteurs perspective sketch of turrets and portal.
July 3, 1888.
Pencil on paper.
Inscription: l.r.: Noyers / Town Hall / July 5, 88.
H: 10" W: 6-3/4".

9. St. Etienne, Beaunois perspective sketch of belfry and portal.
June 23, 1880.
Pencil on paper.
Inscription: l.r.: Beaunois / St. Etienne / 23,6,80
H: 12" W: 9-1/8"
L.r. damaged.

10. Cathedral of Aix en perspective sketch of pinnacles and buttresses.
1880.
Pencil with white chalk on blue paper.
H: 12-3/4" W: 9-3/4".
L.r. corner torn.

11. Aix en, Frances sketch of street scene.
1880.
Pencil and white chalk on blue paper.
Inscription: l.r.: Aixen[ ] 1880.
H: 12-1/2" W: 9-5/8".

[1880].
Inscription, l.c.r.: Cartouches/Eglise St. Paul/Paris.
Verso sketch of a capital and profile of [doubling?].
H: 5-5/8" W: 3-1/2".
1880.
Watercolor on paper.
Inscription: l.r.: Paris 1880.
H: 9"  W: 7¾".

14. Maitre de l'Île de France (?): plan.
Theatre Larche [Paris ?]: plan and façade.
Boulevard de Boulogne [Paris]: plan and façade.
1880.
Pencil on paper.
Inscriptions: l.r.: Boulevard de Boulogne - Adolphe [?].
" Maitre de l'Île de France (Quand) 1st Medal.
" Theatre Larche (Guignol) 1st Medal.
H: 6¾"  W: 12¾".
Watermark 1.1.: Hollander 1879.

[1880].
Pencil on paper.
H: 8¾"  W: 6¾".

July 5, 1880.
Pencil on paper.
Inscription l.r.: St. Nicholas/ Caen July 5, 1880.
H: 12"  W: 9".

1880.
Pencil on paper.
Inscription: l.r.: Old Church/ St Caen/ St. Nicholas.
H: 6"  W: 5¾".
19. Town of [name]. Perspective sketch.
   1880.
   Pencil on paper.
   Inscription: 11 1/4. Bennet
   H: 7 3/4" W: 10 3/4".
   All edges torn.

   1880.
   Watercolor on paper.
   Inscription verso: 11 1/4 Paris 1880.
   H: 7 3/4" W: 10 3/4".
   Throat hole in four corners.

   1880.
   Pencil on paper.
   H: 9 3/4" W: 9 3/4".

   1880.
   Watercolor and black ink on paper.
   H: 5 1/2" W: 6 3/4".

   1880.
   Watercolor on paper.
   Inscription: 11 1/4 Chartres 1880.
   H: 7 1/4" W: 10 1/2".

[1880].
Pencil on paper.
Inscription, l.r.: Old Archbishop's Palace/ Benevolist.
"  || ||
|| ||
"  ^ ||
"  ^ "
Drawing was subsequently altered with initials written on the right:
"  ^ ||
"  ^ ||
"  ^ "
H. 9-3/6"  W. 13-3/4".

25. Chartres sketch of the cathedral and the town from the Eure river.

[1880].
Pencil on paper.
Inscription, l.r.: Chartres Cathedral from the Eure[sic].
H. 9-3/4"  W. 13-3/4".

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

[1880].
Pencil on paper.
Inscription, l.r.: Ste-Madeleine to Church of Vezelay (from market).
H. 11"  W. 9-3/6".

27. [Ste-Madeleine]. Vezelay: exterior perspective sketch of transept and sacristy.

[1880].
Pencil on paper.
Inscription, l.r.: Vezelay/ transept &/ Sacristy.
H. 12-3/6"  W. 9-1/6".


July 8, 1880.
Pencil on paper.
Inscription, l.r.: Salisbury/ July 8,1880/ Spire 214 ft.
H. 12"  W. 7".


[1880].
Pencil on paper.
Inscription, l.r.: House in Chester Eng[land].
H. 12"  W. 7".
[1881].  
Pencil on paper.  
Inscriptions: l.r.: St. Jacques etc. / Reims.  
H: 4-1/4"  W: 3-1/4".

June 27, 1881.  
Pencil on paper.  
Inscriptions: l.r.: Reims / le 27 Juin/ 1881.  
"  "  "  House of the Musicians / Destroyed by Great War.  
H: 30"  W: 12-3/4".

32. Cathedral, Amiens: detail of groin vaulting with zig zag ridge joints.  
June 21, 1881.  
Pencil on paper.  
Inscriptions: l.r.: Cote / Amiens 20 Juin 1881.  
H: 12-7/8"  W: 9-3/4".

[1881].  
Pencil on paper.  
H: 23"  W: 9-1/2".

34. Staircase, Rouen: interior perspective sketch of hall and staircase.  
1881.  
Pencil on paper.  
Inscriptions: l.r.: Rouen 1881.  
H: 12-7/8"  W: 3-1/4".

35. Erechtheum, Athens: perspective sketch of temple including the porch of the caryatids.  
Oct. 20, 1881.  
Pencil on paper.  
Inscriptions: l.r.:Oct. 20, 1881/Athens.  
Edge discolored l.r.
1883.
Pencil on paper.
Inscriptions: r.1: Sard/ 1883.
Hs 6-5" Ws 8-3".

1883.
Ink on paper.
Inscriptions: l.r.t: Bulgaria.
Hs 5-1/2" Ws 12-1/8".

32. Alameda Fountain, Malaga perspective view.
1884.
Ink on paper (mounted on board).
Inscriptions: l.r.t: The Alameda Fountain Malaga/ Sketch from Photograph/ A P Huellin/1884.
Thumback holes along edge.

33. French Cathedral, Quebec exterior perspective sketch of facade.
June 11, 1885.
Pencil on paper.
Inscriptions: u.r.t: Quebec [sic] French Cathedral/ June 11, 1885.
Hs 10-7/8" Ws 7-3/4".

34. Stry. St. John's, Quebec building, Quebec perspective view of building at [improperly erased] and Innis Falls [street].
1885.
Pencil on paper.
Inscriptions: l.r.t: Car N. Dunn and Innis Falls/ Quebec, 1885.

35. Steps near Blanchard Hotel, Quebec two perspective views.
June 12, 1885.
Pencil on paper.
Inscriptions: u.r.t: Steps/ Quebec/ June 12.
Hs 7-3/8" Ws 18-7/8".
42. Quebec Cathedral. Quebec detail of bay section including balcony, balusters, cornice, arches, clerestory window, arched ceiling, and eaves.

1885.

Felt pen on paper.

Inscriptions, l.r.: Quebec Cath. 1885.

H = 10" W = 3-1/8".

43. Chateau of Montbard, France; study of cornice. From [?] study of cornice.

Sept. 1887.

Felt pen on tracing paper.

Inscriptions, l.r.:["ouvert" ?] Chateau of Montbard, France/2. From[?].

H = 6-3/8" W = 4-3/8".

44. Lintel and Palmette ornaments study.

Jan. 11, 1889.

Felt pen on paper.

Inscriptions, l.r.: A. R. H. Hartin, Jan., 1889/1 hour and 45 minutes.

H = 15" W = 13-1/4".

Right side cornice.

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


Felt pen on paper.

Inscriptions, l.r.:["A.R.H. Hartin"?].

H = 10-1/4" W = 10".

46. Doric columns; three details of varying scales.

March 11, 1889.

Felt pen on paper.

Inscriptions, l.r.: Moh. 11, 1889.

H = 12" W = 9-1/2".
47. House in [Hirz], Turkey; perspective sketch of house on hillside.

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

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

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

49. Acanthus leaf; study.

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

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

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

51. [Château D'Amboise?] at Amboise, France; exterior perspective sketch.

1894.
Watercolor on paper(matted).
Inscription on mat, l.r.: Amboise 1894.
H: 11" W: 14-1/2".
H: 15" W: 18" mat.
Oversize.
52. African Coasts sketch.
June 4, 1854.
Pencil on paper.
Inscription, I.1.: The Coast of Africa, June 4, 1854.
Ht 8-7/8"  Wt 11-7/8".

53. Strait of Gibraltar sketch of steam boat and seascapes.
June 4, 1854.
Pencil on paper.
Inscription, Q.T. No 2.
I.1.: Gibraltar June 4, '54.
Ht 9"  Wt 12".

54. Column at Palos, (Spain) perspective view of column set in mountainous landscape.
June 5, 1854.
Pencil on paper.
Inscription, I.1.: Palos- The Column June 5, 1854.
I.2.: Number 3.
Ht 5-1/4"  Wt 5".

55. Church, Naples exterio perspective sketch of church portal and interior.
June 11, 1854.
Pencil on paper.
Inscription, I.1.: Naples- June 11, 1854.
Ht 8-7/8"  Wt 6-3/4".

56. Building, Naples exterior perspective sketch of building with stair and domed turret.
1854.
Pencil on paper.
Inscription, I.1.: Naples, 1854.
Ht 8-1/2"  Wt 6-7/8".

57. Santa Maria Nova, (Naples) perspective sketches of capitals, moldings, and profiles of addings.
June 13, 1854.
Pencil on paper.
Inscription, I.1.: Camera of S.M. Nova, June 13, 1854.
I.1.: Monte Olindo - June 16.
Ht 6-7/8"  Wt 11-7/8".
June 22, 1894.
Pencil on paper.
Inscriptions: S. Filippo Neri Napels Built about A.D. 1590.
I.R. Finished June 22, 1894, Rome.
H: 13-1/8" W: 8-5/8".

[1894?],
Pencil on paper.
H: 12-2/8" W: 8-1/2".

60. [Santo] Spirito in Sassia, Rome: sketch of floor plan.
1894,
Pencil on paper.
Inscriptions: S. Spirito in Sassia, Rome.
H: 7-1/4" W: 6-3/8".

1894,
Pencil on paper.
Inscriptions: S. Maria Nova, Perugia: detail of belfry and lantern.
July 17-29, 1894,
Pencil on paper.
Inscriptions: S. Maria Nova, Perugia: July 17.
Finished, Florence: July 29, 1894, A.D.F.R./No. 73.
H: 12" W: 9".

Aug. 4, 1894.

Pencil on paper,
Inscriptions, w.t.f. no. 59,

S. Maria de Provenzano. Aug. 7, 1894. 50 min.

Wt 9" Wd 12".


1894.

Watercolor on paper,
Inscriptions, w.t.f. 1 [....].

Wt 7" Wd 9". Texture holes in four corners.


1894.

Pencil on paper,
Inscriptions, l.d.s. Sala du Grand Conseil/ Palazzo Vecchio/ Florence.

Wt 5-1/4" Wd 5-3/4".

66. S. Giovanni in Fonte, Siena: detail of plan and measured detail of floor plan.

Aug. 7, 1894.

Pencil on paper,
Inscriptions, w.t.f. S. Gio. in Fonte/ Siena [sic] Aug. 7, 1894.

Wt 8-7/8" Wd 11-7/8".

67. S. Maria de Provenzano[?]. Siena: elevation of stucco door and details of moldings and architectural ornaments.

Aug. 7, 1894.

Pencil on paper,
Inscriptions, 11.1/4 courses 11" high. Very close joints/ Very fine grain 11-1/16" x 11-7/16" 5. Maria de

Wt 11-1/16" Wd 11-7/16".

Wt 9" Wd 12".
68. Santa Caterina, Siena: elevation of facade.

[1890].
Pencil on paper.
Inscriptions, l.r.: Santa Caterina-Siena- Aug 8-18[our] 20 m[minutes].
Hh: 11-7/8" Wh: 8-1/2".
Drawing includes pencil measurements and details of holding.

69. Resteghina, Italy: sketch of village.

1884.
Watercolor on paper (mounted).
Inscriptions, l.r.: 215.
" Venice, R.I. / Resteghina[?] Italy, 1884/ Prof.A.R.P.
Hasil.
Hh: 6-3/4" Wh: 9-1/2".
Oversize.

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

[1890].
Pencil on paper.
Inscriptions, l.r.: Stairs by Palladio / Pal. Giusizia-Bologna.
Hh: 9-1/2" Wh: 12-1/2".
Left corner damaged.

71. Campanile at Bello, Italy: perspective sketch.

[1890].
Pencil on paper.
Inscriptions, l.r.: Campanile di/Bello/betc. Padua / Venice.
Hh: 12-3/8" Wh: 8-1-1/2".

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

Aug.18 [1890].
Pencil on paper.
Inscriptions, l.r.: Scheme of Cath. Ferrara.
" l.r.s: Sq. flat, flat ceiling.
" l.r.c: [...]. Aug 18 Ferrara.
Hh: 8-3/4" Wh: 14".
73. Portal at Ferrara, Italy; exterior perspective sketch.  
[18947].  
Pencil on paper.  
Inscription: L.t.r. Foreh Duceo/Ferrara.  
H: 9 6" W: 6 6".

74. Palazzo Trevisan, Venice: elevation.  
Aug. 25 [1894].  
Pencil on paper.  
Inscription: L.t.r. Venice, Italy/Palazzo Trevisan/Aug 25-94.  
H: 8 7/8" W: 7 1/4".

75. S. Maria Minore, Venice: study of marble panels at choir area.  
Aug. 29, 1894.  
Pencil on paper.  
Inscription: L.t.r. number 34.  
"" 12:06 One bay of the marble choir [?] Own S. Maria Minore/Venice Aug. 29, 1894.  
H: 12 2/3" W: 8 6/8".

76. S. Michele, Venice: three floor plans.  
[18947].  
Pencil on paper.  
Inscription: L.t.r. S. Michele/Venice.  
H: 12 1/4" W: 8 1/4".  
Plans include measurements.

77. S. Michele, Venice: sketch of arcade and details of door.  
[18947].  
Pencil on paper.  
Inscription: L.t.r. S. Michele/Venice.  
H: 8 1/4" W: 12 3/8".

78. S. Michele, Venice: details of arched portal, entablature, profile of molding, and base.  
[18947].  
Pencil on paper.  
Inscription: L.t.r. 9 squares in each with bracket.  
" 1:1:1 S. Michele Venice.  
H: 8 1/4" W: 12 3/4".
79. Academy(?), Venice detail of ornamented ceiling and cornice.  
Aug.31,1894.  
Pencil on paper.  
Ht 12" Wt 9".  

80. [Venetian palazzo?]; elevation of four-story around building.  
[1895].  
Pencil on paper.  
Ht 12" Wt 8-3/4".  

81. [Cloister] vaulting and tracery; Perspective sketch.  
1895.  
Watercolor on paper (mounted).  
Inscription verso:  "11/2", 1895.  
Ht 17" Wt 16" Mat.  
Provenance:  

82. M[aria] dei Miramoli [Italy]; Rubbing of ornamental details from base of pilaster.  
[1895].  
Pencil on paper,  
Inscription verso, u.c.:  "M. dei Miramoli-base of Pilaster of [...] Arch.  
Ht 8-1/4" Wt 12-1/4".  

83. Building with tower; sketch of building with ornamented moldings on attached tower.  
1894.  
Watercolor on paper (mounted).  
Inscription verso, u.c.:  "1894.  
Ht 12" Wt 11-3/4", 7-1/2", 3-1/4.  
Ht 12-1/4" Wt 12" Mat.  
Provenance:  

84. Vault with bracings; perspective sketch of ribbed vaulting.  
[no location]  
Pencil on paper.  
Ht 12" Wt 9".
85. Acropolis from North East, Athens sketch of buildings.
1894.
Pencil on paper.
Inscription: l.r.t. Acropolis Athens from N.E.1894.
Mz 9-3/4" Wz 13-3/8".

86. Sidon sarcophagus at Musee Imperial, Constantinople sketch of sculptural figures.
Oct. 11, 1894.
Pencil and watercolor on paper.
Inscription: t.r.t. Sido Sarcofoघus Oct. 11. 1894 Musee Imperial Constantinople.
Mz 9" Wz 12".

87. Mosque at Bebek (Turkey) sketch of scene taken from sea baths.
[1894?].
Pencil on heavy paper with gold edges.
Inscription: t.r.t. Bebek. [ ].
"t.r.t. Mosque at Bebek taken from the sea baths.
Mz 4-1/4" Wz 6-1/2".

88. Hillside houses at Bebek, (Turkey) sketch of town.
[1894].
Ink on board.
Inscription: l.c.v. Hillside Houses, Bebek.
Mz 10-3/4" Wz 11-1/4".

89. [Kosmus Castle at Nice, Turkey] sketch of towers and walls of castle.
1894.
Watercolor on paper.
Inscription: verso, l.e. 1894.
Mz 3-5/8" Wz 9".

90. [Husnu Hall on Robert College] sketch of building.
1894.
Pencil on paper.
Inscription: l.r.t. Robert College 1894.
Mz 5" Wz 9".
91. 
Hissar, Turkey: sketch of hilltown.
1909.
Watercolor on paper.
Inscription verso: [....] 1909.
H: 6 7/8" W: 9 7/8".

92. 
Essenli.[castle at Hissar, Turkey:] sketch of hilltown with ruins of fragmented lower buildings.
1909.
Watercolor on paper (mounted on board).
Inscription verso, t.r.: Essenli-Hissar [sic] 1909,
H: 6 3/8" W: 8 3/8".

93. 
Prince's Island, Constantinople: sketch of seacoast.
1909.
Watercolor on paper.
Inscription verso, t.r.: Prince's Island- Constantinople/ Winter 1909,
H: 6 3/8" W: 8 3/8".

94. 
African coast: sketch.
1909.
Watercolor on paper.
Inscription verso, t.r.: A.D.F.H. / African Coast-1909,
H: 6 3/8" W: 8 3/8".
Lower left corner missing.

95. 
Window or door surround; detail of surrounds with measurements.
1909-1910.
Pen and ink on paper.
Inscription verso, t.r.: Europe, 1909-10,
H: 2" W: 4 1/4".

96. 
Clovelly in Devonshire, England: sketch of two streets.
June 11, 1910.
Watercolor on paper (mounted on board).
Description t.l.: Clovelly; June 11, 1910,
"L.H.A.D.F.H."
verse: L.H.A.D.F.H. / Martin/105 Springgate/Re Ave. Two streets in Clovelly, Devonshire/1910,
H: 9" W: 5 1/2".
97. House in Bermuda: perspective sketch.
   July 11, 1921.
   Crayon on paper.
   Inscription, i.r.: Bermuda July 11, 1921.
   Hs 11-1/4", Ws 8-1/2".

98. Rossell's Wharf, Bermuda: sketch of same spot.
   1921.
   Watercolor on paper.
   Inscription, i.r.: A.D.F.H., Hablin '21.
   - i.l.: Rossell's Wharf, Bermuda.
   Hs 8-3/8", Ws 11-1/4".

99. [Village?], Normandy: sketch of buildings.
   1923.
   Watercolor on paper.
   Inscription verso, i.r.: Normandy 1923 A.D.F.H.
   Hs 8-1/2", Ws 12".

100. [Country house?], Normandy: sketch of house.
   1923.
   Watercolor on paper.
   Inscription verso, i.r.: A.D.F.H., Normandy 1923.
   Hs 5-1/2", Ws 9".

101. [Buildings], Normandy: sketch.
   1923.
   Pencil and watercolor on paper.
   Inscription verso, i.r.: Bermuda 1923.
   Hs 9", Ws 11-3/4".
   Thumbtack holes in corners.

102. [Village?], Normandy: sketch of buildings and bridge.
   1923.
   Watercolor on paper.
   Inscription verso, i.r.: Normandy 1923.
   Hs 5-1/2", Ws 9-1/2".
   Thumbtack holes in corners.
105. [Village?], Normandy: sketch of buildings along river.

1923.

Pencil and watercolor on paper.

Inscription verso, in.1 Normandy 1923.

Ht 9" Wt 5-1/2".

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

1923.

Watercolor on paper.

Inscription verso, in.1, Normandy 1923.

Ht 5-1/2" Wt 5-1/4".

107. [House?], Camus sketch of building with walled courtyard.

July 17, 1923.

Pencil and watercolor on paper.

Inscription 21:1 Conf: July 17, 23.

Ht 5-1/2" Wt 5-1/4".

108. [Vieil Ville close?], Concave sketch of turretted corner of wall with Kent in foreground.

July, 1923.

Watercolor on paper.

Inscription, l.r., Concave July 1923,


Ht 5-1/4" Wt 5-1/2".

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

1923.

Pencil and watercolor on paper.

Inscription, verso, l.r., Normandy 1923.

Ht 9" Wt 5-1/2".

109. [Sta Sophia, Constantinople]: Detail of columns and spandrels.

H.t.

Watercolor on paper framed with gold strip.

Inscription, l.r., A.D.F. Hamlin.

Ht 17" Wt 11".

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

N.d.,
Ink with white chalk on tan paper.
Ht 5-1/4" Wt 4-3/4".

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

N.d.,
Ink on paper.
Inscriptions, 1.1.: Arco foil Vaulting system. 15'-1/2" to 12'.
Oversize.

111. Mosque Yavuzi Suyuz, [Istanbul]: Interior detail of mosaics and Persian tiles.

N.d.,
Pencil on paper.
Inscriptions, 1.1.: Chosen Hagia Sophia and Persian Tile/Mosque Yavuzi Suyuz Bursa[?] Aria Minot. 15'-1/2" to 18'-3/4".
Loose edge torn.

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

Sept. 15, [no year].
Pencil on paper.
Inscriptions, 1.2.: Corcyra, Sept 15/1 hour.
Ht 11'-1/4" Wt 11'-7/8".

113. Yarkkings perspective sketch.

Sept. 16, [no year].
Pencil and watercolor on paper.
Inscriptions, 1.3.: Red ovoid - Capital - Sept. 18.
W.1.4. [??] Gold Rosettes.
Ht 6" Wt 8'-1/2".

114. Cartouche with Latin inscriptions sketch.

N.d.,
Pencil on paper.
Inscriptions, 1.4.: Blu mosaic and plaster in relief plaster panels.
"C.I. [??] vault."
"versus, e.g. Persian mosaic - brilliant red door, use of cockle shells/Rose lobes with second petals"
"
Ht 5 Wt 7"
115. Pyramid and Sphinx, [Egypt?]: perspective sketch.
N.d.
Ink on paper.
Hs 8-1/2" Hs 10-3/4".

116. Two details: (1) arched with interlace arches (2) dormer window: perspective sketches.
N.d.
Pencil on paper.
Hs 9" Hs 12".

117. Upsal exterior perspective sketch.
N.d.
Gray watercolor on heavy white paper.
Hs 12" Ws 9".

118. Staircase with maidens: interior perspective sketch.
N.d.
Pencil on paper.
Inscriptions: R.A. Maincot.
Hs 6" Ws 6".

119. Forsch exterior perspective sketch.
N.d.
Pencil with watercolor on paper.
Hs 9-1/2" Ws 6".

120. Hall with paired columns, arches, and ornamentations: detail.
N.d.
Pencil on paper.
Hs 10-1/6" Ws 8-1/4".

121. Clock tower: perspective sketch.
N.d.
Ink on heavy paper.
Hs 16" Ws 10".
Overst, Turn edges.
122. Palais Granville à Quinconces, Frances exterior perspective sketch of corner detail in [courtyard].

N.d.

Pencil on paper.
Inscriptions, l.e.: Palais Granville à Quinconces.
Size: 6-1/8" x 3-3/8".

123. Tower buildings exterior perspective sketch of tower.

N.d.

Watercolor on paper.
Inscriptions, l.r.: [illegible] [...].
Size: 12-1/2" x 9-3/4".
Oversize.
Glued to another drawing.

124. Clock towers exterior perspective sketch.

1894.

Watercolor on paper.
Inscriptions verso, l.r.: 1894. / fragments of building sketches.
Size: 13" x 9-3/4".
Oversize.
Attached to the drawing above. Turn diagonally across paper.

125. Ribbed groin vault with bracings perspective sketch.

N.d.

Ink on paper.
Inscriptions, n.l., number 32.
Size: 12" x 9".

126. Portal detail with tympanum and jambs figures.

N.d.

Pencil on paper.
Size: 12-3/8" x 9-3/8".
127. Tower and buildings: perspective sketch.
   N.d.
   Pencil on paper.
   Ht: 7-3/4" Wd: 5-1/2".

128. Columnade, arches, and pediment: study.
   N.d.
   Pencil on paper.
   Ht: 8-1/2" Wd: 7-1/4".

129. Tower with arches: perspective sketch.
   N.d.
   Watercolor on paper.
   Ht: 12-3/4" Wd: 9-1/4".
   Various sketch of roof section and measurements.

130. Dioramaph, Greek temple façades detail.
   N.d.
   Ink on paper (mounted on board).
   Inscriptions: 1. - "IACOIO PERAMETIO ET CIV FRATR.
   Ht: 6-1/4" Wd: 5-3/4".
   Ht: 5" Wd: 5-3/4" board.

131. Latin inscription: pencil rubbing.
   N.d.
   Pencil on paper,
   Inscription: "SIT IO FLORE FRUI FRATR ET CIV FRATR."
   Ht: 6-1/2" Wd: 10".

   N.d.
   Pencil on tracing paper,
   Inscription: "AUX QUI RAI TINENDO SI."
   Ht: 6-1/2" Wd: 11-3/4".
133. Latin inscription: pencil rubbing.

R.d.
Pencil on paper.
Inscriptions: read ANNA A TH/S/PRE/ES.
Ht 12\" Wd 9\".

134. Floor plan sketch of fragment of plan.

R.d.
Pencil on paper.
Inscriptions: 4\" x 17\" x 38\" 68.
Ht 9\" Wd 32\".
Travel Sketches: Domestic
(1876-1920)

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

1. Sketch of gate in landscape
   n.d. [1876-77]
   pencil on paper
   H 9 3/4 W 12 1/2

2. Sketch of landscape with bridge, Farmington, Conn.
   1876-77
   watercolor on paper
   inscription verso: .... O. Farmington 1876-77
   H 6 1/2 W 11

3. Sketch of landscape with church
   1874-77
   watercolor on paper
   inscription verso: Probably W.I.T. 1876-77
   H 8 W 9

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

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

   1879
   charcoal on paper with mat
   inscription: Farmington River, 1879
   H 7 W 9 1/4 on mat H 9 1/2 W 9

7. Sketch of house, Farmington, Conn.
   [1879]
   sepia ink on paper
   inscription: House in Farmington 200 years old - frame of oak, axe hewn. It leans visibly from the perpendicular.
   H 4 3/4 W 7 1/2
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Date</th>
<th>Medium</th>
<th>Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Sketch of landscape, Farmington, Conn. 1878</td>
<td>charcoal on paper with thin blue frame</td>
<td></td>
<td>H: 12 W: 9 1/2</td>
</tr>
<tr>
<td>9</td>
<td>Sketch of saw mill, Farmington, Conn. 1878</td>
<td>charcoal on paper</td>
<td></td>
<td>H: 12 W: 9 1/2</td>
</tr>
<tr>
<td>10</td>
<td>Sketch of a meadow, Farmington, Conn. Feb. 1878</td>
<td>charcoal on paper</td>
<td></td>
<td>H: 12 1/2 W: 10</td>
</tr>
<tr>
<td>11</td>
<td>Sketch of Farmington with church spire 1878</td>
<td>charcoal on paper with blue mat</td>
<td></td>
<td>H: 11 3/4 W: 9 1/4</td>
</tr>
<tr>
<td>12</td>
<td>Study for bay window, Warner House 1884</td>
<td>pencil and watercolor on paper mounted on board</td>
<td></td>
<td>H: 13 7/8 W: 9 3/8</td>
</tr>
<tr>
<td>13</td>
<td>Perspective drawing of windmill, Nantucket 1884</td>
<td>pencil on paper</td>
<td></td>
<td>H: 7 13/16 W: 10</td>
</tr>
<tr>
<td>14</td>
<td>Two architectural details, Springfield: Sketch of window section of tower; sketch of belfry with lantern 1884</td>
<td>pencil on paper</td>
<td></td>
<td>H: 8 W: 10</td>
</tr>
<tr>
<td>15</td>
<td>Wohurn Library Interior: view of fireplace wall 1884</td>
<td>pencil and watercolor on paper</td>
<td></td>
<td>H: 12 5/8 W: 9 1/4</td>
</tr>
</tbody>
</table>
16. Seashore with lighthouse*  
    July 19, 1889  
    watercolor on paper  
    inscription l.r.: Eastern Point Light, July ....  
    size: H 11 W 14 3/4  
    corners and right side damaged.

17. Seashore, East Gloucester*  
    1889  
    watercolor on paper  
    inscription verso: T.F.H. East Gloucester 1888 to Gloucester 1.75/ to Boston 2.07 .... 1.00/ the fares 10/ .... 12.00/ state room 3.00  
    size: H 10 1/4 W 14 1/2  

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

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

20. Sketch of riverside with tent and rowboat  
    Sept. 4, 1888  
    ink on paper  
    inscription: Sept 4, 1888  
    size: H 6 3/4 W 4 1/2  

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

22. Rural scene with house and stone wall  
    1888-91  
    watercolor on paper mounted on board  
    inscription: From Benton's, E. Gloucester, Mass.  
    size: H 10 3/4 W 7 3/4 on mat H 13 5/16 W 9 5/16  
    hooks to permit hanging attached at center top.
23. Landscape at Kennebunkport
1889 or 1891
Watercolor on paper
Inscription verso: "Kennebunkport - 1889 or 1891"
H 6 7/8 W 9 1/4

1890
Pencil on paper
Inscription: 1890 Louisville, Mass.
H 5 7/8 W 9

25. View of East Gloucester
1890
Watercolor on paper
Inscription: "East Gloucester - 1890"
H 6 7/8 W 9 1/4

26. Landscape with cottage, Eastern Point, Mass.*
1891
Watercolor on paper and mat
Inscription l.l.: "A.D.P. Haslin 1891"
Inscription verso: A.D.P. Haslin / 160 Womanside Ave.
A cottage on Eastern Point, Mass., 1891
H 10 W 13 3/4 on mat H 14 W 18
Mat and watercolor damaged.

27. Landscape with rocks*
1891
Watercolor on paper with cold-edge mat
Inscription verso l.l.: "Prof. A.D.P. Haslin"
Inscription verso u.r.: 1891
H 10 W 14 on mat H 14 W 17

28. Schooners at East Gloucester
1891
Watercolor on paper
Inscription, partially illegible: "...from E. Gloguester"
July 26, 1891 - 3 hours
Inscription verso: F.P.H. / Schooners East Gloucester
1891
H 9 1/2 W 14 5/8

29. Sketch of an illuminated letter "T" with riverboat
Steamer and rowboat
Oct. 26, 1891
Ink on paper
Inscription verso: printer's label dated Oct. 26, 1891
H 7 W 5 1/8
30 View of Cape Ann
1891
watercolor on paper mounted on board
inscription l.r.: AEP
inscription verso: AEP Hamlin, 105 Morningside Avenue/
The Shore of Cape Ann / 1891
H 5 1/2 W 9 1/4 on mount H 7 W 11
Thumbail holes in board.
31 View of Gloucester
1891
watercolor on paper
inscription verso: Gloucester from East Gloucester/
A.F. Hamlin / 1891
H 7/8 W 9 1/4
Multiple thumbail holes in board.
32 Seascape with sailboats
Sept. 14, 1894
pencil on paper
inscription l.l.: Sep. 14, 94
H 9 W 12
33 Three landscape sketches
June 1, 1894
pencil on paper
inscription l.r.: W. End, Payal, June 1, 1894;
inscription l.f.: Rocky Island, Waterfall
inscription c.: Payal
H 12 W 9
34 Perspective of Hamlin Cottage
1895-96
pencil on paper
inscription: Perspective of Hamlin Cottage, the Narrows,>
York Harbor, Maine A.E.P.H. - deel. et dec. /
1895-96
H 6 1/2 W 9 1/2
35 Deck scene with two seated figures
1911
pencil on paper
inscription l.r.: August 16, 1911 - Potomac River
inscription c.: made on yachting trip with Mr. Hopkins
H 6 1/2 W 10 3/8
36 Seascape
1912
pencil on paper
inscription l.c.: Cornfield Harbor, Maryland, Aug. 19, 1911
inscription c.: made on yachting trip with Mr. Hopkins
H 6 1/2 W 10 3/8
37 Sketch of ship "S.S. Gov. P. F. Thomas"
1911
pencil on paper
Inscription: "S.S. "Gov. P. F. Thomas" Aug. 21, 1911
Inscription l.l., made on yachting trip with Mr. Hopkins
H 6 7/8 W 10 3/8

38 Sketch of Maine coast
1911
pencil on paper
Inscription: Hancock Pts., Me. - 1911
H 5 1/2 W 7 3/8

39 View of New England coast with rowboats
1913
watercolor on paper
Inscription verso: Chatham? Penobscot? 1913
H 5 3/8 W 11 3/8

40 View of Maine coast
1913
watercolor on paper mounted on board
Inscription: "East Cove / A.D.P. Hanlin
Inscription verso: "Penobscot Point, Maine, 1913"
H 9 1/2 W 12 3/4
Thumbtack holes in corners.

41 Perspective of Maine cottages with porch
1913
watercolor on paper
Inscription verso: The "Haunted House," Penobscot Bay, Maine / c. 1913
H 8 1/4 W 12

42 View of rocky promontory, Maine coast
1913
watercolor on paper
Inscription: A.D.P. 1913
Inscription verso: "Christmann Cove, Maine
H 5 1/2 W 9

43 Seascape, Christmas Cove
1913
watercolor on paper
Inscription verso: Christmas Cove/ A.D.P. Hanlin/ 1913
H 8 7/8 W 11 1/2
44 Country scene, Clyde, Maine
1913
color on paper on brown-edged board
Inscription l.r.: AHP Hamlin / 1913
Inscription verso: AHP Hamlin, 105 Morningside Ave./
The Cove, Clyde, Maine, 1913
H 13 1/2 W 9 3/4 on mat H 17 W 14

45 Maine landscape
1914
color on paper mounted on board
Inscription: AHP Hamlin 1914
Inscription verso: Foggy morning in Maine 1914
H 10 1/2 W 12 7/8

46 Spruce tree with stone wall nearby, Maine
1916
color on paper mounted on board
Inscription verso: AHP Hamlin / 105 Morningside Ave./
A Maine Scene... 1916 Christmas Cove
H 8 5/8 W 5 1/2 on mat H 13 1/8 W 10 1/4

47 Maine landscape
1916
color on paper
Inscription: A Maine Backyard / Christmas Cove, 1916
H 10 W 14

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

49 Seascapes, Christmas Cove, Maine
1914
color on paper on brown-edged board
Inscription l.r.: AHP Hamlin / 1914
Inscription on mat l.r.: Christmas Cove, Me.
Inscription verso u.r.: AHP Hamlin, 105 Morningside Ave./
The Back Cove late afternoon
H 9 1/4 W 13 1/4 on mat H 14 W 17

50 Seascapes, Christmas Cove, Maine
1914
color on paper on brown-edged board
Inscription l.r.: AHP Hamlin, 1914
Inscription on mat l.r.: Christmas Cove, Me.
Inscription verso u.r.: AHP Hamlin, 105 Morningside Ave./
The Back Cove willow, 1914
H 9 1/4 W 13 1/4 on mat H 14 W 17
51 View of Maine coast
1915
pencil and watercolor on paper
inscription l.l.: ADF Hamlin 1915
inscription l.r.: Christmas Cove, Me.
H 9 7/8 W 13 3/4

52 View of Maine coast
1915
watercolor on paper
inscription l.r.: ADF Hamlin
H 9 7/8 W 13 3/4

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

54 Sketch of Maine coast
1915
pencil on paper
inscription l.r.: John's Island, Me.
inscription l.l.: ADF Hamlin/ July 15, 1915
H 9 7/8 W 13 3/4

55 View of Maine coast
1915
watercolor on paper
inscription verso: Christmas Cove, Maine, 1915/
ADF Hamlin
H 9 7/8 W 13 3/4
Thumbtack holes in corners.

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

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

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

Undated Travel Sketches

60 Sketch of cottage with shed roof
n.d. (1877?)
pencil on paper
H 12 W 9 3/4
Note unidentified details, l.l.

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

62 Landscape with gate and wall
n.d.
charcoal (chalk?) on paper
inscription l.r.: Eden Grove/ Entrance
inscription l.l.: AOF
H 12 7/8 W 9 1/4

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

64 Perspective view of Cape House, Topsfield, Mass.
n.d.
ink on paper
inscription: AOF/ Fig. 2, Cape House, Topsfield, Mass.,
ab. 1665
H 7 7/8 W 10 3/8
65 Perspective view of country house
de. pencil on paper
Inscription c.r.: It is God alone Almity [sic] Lord?
The holy One by me adored [sic]
John Bartram 1730
H 8 3/4 W 11

66 Landscape with cottage
n.d.
watercolor on board
H 9 5/8 W 7 3/8

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

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

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

70 Sketch of seated man with sketch pad and pencil
n.d.
pencil on paper
H 9 W 12
Note marginal sketch of architectural detail.
Miscellaneous Undated Drawings  
(Storage Box 6)

72 Design for a bookplate  
nd.  
Ink on paper  
Inscription: From the library of ADF Hamlin  
H 1 Visual 16 W 7 3/4  
The image is a collage of three separate pieces of paper pasted together. The design consists of a drawing of Harla Sohle framed in Byzantine-style columns and statuary. There are marginal ink and pencil notations to a printer.

72 Design for a Christmas Greeting  
nd.  
Ink on paper  
Inscription: From the Heart of a Friend to the Heart of a Friend/ This Greeting with Christmas Wishes I Send.  
APKN.  
H 7 W 10  
Lettering executed in medieval illuminated-Ms style.

73 Design for a Christmas Greeting  
nd.  
Ink on paper  
Inscription: O Christmas Star, that shone o'er Bethlehem/ And led the wise men to the Prince of Peace/ Return, return our glories back to thee:/ And bid our troubled Earth its warfare cease:/ Then shall the Christmas bells ring out again:/ Their joyous Peace on Earth, Goodwill to Men!  
A Christmas Greeting from the Hanlin of Morningside  
H 5 5/8 W 8 3/8  
Note marginal pencilled inscription to printer. Reduce to 4 inches.

74 Two facades: Cavalli Palace and Grisani Palace (after  
Rosengarten), Venice  
nd.  
Ink on board  
Inscription: Fig. 7. Cavalli Palace, Venice. Contrasts of concentrated voids and broad solids. Vertical lines preponderate over horizontally. General effect of lightness and elegance. Fig. 8. Grisani Palace, Venice. Voids evenly distributed preponderate over solids; horizontal lines strongly emphasized. General effect of breadth and stateliness.  
H 8 1/4 W 12 1/2  
Note marginal pencilled notations to printer.
75 Facade of College of the Sapienza, Rome (after Latouryly),

n.d.

Ink on board

Inscription: Fig. 5. College of the Sapienza, Rome.

Street Front. The lowness of the second story windows due to use of vaulting in places on that floor.

H 7 5/8 W 12 1/2

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

76 Two Facade; Linotte Palace, Rome (after Latouryly),

and Pendolfini Palace, Florence (after Owlt).

n.d.

Ink on board

Inscription: Fig. 7. Linotte Palace, Rome, by

Baldassare Peruzzi. The whole forms an

exact square, and illustrates the wise and artistic use of rustication and string-

courses.

Fig. 8. Pendolfini Palace, Florence, by

Raphael. Excellent disposition of voids

and solids and of stories; an early example

of use of classic orders for window

decoration. The alternation of angular

and curved pediments particularly awkward

with an even number of windows, though partly

reduced here by grace of proportion and

composition.

H 7 5/8 W 12 1/2

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

77 French Gothic Flying Buttresses; Bourges, Soissons,

Amiens, Beauvois.

n.d.

Pencil on paper and tracing paper pasted on heavy paper

Inscription: Fig. 4 French Buttress Systems / Full page / 1/2 tone

H 10 W 14

Note thumbtack holes along upper margin.
Student Drawings (K.124, 1876-77)  
(Storage Box 6)  

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

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

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

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

82 Sketch of head of Roman soldier from Trajan's column  
Oct. 31, 1876  
pencil on paper  
inscribed: Oct. 31, 1876/ From Trajan's pillar/ AEPI  
H 9 1/2 W 7 3/4

83 Sketch of horse's head on plaque  
Nov. 20, 1876  
pencil on paper  
inscribed: From Trajan's pillar/ Nov. 20, 1876  
H 11 W 7 1/2  
Note thumb tack holes.

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

85 Sketch of an ornament containing a griffin  
n.d., 1876-77  
pencil on paper  
inscription v.r. has been crossed out.  
H 9 1/2 W 11
86 Sketch of carved scroll ornament
n.d.
pencil on paper
Inscription: "AV Hamlin"
H 13 7/8 W 10 1/4

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

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

89 Sketch of unidentifiable object
n.d.
pencil on paper
H 11 W 9 1/16

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

91 Fifteen studies of anatomical parts
n.d.
Inscribed: "anatomical parts labeled and described"
H 11 W 7 3/4
Fut additional sketches on verso.

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

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

94 Sketch of partially draped female figure
1877
pencil on paper
Inscription: "M/ 1877/ Foppell/ Arlande"
H 11 W 7 3/4

95 Sketch of drapery
Nov. 24, 1877
pencil on paper
Inscription: "ASPH/ Nov. 24, 1877"
H 11 7/8 W 10 1/2
96 Study of clerestory wall
1876-77
Ink on tracing paper
H 7 3/4 x 4 1/2

97 Sketch of star vaulting, St. Mary's, Oxford
April 16 1877
Pencil on paper
Inscription: Star vaulting, St. Mary's, Oxford/
Apr. 16, 1877
H 11 W 8

98 Study of classical ornament
1876-77
Ink on tracing paper, mounted on board
H 11 1/2 W 9 3/4 on board H 10 W 12

99 Scrapbook: MIT drawings 1876-77 (Storage Box 1)
This scrapbook of student drawings and sketches contains
16 items on tracing paper. The largest single
component consists of a set of 16 full-size and scale
drawings for a wooden house, probably for a course in
building construction, and including "Plan, Elevations,
and Details of Wooden House" (6) and "Full-Size and Scale Drawings, Interior Details of a Wooden House" (12). The remainder of the scrapbook collection
includes drawings of shingled houses (5), drawings of
"Ifugao Mouldings and Plans" (2), measured drawings
of the Parthenon (4), a design for a monument to Civil
war dead which is an adaptation of a Roman triumphal
arch, and miscellaneous drawings, some fragmentary and
unfinished, of architectural details and ornament.
Mostly classical. Size varies.
Architectural Shades and Shadows
(Storage Box 2)

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

Elevations of column, cornice, and facade details.
1888
Pen on heavy paper
Inscription l.r.: ADP Hamlin del. '88
H 22 1/2 W 15 1/2
Note thumbtack holes along margin.

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

Elevation and details of capitals
N.d.
Pen on heavy paper
H 22 W 16

Elevation and details of Ionic capitals
N.d.
Pen on heavy paper
H 18 1/4 W 12 1/2

Detail of arcading, Pérez Cathedral, Piscina in Chapel.
Ink on paper
N.d.
Inscription l.r.: Pérez Cathedral Piscina in South Chapel / from "Arch11 Association Sketch Book"
H 19 W 13 1/2

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

Group 3
Thirteen prints of elevations.
N.d.
H 17 1/2 W 11 1/2
Group 4

American Architect and Building News, Feb. 23, 1889
plate 1, 16 copies; cornices and columns, elevation and plaster casts recorded.
inscription: ADP Hamlin del.
Ibid., May 11, 1889, Plate 2; doors, windows, details.
inscription: ADP Hamlin del.
Ibid., Sept. 28, 1889, Plate 3, 3 copies; porch, elevation and details.
Ibid., Feb. 14, 1891, Plate 4, 4 copies; doves, finials, and other spherical elements.
Ibid., Dec. 12, 1891, Plate 5, 3 copies; Torus or annulus.
Ibid., Sept. 20, 1892, Plate 7; Ionic capital.
Ibid., Jan. 28, 1893, Plate 9, 16 copies; Temple of Concord, F. Dentel del.
Ibid., May 13, 1893, Plate 10; Entrance to the Chateau d'Azet.
Ibid., May 13, 1893, Plate 11; Court of the Sforza Palace, Florence.

Group 5

Miscellaneous materials: galley proofs (4) with handwritten corrections; photograph of plaster cast of molding with inscription I.L. Sloughton and inscription I.R. Ameter; and handwritten notes (2).
Drawings by Other Hands

(Storage box 4, except for oversize work, marked with an asterisk and stored in box 7.)

1. Bellows, A. P., "Will Pond"
   watercolor, ink on paper
   n.d.
   inscription l.r.: A. P. Bellows
   inscription: "Will Pond at Windermere / A. P. Bellows"
   H 3 1/4 W 5 3/4 on paper H 9 1/4 W 12

2. Blackall, C. R., "Your Jean Shaw Nurse"
   n.d.
   pencil on blue paper with white highlights
   inscription l.r.: To my friend Basilio / Blackall
   H 12 W 9 3/8
   thumb tack holes in corners.

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

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

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

6. Pod [Bielow], Stanley
   Drawing of row houses
   ink on paper
   n.d.
7 Toussaint, H.  
Street scene Paris?  
n.d.  
engraving, black ink on paper  
Inscription l.r.: H. Toussaint  
H 6 3/8 W 8 5/8 on paper H 10 1/4 W 14 1/4

8 Vleer, H.  
Scallop, Marseilles  
1880  
watercolor on paper  
Inscription verso: Marseilles  
H 6 3/8 W 8 1/8

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

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

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

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

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

Note: Drawings 9 through 13, ascribed to unknown hands, were found together with signed work (1 through 8) in a folder labeled "Drawings not by ABP Hamlin."
Photographs
(Storage Box 4)


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


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

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


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

Note: Photo clipped from a page in an unidentified French book.
21 A monument [to Joan of Arc?] with statue in armor in pavilion with flanking staircases.

n.d.
H 10 5/8 W 8 5/8

22 View of a village [in Germany?] overlooking a river valley with uncompleted hall-type Gothic cathedral.

n.d.
H 6 13/16 W 8 1/16

23 A medieval castle on a rocky promontory overlooking a river valley.

n.d.
H 7 1/8 W 8 1/4

24 Model of Parthenon porch, detail

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

25 English University buildings, 8 photographs.

n.d.
Inscriptio verso on all: Taunt's Photographs [photographer's stamp]
H 5 1/4 W 7 7/8
Personal Memorabilia

Storage Box 1

1. Portrait of Cyrus Hamlin
   Oct. 29, 1835
   Photograph on mat
   Incription: Cyrus Hamlin 1835 / Bangor, Me. / Hardy [...]
   H 9 W 7 on mat H 14 W 11
   Note: According to label on original folder, portraitist was Jeremiah Hardy.

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

3. Profile portrait of A.D.F. Hamlin, inscribed within a circle.
   n.d.
   Pencil on heavy paper
   Incription: A.D.F. Hamlin Reading Mental Philosophy
   H 7 3/4 W 5 9/8

   April 12, 1920
   Blue and black ink on paper bound in black leather.
   Inscription last page: Henry Snyder ... 86 / Hewlett 90
   Dan Everett said
   H 7 5/8 W 5 5/8
   Note: Expression of condolence to the family by the Alumni association of the School of Architecture of Columbia University, dated April 12, 1920.

5. "Memories of Ashcroft, Class of '93," scrapbook or personal memorabilia including college, concert, and other social programs and invitations; newspaper clippings; steamship passenger lists; copies of examination questions; sketches; and handwritten notes, including a short essay in French on Michelangelo and Beethoven.
Manuscripts
(Storage Box 7)

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


APPENDIX: SUPPLEMENTARY NOTES AND ILLUSTRATIONS.

Charles Dudley Warner House, Hartford Conn. 66.
Pump House, Clear Stream [Station], Long Island. 67.
Main Building, American Classical School, Athens, Greece. 69.
Sea Cliff[Cottage] for Mrs. R. Hoe, Sea Cliff, Long Island. 72.
Buildings at Robert College, Hisar Campus, Turkey. 73.
Addition to Clinton Hall, Blair Presbyterial Academy, Blairstown, New Jersey. 82.
Soldier's Monument, Whitinsville, Mass. 87.
Miscellaneous letters. 93.
HAMLIN, A.D.F.

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

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


REFERENCES:
HAMLIN, A.D.F.

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

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

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

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

REFERENCES:


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

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

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

Professor Ware submitted his plans for the Main Building at the American Classical School to the Board of Directors on May 21, 1886. The plans were accepted and on March 12, 1887, the cornerstone was laid. The building was to be ready for occupancy by January 1888. Professor Ware prepared the plans for the building and A.D.F. Hamlin made the detailed drawings and conducted a chief part of the business correspondence in Ware's behalf. The structure built in an Athenian manner cost approximately $29,689.60.

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

REFERENCES:

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

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


THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

(Looking toward the southeast, with Ierina in the distance, and the Convent of the Panayia to the left.)

HAMLIN, A.D.F.

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

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

REFERENCES:

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

Long Island Historical Society, Brooklyn, N.Y.

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

Stenson Library, Sea Cliff, L.I.
HAMLIN, A.D.F.

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

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

ALBERT LONG HALL, 1891.

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

WASHBURN HALL, 1906.

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

ANDERSON HALL, 1913.

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

REFERENCES:


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

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

Robert College of Istanbul, 360 Madison Ave., N.Y.C.

Photographs from files of Robert College Office, N.Y.C.
A.D.F. Hunlin, Albert Long Hall (1891) Robert College, Hisar Campus, Turkey.
A.D.F. Hamlin, Albert Long Hall (1891) Robert College, Hisar Campus, Turkey.
A. D. F. Hamlin, Wasmuth Hall (1908), Robert College, Hisar Campus, Turkey.
A. B. F. Hamlin, Washburn Hall (1906) Robert College, Hisar Campus, Turkey.
A.D.F. Hamlin, Anderson Hall (1913), Robert College, Hisar Campus, Turkey.
BLAIR PRESBYTERIAN ACADEMY, ADDITION TO CLINTON HALL, BLAIRSTOWN, NEW JERSEY, [1896-1903].

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

REFERENCES:
Blair Academy Bulletin, Vol. KEIS, No. 1, Fall, Blairstown, 1900.
Douglas Henderson, Secretary, Blair Academy, letter to Gene Burgess dated Nov. 27, 1980.
Ernest F. Rose, Treasurer, Blair Academy, Blairstown, N.J. [source for date].
Hamlin, Adams, & Warren, Addition to Clinton Hall, Blair Presbyterian Academy, Blairstown, New Jersey [1856-1867].
Illustration from Blair Academy Catalogue, 18-19.
Manlin, Adams, & Warren, Addition to Clinton Hall, Blair Presbyterian Academy, Blairstown, New Jersey [1896-1901].
Illustration from Blair Academy.
November 25, 1960

Mr. Owen Burgess
79 East 79th Street
New York, New York 10021

Dear Mr. Burgess:

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

Sincerely,

Douglas Broderson '63

Enclosure
HAMLIN, A.D.F.  ARCHITECT

MAC NEIL, HERMAN SCULPTOR

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

The triangular land upon which the monument stands was purchased by the town in 1890. In the Memorial Day Programs dating from 1899, the Memorial Day parade marched to Pine Grove Cemetery. However in 1904 the program was altered to read: “Line will march direct [by] to [in pencil] Soldier’s Monument.” The 1905 and 1906 copies are missing. From 1907 forward the program included the Soldier’s Monument. While the date has not been verified by other documents it is apparent that the Monument was in place by 1904.

For a description of the monument see The Illustrated Souvenir of Whitinsville, Massachusetts, Eagle Printing Co., 1908.

REFERENCES:


Whitinsville Social Library, Whitinsville, Mass.

Worcester Public Library, old Worcester papers on microfilm.
ORDER OF EXERCISES

Salute to the Dead.

Pledge of Allegiance.

Prayer.

Reading Roll of Honor.

Selection of Flag Bearer.

Address.

Presentation of Colors to the Rear.

Singing—America, adapted

Benediction.

PROCEDURE AND ORDER OF MARCH.

WHITE M. W. WARD BUNK, Whitinsville, Mass.

CO. A, 11th S. C. CADET, Miss. GRACE ARMSTRONG, Capt.

CO. B, 11th S. C. CADET, F. W. WOOD, Capt.

Capt. A. E. Adams, Commanding battalion.

G. F. Shelby Camp, 5th V. W. J. Shoerry, Capt.

B. R. Clark, Port. No. 6th, G. A. R.

Leaders, Soldiers, Marines, Associates, Grenier of the

Day. Church and Curson.

Line will march direct to

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

ROLL OF HONOR.

KILLED IN ACTION.

James Allen

Lucie Davis

Edward Keith

David C. Messenger

George B. Shaver

Andrew Adams

Henry M. Adams

James H. Pitcher

James M. Marshall

George W. Bales

Christopher Toney

Alfred A. Bulluck

Edward M. Chapin

Robert W. Brown

Robert McNally

George L. Gorman

James A. Ray

Charles A. Masam

Charles A. Mims

23d Inf. 2d Month.

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Soldier's Monument, The Illustrated Souvenir of Whitinsville, Mass.,
Eagle Printing Co., USA.
Whitinsville Social Library archives.
The Soldiers' and Sailors' Monument in Whitinsville, Mass., is the embodiment of a conception of the monument which had been formed by Prof. A. T. F. Hamlin of Columbia University, who also designed the architectural design of the monument. The monument is composed of a circular pedestal, surmounted by a figure of an American soldier, and a figure of an American sailor. The pedestal is composed of stone, and is surmounted by a bronze effigy of a soldier and a sailor. The effigy is surmounted by a stone column, and the column is surmounted by a bronze eagle. The monument stands on a square stone pedestal, and is surrounded by a moat.

Whitinsville Social Library archives.
A curved arm rises from the stone head to the pediment, carved with the victorious palm, which  

is also the symbol of immortal life. The head rests upon the arm, which forms a support for the pediment. The arm is extended forward, bearing the palm, and both are supported by the pediment.

LETTERS TO GWEN BURGEE.

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


November 28, 1980

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

Dear Ms. Burgee:

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

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

Very truly yours,

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

RTH: jmb
ARMIN LANDECK
Rd. #1
Litchfield, Conn. 06759

Oct 7, 1930

Dear Miss Burger,

I am afraid that I am a poor one to question about Prof. Hanlin. After graduating from Columbia in 1927 I did not continue in Architecture but became an Artist - Paint Maker. Also while at Columbia I had very little contact with Prof. Hanlin. Only a few times when he substituted for his father. So I would have nothing to contribute in re his influence and very little in the way of memory.

I regret and am sorry.

Thank you.

Armin Landeck, Student of A.R.F. Hanlin.
Letter dated Nov. 4, 1930.
Included with the letter a copy of A.D.F. Hamlin's memorial.