

GEORGE ASHDOWN AUDSLEY

by

DAVID H. FOX

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THE AUDSLEY FAMILY

John James Audsley
Born 1801, Kent, England; Died ?

Married Frances Ashdown; born ?, Kent, England.

Children:

Sophie Jane Audsley
Born 1829, Mentric Stirlingshire; died 20 August 1858, burial at Elgin Cathedral Cemetery, Scotland.

William James Audsley
Born 21 August (October?) 1833 in Dufftown, Scotland (Mortlach, Banlshire); architect, partner with brother George Ashdown Audsley; died 8:20 PM, 23 May 1907, in New York City, of general arteriosclerosis, degeneration of spinal cord, hard medulla obligata, intestinal hemorrhage; burial in Perth Amboy, New Jersey.

Married _____ Fraser; died by 1900.

Children:

Stuart R. Audsley
Born 1859; superintendent with Perth Amboy Terra cotta Co., 1896; died 1938, burial at Saint Peter's Episcopal Church, Perth Amboy, New Jersey.

Married Agnes H.; born 1874; died 1951, burial at Saint Peter's Episcopal Church, Perth Amboy, New Jersey.

Children:

Charles S. Audsley
Born 1900; died 1979, burial at Saint Peter's Episcopal Church, Perth Amboy, New Jersey.
Married: Esther F. 1901-1950.

Maclain F. Audsley
Born March 1863 in England; architect in New York City, 1895; died 1933, burial at Saint Peter's Episcopal Church, Perth Amboy, New Jersey.

Married Mabel King; born 1874; died 1949, burial at Saint Peter's Episcopal Church, Perth Amboy, New Jersey.

Children:

Catherine Audsley
Born January 1897 in New Jersey.

Fanny Audsley
Born ?; died ?

Amy D. Audsley
Born 1865; died 1935, burial at Saint Peter's Episcopal Church, Perth Amboy, NJ.

George Ashdown Audsley
Born 6 September 1838, Elgin, Scotland; architect, partner with William James Audsley; died 21 June 1925, in Bloomfield, New Jersey; burial at Mount Hope Cemetery, Yonkers, New York.

Married Mary McLellan, daughter of George McLellan (born in Scotland) and Mary Calpeall (born in England); born 26 August 1841, England; died 7 September 1907, Yonkers, New York, of nephritis; buried at Mount Hope Cemetery, Yonkers, New York.

Children:

Mary McLellan Audsley
Born 5 December 1863; died 30 April 1945.
Married Lawrence J. Ferrie, 1895.

Maurice Audsley
Born 8 January 1865 in England; photographer in Philadelphia, Pennsylvania, 1925; died 5 March 1957.
Married Marie G. Thorp, 1885.

George Catherall Audsley
Born 2 June 1866; architect with W. & G. Audsley, New York City, 1900-1901, (returned to England?); died 1956.
Married Annie Johnson, Margarita Edwards.

Lillian Maud Audsley
Born 19 May 1868; died 26 January 1959.
Married Robert Montgomery.

Berthold Audsley

Born 5 October 1873; model maker for Newark Museum, Newark, New Jersey; model maker at Edison Lamp Works and Westinghouse firms; taught at Pratt Institute, Brooklyn, New York; returned to Newark Museum, 1943; retired 1958; died 21 January 1962, Newark, New Jersey.

Married Gertrude Clark

Children:

Hazel A. Monprode

Marion Hook

May Audsley

Born 11 May 1875, England; died 20 April 1908, Yonkers, New York, of tuberculosis; burial at Mount Hope Cemetery, Yonkers, New York.

Unmarried.

Sources: family records in possession of Judi Burkhardt, granddaughter of Berthold Audsley; United States Census of 1900 and 1910; death certificates of William James Audsley, Mary McLelland Audsley, and May Audsley; tombstone inscriptions, Saint Peter's Episcopal Church, Perth Amboy, New Jersey.

AUDSLEY CHRONOLOGY

- 1833** William James Audsley, elder brother of G. A. Audsley, is born in Dufftown, Scotland, 21 August.
- 1838** George Ashdown Audsley is born in Elgin, Scotland, 6 September.
- 
- Birthplace of G. A. Audsley (courtesy of Ian Audsley)**
- 185?** G. A. Audsley apprentices with A. & W. Reid, architects, Elgin, Scotland.
- 1856** G. A. Audsley arrives in Liverpool in autumn, and is employed by John Weightman, Liverpool Corporation Surveyor.
- 1859** W. J. Audsley, architect, is located at 99 Upper Stanhope Street, Liverpool.
- 1860** Audsley & Co., architects, and mount and passe-partout manufacturers, are located at 99 Upper Stanhope Street, Liverpool. G. A. Audsley lectures Liverpool Architectural & Archaeological Society on "Color As Applied to Ecclesiastical Decoration and the History and Practice of the Art" and "The Art of Illuminating and its Revival and Application in the 19th Century." Letter from associates and students protesting examination system to be established by Royal Institute of British Architects, written by "Mr. Audsley" read to Liverpool Architectural Society by his brother.
- 1861** W. J. Audsley and G. A. Audsley publish illuminated version of *The Sermon on the Mount*.

- 1862** G. A. Audsley marries Mary McLellan, 11 September. Audsley & Co., architects and mount and passe-partout manufacturers, are located at 76 Upper Stanhope Street, Liverpool. G. A. Audsley is listed at 76 Upper Stanhope Street, Liverpool. W. J. Audsley is listed at 99 Upper Stanhope Street, Liverpool. G. A. Audsley is partner with John Cunningham in Cunningham & Audsley, Liverpool.



Mrs. G. A. Audsley (courtesy of Judi Burkhardt)

- 1863** W. & G. Audsley office is located at 5 Cook Street, Liverpool. W. J. Audsley and G. A. Audsley publish *Taste verses Fashionable Colours*. Mary McLellan Audsley, daughter of G. A. Audsley, is born 5 December.
- 1865** G. A. Audsley and W. J. Audsley publish *Handbook of Christian Symbolism* and illuminated version of Byron's *Prisoner of Chillon*. Maurice Audsley, son of G. A. Audsley, is born 8 January.
- 1866** Welsh Presbyterian Church, Chester is completed. W. & G. Audsley is unsuccessful in design competition for Manchester Town Hall. George Catherall Audsley, son of G. A. Audsley, is born 2 June.
- 1867** G. A. Audsley and W. J. Audsley publish *Guide to Art of Illuminating and Missal Painting*.



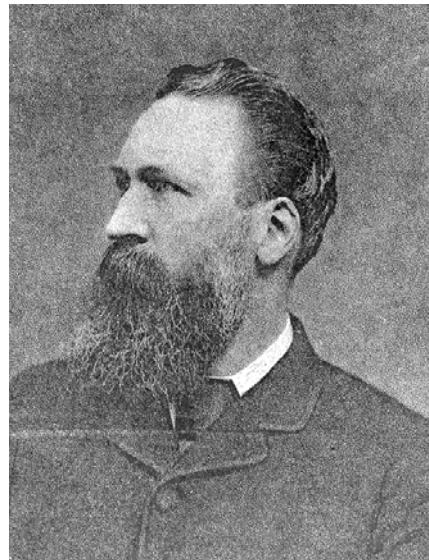
G. A. Audsley (courtesy of Judi Burkhardt)

- 1868 Welsh Presbyterian Chapel, Prince's Road, Liverpool, completed 15 March. W. & G. Audsley publish *Floral Decoration of Churches*. G. A. Audsley and W. J. Audsley reside at 15 Berkley Street, Liverpool. W. & G. Audsley is located at the Law Association Buildings, 13 Harrington Street, W., Liverpool. Lillian Audsley, daughter of G. A. Audsley, is born 19 May.
- 1869 "Mr. Audsley" reported "in chair" of Liverpool Architectural and Archaeological Society.
- 1870 Christ Church, Kensington, Liverpool consecrated. W. & G. Audsley publish *Cottage, Lodge and Villa Architecture*. G. A. Audsley resides at 15 Berkley Street, Liverpool. W. J. Audsley resides at 17 Berkley Street, Liverpool.
- 1872 G. A. Audsley lectures the Architectural Association, London, on "Notes on Japanese Art" and compiles catalog of Oriental Exhibition of Liverpool Art Club. Restoration of Bebington Parish Church, Cheshire, completed in April. Foundation stone of Old Hebrew Synagogue, Prince's Road, Liverpool, laid 27 December.
- 1873 Berthold Audsley, son of G. A. Audsley, is born 5 October. Saint Mary's Church, Elhel Grange (near Lancaster), is consecrated on Ascension Day.

- Saint Margaret's Church, Anfield, Liverpool, is completed by November.**
- 1874 Mrs. G. A. Audsley exhibits item in goldwork exhibition of Liverpool Art Club, 7 April.**
- 1874 Old Hebrew Synagogue, Prince's Road, Liverpool, is completed in September.**
- 1875 May Audsley, daughter of G. A. Audsley, is born on 11 May. G. A. Audsley compiles catalog of Japanese Lacquer Exhibition for Liverpool Art Club.**
- 1875 G. A. Audsley becomes non-resident member of Asiatic Society of Japan. G. A. Audsley and James Lord Bowes publish *Keramic Art of Japan* and the *Descriptive Catalogue of Japanese Lacquer of Bowes Collection*.**
- 1876 G. A. Audsley and W. J. Audsley are elected Fellows of Royal Institute of British Architects, 12 June. G. A. Audsley lectures Social Science Congress in Liverpool on "Influence of Decorative Art and Art Workmanship in Household Details."**
- 1877 G. A. Audsley compiles catalog of fan exhibition of Liverpool Art Club. G. A. Audsley resides at 27 Greenheys Road, S., Prince's Park, Liverpool. W. J. Audsley resides at 29 Greenheys Road, S., Prince's Park, Liverpool. West End Synagogue, Bayswater, London, is begun.**
- 1878 Upright piano case designed by W. & G. Audsley with Egyptian ornament and built by W. H. & G. H. Dreaper, Liverpool, displayed at Exposition Universelle Internationale, Paris.**
- 1879 West End Synagogue, Bayswater, London, and the Liverpool Racquet Club and Courts are completed. W. J. Audsley and G. A. Audsley publish *Popular Dictionary of Architecture*. W. J. Audsley resides at Croxteth Road, S, Balvenia, Sefton Park. W. & G. Audsley are located at 14 Cook Street, W., Liverpool.**
- 1881 W. J. Audsley and G. A. Audsley publish *Polychrome Decoration of Buildings* [French edition entitled, *La Pinnture Murale*] and *Outlines of Ornaments in the Leading Styles*.**
- 1882 G. A. Audsley publishes *Ornamental Arts of Japan*. Last Liverpool directory listing for G. A. Audsley and W. & G. Audsley. W. J. Audsley is absent from Liverpool directory.**
- 1883 G. A. Audsley publishes *Art of Chromolithography* W. J. Audsley meets**

Frederick Layton on ship to Europe from America. Designs for Milwaukee art gallery are begun.

- 1884 G. A. Audsley resides at Ivy Villa, Devon Nook, Duke's Avenue, Chiswick, Middlesex, near London.**
- 1885 W. J. Audsley reportedly immigrates to the United States.**
- 1885 G. A. Audsley and James Lord Bowes discontinue membership in Asiatic Society of Japan.**
- 1886 G. A. Audsley attends lecture on Japanese architecture at the Royal Institute of British Architects, and proposes customary vote of thanks to speaker.**
- 1888 Layton Art Gallery, Milwaukee, Wisconsin, opens 5 April.**
- 1888 Publication of excerpts of *Handbook of Christian Symbolism* in *The Building News* begun and continues for several years.**

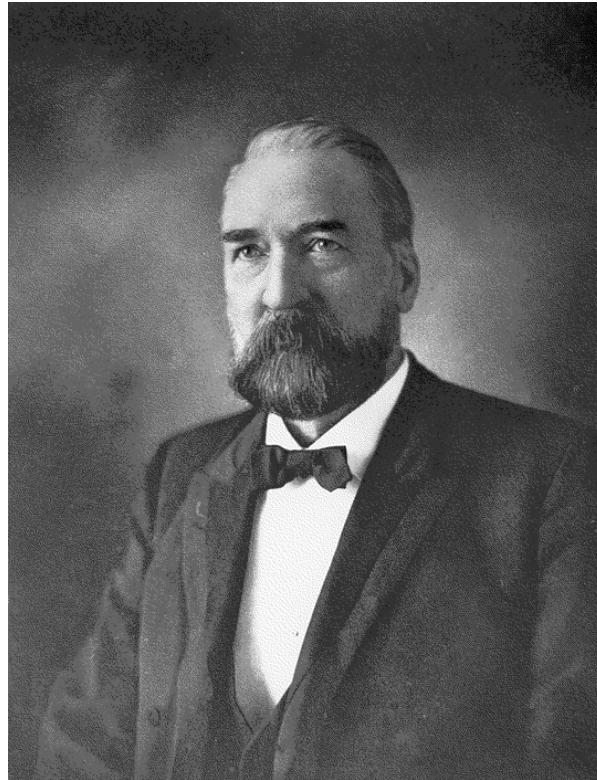


G. A. Audsley, published 1890

- 1891 G. A. Audsley publishes *Stranger's Handbook to Chester...***
- 1892 W. & G. Audsley offices are located at 35 Broadway, New York City. G. A. Audsley resides at 200 West 130th Street, New York City. G. A. Audsley and son Maurice Audsley publish *The Practical Decorator*.**

- 1894 G. A. Audsley resides at 150 [now 156] Grove Avenue, North Plainfield, New Jersey. W. J. Audsley resides at 196 West 134th Street, New York City. G. A. Audsley becomes member of Architectural League of New York, and exhibits model of Bowling Green Offices entrance and facade. G. A. Audsley publishes "The Basilica and its Adaptation to Modern City Churches," in *Architecture & Building* (24 November 1894 to 29 June 1895).
- 1895 G. A. Audsley publishes interior view of proposed Protestant Episcopal Church for Eckington, Washington, D. C., in *Architecture & Building* with article on brick interiors for churches. G. A. Audsley lectures New York Architectural League on "Notes on Polychromatic Decoration of Churches," 3 April, with text published in *Architecture & Building* (20 April to 27 July).
- 1896 W. & G. Audsley office is located at 55 Broadway, New York City. The Broadway wing of the Bowling Green Offices opens 1 May.
- 1897 W. & G. Audsley offices are located at 11 Broadway (Bowling Green Offices), New York City. Maurice Audsley, son of G. A. Audsley, resides at 36 Fairview Street, North Plainfield, New Jersey. Maclain Audsley, son of G. A. Audsley, resides at 60 Westervelt Street, North Plainfield, New Jersey.
- 1898 Saint Mary, Our Lady, Star of the Sea, Roman Catholic Parish School, Bayonne, New Jersey, is completed.
- 1899 Christ Protestant Episcopal Church Chapel, Red Hook, Brooklyn, New York, is completed.
- 1900 W. & G. Audsley office is located at 41 Union Square, room 925, New York City. G. A. Audsley resides at Lowerre [now Yonkers], New York. G. Catherall Audsley, son of G. A. Audsley, is listed at W. & G. Audsley office for this year and 1901 only. W. J. Audsley is reported widowed and residing with son Maclain Audsley at 46 Gordon Street, Perth Amboy, New Jersey.
- 1902 G. A. Audsley and Berthold Audsley reside at 1 Van Sice Avenue, Yonkers, New York. W. J. Audsley resides at 200 West 84th Street, New York City.
- 1904 Los Angeles Art Organ Company instrument designed by G. A. Audsley exhibited at World's Fair in St. Louis, Missouri.
- 1905 W. J. Audsley resides at 201 West 88th Street, New York City. G. A.

Audsley publishes *The Art of Organ-Building*.



G. A. Audsley, published 1905

- 1906 Saint Edward the Confessor Roman Catholic Church, Philadelphia, Pennsylvania, is dedicated 16 October.
- 1907 William J. Audsley dies 23 May at 201 West 88th Street apartment, New York City, at age 77. Mary Audsley, wife of G. A. Audsley, dies 7 September of kidney disease, at age 67, in Yonkers, New York. G. A. Audsley, and daughters Lillian and May reside at 54 Cornell Avenue, Yonkers, New York.
- 1908 May Audsley, daughter of G. A. Audsley, dies of tuberculosis 20 April, at age 30, in Yonkers, New York.
- 1909 W. & G. Audsley offices are located at 18 West 27th Street, room 1001, New York City. Last directory listing for G. A. Audsley and Lillian Audsley in Yonkers, New York, appears. Wirsching organs designed by G. A. Audsley installed at Our Lady of Grace Roman Catholic Church, Hoboken, New Jersey, and Edgar Mills apartment, 131 East 66th Street, New York City.

- 1910 Last directory listing for W. & G. Audsley office at 18 West 27th Street, New York City, appears. G. A. Audsley resides at 136 North 14th Street, East Orange, New Jersey, but returns with son Berthold to England in the summer. He attends a London exhibition of wood turning in October.
- 1911 G. A. Audsley and Berthold Audsley publish *Art of Polychromatic and Decorative Turning*. G. A. Audsley resides at 7 Guilford Place, London, WC, England, and relocates in mid-July to 39 Rotherwick Road, Golder's Green, London, NW, England. G. A. Audsley prepares a guide book series entitled *How to See English Cathedrals*.
- 1912 G. A. Audsley publishes *Colour in Dress*.
- 1913 G. A. Audsley publishes *Gems of Japanese Art and Handicraft*. G. A. Audsley writes from 24 Kingsley Road, Northampton, England and prepares *Cyclopaedia of the Pointed Architecture of Great Britain*.
- 1914 G. A. Audsley is forced to abandon the printing of his books due to the start of World War I, and returns to the United States.
- 1915 G. A. Audsley resides at 201 North 9th Street, Newark, New Jersey. Berthold Audsley resides at 352 Summer Avenue, Newark, New Jersey.
- 1916 G. A. Audsley and Berthold Audsley reside at 201 North 9th Street, Newark, New Jersey. G. A. Audsley and Berthold Audsley publish *Amateur Joinery*, and *Artistic and Decorative Stenciling*. The second printing of 1911 book on wood turning appears.
- 1917 Berthold Audsley joins staff of Newark Museum, New Jersey, as modelmaker. G. A. Audsley serves on a committee for standardization of organ consoles sponsored by the National Association of Organists and the American Guild of Organists.
- 1919 G. A. Audsley publishes *The Organ of the 20th Century*.
- 1920 G. A. Audsley and Berthold Audsley reside at 149 Newark Avenue, Bloomfield, New Jersey. Berthold Audsley joins Edison Lamp Works as modelmaker.
- 1921 G. A. Audsley publishes *Organ Stops and Their Artistic Registration*.
- 1922 G. A. Audsley publishes *Colour Harmony in Dress*. Austin organ, designed by G. A. Audsley, is installed at Bellevue Theatre, Upper Montclair, New Jersey.

1923 G. A. and Bethold Audsley visit England in the spring.

1924 G. A. Audsley visits England.

1925 G. A. Audsley dies at home in Bloomfield, New Jersey, 21 June, and is buried in family plot [section 46, lot 12] at Mount Hope Cemetery, Yonkers. His *Temple of Tone* is published posthumously.

GEORGE ASHDOWN AUDSLEY, ARCHITECT

The ordinary duties of the modern architect are, firstly, to receive the instructions of his employer relative to the contemplated work, and to transfer these instructions to designs which shall display artistic feeling and beauty both in proportion and ornamentation; convenience and fitness in arrangement of the several apartments and offices, with a view to comfort and health; and true economy and scientific knowledge in the employment, dimensions, and disposition of all the building materials contemplated to be used in the structure. Secondly, to prepare a full description or specification of the modes in which all portions of the work to be executed by the several trades: in this he must show a comprehensive knowledge of all the building trades, and the different qualities of the materials used, and the several modes of manipulating them. Thirdly, he has to superintend the construction of the building by carefully inspecting the same during its progress from the laying of the foundation to the cleaning down of the finished structure. And, lastly, to check and pass all the builder's accounts; adjudging the amounts which have to be paid for any works executed over and above those undertaken to be executed by the original and accepted contract. That all these duties may be satisfactorily and perfectly executed, it is obvious the architect must be a true artist, a skilful draughtsman, a mathematician, a person endowed with considerable scientific knowledge, a mechanician, an arithmetician, a man of probity, and a gentleman.

--- W. & G. Audsley¹

George Ashdown Audsley began his architectural training in his native town of Elgin, Scotland, at the firm of Alexander and William Reid in the 1850s.² This firm's activities were of a seemingly local nature which did not attract the attention of the major architectural publications. In 1859, the firm was known as A. & W. Reid & Mackenzie, and was unsuccessful in a design competition for the Invergordon Church.³ By 1878, George Melvin had been taken in as a partner in A. & W. Reid and Melvin whose office was at 175 High Street, Elgin.⁴ The firm designed the Elgin Club Building on Commerce Street in Italian Style. In 1883, "Mr. Reid, a local architect" of Elgin, Scotland, was commissioned to judge the architectural competition for the new town hall of Elgin.⁵

In the autumn of 1856, at the age of eighteen, G. A. Audsley relocated to Liverpool, England, and was there associated with two prominent architects: John Weightman and John Cunningham.⁶

At the time of G. A. Audsley's association with him, John Weightman served as the Liverpool Corporation Surveyor, an appointed city official charged with the oversight of municipal building projects.⁷ Weightman's major activity of the period was the construction of the Liverpool Free Library and Museum which opened in

1860. This Neo-classical building was made possible by a £40,000 gift of Sir William Brown, in whose honor, the street in front of the library was named.⁸ The design was the result of a competition won by Thomas Allom, who was awarded 150 guineas for his efforts in October 1856.⁹ The library literally faced a great deal of architectural competition as it was erected opposite Saint George's Hall (completed 1854), one of the most acclaimed Neo-classical style buildings of the nineteenth century. The work supervised by Weightman still stands, but the interior was largely destroyed by bombing in 1941 and since rebuilt.¹⁰

Following G. A. Audsley's five-year tenure with Weightman, a partnership of about one year was commenced with John Cunningham.¹¹ The probable date was 1862, based on a Liverpool Exchange Building design competition entry by "Cunningham & Audsley," and the initial directory listing of "W. & G. Audsley, architects," in 1863.^{12 13}

John Cunningham was born 1799 in Leitholm, Berwickshire, and apprenticed with his father, a builder. About 1820, he moved to Edinburgh, Scotland, to study and eventually practice architecture. He married Agnes Usher and immigrated to New York City in 1833, but finding the climate not to his liking, returned to England the following year. The remainder of his working life was spent in Liverpool. Cunningham built a number of churches, residences and public buildings including: Saint Martin's in Windermere, Sailors' Home, Commercial Bank, Union Bank, Orphans' Asylum, and Philharmonic Hall.¹⁴ The last was probably his best known work and was widely admired until destroyed by fire in 1933. G. A. Audsley attended a number of concerts in this hall and stated it to "be one of the finest concert-rooms, acoustically and architecturally considered, in the world."¹⁵ In 1871, Cunningham was engaged to build a similar hall for Glasgow, Scotland, but did not live to complete it.^{16 17} He additionally served as design engineer for several water supply systems. Cunningham retired to a house at Lavrock, Bank-terrace, Trinity, Edinburgh, in the summer of 1873, and died there 2 October 1873.
¹⁸ His son was a noted business man.¹⁹

The earliest Audsley directory listing in Liverpool is that of elder brother William J. Audsley, architect, at 99 Upper Stanhope Street in 1859.²⁰ He apparently formed the firm of Audsley & Company which appeared in the city directories of 1860-1862. The 1861 publication of *The Sermon on the Mount* in the style of an illuminated manuscript by "W. & G. Audsley" indicates that the brothers were working together during G. A. Audsley's employment elsewhere.

In 1863, "W. & G. Audsley, architects" first appeared in the Liverpool directories. Very little is known about the activities of William within this firm. He is not known to have published any books or presented papers on his own. It would seem that G. A. Audsley, perhaps being the better speaker and writer, handled relations with clients. In the artistic aspect, matters are even less clear. No

drawings exclusively by William are known to exist, nor any writings hinting at his design contributions. Given G. A. Audsley's intolerance of unworthy work, one might suppose that William was a competent architect, but one who preferred the "back office." The fraternal relationship of the brothers might be illustrated by their occupation of adjoining dwellings on Berkley Street and then at Greenheys Road in Liverpool.



Audsley Residence at Greenheys Road (courtesy of Steven Smith)

The practice of architecture in the mid-nineteenth century did not have the requirement of higher education one finds today. Apprenticeship with an architect and admission to a professional society upon recommendation were the only indications of professional status. In 1860, The Royal Institute of British Architects proposed to initiate an examination system to regulate the certification of architects. The Liverpool Architectural Society supported this proposal, but met with opposition from persons in training. A letter from associates and students protesting the examinations, written by "Mr. Audsley," was read to a meeting of the society by his brother. After debate, the letter was withdrawn.²¹ Examinations were eventually adopted by the profession. On 12 June 1876, G. A. and W. J. Audsley were simultaneously elected Fellows of Royal Institute of British Architects at the biennial General Conference of Architects. Their membership was discontinued upon immigrating to the United States.^{22 23 24}

The Audsleys were active members of at least two societies in Liverpool. G. A. Audsley presented several lectures to the Liverpool Art Club in 1860, and was eventually commissioned to design an exhibition gallery for the organization. On 7 April 1874, seven-hundred examples of the art of the goldsmith owned by the members, including Mrs. G. A. Audsley, were displayed.²⁵ G. A. Audsley prepared the catalog for the 1877 fan exhibition, the text of which was partly reprinted in *The Building News*.²⁶ In 1869, it was reported that "Mr. Audsley" presided over a meeting of the Liverpool Architectural and Archaeological Society.²⁷

It will be noted that even in earliest years of the W. & G. Audsley partnership, architecture was not the exclusive activity of the firm. The brothers apparently engaged in the mounting of artwork for display. Passe-partout, a rarely used method today, offered protection for works on paper in an era when common modes of heating and illumination emitted damaging fumes and soot. This mount might be described as a "sandwich" consisting of a backing of stiff cardboard on which the artwork was affixed, a mat, and a layer of protective glass. The edges of this unit were bound together with a special linen tape and glue. The mounted artwork could then be placed in a frame, though this might be omitted for the sake of economy.²⁸

Other activities included the publication of works on domestic architecture, ornamental and Japanese art. In the 1870s, they undertook the prodigious project of producing the heavily illustrated *Popular Dictionary of Architecture and the Allied Arts*:

We have described, in as condensed a form as possible, all minor terms, but dwelt at great length, and with the necessary fullness, on those of importance, giving drawings in all cases where they are requisite to enable the reader to properly understand the matter treated of.²⁹

One item described in unexpectedly great detail was "apiary," a shed for bee hives. The size of this article is suggestive that one of the Audsleys might have engaged in bee keeping as a hobby. It would seem that bitter experience prompted the admonition, "The shutters should be secured by strong padlocks to prevent the hives being lifted by thieves."

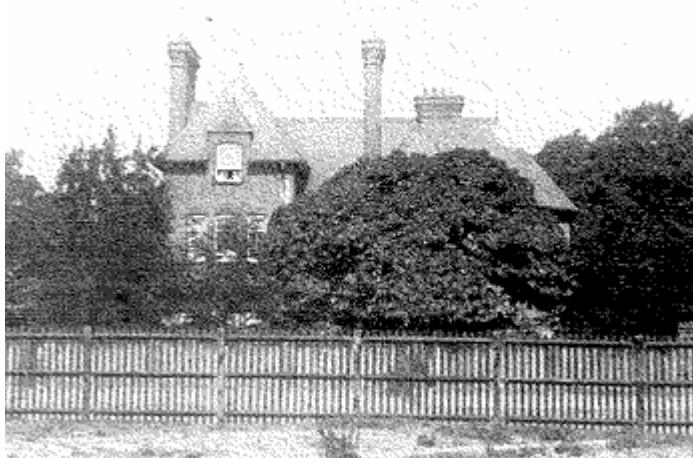
Ultimately, this publication was abandoned by the Audsleys with the third volume, ending with "buttery," being the last published. The work had originally not been given entirely favorable reviews:

So carefully complied a dictionary should have excellent wood engravings. Those given, though accurate on all essentials, rather lack spirit and life, and we should like to see a little more point given to them.³⁰

Given the Audsley brothers' publications on ornament, it is not surprising that their services were sought in areas other than architecture. The W. H. & G. H. Dreaper firm of Liverpool engaged them to design an upright piano case. This Egyptian Revival creation was displayed at the 1878 Exposition Universelle Internationale in Paris. Whether it was an exhibition piece or a design intended for production is not known. The instrument was acquired by the Liverpool Museum in

1988.³¹

With the completion of eight houses of worship and several other structures in the vicinity of Liverpool, the Audsleys seemingly gave up their architectural practice in Britain. The firm's name disappeared from the Liverpool directory by 1883-1884. One Audsley publication mentions the firm's removal to London, but the city directories there made no note of this. G. A. Audsley relocated to Ivy Cottage, Devon Nook, which he described as a "residence I erected for myself in Chiswick, West London....[The music room was] forty feet long, twenty wide, fifteen feet high; lighted by three large windows placed in a three-sided bayed portion at the end opposite that occupied by the organ..."³² The Devon Nook address is not to be found on modern maps, though it might well have been near the meeting of Barrowgate Road and Duke's Avenue.



Ivy Villa (courtesy of Ian Audsley)



Ivy Villa (courtesy of Ian Audsley)

The music room was the setting of some rather elaborate events. The Music Collection of the New York Public Library preserves a copy of the ornately printed

"Programme of ye Musick to be Played at Ivy Villa on ye Evenyng of April 8th MDCCCLXXXIV." The performed works, composed by Wagner, Handel, Guilmant, and Corelli, required the services of organ, piano, fiddle, bass viol, and a tenor vocalist. The aforementioned organ was built by G. A. Audsley, himself, and evidenced his increasing interest in the instrument.



Ivy Villa Music Room (courtesy Judi Burkhardt)

Being near the nation's cultural center, G. A. Audsley could easily attend various events and mingle with persons prominent in architecture and music. In late May 1886, he attended a lecture on Japanese Architecture given by Josiah Conder at the Royal Institute of British Architects and offered the customary vote of thanks to the speaker.³³

The activities of William J. Audsley at this time are less apparent. He is

known to have visited the United States, returning to England in the summer of 1883.³⁴ G. A. Audsley had dealings with organbuilder Hilborne Roosevelt of New York City that year, and may have accompanied William on this trip. One source provides the date of 1885 for William's immigration to the United States.³⁵ This was concurrent with the building of the Layton Art Gallery which was completed in 1888. There are, however, no Milwaukee directory listings for any persons named "Audsley" during the construction period. The 1900 Census reported that William was widowed, and resided with son Maclain at 46 Gordon Street, Perth Amboy, New Jersey. Perth Amboy was within easy train or ferry commutation of New York City.

The New York City directory for 1892 contained a listing for the W. & G. Audsley firm at 35 Broadway, with G. A. Audsley residing at 200 West 130th Street. Various reasons have been put forth to explain the immigration of the Audsley brothers. It is apparent that they were unable to attract large architectural commissions in Britain during the 1880s and had largely turned to the publication of art books. G. A. Audsley was additionally engaged in the design of pipe organs. David Van Zanten, in his architectural history of the Layton Gallery, has suggested that the British sponsors of the Bowling Green Offices project in New York City may have engaged the Audsleys as agents and ultimately as architects.³⁶ The twenty-year-old recollections of Father Edward Hawks, an Audsley client in the 1920s, also mention the Bowling Green project as the cause of the move from England.³⁷ T. Scot Buhrman, editor of *The American Organist*, mentioned in his 1925 memorial piece for G. A. Audsley:

I have it on his own authority that shortly after he came to America to take permanent residence here, he was actively negotiating with others for the organization of a firm of organ builders, with a western factory location, and himself at the head of the venture. For some reason or other, his plans never matured and he remained an architect.³⁸



156 Grove Avenue, North Plainfield, NJ

The house at 150 [now 156] Grove Avenue, North Plainfield, New Jersey, occupied by G. A. Audsley in 1894, was certainly far less grand than that in Chiswick with its large music room. This is suggestive that he faced economic difficulties in England and was forced to abandoned an apparently much-loved residence and lifestyle. The emotional loss is perhaps indicated by the frequency with which photographs of the music room and organ appear in his subsequent writings.

The earliest commission received by the Audsleys after their arrival in America was a grand one by any standard. They were engaged to build the largest office building (by floor area) ever erected in New York City to that time. While they were obviously unpracticed with this sort of construction, the Bowling Green Offices project at 11 Broadway was completed by 1897 with satisfactory results. The W. & G. Audsley firm relocated to this site upon its completion.

Perhaps seeking to establish himself in the profession in America, G. A. Audsley joined the Architectural League of New York in 1894. The roster of this society contained the names of the most prominent architects in the country. As their initial offering at the League's 1896 annual exhibition, W. & G. Audsley showed a model of the Bowling Green Offices facade and entrance. In 1897, their entry drawings for the New York City Hall competition were exhibited. G. A. Audsley read a paper to the society entitled, "Notes on Polychromatic Decoration of Churches." The text of this 3 April 1895 lecture was published in *Architecture & Building* (20 April to 27 July 1895). G. A. Audsley discontinued his membership by 1898.³⁹

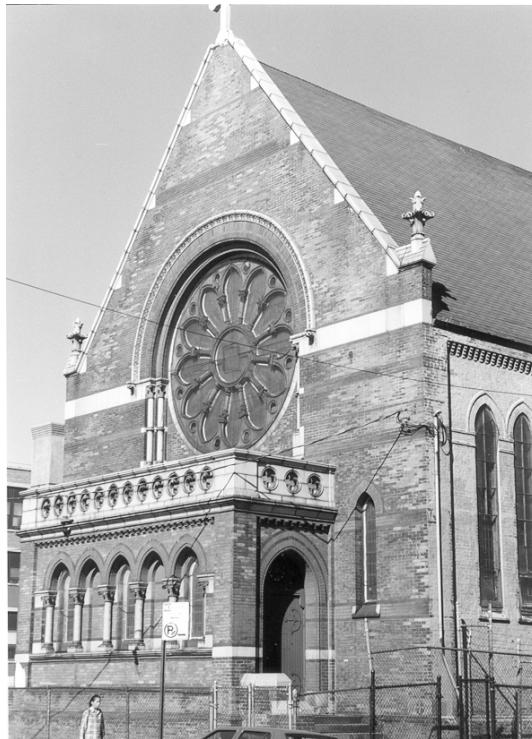
The year 1898 saw perhaps the first example of Audsley religious

architecture in America with the completion of the parish school for the Saint Mary, Star of Sea,

St. Mary's School, Bayonne, NJ (extreme right)

Roman Catholic Church, in Bayonne, New Jersey, near New York City. In 1895, the Audsleys had published a drawing of the interior of the proposed Episcopal Church in the Eckington section of Washington, D. C., but it is questionable whether it was actually built. G. A. Audsley's arrival in America was somewhat ill-timed as a major economic downturn occurred in 1893 which affected new construction for some years thereafter.

A branch chapel was completed in 1899 for Christ Protestant Episcopal Church which stood a mile away at Harrison and Clinton streets in Brooklyn, New York. The chapel was located at 26 Wolcott Street between Van Brunt and Conover streets in Red Hook, Brooklyn and nearly filled its 50 by 100 foot lot. It was constructed of red brick with ornamentation of red-orange and black brick, molded red brick, and buff terracotta. The entrance doors were placed on the sides of a projecting vestibule which was ornamented with a blind arcade. This allowed larger architectural elements, such as the rose window of wheel form, to lend dignity to the diminutive design. Five pairs and two single lancet windows were placed on each side wall while a lesser rose window shone from the rear wall of the sanctuary. The ceiling featured exposed wooden beams.



Christ P.E. Chapel, Brooklyn, NY

As the sons of G. A. Audsley reached maturity, they began to collaborate with him. Maurice Audsley, who ultimately became a photographer in the Philadelphia, Pennsylvania, co-authored *The Practical Decorator* in 1892. G. Catherall Audsley, an architect, had a directory listing at W. & G. Audsley firm in 1900, but disappeared after 1901.

The late 1890s and early 1900s probably saw several commissions for W. & G. Audsley including the construction of a large music room with organ for Eugene Clark of Yonkers, New York, and perhaps several banks in the general area of Newark, New Jersey. Two colored renderings of bank facades by Berthold Audsley are preserved in the Architectural Archives of the University of Pennsylvania.

It is interesting to note that while the Audsleys are not known to have received any commissions for Roman Catholic edifices in Britain, they appeared to have produced religious designs almost exclusively for this faith in America. G. A. Audsley did not convert to Roman Catholicism, indeed, he does not appear to have attended religious services of any sort.⁴⁰ Yet one finds in this period, the frequent use of the adjective "Catholic" in his American writings on religious architecture. Perhaps he felt that American Protestants were less tradition-loving than those of Britain and that the Roman Catholic Church offered greater opportunities for historically-based architecture.

Beginning about 1902, G. A. Audsley began corresponding with the Rev. H. J. Heuser, a faculty member of a Roman Catholic seminary near Philadelphia, Pennsylvania, and the editor of *The Ecclesiastical Review*. In these letters, Audsley wrote in an extremely deferential and self-effacing style. There were frequent expressions of support of things Catholic: "I long to cooperate with you in the cause of true Catholic art, and sincerely hope we may awake a genuine interest in it." A suggestion was made by him that a Catholic society be formed for that purpose.⁴¹ A gift was made of an illuminated copy of "The Lord's Prayer" by Audsley with the comment, "I much regret that I did not adopt the Catholic version."⁴² Religious exclamations also appeared in this correspondence which are to be found nowhere else:

If I were a younger man I might do better, but at my time of life work is not easily carried. However, Blessed be God, I am able to do something in my humble way.⁴³

In the late 1890s, the interior of Our Lady of Grace, Roman Catholic Church of Hoboken, New Jersey, was redecorated by the Audsleys with elaborate stencilling. G. A. Audsley eventually designed an organ for this church. The actual construction of a church, however, appears to have eluded the Audsleys for their first decade in America. The arrival of the twentieth century remedied the situation with the 1902 commission for the Saint Edward the Confessor Roman Catholic Church of Philadelphia, Pennsylvania. By this time, however, the Audsley brothers were in their sixties, and had seemly lost the creative vigor of their youth. They constructed the church with an interior that was nearly an exact replica of that designed for Saint Margaret's Church, Anfield, Liverpool, thirty years earlier. When dedicated on 16 October 1906, it would prove to be the last project of the Audsley brothers.⁴⁴

The Audsleys had contended for Roman Catholic cathedral commissions in Newark, New Jersey, (1896) and Saint Louis, Missouri, (1905), as well as, Saint Patrick's Roman Catholic Church of Norristown, Pennsylvania, (1905) but were unsuccessful.^{45 46 47} For the Saint Louis and Norristown projects, Rev. Heuser was requested by G. A. Audsley to "put in a good word in my behalf."⁴⁸ There is a recollection that G. A. Audsley claimed that he was at first awarded, then denied, the commissions for Newark and Norristown when it was belatedly discovered that he was not a Roman Catholic.⁴⁹ The absence of mention at this time to the other half of W. & G. Audsley may have been prompted by W. J. Audsley's declining health.



201 West 88th Street, New York City

William J. Audsley died 8:20 P.M. in his apartment at 201 West 88th Street, New York City, on 23 May 1907, at age 77.⁵⁰ His death certificate suggests he suffered from several serious maladies, but his physician had attended him for only five weeks prior to his demise. His burial took place in Perth Amboy, New Jersey, probably at Saint Peter's Episcopal Church, but a monument is lacking at present.

The sadness of this event was compounded for G. A. Audsley when Mary, his wife of forty-five years, died three and one-half months later on 7 September 1907 at 10 A.M. She had suffered with kidney disease for three years.⁵¹ Prior to her death, G. A. Audsley moved his wife and two daughters from 1 Van Sice Avenue to a smaller house at 54 Cornell Avenue in Lowerre [now Yonkers], New York. The two locations were within a very short distance of each other in a rather hilly area which was then served by a railroad line to New York City.



1 Van Sice Avenue, Yonkers NY



54 Cornell Avenue, Yonkers, NY

Yet another blow occurred when daughter May died at 10:00 on the evening of 20 April 1908. For the previous eighteen months, she had suffered from chronic pulmonary tuberculosis.⁵²



18 West 27th Street, New York City

The office of the W. & G. Audsley firm was moved by 1909 to the tenth floor of 18 West 27th Street in New York City, though it is not known what, if any, business came its way. The various Audsley styles, rooted in the 1860s and 1870s, had passed from popularity. The aforementioned Roman Catholic Cathedral of Saint Louis was begun 1907 in a Romanesque-Byzantine style never used by Audsley. This 365-foot-long structure and its embellishments of rich marbles and mosaics cost about \$1,000,000.⁵³

By 1910, G. A. Audsley and son Berthold had decided to return to England. He wrote to Rev. H. J. Heuser in Philadelphia informing him of this and listed a number of books from his library which he was offering for sale. He added at the close of the letter:

I shall be greatly obliged if you will kindly use your influence to effect a sale of any or all of the works here offered; for business has been so bad and I have had so many set-backs that money is badly needed at this juncture.⁵⁴

The financial distress hinted at could well have been due to the medical expenses for his late wife and daughter, as well as, the lack of income from architectural work. Audsley's monumental *The Art of Organ-Building* had been

published to critical acclaim in 1905, but apparently had not generated sufficient funds for the need. A rather embittered farewell to the America was all that Audsley could write:

I am sorry to leave this country for the reason I do; for I had hoped to be able to infuse some sense of decency among the church builders here and among Catholic church-builders in particulars: but I have found my ideas not only misunderstood but practically condemned. I do not hesitate to say that I can do better church work than any architect in this land, yet, I am passed by for those who can hardly place two stones together properly. I need not trouble you with details of the treatment I have recently been subjected to largely from priests of your Church, but they have been sufficient to show me that neither skill nor honesty is properly understood or appreciated. So, as I am not required here, I shall have to look elsewhere during the few years that may be given to me.⁵⁵

A residence at 7 Guilford Place, London, W.C., was taken up by 6 June 1911. In the following month, he relocated to 39 Rotherwick Road, Golder's Green, London, N.W.⁵⁶ By 1913, Audsley was writing from 24 Kingsley Road, Northampton.⁵⁷

With the closing of the W. & G. Audsley office in New York City, G. A. Audsley apparently gave up the architectural profession and devoted himself to writing. In October of 1910, G. A. Audsley attended an exhibition of the Worshipful Company of Turners at Mansion House, London.⁵⁸ His late brother, W. J. Audsley, had taken up wood turning as a hobby and used composites of various woods to produce colored designs on the surface of the finished objects. The following year, *The Art of Polychromatic and Decorative Turning* was published by G. A. and Berthold Audsley. The demand for this work was such that it was reissued in 1916. An article of very similar theme entitled, "Hints on Artistic and Decorative Turning," was published by G. A. Audsley in the *English Mechanic and World of Science* from 10 February to 12 May 1911.

In 1912, G. A. Audsley produced *Colour in Dress*, and *Gems of Japanese Art and Handicraft* the following year. The major project of period, however, was *The Cyclopaedia of the Pointed Architecture of Great Britain*:

...the most exhaustive and best illustrated treatise on its subject [British Gothic style] ever attempted: the outcome of an earnest study of half a century and the loving labor of several years.⁵⁹

By the end of 1913, this work was largely completed and G. A. Audsley spoke of returning to the United States:

His [Berthold Audsley's] Brother-in-Law is in a good position in Newark, New Jersey, and wants him to come there: accordingly, he will now follow his advice....Bert much prefers the States to this slow country, and, of course, his wife longs to [be] with her relatives and friends. When my great work is through the press, I shall join him until any special matters call me away from Newark.⁶⁰

The ultimate fate of the "great work" was related by G. A. Audsley in 1924:

In connection with the work alluded to I have been a sufferer from the disgraceful War. The work was going to press on October 1914, and the brutal war was declared, and my work was, of necessity abandoned by the publishers. All my MSS, drawings, photographs, etc., are now packed in cases and stored in a Bank vaults in London: and there is no likelihood of the work being produced now. This is one of the trials one has to bear---seven years of labor thrown away. The work would have been the greatest help to American Architects, who are absolutely ignorant of the first principles of Medieval Architecture. That has been the great study of my life. I am one of only two or three English architects who passed through the Gothic Revival, alive today.⁶¹

In a 1915 letter to his friend, the Rev. H. J. Heuser, G. A. Audsley described his return:

Having completed my work on the medieval Catholic Architecture of Great Britain, and the arduous photographic labors connected therewith, I have returned to this country for good. What my remaining years will be devoted to remains uncertain; just at present I am helping my son [Berthold Audsley], who is allowed to be the finest maker of architectural models or, more correctly speaking, miniatures, in his special material alive to-day.⁶²

A biographical sketch of Berthold Audsley appeared in the 21 December 1930 issue of *The Sunday Call* of Newark, New Jersey:

Time was, back in 1912 while Mr. [Berthold] Audsley was in England, that he made a model of the Immingham docks on the Hummer River in Yorkshire. On a platform constructed in eleven sections, 28 by 16 feet, the model represented territory covering two square miles. Every building, crane and bridge and 8,000 tiny gondola cars filled with coal were made and put in their proper places by Mr. Audsley, who completed the exhibit in three months. The last six weeks of the time, he lived in a room at an inn next door to his specially built workshop and worked twenty-two hours a day. That model required the construction and placement of two miles of miniature railroad track. The model was placed on exhibition at the Ghent Exposition in

1913....Shortly after he returned to this country in 1913, Mr. Audsley created a model of the Victor Phonograph Plant [Camden, New Jersey]. Then came an order to do the Murphy Varnish Company's plant in this city [Newark, New Jersey]....He constructed a model of the Cathedral of St. John the Divine [New York City], the carvings begin reproduced in miniature by Mr. Audsley in carved cardboard.

Mr. Audsley is the type of artist who can step down from a heavy machinery lathe to another bench and start work on an intricate lacy carving, or do a bit of painting in oils so exacting as to require the use of a magnifying glass.⁶³

Perhaps the most influential model built by Berthold Audsley was a nine-foot rendering of the Chrysler Building, the landmark Art Deco skyscraper in New York City.

Architects, builders, and Walter P. Chrysler himself squatted on the floor of the model some time ago, viewing it from every angle. What the model, constructed in cardboard, with every one of its thousands of windows in glass and faithfully reproduced in miniature, mutely told them, brought about a decision to revamp plans for the entire tower of the immense structure.

The original plans for the building called for a rounded dome end. The model demonstrated that such construction would give the building the appearance of having been lopped off at the top. The plans were hastily changed and the present structure resulted.⁶⁴

Not mentioned in the foregoing account was the fear of the Chrysler Building's sponsors that the structure might lose its title as the world's tallest to the Bank of Manhattan Building at 40 Wall Street. In newspaper announcements of the Chrysler project, the 925-foot structure was described as terminating with a fenestrated dome, illuminated from within, and surmounted by a seventeen-foot figurative statue.⁶⁵ H. Craig Severance, the former partner of Chrysler architect William Van Alen, plotted to surpass the Chrysler Building by two feet with the addition of a fifty-foot flag pole to 40 Wall Street. Suspecting something of this sort might occur, the Chrysler sponsors added the spire, which was secretly brought to the site in sections, assembled within the building, and then raised into place at the last possible moment. A few months following its completion in 1930, the 1,048-foot Chrysler Building was dwarfed by the 1,250-foot Empire State Building.^{66 67}

Berthold Audsley also constructed models of ships, carriages, armor, and Medieval castles for use as educational materials in the Newark, New Jersey, public schools. Several of these are still preserved at the Newark Museum where he was employed. He additionally constructed working model steam locomotives of cast metal. One eighteen-inch-long example, presently in a private collection, developed 200 pounds pressure and ran at 40 miles per hour.⁶⁸

Following the 1916 publication of *Amateur Joinery, and Artistic and Decorative Stencilling*, G. A. Audsley largely devoted himself to writings concerning the pipe organ. He advertised himself as "ecclesiastical and organ architect," though no church designs would ever again be sought from him. A 1919 commission for a modest parochial school for the newly formed Saint Joan of Arc Parish in Philadelphia, Pennsylvania, would be the only known architectural work following his return to the United States.

Though he kept surprising active during his last years, G. A. Audsley was well aware of his declining health:

16 August 1920:

I have had a nasty shake in the form of a hemorrhage of the bowels, which caused a great loss of blood which at my time of life is not easily made up. This was about two months ago, and I am still very weak. I hardly expect ever to regain my previous activity of body; but my head and hands have not been affected so far as I can feel and see. The doctor says the attack was a safety-valve and probably saved my life. So perhaps, I have reason to be thankful.⁶⁹

17 December 1923:

I have suffered, off and on, all this year from bad headaches; which have somewhat crippled my exertions, but have been to some extent better recently. In September I passed by 85th birthday, so I have good reason to be devoutly thankful I am as well as I am, free from any organic complaint, and able to think and work as usual.⁷⁰

14 January 1925:

For the last few weeks I have been in the Doctor's hands suffering considerable pain in my back and loins. This has to a considerable extent interfered with the even tenor of my work compelling me to take frequent rests to ease the pains. I think I amending a little now, but I am far from comfortable at times. A man of eight-six cannot expect to escape aliments, but God has be[en] very kind to me so far, for He has spared my brain and hands for the work He has pointed out for me to do.⁷¹

30 April 1925:

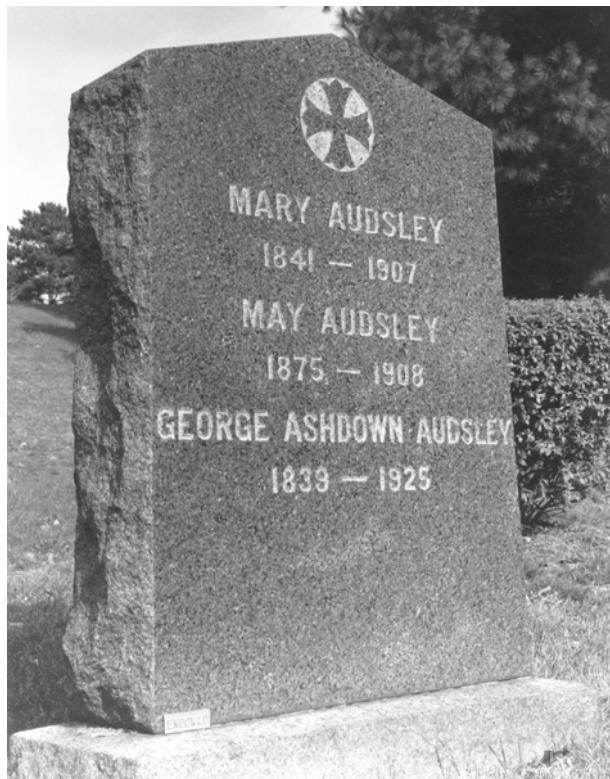
Although free from absolute pain, I still continue far from strong and unable to undertake any exertion. At my time of life one may expect such failing energies.⁷²

7 June 1925:

Although I am as nearly dead as I can be, while still able to hold a pencil, after a fashion, I shall try to reply to your last good letter....I naturally wish to regain something approaching the health you have known me to enjoy; but it seems hopeless to be again what I was last year. I have been in the Doctor's hands, on and off, ever since last Christmas, and am now so weak and short-breathed that [it] is difficult for me to go up or down one flight of stairs. Thank God, throughout all I have been able to think clearly and write plainly. I hope to live to finish my "Swan Song," *The Temple of Tone*, then my work will be done.⁷³

G. A. Audsley died about noon on 21 June 1925 at his home in Montclair, New

Jersey. That very day, he had worked upon his manuscript and paused mid-sentence. He left the drawing board where he wrote and took to the couch from which he was not to rise.



**Grave of G.A. Audsley (note incorrect birth date)
Mount Hope Cemetery, Yonkers, NY**

A BRIEF ACCOUNT OF GOTHIC ARCHITECTURE AND ITS REVIVAL

The invention of the Gothic style is generally accepted to have taken place with the construction of the new choir for the Saint Denis Abbey near Paris, France, 1140-1144. The style was characterized by the use of the pointed arch, flying buttresses, and the rib vault---none of which were Gothic innovations.⁷⁴

Gothic had been preceded by the Romanesque style, the descendant of the architecture of ancient Rome. The arches and vaultings used in Romanesque were of semicircular profile, and thus limited by geometry to being not more than half their width in height. The semi-cylindrical vaultings were either of the "tunnel" ("barrel") type or a series of forms created when one tunnel vault crosses another creating diagonal edges ("groins"). Groin vaults could be visually successful only when constructed over square sections ("bays"). The load-bearing stone walls tended to be relatively uniform in thickness and could not be pierced for large windows.

The pointed arch, the most characteristic Gothic form, had previously appeared in the architecture of ancient Rome and in that of the Middle East. Whether it was introduced to Europe by pilgrims returning from the Holy Land, or invented anew is not known. Its chief advantage over the round arch is that it may be varied in height relative to its width. In terms of structural stability, a high pointed arch is to be preferred to a nearly flat one.

A basic change occurred in the design of stone buildings during the Gothic period. Certain portions of the walls and ceilings were designated as structural supports and made correspondingly thicker, while the remaining portions were treated as mere filling or entirely removed for large windows. In vaultings, these load bearing parts were called "ribs" and were the first portions erected during construction. In the case of walls, the structural portions were often placed outside in the form of buttresses. Flying buttresses were essentially half arches which conveyed the thrust of the upper stories safely to the ground.

The results were light filled interiors which appeared to rise up to heaven. The effect was enhanced by carvings on the masonry supports which gave the illusion that the structure was upheld by slender columns.

While it was preferred to have stone vaulting, many Gothic structures had wooden ceilings, or none at all, which allowed the beams supporting the roof to be visible. In England, exposed timber trusses were often subject to highly decorative treatment.

The Gothic style was spread by French architects to various parts of Europe where local architectural variants eventually arose. English Gothic architecture is

generally divided into three broad periods: Early English (1190-1280), Decorated or Flamboyant (1280-1380), and Perpendicular (1380-1550). Owing to the length of time required for construction, and subsequent renovations, it is often possible to find elements of all three styles in a single major cathedral.

The Early English style is noted for its relative simplicity and use of narrow lancet windows.

In Decorated Style, ceiling ribs and the stone mullions of windows ("tracery") were arranged in highly decorative patterns. The ogee arch consisting of a convex and concave curve in each half was popular as was the extensive use of carved surface ornament.

The Perpendicular Style ("Tudor Gothic") was a reaction against the Decorated Style. Interior ornament tended to be geometric, repetitive, and above all, more restrained. This style was readily identifiable by its use of flatten arches and fan vaulting.

The decline of Gothic architecture in England was due to the belated influence of the Italian Renaissance in the early seventeenth century. Architects such as Inigo Jones (1573-1652) began to design buildings in the Neo-classic style which displaced Gothic as the popular style by the 1650s.

It is often not recognized that the historic period of Gothic architecture continued long enough to reach the United States. Saint Luke's Anglican Church of Smithfield, Virginia, was constructed 1632-1638 in brick with lancet windows and an open timber-truss ceiling. It survives as the oldest church building in the original thirteen colonies.⁷⁵

Following the disastrous London Fire of 1666, Sir Christopher Wren (1632-1693) was called upon to design replacements for a number Anglican parish churches, as well as, Saint Paul's Cathedral, his *magnus opus*. When designing the Church of Saint Mary Aldermury on Queen Victoria Street, he was instructed to follow the style of the burnt Gothic building⁷⁶. When finished in 1682, it stood as perhaps the earliest example of the Gothic Revival in England. The portentous nature of this building was that the Gothic style was treated as a system of surface decoration rather than one of structure. The most visually striking feature of the interior, the fan vaulted ceiling, was constructed of plaster. The use of plaster imitations of stone vaulting would appear in Gothic Revival buildings for the next two-hundred-fifty years.



Wren's St. Mary Aldermanbury, London, England

From 1600 to 1800 perhaps no year passed which did not see the building of some pointed arch and gabled roof, or the restoration of some crumbling tracery.⁷⁷

A notable example of Sir Kenneth Clark's foregoing statement was the 1735-1740 construction of towers on the incomplete facade of Westminster Abbey by Nicholas Hawksmoor (1661-1736). Though an attempt was made to harmonize with the medieval structure, Hawksmoor could not prevent himself from introducing Neo-classical scrolls above the clock dials. His All Souls College, Oxford, project of 1716-1735 featured Gothic exteriors and Neo-classical interiors.⁷⁸

The aristocratic writer, Horace Walpole (1717-1797), is often credited with originating the fashion of Gothic Revival country houses in England. For a period of twenty years, beginning about 1750, he decorated and enlarged his Strawberry Hill cottage near London using a bewildering assortment of Gothic motifs rendered mostly in plaster. More substantial constructions would be found in Gothic Revival houses of the late eighteenth century.⁷⁹

Americans were likewise attracted to Gothic residences. An early example was Sedgely, the home of the Philadelphia merchant William Crammond, designed in 1799 by Benjamin Henry Latrobe, architect of the United States Capitol.⁸⁰ As had earlier occurred with the Neo-classic style, the Gothic Revival in America would be adapted from masonry to wood construction, in this case as "Carpenter's Gothic." Forms impossible to execute in stone became commonplace.

Owing to the large number of English parish churches built in earlier eras, there was little construction in the 1760-1820 period. Expression of the Gothic Revival in church architecture was largely postponed until the great urban expansion of the nineteenth century. What examples appeared tended to treat the

style in a rather superficial way. A characteristic example was the "Design presented to the Church Commissioners" by the London architect John Soane (1753-1837).⁸¹ The plan of a single church was given with depictions of the exterior rendered in Gothic Revival and three Neo-classic forms. The substitution of crenelations for a balustrade, pointed arched windows for flat lintels, and flying buttresses for Doric columns on the tower was all that was required for the transformation of one style into another. The Gothic style of that period was simply just "the frosting on the cake."

On 16 October 1834, the Palace of Westminster, which housed Parliament, was largely destroyed by a spectacular conflagration which inspired canvases by Turner and Constable. The proposed reconstruction set off a national debate as to the proper style for this most important of government buildings. The Neo-classic style had lately evolved into severe monumentality by stricter adherence to ancient Greek models. Champions of the "Christian" Gothic style condemned this as being "pagan." The survival of historic Westminster Hall whose 1406 hammerbeam ceiling spanned the 221 by 75-foot chamber probably prompted the adoption of Gothic. Sir Charles Barry (1795-1860), an architect who preferred the Neo-classic, won the design competition. Barry's assistant, Augustus W. N. Pugin (1812-1852), a designer enamored of the medieval, was responsible for the interior and exterior ornamentation. The result, in Pugin's words: "All Grecian, Sir; Tudor details on a classic body." Pugin took great interest in these details which extended even to the umbrella stands.

The construction of the Houses of Parliament did not yet signal the great shifting of styles which was to occur in the last third of the nineteenth century. Indeed, Gothic Revivalists would eventually scorn this building for its symmetry and use of the Perpendicular style---a debased form of Gothic in their opinion.

The use of Gothic in Anglican churches remained a rather contentious matter as architectural styles had become emblematic of the theological factions of the day:

Twenty years ago [1852], however, the extreme Protestant party was still a strong one. They saw mischief lurking in every pointed niche, and heresy peeping from every Gothic pillar. They regarded the Medievalists with suspicion, and identified their cause with Romish hierarchy, with the Inquisition and Smithfield [site of burning of Protestants]. It would be a curious matter for speculation to ascertain how far the [Gothic] Revival has been encouraged, and how far it has been retarded, by ecclesiological zeal or idle bigotry.⁸²

Sir Kenneth Clark described Anglican practices of the time:

Only special students of the period know how greatly the English Church of 1830 differed from the English Church of today [1928]. Chancels and altars, clergymen in surplices, anthems, festivals, frequent standings and kneelings--these form part of everybody's mental picture of an Anglican church. But to understand the development of the Gothic Revival we must imagine a time when all these forms were unthinkable. To a good protestant of 1830 the least suggestion of symbolism--a cross on a gable or on a prayer book---was rank popery. All forms of ritual were equally suspect. The clergyman wore a black gown and read the communion service from his pulpit; no one knelt during the longer prayers, or stood when the choir entered; indeed, the choir, if it existed at all, was hidden in a gallery, where it performed to the accompaniment of violins and a 'cello. The old Gothic churches had been gradually adapted to suit this type of service. Superstitious features such as piscinae [for disposal of consecrated fluids] and sedilia [ceremonial seating for the clergy] were abolished; since altars were seldom used, even as tables, the chancel was either abandoned or employed as a vestry; and whatever symbolic sculpture existed in the nave was concealed by massive, comfortable pews for the rich and precarious galleries for the poor.⁸³

The religious impetus for the introduction of the Gothic style into Anglican churches came from the "high church" or "Oxford Movement" which favored elaborate rituals as found in the Roman Catholic Church. In terms of church design, the high altar was favored over the pulpit as the object of architectural emphasis. Spacious areas for the accommodation of the choir and clergy serving about the altar were necessitated. The rise in popularity of ritualism led to the acceptance of Gothic ecclesiastical architecture from the mid-nineteenth century.

It is ironic that the Roman Catholic Church did little to encourage the Gothic Revival in England. Charles L. Eastlake attributed this to three causes. The migration of nearly a million largely poor Irish Catholics into England required the rapid construction of churches "executed in any style or no style---it mattered little---so long as they were built and occupied."⁸⁴ Secondly, the Catholic religious orders in England were largely of Italian origin and favored their native Neo-classic styles. Thirdly, the presiding Catholic prelate of the period, Cardinal Wiseman, had a great personal interest in the art of the Renaissance.

The rancor over architecture in the Church of England did not necessarily extend to denominations whose ideal place of worship remained a comfortable meeting house where all could see and hear the preacher. The adoption of Gothic implied no alteration of the basic plan of their rectangular pulpit-centered edifices.

By the time the Audsley brothers had established their architectural practice

in the early 1860s, the Gothic Revival was a popular choice for churches and dwellings. By the 1870s, large public buildings, hotels, railroad stations, and offices were being designed in the style. There was a pronounced tendency to favor the picturesque with all manner of spires and turrets appearing in asymmetrical arrangements. Bold colorations were used which had no antecedent in the Middle Ages. Facades might include stonework of contrasting colors, sometimes in combination with brick.

The Audsleys declared their allegiance to the Gothic Revival on the very first page of their 1870 work on domestic architecture:

The introduction into this country of the ancient classical styles, which took place about fifty years ago [c. 1820], was anything but a step in the right direction.⁸⁵

Further passages extolled the merits of the Revival and quoted major architects of the day at some length. Despite their enthusiasm, the Audsleys did not align themselves with the extremists who sought to build literal copies of medieval structures:

The true Gothic revivalist does not desire to see, by a servile copyism of ancient buildings, the comforts and indispensable requirements of modern civilization done away with or even modified, but rather desires to elevate his art by making it subservient to every end, and by moulding it to suit the every day wants of time.⁸⁶

It will be seen that the Audsleys eventually accepted a somewhat popular notion of the time that architectural style ought to be dictated by the nature of the building. Thus, Gothic was proper for "sacred" places such as churches and homes, while the pagan Neo-classic was better suited for secular offices or museums.

It should be noted that the Gothic Revival did not sweep aside all other styles. Gothic was but one of a number of revival styles popular in the nineteenth century. At the time of his immigration in the early 1890s, G. A. Audsley would have been met by numerous examples of the Romanesque Revival. The style had been pioneered in the United States by Henry H. Richardson (1838-1886) who was influenced by historical buildings in southern France. The "Richardsonian" Romanesque was massive in character with roughly cut stone blocks, sometimes in contrasting colors, and monumental round arches. It had virtually become a national style when its popularity plunged with the erection of the Roman Revival pavilions of the Chicago Columbian Exposition in 1893. Judging by his negative comments on Romanesque Revival stonework in the 1890s, G. A. Audsley probably had no interest in this style.

The Gothic Revival proved to be more durable than the Romanesque Revival. The end of the nineteenth century saw major cathedral projects including New York, Washington, and Liverpool, where the actual structural system of Medieval Gothic architecture was revived. The plaster vaults and iron columns of an earlier era were not to be admitted here, and much was made of the fact that these buildings were entirely of stone with no structural steelwork.

Quite surprisingly, the Gothic style found popularity in early twentieth century structures containing a great deal of steel. The vertical emphasis of Gothic architecture was found by American architects to be suited to skyscrapers. The best-known example was Cass Gilbert's (1859-1934) Woolworth Building (1913) in New York City. The 880-foot-high facade was composed of terra cotta panels molded with Gothic ornament and supported by the steel frame.

By 1930, the Gothic Revival had largely run its course. Churches and college campuses, the last strongholds of the Medieval Gothic style, likewise sheltered the last of the Gothic Revival. Art Deco and Modernism, both futuristic styles, overtook the traditional.

ALEXANDER THOMSON

While the Audsleys favored the Gothic Revival style for churches and dwellings, they utilized a Neo-classical style developed by Alexander Thomson for all of their known secular structures.

Thomson was born on 9 April 1817 in Balfron Scotland, a place about fifteen miles north of Glasgow. In 1834, he began an apprenticeship with Robert Foote, which was cut short in 1836 when his mentor retired because of ill-health. Thomson thereupon was employed in the office of John Baird, perhaps the most prominent Glasgow architect of the time. A partnership was formed in 1849 with another person named John Baird, during which time Gothic Revival and Italianate villas were designed. In 1856, Alexander and brother George Thomson formed the firm of A. & G. Thomson, which would remain active until 1871. Alexander Thomson died on 22 March 1875.⁸⁷

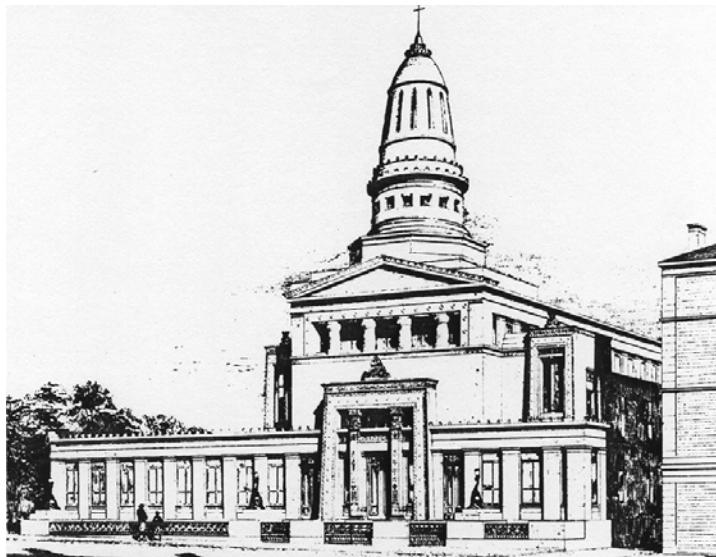
There is a possibility that Thomson might have met G. A. Audsley as both were active in professional associations. Thomson served as delegate to a London conference of the Royal Institute of British Architects on 22 to 25 May 1871. However, the Audsleys were not elected fellows of this organization until the year following Thomson's death. Whether Thomson and the Audsley shared memberships elsewhere is not known.

The Audsley adoption of Thomson's style appears to have taken place in the late 1870's following Thomson's death. So similar are the ornamental conventions that one is inclined to suppose that the Audsleys either acquired several of Thomson's architectural drawings or made measured renderings of his work.



Grecian Chambers, Glasgow, Scotland by Thomson

Of the various Thomson works, the Audsleys were apparently most influenced by the Queen's Park United Presbyterian Church (1867-1942), Glasgow, Scotland. Unlike the typical Neo-classical revival buildings of the period, no attempt was made here to exactly imitate ancient classical structures, but rather to use design elements from various sources in new ways. Perhaps the most unusual aspect of Thomson's work was the incorporation of forms derived from the architecture of India. The British naturally had some curiosity about their colony, and a relative of Thomson is known to have resided there. Several nineteenth century publications concerning Indian temples provoked much interest.



United Presbyterian Church, Glasgow, Scotland

The main entrance of the church consisted of a form derived from the pylons of Egyptian temples. Originally, pylons were completely solid structures, but here, Thomson has made them hollow so as to receive two columns in an arrangement known to the Romans as *in antis*. The visual mass of the pylon was further reduced by having the colonnade-like first story pass laterally through it.

Though covered with Greek ornament, the form of the entrance columns is Indian. Another combination of Greek and Indian styles is found in the upper facade. Here, one finds a typical Greek pediment that is supported by squat columns apparently copied from the cave temples of Elephanta. The most striking feature of the church was the slotted cast iron bell tower whose profile is taken from the elongated domes of southern Indian temples.

One might ponder exactly why the Audsleys were attracted to this Grecian-Egyptian-Indian conglomeration. It would appear that the love of historical ornament was the lure. As early as 1860, G. A. Audsley spoke against rote copyism ("art slavery") and urged the adaptation of historic forms to modern use. Secular

buildings provided the greatest freedom in this regard.

JOHN RUSKIN

The Audsleys, among many others, were greatly influenced by the teachings of John Ruskin (1819-1900). Ruskin established his reputation in art criticism with the publication of his five volume *Modern Painters* from 1843 to 1860. It was, however, *The Seven Lamps of Architecture* (1849), which served as an exposition of his artistic philosophy. The book contained a section devoted to each "lamp" or principle, which should guide architecture: sacrifice, truth, power, beauty, life, memory, and obedience. The great moral obligations of architects to their art, as perceived by Ruskin, might be summed up in the following passage from "The Lamp of Memory:"

Therefore, when we build, let us think that we build for ever. Let it not be for the present delight, nor for present use alone; let it be such work as our descendants will thank us for, and let us think as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say when they see them, "See! this our fathers did for us." ⁸⁸

Ruskin realized that architects often faced serious financial constraints in their work. The following passage revealed his method of preserving artistic integrity while practicing economy:

We have so much, suppose, to be spent in decoration; let us go to the Flaxman [a noted British designer and sculptor, 1755-1826] of his time, whoever he may be, and bid him carve for us a single statue, frieze or capital, or as many as we can afford, compelling upon him the one condition, that they shall be the best he can do; place them where they will be of most value, and be content. Our other capitals may be mere blocks, and our other niches empty. No matter: better our work unfinished than all bad. It may be that we do not desire ornament of so high an order; choose then, less developed style, also, if you will, rougher material; the law which we are enforcing requires only that what we pretend to do and to give, shall both be the best of their kind; choose therefore, the Norman hatchet work, instead of the Flaxman frieze and statue, but let it be the best hatchet work; and if you can not afford marble, use Caen stone, but from the best bed; and if not stone, brick, but the best brick; preferring always what is good of a lower order of work or material, to what is bad of a higher; for this is not the only way to improve every kind of work, and to put every kind of material to better use; but it is more honest and unpretending, and is in harmony with other just, upright, and manly principles... ⁸⁹

This emphasis on quality is one that will be noted in George Ashdown Audsley's

various pursuits, be they architecture, book publishing, or organbuilding.

Perhaps the most influential of the "Seven Lamps" was "Truth." In it, Ruskin attacked relatively common practices of the day including the construction of imitation stone Gothic vaulting in plaster, the painting of wood, plaster, and metal to imitate marble or some other valuable material, and the use of painted representations or cast material to imitate carved work. These "lies" were felt to be most inappropriate for a house of worship:

I recollect no instance of a want of sacred character, or any marked and painful ugliness in the simplest or most awkwardly built village church, where stone and wood were roughly and nakedly used, and the windows were latticed with white ["colorless"] glass. But the smoothly stuccoed walls, the flat roofs with ventilator ornaments, the barred windows with jaundiced borders and dead ground square panes, the gilded or bronzed wood, the painted iron, the wretched upholstery of curtains and cushions, and pew heads and altar railings, and Birmingham metal candlesticks, and, above all, the green and yellow sickness of the false marble---disguises all, observe; falsehoods all---who are they who like these things? ⁹⁰

Nearly half a century later, G. A. Audsley would write rather similar sentiments:

Let all shams be spurned and such materials be openly used as there is money to pay for. Honest stone columns were considered sufficient by the greatest ecclesiastics and church builders the world has known; and they are sufficient, when properly treated, for the grandest church we can conceive now; and they cost little if anything more than the modern abortions of wooden posts or iron columns, cased with imitation marbles, and finished with poverty-stricken, cast stucco capitals and bases. Why, may be asked, are stucco-work and sham marbles ever sanctioned in buildings erected to the glory of God, when they are considered too mean and paltry for buildings erected to the glory of man? ⁹¹

Audsley went on to state that the use of false materials was a moral offence:

It must be acknowledged that the stone vaults of the great medieval churches are, in some respects, their most characteristic and impressive features. It seems little short of a crime to parody such noble works of Catholic inspiration, in miserable, inch-thick plaster, even in the flimsy churches which are deemed sufficient for the service of God to-day....The most flagrant abuse of painting is its use in the "graining" of some common wood so as to represent some rare or expensive one, and the painting of any surface so as to represent some choice and valuable marble. Both of these

too common methods are sinful, especially when used within a church.⁹²

A seemingly odd tenet in Ruskin's "Truth" concerned the use of architectural terra cotta, a brick-like material which could be molded into various ornamental forms. It was used in the seventh and twelfth centuries in Italy and revived in England in the nineteenth. The surface of terra cotta could be given almost any color or texture, including that of stone.⁹³ An 1891 article in *The Building News* stated:

The use of terra cotta may be a source of considerable economy, depending entirely upon the design. If the general details be elaborate and largely varied, necessitating the making of many models and moulds by the manufacturer, the work is likely to cost nearly as much as if it were stone. But if the general features be repetitive a considerable saving may be expected.⁹⁴

The use of terra cotta ornament with stone blocks was improper to Ruskin as it was an imitation of carved work. Its use with brick, however, was an entirely different matter:

Thus in the use of brick; since that is known to be originally moulded, there is no reason why it should not be moulded into diverse forms. It will never be supposed to have been cut ["carved"], and therefore, will cause no deception; it will have only the credit it deserves.⁹⁵

While the Audsleys held Ruskin in the highest esteem---"the writer every lover of true and noble architecture must reverence"---they did not agree with him on every point.⁹⁶ Ruskin was rather uneasy about the development of iron construction in the mid-nineteenth century, and opposed the use of metal columns and beams.⁹⁷ The Audsleys used massive octagonal iron columns to support the galleries of their 1877 London synagogue. Ruskin also objected to the design of towers with corner pinnacles and no central spire, and liken them to overturned tables with legs in the air.⁹⁸ The Audsleys, however, designed the tower of Saint Edward's Church, Philadelphia, on just such a plan.

The Audsleys certainly did not share Ruskin's authoritarianism in regard to architecture which dictated that "a universal system of form and workmanship be everywhere adopted and enforced."⁹⁹ Ruskin would have had government regulation to restrict architecture to four styles: Pisan Romanesque, early Gothic of the Western Italian Republics, Venetian Gothic, and the English Early Decorated Gothic---"the most natural, perhaps the safest choice." G. A. Audsley frequently used moral exhortations to promote many of the views held by Ruskin, but never advocated such regulation.

THE AUDSLEY CHURCHES

The earliest known church designed by the Audsleys was the Welsh Church of Chester, which was built on the east side of Saint John Street in 1866 at a cost £8,000.¹⁰⁰¹⁰¹ In his 1891 visitor's guide to the area, G. A. Audsley described the structure:

Nearly opposite the Free Library, on the eastern side of the street, stands the Chapel of the Welsh Calvinistic Methodists, a body which previously to the erection of this commodious building, worshipped in a humbler chapel in Common Hall Street. The present Chapel was erected in 1866, from the plans and under the superintendence of Messrs. W. & G. Audsley, Architects of Liverpool (now of London). In its architectural features it is very far in advance of any other Nonconformist [non Church of England] edifice in Chester, and, as such, deserves more than passing notice. Its western front, which faces St. John Street, is built of a light grey sandstone, and presents an advanced open porch, having supporting columns of polished Peterhead granite, with elaborately carved capitals. Bold arches spring from these capitals, and the porch is finished with a pierced parapet, from which project grotesque animals. The porch projects from a handsome gable, containing in its centre a large circular window of elegant design and careful workmanship. The whole is surmounted with a sort of floriated cross. The style of architecture is French Gothic of the thirteenth century, fully treated. The Chapel, which seats 700, was first opened for worship on Sunday, December 2nd, 1866, when Dr. L. Edwards, of Bala, preached the opening sermon.¹⁰²

A second commission was completed just fifteen months later. This Welsh Presbyterian Church was located at 40 Prince's Road (corner of Upper Hill Street), Liverpool, and opened on 15 March 1868. The commission was the result of a competition in which the W. & G. Audsley design surpassed fourteen others.¹⁰³ The architectural press described it as being of Gothic style with strong early French influence in details. The 1,100 seat building was "T"-shaped with 200-foot-high corner tower and spire. It was constructed of gray Yorkshire stone with yellow sandstone details.¹⁰⁴



Welsh Presbyterian Church, Liverpool, England

In his work on the architecture of Liverpool, Quentin Hughes described the church in 1969:

A fine example of full-blooded Gothic in the Decorated Revival style, with the usual pronounced individuality of the work of the Audsleys. Its spiky silhouette is a feature of the street, an area full of splendid churches. The interior is particularly impressive with all detailing carefully thought out, light-fittings, etc. are all part of the architects' brief.¹⁰⁵

The building has more recently been described as being "closed and derelict."

The benefaction of a Miss Colquitt led to the construction of the Audsley brother's first Anglican church in 1870.

¹⁰⁶¹⁰⁷¹⁰⁸ A detailed account of the work appeared in the 5 August 1870 issue of *The Building News*:

Christ Church, Kensington, on High Road to Fairfield, was consecrated by the Bishop of Chester on the 21st ult. The church, which is Romanesque in style, consists of nave, 94 ft. long, 24 ft. wide, and 57 ft. high from floor to apex of roof, with aisles on either side 13 ft. 9 in. wide by 90 ft. long; choir and chancel, 32 ft. 3 in. long; north transept, 19 ft. by 18 ft.; the south transept being occupied as an organ chamber and vestry. The nave is in five bays, the arches springing from piers of polished red granite, with Bath stone bases, heads, and capitals. The reredos is of Caen stone, and consists of a series of ten arches resting on small columns of green Irish marble. The roof of the church is open-timbered, and the whole of the church furniture, with the exception of the lectern, sedilia, and communion table (which are of oak), is of polished pitch pine, the seats being open. The altar floor; chancel, and wall around the font have been laid with encaustic tiles by Mr. Oppenheim, of Manchester. The hot-water apparatus is by Mr. Steward, of Lancaster, while the gas-fittings and all the ornamental ironwork of the church have been furnished by Messrs. Smith and Sons, of Birmingham. Externally the church is built of ordinary grey brick, with Stourton stone bands and red and black bricks in bands and arches. There is a tower and spire 150 ft. high at the west end. Messrs. W. and G. Audsley, of Harrington Street, Liverpool, are the architects, the contractor being Mr. E. Hughes, of Miller's Bridge. The cost, including site, will be about £10,000.¹⁰⁹

In addition to new construction, the Audsleys also accepted commissions for the renovation of older church buildings. These "restorations" were often dictated by changing standards of comfort. Until nearly the nineteenth century, little attempt was made to heat churches in winter. The congregation had only the meager relief offered by portable footwarmers filled with hot coals. The high walls of the box pews provided a shield against drafts and additionally served to assure attention by doubling as the straight backs of the seating. The passing of the social order which treated box pews as private domains and the appearance of effective heating led to the installation of the bench-type pews common in churches today.¹¹⁰

The Building News of 12 April 1872 gave an account of the project at the Parish Church of Bebington, Cheshire:

The parish church of Bebington, was reopened on Tuesday after restoration. The edifice was built at three periods--the nave in the Norman, the south aisle of the nave and the tower and spire in the Decorated or Pointed, and the whole of the chancel and its aisles in the Perpendicular period. From the chancel westward the building has undergone alterations at various times, a recent one being the construction of the north arcade and aisle, and the

alteration of a portion of the original Norman arcade on the south side. In the present restoration the fabric has not been altered in any way, the works being confined to cleaning the interior thoroughly, rendering it dry by asphalting the whole of the area under the floor, re-tiling, heating and ventilating, and seating throughout with neat open benches of oak, and constructing a choir and a chancel by screening the piers of the eastern portion of the interior. The chancel tiles were made in Prussia from the designs of the architects. The general contractors for the restoration were Messrs. Holme & Nicol of Liverpool. The work has been carried out from the designs of Messrs. Audsley, architects of Liverpool.¹¹¹

Two additional restoration projects took place at the Lancashire parishes of Huyton and Prescot by 1890.¹¹²

In 1873, the diminutive, but richly appointed, Saint Mary's Church was completed on the grounds of the Lancashire estate of Ellel Grange. The Italianate manor house with tower was located about three miles southwest of Lancaster.

An account was provided by the 30 May 1873 issue of *The Building News*:

The new church of S. Mary, Ellel Grange, near Lancaster, was consecrated on the Feast of the Ascension. The style is Early Thirteenth Century French, and the church is built of local stone, and internally finished throughout with Bath stone, relieved in the arches and other details with blue Burnley and red stone. All the columns, both externally and internally, are of polished granite and red and green marbles. The building consists of a nave with apsidal chancel, and organ-chamber projected southwards. Entrance to the nave is obtained through the tower porch and richly arcaded vestibule. The window at the west-end is filled with stained glass, representing scenes from the life of the Virgin Mary; and the side windows of the nave are of stained glass, on which are depicted the Miracles and Parables of our Lord. The ceiling of the nave is of a pointed wagon [sic] form, richly decorated in colours and gold. On the sixteen divisions between the main ribs are painted half length figures of the Evangelists and Apostles, bearing their emblems. By a low marble wall and wrought iron and brass screen and gates, the chancel is divided from the nave, the chancel terminating eastward in a semicircular apse, pierced with seven lancet windows filled with brilliant stained glass, the medallions containing a complete series of subjects from the life of our Savior. The floor is of marble and encaustic tiles, and the whole of the furniture is of richly worked oak, the lectern and communion-rails being of polished brass. The ceiling is elaborately decorated, having a centre figure of our Lord in glory on the apse roof, and angles bearing emblems of the Passion on the choir ceiling. Seat accommodation is provided for about 100 persons. Adjoining the church, towards the south-west, is the mausoleum in the same style of

architecture as the church. Over the entrance is a sculptured subject, representing our Lord's Resurrection. The designs are by Messers. W. and G. Audsley, architects, of Liverpool.¹¹³

Other religious structures designed by the Audsleys included the Welsh Presbyterian Church, 42 Chapel Road (near Russell Road), Garston, Lancashire. It was constructed in 1868 for a congregation established in 1863. The church, which seated 250-300, was extant in 1966.¹¹⁴

The Seion Chapel [Capel-y-Groes Welsh Presbyterian (Calvinistic Methodist)], Wrexham, Wales was completed by 1890, and replaced in 1981.¹¹⁵

The only European building by the Audsleys outside of Britain was the "English Church" of Grasse, France.¹¹⁶ This has been identified by H. B. Newman as the 1891 Eglise Anglican Reformé at Avenue Pierre Villier, Grasse.¹¹⁷



Eglise Anglican Reformé, Grasse

The Audsleys were also concerned to some extent with what went on within churches and, in 1868, published *The Floral Decoration of Churches at Christmas*. Probably the worst examples of the tendency towards excessive decoration in the nineteenth century were the great vegetable glaciers which engulfed church chancels on festivals and holidays. One parishioner was quoted as feeling somewhat like one of the Children of Israel, having received the Word of the Lord "from the bush." As might be expected, the Audsleys favored floral decorations which would enhance the architecture, rather than obliterate it. They recommended various wreaths, twinnings about columns, and religious symbols formed of flowers and leaves. Their preachments appear to have been largely ignored.

THE BRICK CHURCHES

The Audsleys eventually developed a scheme of using brick for the interior of churches. This material was less costly than stone, but possessed the virtues of being durable and aiding reverberation. The 2 November 1895 issue of *Architecture and Building* featured an article entitled, "Brick Church Architecture," probably written by G. A. Audsley:

There appears to be, judging by the little work that has been done in this country, a strange prejudice in the minds of American architects against the use of brick in church architecture. This prejudice can only obtain on two grounds. First, the impression that brick is an ignoble material in ecclesiastical architecture, secondly, the want of knowledge of the capabilities of the material in artistic hands, and of what has been done by architects of note in other countries. It will be better for American church architecture when the advantage of using artistic brickwork is fully recognized, and when our architects give its proper treatment the attention and study it call for and deserves.

When we turn our eyes to the numerous churches which have marked the revival of ecclesiastical architecture in England, we can not help being impressed with the dignity and beauty of the many brick churches distributed over the land, churches which bear no evidences of economy in their construction, no signs which indicate that their architects held brick as an inferior or undesirable material in which to embody their artistic conceptions. Indeed, on the contrary, we are led to recognize the self evident fact that their architects adopted brickwork on account of its value in color and its general suitableness as a material for both exterior and interior architecture. A few noteworthy examples will serve to accentuate the above remarks. The Church of All Saints, Margaret Street, London, built by William Butterfield, the distinguished church architect, is probably one of the most prominent landmarks in the Gothic Revival in England. It is, strictly speaking, a brick church; red and black brickwork being freely used in both its exterior and interior, associated with stone in the former and with precious marbles, alabaster and other decorative materials in the latter. The architecture is in the most elaborate treatment of Mr. Butterfield's special style of Gothic, and there could have been no idea of economy associated with the adoption of brickwork, for although the church is by no means large, it cost, including the adjoining clergy house, the sum of about \$450,000....

Perhaps the most striking brick interior in England is to be seen in the large Church of St. Margaret, Anfield, Liverpool, built by W. & G. Audsley. It is a cruciform church nearly 200 feet long and very lofty. Externally it is built of gray local brick relieved with red and black bricks and buff stone; internally it

is finished throughout in red and black pressed brick, with columns of granite and light blue stone, and mouldings and sculptured work in light buff stone. The effect is rich and harmonious.

Prior to its destruction by fire in 1961, Saint Margaret's Church stood on Belmont Road in the Anfield section of Liverpool. Its construction was made possible by a gift of £30,000 from William Preston, Mayor of Liverpool.¹¹⁸ The dedication of the church was reported in the 28 November 1873 issue of *The Building News*:

A new church dedicated to S. Margaret, was opened at Anfield, Liverpool, on Tuesday. The style is Early French Gothic, and Messrs. W. & G. Audsley are the architects. The general features of the design are a long nave with narthex and lateral aisles, an apsidal chancel, north and south transepts, and a massive centre tower, gabled east and west, and roofed in the saddle-back form. Mr. Pollock, of Liverpool, was the contractor. The reredos is of marble and Caen stone. The ceiling of the nave is of a wagon form, and painted throughout in gold and colours. The ceilings of the side-aisles are also decorated in gold and colours. Over the Western doors is a painting of the Adoration of the Magi, extending the whole width of the nave, the work of Messrs. Heaton, Butler, [and] Bayne.



St. Margaret, Anfield, Liverpool, England

A second use of the brick scheme was mentioned in the 2 November 1895 issue of *Architecture & Building*, but there is some question as to whether the plan was actually carried out.

The Protestant Episcopal Church for Eckington, Washington, D.C., designed by the same architects, which illustrates the simpler treatment of interior brickwork. The church is to be built of rich red and deep chocolate brick pointed with buff mortar. The columns of the nave are to be of polished red granite, with bases, bands and capitals of stone. Above the nave is a lofty clerestory, the windows of which are on groups of three, divided by pilasters of brickwork having bases and capitals of stone.

Although the dimensions of the site render the church somewhat narrow, an open and spacious chancel is secured by omitting a chancel arch and carrying the roof throughout at the same height. The chancel being distinctly

marked by a low marble wall, by black and green marble corbeled wall pilasters and double roof trusses of richer treatment than those of the nave.....The lofty triplet above the altar, facing north, will never be unpleasantly lighted. Here stained glass of quiet and full tones of color will have a fine effect. The timbers of the roofs will be relieved with color decorations and the spaces between them will be decorated. The scheme of the coloring will be in harmony with the rich red brick of the walls.

We understand that the same architects have in prospect another brick church for Washington, which in size and architectural character will rival their fine church of St. Margaret, Liverpool.

The final brick interior church constructed by the Audsleys was the Saint Edward the Confessor Roman Catholic Church at 8th and York streets, Philadelphia, Pennsylvania. The construction firm of Melody & Keating completed the building in 1906.¹¹⁹¹²⁰ The structure featured a nearly exact copy of the interior of Saint Margaret's Church, Liverpool, completed thirty years earlier. G. A. Audsley wrote the published "Description of the Church of Saint Edward the Confessor" which essentially presented his final thoughts on church architecture in an exhaustive and highly detailed form. Excerpts follow:

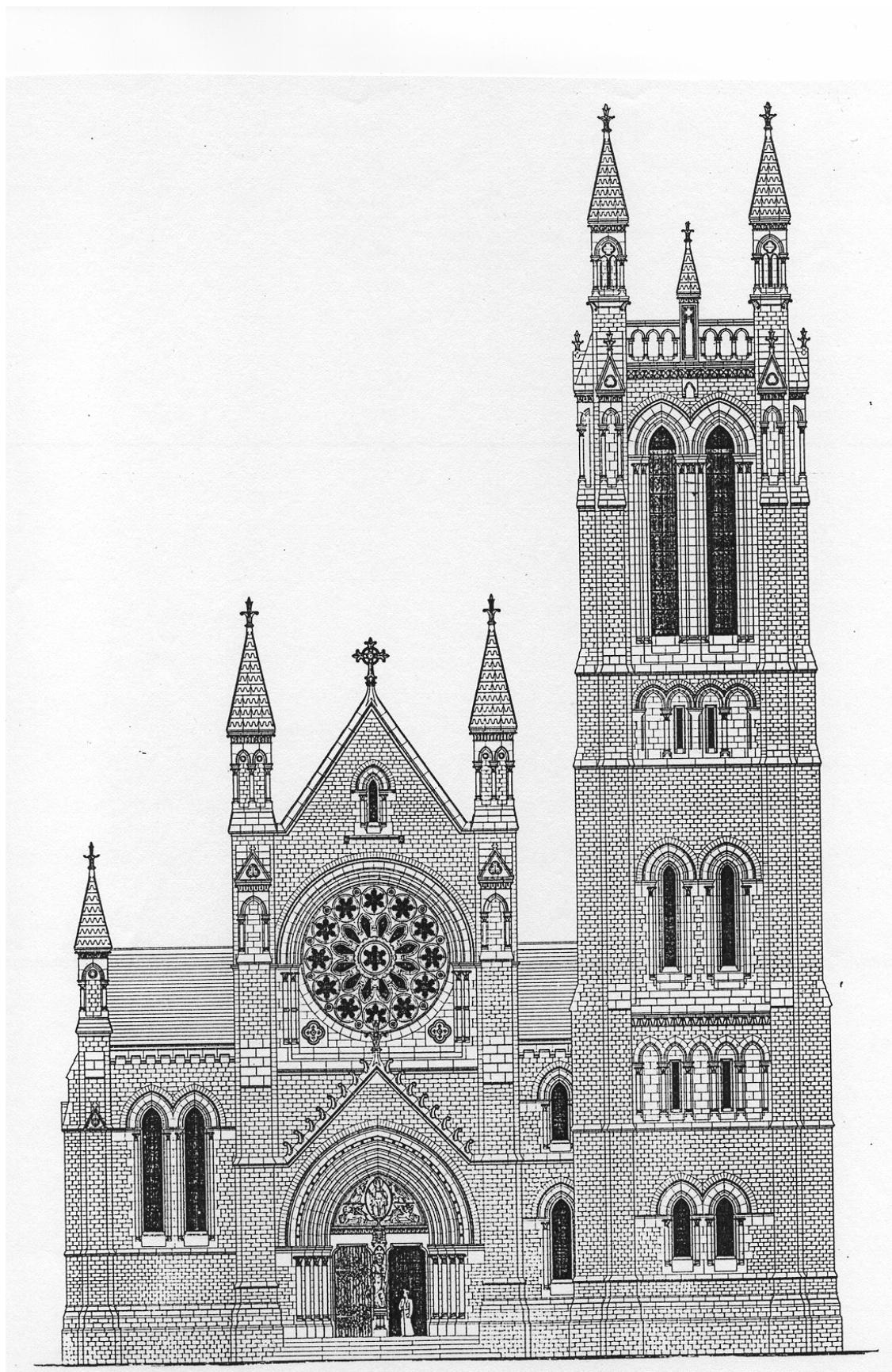
In designing the Church of Saint Edward, a course diametrically opposite to that which has been almost universally obtained up to the present time, in the manner of Catholic churches has been followed. No excessive or unnecessary ornament has been lavished on the exterior.

While the interior of the church is properly of more elaborate architectural treatment than the exterior, the same principles which dictated the external design are in full evidence throughout the internal architecture.

Tower: The principal architectural feature of the external design is the massive tower which rises at the southwest corner of the church to the height of one hundred and sixty-one feet. The tower terminates, above the belfry stage, in a richly sculptured and moulded cornice and arcaded parapet, four square angle pinnacles thirty-five feet high above the tower cornice, and four intermediate pinnacles nineteen feet in height; all richly treated and sculptured to accord with the rest of the architecture.



Exterior: The next most important feature is the west gable of the nave. This consists of a deeply recessed arch, twenty-two feet six inches wide and twenty-eight feet high from the floor level in the nooked jamb of which are eight polished granite shafts standing on moulded and sculptured bases and carrying sculptured capitals. The tympanum within the arch is sculptured with the figure of our Blessed Lord in Glory. The two massive doors are of oak, hung on large bronze hinges of thirteenth-century design, after the pattern of those of the west doors of the Cathedral of Notre-Dame, at Paris. The rose window, twenty feet in diameter, is a magnificent piece of stone tracery-work, being of twelve radiating divisions--emblematic of the twelve Apostles--richly moulded, cusped, shafted, and sculptured, surrounding a central foiled opening.



The transept projects twenty-two feet six inches from the aisle wall, and is forty-seven feet high to its moulded corbel-table. Each of the five sides of its apse is pierced with a lancet window twenty-three feet high, finished in all respects similar to the aisle windows. The transept is lower than, and subordinate to, the nave, following the authority furnished by the beautiful south transept of the Cathedral of Soissons. This treatment has been adopted to secure an unbroken ceiling throughout the entire length of the church internally....

The materials used throughout the exterior of the church are [light tan] Indiana limestone and [light gray] Port Deposit granite. The former is introduced in all the architectural features and details, and is carefully chiselled and wrought to the architect's full-sized drawings. The granite is employed for the general wall surfaces, and is laid in horizontal courses averaging about six inches in thickness. This coursed work produces a very beautiful and rest appearance, widely different to the crude and objectionable random masonry so commonly to be seen in American church building, and which is so destructive of artistic repose and foreign to the mediæval school of church building.

All the roofs are covered with mottled green and purple slates which have a very artistic effect. A handsome gilded metal cross surmounts the apse roof of the sanctuary.

Interior: All the architectural features are in different shades of gray, relieved in a few instances with subdued red. The materials used are pressed bricks of three tones. gray limestone, gray terra cotta, dark gray granite (approaching black), red granite, and marble, etc. Decorative painting of a corresponding refined and subdued character is applied to the closed ceilings of the nave, aisles, baptistery, chapels, and sanctuary, and the open timber roofs of the transepts.

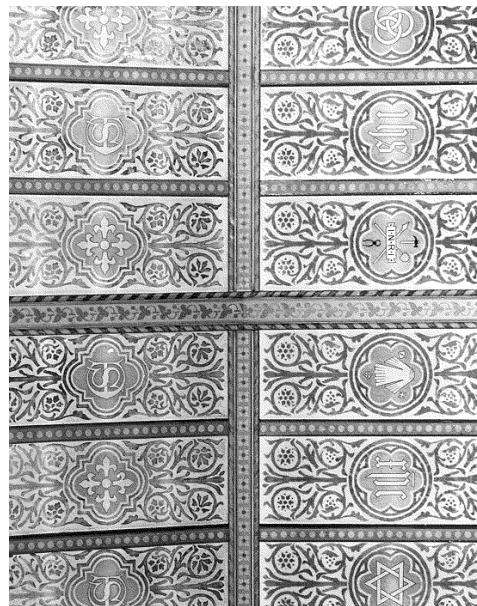


The organ and choir gallery, over the narthex, has a handsome arcaded front of quartered oak and ebonized wood; the latter being confined to the shafts of the small columns, carrying out the feeling imparted to the interior by the profuse introduction of polished black granite columns and pilasters. Underneath the window stands the organ, artistically disposed so as to leave the window fully exposed to view. The case is of oak, handsomely traceried and carved, inclosing the pipe-work of burnished and lacquered tin.



The nave, extending from the narthex arches to the transept arches, has on each side four finely proportioned arches springing from polished black granite columns, two feet in diameter, and corresponding square responds having moulded and sculptured bases, moulded bands, and sculptured of moulded capitals of limestone. The arches of the two darker-toned bricks, ornamentally disposed, having an outer ring of moulded bricks, and a bold hoodmould of gray terra cotta, enriched with a beautiful ornament, the original of which is in the Cathedral of Laon, in France. The columns rise from the floor to the height of nineteen feet, and the arches reach the height of thirty-seven feet to the apex of their hood-moulds. In the spandrels of the arches are moulded and sculptured corbels on which the bases of the roof-shafts rest. These shafts are of polished red granite, and carry sculptured capitals from the moulded abaci of which spring the main ribs of the arched ceiling of the nave. In the lower stage of the aisle walls are the four confessionals, each entered through three arched openings, divided by polished black granite columns carrying sculptured capitals. Blind arches, corresponding in architectural treatment to the arched openings of the confessionals, are constructed in the remaining four bays of the aisle walls. Over the confessionals and blind arches are the twenty-four aisle windows, arranged in symmetrical triplets.

The ceiling of the nave is of the form technically designated a "pointed wagon." It is divided into six bays by the large, moulded main ribs which spring from the capitals of the red granite shafts, already mentioned.



These bays are subdivided by the secondary and intermediate ribs into several compartments. All the ribs are decorated with ornamental patterns in rich colors, while the surfaces between them are covered with a thirteenth-century design, in which there are numerous sacred devices and medallions containing symbols, emblems, and monograms, executed in refined colors on a light ground tint. The apex of the ceiling from the floor is seventy feet....

The sanctuary extends eastward from the transept arches, of the same width and height as the nave, and terminates in an apse of five sides. This treatment gives the maximum effect of size, and an unobstructed vista in the interior. The division of the sanctuary from the nave is simply marked, on the walls by broad pilasters of red jasper, having moulded bases and bands and sculptured capitals of stone; and on the ceiling, by wide moulded ribs, which spring from the abaci of the capitals just mentioned. Fifteen feet eastward of the pilasters, above described, are another pair of precisely similar, from the capitals of which spring wide ceiling ribs, as before. Between these pilasters are the arches which connect the lateral chapels with the sanctuary. The lower stage of the apse walls, which extends on each side and behind the high altar, is artistically relieved by broad horizontal bands of patterned light and dark gray brickwork; and above, at the height of twenty feet from the elevated floor of the apse, is richly moulded cornice of stone forming the ledger-table of the apse windows, which ascend from it to the height of twenty-eight feet. In the lateral face of the lower stage of the apse, on the north side, is the beautiful almonery for the preservation of the Sacred Oils. It is constructed of polished marbles and sculptured stone, and furnished



with an ornamental door, securely hinged and locked. It projects slightly in advance of the wall, and is four feet wide and seven feet high. Directly opposite the almery, in the south wall, is the sacrarium, similar in dimensions and design, and having a basin hollowed out of its marble base. The almery and sacrarium are here provided in their proper forms and placed in their proper ritual positions, in accordance with ancient Catholic usage, and for the first time in a Catholic church in this country.

The five large lancet windows of the apse are richly treated internally. The large spaces between these ribs and the main ribs of the sanctuary ceiling are richly decorated with figures and appropriate thirteenth-century illumination. In the central space of the apse is a majestic figure of our Lord.....

The altar and its tabernacle and lofty reredos are constructed entirely of choice foreign and native colored marbles and onyx, harmoniously arranged so as to produce a refined effect of color. All the sculptured capitals, cornices, crockets, finials, crosses, etc., are of cava arena stone entirely gilded, producing a peculiarly rich effect.

The sole aim of the architects has been to produce a true work of Catholic architecture and art, every feature, down to the minutest detail, being devised so as to produce a harmonious whole---a work of architectural music without a discordant note. To what extent this aim has been reached must be decided by those competent to judge from a knowledge of ancient and reliable Catholic standards.

Though Gothic in style, the plan of Saint Edward's and the other brick churches owes more to the basilicas of ancient Rome than the cathedrals of Medieval Europe. G. A. Audsley began a series of articles in the 24 November 1894 issue of *Architecture and Building* on "The Basilica and its Adaptation to Modern City Churches." Unfortunately the series ended abruptly with the 29 June 1895 issue prior to any discussion of the "adaptation." It is evident, however, from the plans presented that Audsley had in mind the basilica-style use of columns, rather than the masonry piers of Gothic cathedrals in the naves of his churches. In what was probably their 1896 competition entry for the Newark, New Jersey, Roman Catholic Cathedral of the Sacred Heart, the Audsleys again used columns, but on a much grander scale.¹²¹

THE SYNAGOGUES

While best known for their work in Christian churches, the Audsleys produced two Jewish houses of worship, one of which, was their only major British project substantially outside of the Liverpool area. These two structures illustrate the adaptability of the Audsleys to differing traditions and design requirements.

The design of the synagogue has always been complicated by the fact that there are two distinct objects of prominence as opposed to the Christian church which tends to be either altar or pulpit centered. The first is the ark [from the Latin, *arca*, chest], a cabinet containing the Torah scrolls, hand-written with the Biblical five books of Moses. From the time of the Renaissance, the ark was often treated as a built-in object surrounded by elaborate architectural decoration. The second major feature of the traditional synagogue was the *bimah*, a balastraded dais with a reading desk for the open scrolls and accommodation for the several persons leading the service.

Traditionally, prayers were offered while facing Jerusalem, which Europeans considered to be in the east. The ark was accordingly placed on the eastern wall, the place of honor in the synagogue. Being much larger than the Christian pulpit, the traditional *bimah* could not be located immediately in front of the ark as it would be an obstruction and cause persons leading the prayers to do so with their backs to the congregation. The *bimah* was, therefore, often located in the very center of the synagogue. It is thought that Italian congregations began the practice of placing the *bimah* against the western wall, opposite the ark. This resulted in a seating arrangement in two sections which faced each other across the broad aisle connecting the ark and *bimah*.

With some exceptions, 19th century synagogue architecture was of a rather low general standard. The Jews in Western Europe and the United States gained emancipation and rose to prominence during this period, and erected large and ambitious buildings....Since the 19th century lacked any single coherent architectural style of its own, the result could often be stylistic uncertainty, overloaded with ornament unrelated to structure, and synagogues in the Egyptian, Greek, Roman, Moorish, Romanesque, Gothic, Renaissance, Baroque admixture, or other styles, or sometimes an unconvincing mixture of several of these. All this, however, was only apparent in the second half of the century. During the first half, synagogues generally possessed an appearance of dignity and restraint, and continued to be built in the classical tradition, but with a new emphasis on an archaeologically accurate revival of Greek and Roman architectural detail.¹²²

Notable in the design of many nineteenth century synagogues was the revival of Islamic architecture which was variously denominated as "Moorish," "Spanish Moresque," or "Sarcenic." Its use drew a historical connection with the Sephardic Jewish communities which arose in Spain following the Moslem conquests. Living in an area of relative tolerance, the community enjoyed a cultural flowering which subsequent generations regarded as a "Golden Age." All this was to come crashing down in 1492 when the Moslem forces were driven from Spain and all non-Christians required to convert or face exile. Many Sephardic Jews sought asylum in the Netherlands where their culture would eventually blend with that of the Ashkenazim or Jews of the Central European tradition.

Emanating from Germany, the Islamic style was well established in synagogue architecture by the 1870s. Citing one example, the descriptive *King's Handbook of New York City* reported, "Like all the finer Jewish synagogues of the city, it is Moorish in design and decoration."¹²³ One also finds examples of this style in secular architecture and domestic decoration of the period.

The earliest of the two Audsley synagogues was Liverpool's Old Hebrew

Synagogue erected on the south side of Prince's Road between Hampton and Stanhope streets in an area graced by several Audsley structures. The selection of W. & G. Audsley was on the basis of a design competition.¹²⁴ In one account, six firms were invited to participate, but two declined. The 13 January 1872 issue of *The Architect* described the winning entry:

The West front is in five graduated divisions separated by octagonal and square turrets, terminating in domed canopies. A large doorway in the center division, gives admission to a commodious vestibule, extending the whole width of the building, and flanked with the staircases to the Ladies' gallery. The interior is spacious and lofty, and is divided into nave and aisles by columns and arches. The nave is covered with a vaulted ceiling and the aisles by sloping panelled ceilings. The interior will be amply lighted by two orders of windows in the side walls and a clerestory over the arches of the nave. At the east end of the building is placed the Ark, and behind it is the Choristers' Gallery.¹²⁵

A cornerstone ceremony was held on 27 December 1872 and duly reported in *The Building News*:

On the 27th ult., the foundation-stone of the new Jewish Synagogue was laid in Liverpool. The designs have been furnished by Messrs. Audsley, architects, and the building is intended to accommodate about 840 persons, and will cost about £10,000. The builders are Messrs. Jones Brothers, of Liverpool. The style adopted is Saracenic, very freely treated, and with the introduction of both Classic and Gothic forms. the synagogue is to be divided into a nave, and lateral aisles six bays in length. On the ground floor the seats are to be arranged to face north and south leaving a center space unoccupied by sittings throughout the whole length of the interior. At the eastern end of the nave, and under a lofty cusped arch, supported upon groups of red and green marble columns, is to be placed the ark, constructed of various materials, and richly decorated. A flight of marble steps will lead up to the marble floor, upon which the ark is to be placed. Behind the ark will be erected a lofty screen, and over it is to be the chorister's gallery. The columns of the nave are to be 23 feet high, and are to be surmounted by lofty pointed arches carrying a clerestory of 36 arched windows. The ceiling is to be semi-circular, richly moulded and panelled, and ultimately decorated in gold and colours. The internal dimensions of the building are to be 120 feet long by 60 feet wide, and it is to be seated for about 700 persons. The height of the interior is to be about 50 feet.¹²⁶



Old Hebrew Synagogue (courtesy of Steven Smith)

Seventeen months later, the building was ready for use:

The new Old Hebrew Synagogue in Prince's-road, Liverpool, was opened on Thursday week [3 September 1874]. The Style is described as a "happy union of Gothic and Classic, with Eastern features introduced." The interior plan of the building is a parallelogram [rectangle], divided into a nave and side aisles. The seats will accommodate 800 persons. At the east end of the nave is placed the sacarium, divided from the nave by an elaborately-ornamented horse-shoe arch. Under this arch stands the magnificent ark, a structure of polished marble, alabaster, and Caen stone, rising from a marble platform to the height of about 25 ft. The lower portion up to the main cornice is entirely of variegated marble and veined alabaster, and the cornice and five domes that finish the structure are of carved Caen stone, which will ultimately be gilded and painted. The materials employed are grey and red brick, with lavish use of stonework throughout the western portion. The architects for the whole work are Messrs. W. and G. Audsley, Liverpool, and the builders are Messrs. Jones and Sons, Pleasant-street. The cost of the building, exclusive of the interior decoration, which is yet to be done, is £13,000.¹²⁷

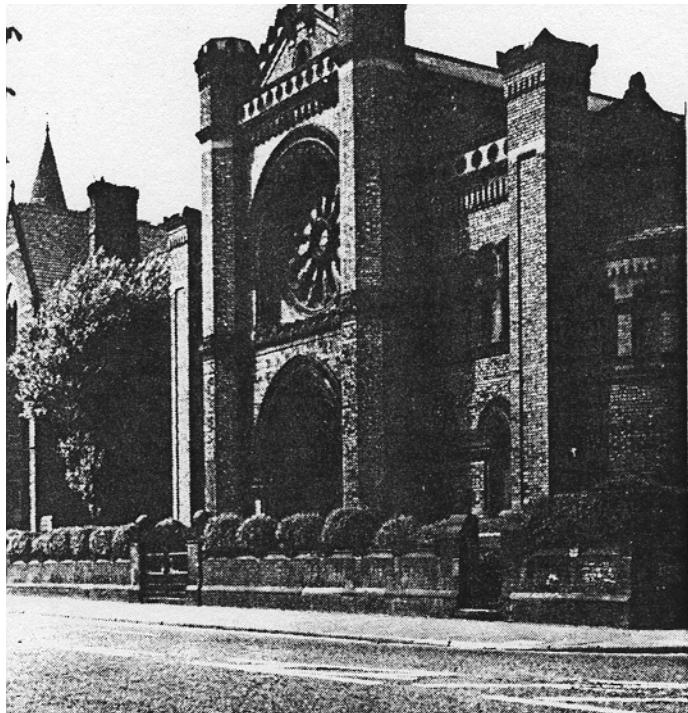
The completion of the interior decoration required an additional twelve months and was again reported in *The Building News*:

The Old Hebrew Synagogue, Prince's-road, Liverpool, was reopened on Sunday [26 September 1875], after repair and redecoration. The work has been carried out by Mr. J. Wannopp, under the direction of Messrs. W. and G. Audsley. The ornamentation consists of in the introduction of gold and colour in elaborate design upon the ceiling, the pillars by which it is supported, and the other portions of the interior, the whole design being in harmony with the architecture of the synagogue, which is Byzantine. A new

reading-desk in marble has been erected by Messrs. A. Norbury and Co., at a cost of £750. The architects have presented the reading-desk chairs, which have been made by Messrs. Urquhart and Adamson. The vestibule has been decorated in the Egyptian style. The cost of the decoration is about £2,000, and the entire cost of the building was about £15,000.¹²⁸

Despite the removal of the deteriorated turrets in 1957, the Old Hebrew Synagogue has retained much of its esteem in the Jewish press:¹²⁹

The Art is Byzantine, the arches are Moorish, the paintwork has something of the gaudy grandeur of the tomb of Tutankhamen, yet somehow, they all blend and Prince's Road is the most striking Synagogue in the British Isles and, with the exception of the Great Synagogue in Florence, probably the most striking in Europe.¹³⁰



Old Hebrew Synagogue, Liverpool, England

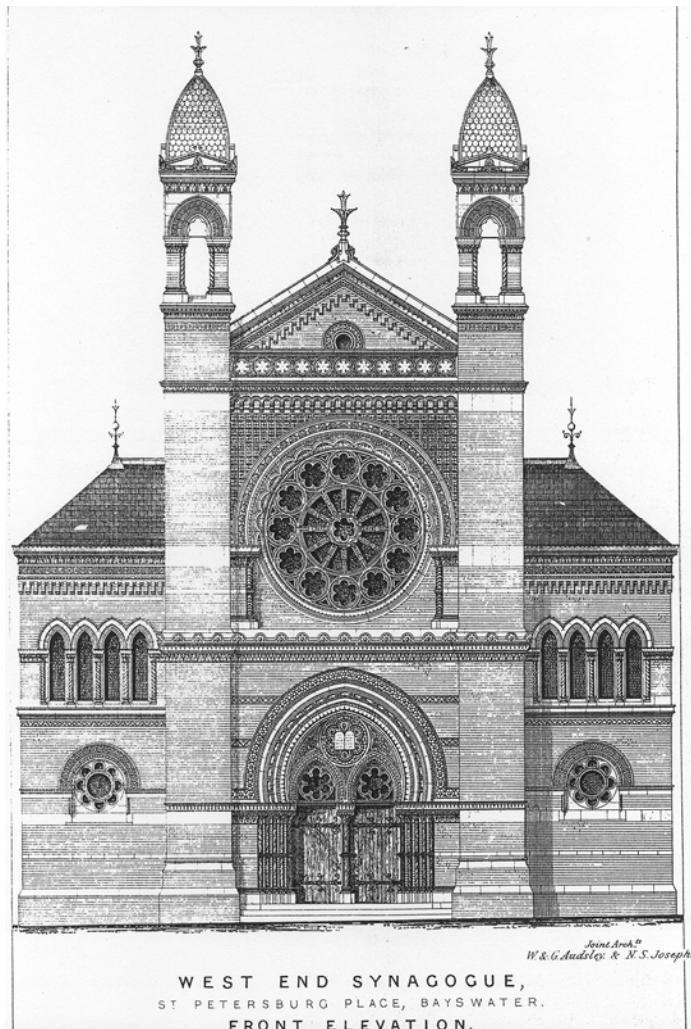
The second Audsley synagogue project was the West End Synagogue located on Saint Petersburg Place in the Bayswater district of greater London. N. S. Joseph, who designed the 1873 Willesden synagogue in Gothic style, collaborated in this project.¹³¹ The construction was noted in the 13 July 1877 issue of *The Building News*:

We give herewith an elevation of the west front of this building, which is now

in course of erection, the foundation stone being laid a week or two since. The synagogue will have a frontage of about 71 ft. to Petersburg-place, and a depth of about 100 ft., and it will be well lighted on all four sides. The main entrance will be by a recessed porch, in the centre of the west frontage, flanked by two turrets which terminate with minarets. There will be in addition two subsidiary entrances at the north-east and south-east corners. There will be four staircases leading to the galleries. The dimensions of the building on the ground floor will be 65 ft. by 61 ft., and on the gallery level 83 ft. by 61 ft.; and it is calculated that the entire building will accommodate about 900 worshippers, although seating for a much smaller number will be provided in the first instance. The style is Graeco-Byzantine. The internal arrangements will differ somewhat from those which usually obtain in the orthodox London synagogues, the Ark being intended to be in the nature of a shrine placed in an apse, or vaulted recess, as in the Berkeley-street Synagogue. The choristers will be in a gallery at the rear of the Ark, and nearly level with the ladies' galleries. In this position they will be well heard, without being seen by the worshippers. The Ark and Almemmar [reading desk] will be of marble. The exterior of the building will be of red brick, with dressings of red Mansfield stone. Mr. N. S. Joseph, of Coleman-street, and Messrs. Audsley, of Liverpool, are the joint architects. The works of the substructure have been carried out by Messrs. Adamson, of Hammersmith. The tenders for the superstructure have not yet been delivered.¹³²

The completed building was further described in the 14 March 1879 issue of *The Building News*:

The new synagogue has a wide frontage to Petersburg-place, and is about 100 ft. in length. The principal front--a view of which we gave--is of red brick with Mansfield stone dressings, and the architects--Messrs. Audsley and Joseph--have selected a style between Saracenic and Byzantine, if we are to judge by the details; the authors call it Graeco-Byzantine. The main features of the front are--a richly-recessed arched doorway, subdivided by a shaft into two, in the arch of which is a sexfoil panel with the Decalogue [Ten Commandments] inscribed; a large and elaborate traceried wheel-window, deeply recessed under a cusped arch, and a low gable with pierced parapet, flanked by turrets of minaret proportions, having cupolas of pointed shape. On each side is a low wing forming the ends of vestibules and the staircases. The vestibule is adorned by clusters of stone pillars, and have staircases at each end leading to the galleries. Passing the inner doors the interior presents a church-like appearance, having a nave and two aisles with galleries. The former has a clerestory of circular windows, and is covered with a plaster vault, ribbed and pointed. At the east end is an apse-like recess



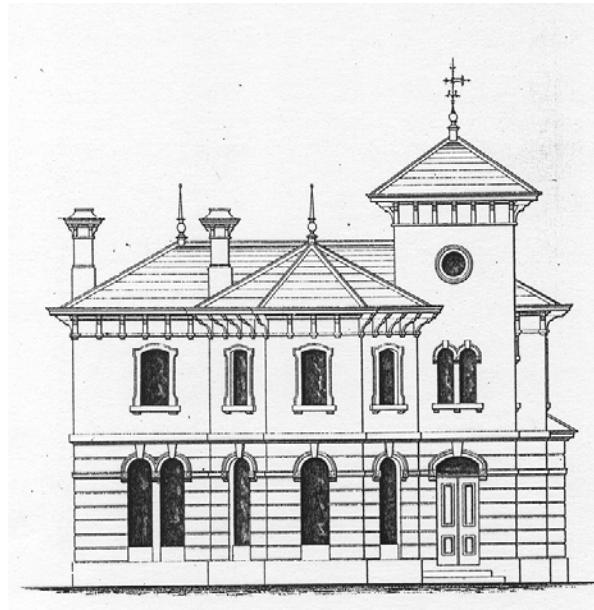
filled with a costly shrine of alabaster and marble, richly overlaid with gold, standing upon a raised marble platform of several steps. It is intended as the ark (*aron hakkodesh*), above which is the choristers' gallery, hidden behind the gilt cupolas which crown the ark. The platform or reading-desk at the west end of nave is also of variegated marbles, profusely gilded in the caps, &c. Over the choristers' gallery in the apse is a large wheel-window, corresponding with that at the west end, filled with stained glass. The side galleries are supported on massive octagonal pillars of iron, which above the gallery fronts have very deep capitals cast in plaster and intended for decoration. Above these spring moulded and enriched arches, of pointed horseshoe form carrying the clerestory walls. The fronts of the galleries are divided by small square black marble shafts with caps into narrow panels of very rich grained pitch pine polished, the effect of which resembles a fine yellow-toned marble. The seats, doors, and fittings are of the same material, simply varnished. As customary in the Jewish synagogues, the women are separated from the men, the galleries being set apart for the former.

Throughout the workmanship is of excellent quality, and the walls are finished, of a cream colour. We noticed some chastely-designed brass pendant gas burners, suspended from brackets in the spandrels of the arches, and the whole of the fittings display considerable taste. The passages are laid with mosaic. The synagogue will hold 900 worshippers. Mr. Adamson, of Hammersmith, is the contractor.¹³³

"FINE RESIDENCES"

The words of an 1890 biography of G. A. Audsley suggest that a portion of the architectural output of the Audsley firm was domestic.¹³⁴ Unfortunately, as no business records have survived and the architectural press of the day generally gave little notice to residences, examples of their work may remain unidentified.

Despite this, much of the Audsley brother's ideas concerning domestic architecture has been preserved owing to their publication of *Cottage, Lodge, and Villa Architecture* in 1870. This work contained designs for eleven "cottages" [small dwellings for gardeners, estate employees, etc.], six "lodges" [medium size dwellings for estate supervisors or middle class persons], and ten "villas" [large country homes], in "Gothic, Elizabethan, Italian," and "Old Scottish" styles.





A fifty-eight page introduction provided the reader with a discussion of architectural styles, building materials, and room specifications. The Audsleys ascribed to a popular philosophy of the period which felt that while the Neo-classic style might suited to secular buildings, the Gothic Revival was the only proper form for homes and religious structures. Their "Italian" style, for example, was not the classical "Italianate," but rather a form of Gothic. Despite rather critical comments on the Neo-Classical style, the work concluded with a twenty-four page comparison of the classical Orders of Architecture as used by Vitruvius, Palladio, Chippendale, and others. This was followed by a sixteen page section on linear perspective and another nineteen pages on practical geometry.

The Audsleys considered the dining room to be the most important in house followed by drawing room. The design of these rooms were discussed at length in addition to those for the hallway, kitchen, scullery, store room, butler's pantry, wash-house, laundry, out buildings, and cellars. Practical suggestions were made that the location of the morning room for breakfast and lunch be near the kitchen, and that libraries should not have gas illumination which damaged the bindings of books. Bedrooms were urged to be well ventilated with transoms above doors. Beds were not to face east windows, while dressing rooms needed to be well-lighted. The gender inequality of the era was reflected in the statement that "all houses of even modest size should have a 'gentlemen's room' with water closet near the main entrance," while the needs of women were ignored.

On 17 October 1876, G. A. Audsley addressed the Social Science Congress in Liverpool on "The Influence of Decorative Art and Art Workmanship on Household Details." The underlying theme of this speech is one that appears throughout Audsley's writings--the equation of the "inartistic" with depraved:

It is morally injurious to keep company with bad things, as it is injurious to

associate with bad people.¹³⁵

The moral effect of good art and architecture was a widely accepted premise in the late nineteenth century. In America, this philosophy gave rise to the City Beautiful Movement which preached that attractive structures on spacious squares and tree-lined boulevards would certainly create good citizens. Audsley bemoaned the fate of his nation:

I fear it is a hopeless task to convince persons of the present day, who believe in the modern cabinetmaker's and upholster's ideas of furnishing, either that they are wrong artistically or that they are sowing, by the wealthy indulgence of their ignorant views, seeds which will bear fruit in the minds of their children and their children's children, and assist in keeping our country in an inartistic condition.¹³⁶

Audsley stood opposed to the worst excesses of Victorian decoration. Though a great admirer of historical ornament, he conceded, "Vulgar things are almost invariably overdone with ornament." Draperies that spilled onto the floor and oversized mirrors stood condemned as did the use of stark white for walls and ceilings. As an example of an inartistic furnishing, Audsley humorously described a popular hearth rug which portrayed a tiger emerging from the jungle, its mouth "red with human blood."

There is little record of the style of furniture favored by G. A. Audsley. A photograph of the music room of his home in Chiswick from the 1880's shows chairs with exposed wooden legs, the upholstery being limited to the seat and back cushions. The fabric used was similar in pattern to carpeting which completely covered the floor. Variously oriental rugs were placed on this. Another hint of the Audsley style might be obtained from his 1916 book, *Amateur Joinery in the Home*. Many of the projects were clearly of a Medieval style which was associated with the Reform Movement of the 1880's, a reaction against the Louis XIV, XV, and XVI revival styles.¹³⁷

The few known examples of Audsley domestic architecture include: Streatlam Towers, the James Lord Bowes residence at 5 Prince's Road, Liverpool (1872); The Towers, Sefton Park, Liverpool (pre-1890), and G. A. Audsley's house at Devon Nook, Chiswick (pre-1883).^{138 139 140 141} In America, the Audsleys undertook the addition of a forty by twenty-five-foot Elizabethan style music room with pipe organ to the Eugene C. Clark residence at Broadway and Odell Avenue, Yonkers, New York.¹⁴²



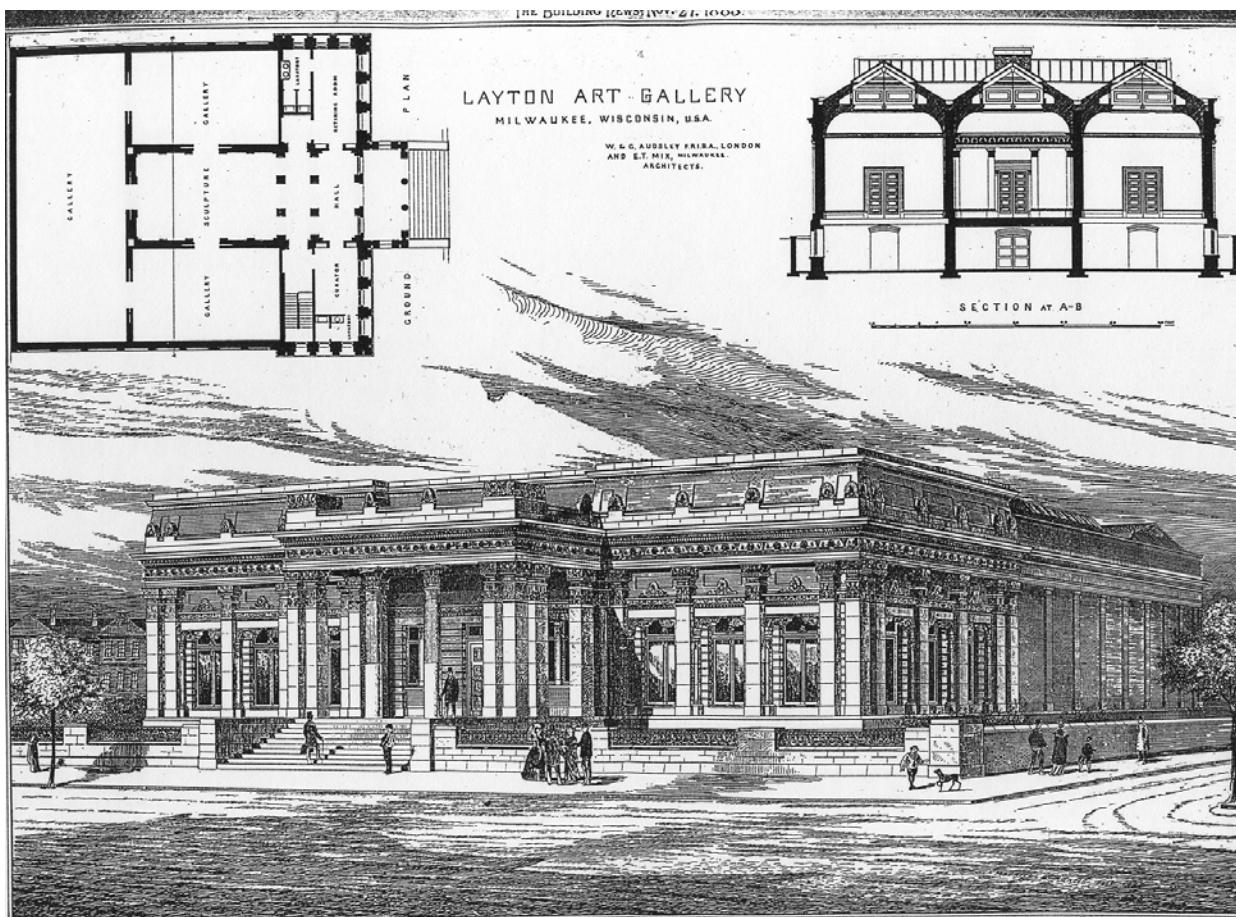
**Three Audsley buildings on Prince's Road, Liverpool:
Welsh Presbyterian Church (left), Streatlam Towers (center), and the Old
Hebrew Synagogue (right). (courtesy of Steven Smith)**

THE ART GALLERIES

Two art galleries were designed by the Audsleys. In the late 1880s, the Audsleys were called upon by their fellow members to design the Liverpool Art Club Picture Gallery on 98 Upper Parliament Street, Liverpool.

The second commission was the firm's first project in the United States and one received very much by chance. Just prior to his departure on a European trip in June of 1883, Frederick Layton, a wealthy food supplier of Milwaukee, Wisconsin, mentioned to some friends his desire to someday donate an art museum to the city.

Word of this went about and Layton found himself embarrassed when the press inquired about the date of this benefaction. While on ship, he mentioned his predicament to the gentleman sitting opposite him at dinner--William J. Audsley. Whether G. A. Audsley was also on the ship is not clear, but the result was the Layton Art Gallery of Milwaukee, opened 5 April 1888. The following description of what has been described as G. A. Audsley's "favorite" building was probably written by him:¹⁴³



As soon as Mr. Audsley's plans had arrived in this country and Messrs. Mix & Howland had worked out the specifications, the ground was broken under the direction of John Roberts, the mason contractor, who had charge of the work from that time till a month or two, when some extra work of painters, glaziers and braziers alone was left undone. No building was ever more substantially and painstakingly reared in this city, according to the experience of Mr. Roberts. Unwavering adherence to this policy frequently necessitated vexatious delays and, of course, greatly increased the expense. But the result is fully commensurate with all sacrifices. The, by this time popularly familiar, facades present a mixture of the severely plain in general proportions with the fancifully elaborate special features. The north, south and east walls are of cream brick, unrelieved from basement to coping by naught but simple pilasters of the same material. The front, however, with the north and southwest corners, is well broken up into portico and vestibule, with their heavy balustrade, supported by fifteen pilasters and piers in Thompson's variant of the Anglo-Hellenic Renaissance. These, diverging from a pair of noble neo-Egyptian columns in the middle facade of the portico, are arranged about this and along the vestibule singly and in groups of two and three. These piers and pilasters are certainly unique in the development of one feature, the Astragal or Annulet--neither term is technically incorrect in its application, since the architectural design is not remotely Doric nor yet Ionic; indeed, if properly suggestive of any classic style whatsoever it must be of the Corinthian, because of its florid exuberance. Be the proper designation therefore what it may, the conventional bead beneath the capital has been elaborated into a section of the shaft, constituting about one-sixth of its entire length. It is richly carved [molded] in terra cotta to suggest the lotus. In the capital proper, the papyrus is similarly treated and in the frieze the palm and papyrus alternate. The cornice and architrave are unornamented. In the balustrade above each pilaster the papyrus appears again, as though a crescent offshoot. Each of the windows is flanked by small pilasters of its own, when spring a rich efflorescence of the lotus leaf and flower, supporting a plain coping, surmounted by a cornice carved in the style of the main frieze. Briefly, the structure may be described as being designed in Hellenistic simplicity, elaborated with floral symbology of Egypt, and yet admirably adapted to the climatic rigors of the American Northwest and to the uses of a popular art gallery. Its dimensions are 100 X 35 X 33, the portico measuring 20 X 10 X 25.

Upon mounting the broad flight of steps leading to the portico, we have, from the vestibule upon which it gives access, the first glimpse of the interior of the gallery. It reveals an agreeable vista through a double row of stately piers resting upon a tessellated floor of white marble bordered with red slate. The columns are massive and square with heavy beaded bases, and capitals having an ornament in perfect keeping with the architectural style

(Thompsonian Greek) of the exterior. The vestibule opens into and is continuous with the Sculpture hall, a beautiful salon, 25 feet by 38 feet, flanked by pilasters of the same character as the columns of the vestibule. These pilasters support a broad, open frieze richly embellished with the uniform style of ornamentation (in altorelievo), of which the conventional Anthemion, Lotus and Papyrus are the elements, and above projects a bold by chastely-filled cornice of severe outline and well proportioned parts. From the cornice springs the vaulted ceiling--a most graceful cove terminating in a Greek fret with a rosette at each corner. Above rises the well for the skylight which, in its turn, is similarly ornamented, the fret work here being ingeniously made to mantle the ventilators.

The Sculpture hall, though not perhaps destined to receive a great many pieces of statuary, has the full perpendicular proportions calculated to accommodate every style from the statuette to the colossal. If it be objected that the size of the Sculpture hall is not in proper proportion with that of the three adjoining picture galleries it can be answered that it is commensurate with the proportional rate of production and acquisition of statues as compared with pictures. Furthermore the piers of the coping, banks of the staircase, and indeed the whole facade of the exterior of the edifice, offer suitable places for a high order of sculpture in stone or bronze, even in this northern clime. In its construction this hall would naturally have more architectural pretensions than the galleries, since sculpture bears a more intimate relation to architecture and requires this adjunct as a back-ground. The decoration is purely sculptural, the walls being painted a simple greenish gray, agreeable to the eye and of sufficient depth of tone to relieve any marble, while it is also light enough to relieve in a reverse manner any bronze or dark colored stone. The Sculpture hall may therefore be justly admired for its beauty of form, the simplicity of the arrangement, and its perfect adaptation to the uses for which it is intended.

From the Sculpture hall the visitor passes through heavy oak door-ways into the galleries, properly so called. These are noble rooms, three in number, the main and east one being 30 feet by 80 feet; the north and south ones 25 feet by 40 feet. They are amply lighted from above and furnished with sliding shades modelled after those in the Riks Museum [Amsterdam, Netherlands]. Notwithstanding the advantage of northern side light, every other kind being more or less mellowed by the rays of the sun, a sky-light, well made and controlled by the shades here used, is undoubtedly preferable to all others. The apparent reason for this is that in stormy and dark weather, which is precisely that during which art galleries are most frequented, such a light is more abundant and extensive, indeed quite the same as the open canopy of heaven. Three feet from the floor on the wall a moulding is attached indicating the line of honor for choiceness of position, it being the height at

which the pictures of good dimensions can be favorably viewed. This moulding also serves as a support for the larger pictures; the smaller ones are adjusted upon brackets and all are attached directly to the wall from behind, there being no chains and hooks in the gallery, these latter having been long considered an unmitigated nuisance by all intelligent collectors. Corresponding to this moulding, and two feet from the wall, runs a plainly finished, brightly burnished iron rail serving as a guard to the pictures. Oak settees covered with crimson velvet offer momentary rest to the fatigued visitor.

The walls of the north and south galleries are of a deep maroon, dull turpentine finish, while those of the east gallery are more brightly done in Tuscan red oil. A heavy oak base board, rising almost to the dignity of a wainscot, has the effect of supporting the walls. Architecturally the galleries are finished above the moulding, twenty feet above the floor, in a manner corresponding exactly with that of the sculpture hall above the pilasters. But in the galleries chromatic effects, chastely subdued and therefore wholly appropriate, take the place of the severe white in the hall. A frieze beaded in light and dark bluish green, relieved by a stripe of Tuscan red, supports the magnificent sweep of the cove above shaded greenish olive. The Greek border is of a darker green, the fret and corner rosettes being bronzed in dull gold. The skylight well, and its two heavy, yet graceful trusses, are however finished in pure white.

On either side of the vestibule, doors open into the trustees' and curator's rooms respectively, to each of which are attached toilet rooms, splendid in finish and perfect in comfort. The former is designed for the sessions of the board of trustees, and the latter for the transaction of the routine and directory business of the gallery. These rooms are artistically decorated, and furnished in a manner worthy the appurtenances of so fine an edifice, Mr. Layton having given the curator *carte blanche* in the matter. The walls are of a light olive terminating above in an oak moulding and wide border of twilight green, which is surmounted by a band of deeper hue. Then follows a simple cove of subdued grayish pink supporting the ceiling composed of an azure border and light buff field striped with golden ochre. The dado is orange stained with sienna and capped with an ornamentation known as the Trojan pattern. The floors are spread with druggets of a deep olive with solid maroon borders. The furniture is of oak, antique finish, made expressly for the gallery to harmonize with the woodwork of the interior. The lambrequins are of electric blue damask, gracefully draped over brass rods, and the window screens are of olive silk. The tables are covered with dark green cloth and the chairs with heavy embossed leather of rich design. The gas fixtures are antique brass chandeliers, the style of Louis Quinze. This room is further adorned by a large antique and curiously carved standing clock,

the gift of John Hargreaves, Esq., Liverpool, Eng. It is a John Fawcett of Richmond. Upon the walls of the trustees' room are hung a couple of farmyard miniatures of J. F. Herring's, and the curator's office is adorned with a choice collection of architectural photographs, and a portrait of a pert little Parisian charmeuse from the brush of Edwin C. Eldridge, the gift of Mr. Layton.

After seventy years of use, the Layton Art Gallery, at 758 North Jefferson Street, was demolished in 1958.¹⁴⁴

THE TALL OFFICE BUILDING

In the mid-1890s, the firm of Spencer Trask & Company engaged the Audsleys to build the largest office building ever erected in New York City to that time. Given that tall office buildings were utterly unknown in Britain, the appointment seems somewhat surprising.

In addition to his investment banking activities, Spencer Trask (1844-1909) was an early business associate of Thomas Edison.¹⁴⁵ Another Edison associate was America's patrician organbuilder, Hilborne Roosevelt (1850-1886), a friend of G. A. Audsley. Whether Roosevelt introduced his friend to Trask in the 1880s is not known, but the Audsley firm may have participated in a c. 1894 design competition hinted in the records of the prominent McKim, Mead & White firm of New York City.¹⁴⁶ The Bowling Green Offices project provides a striking example of the ability of W. & G. Audsley to shift creative efforts from structures of the most traditional sort to those of the most modern.

Published just prior to the commission, the 1893 *King's Handbook of New York City* provides an account of the rise of the office building:

It was not until after the Civil War that the five-story building made its appearance to any extent. The population of New York then began to increase enormously, and when the higher buildings came, they appeared in the form of flats and tenements. With the crowding of the population in the lower wards came a demand for higher structures. This eventuated in the introduction of the elevator, which has revolutionized the construction of buildings in New York, as it has in other cities.

It was the elevator, and that alone, that made possible the enormously high office-buildings that are to be seen in the great business centres of New York to-day. When the seven-story office-building made its appearance, nearly a quarter of a century ago [c. 1870], the popular belief was that the limit of construction had been reached. But we have seen scores of eight-story buildings erected, and to-day there are other scores of ten-story buildings in the metropolis. At least a dozen exceed eleven stories in height; some are as high as fifteen and sixteen stories...An important factor in the construction of high office and other buildings in recent years has been the introduction of fire-proofing materials. This has made it safe for tenants to occupy the upper stories. Indeed, it is an axiom among real-estate brokers that the upper stories rent most quickly, and at high figures, because the light and ventilation are better than on the lower floors. Another important factor is the introduction, during recent years, of the method of building known as iron or steel skeleton construction. It was customary with architects, until within three or four years [c. 1890], to draw plans whereby walls of immense

thickness were run from the foundation to the roof, to support the general structure. These walls were in some cases required by the Building Department to be three feet or more in thickness at the base, according to the height of the building; so that under such conditions, the owner of a single lot, no matter how valuable the ground, was unable to put up a very high building, as the two side walls would take up a space equal to about one-quarter the width of his entire lot, hence, the values of single lots downtown were kept in check by the impossibility of erecting very high structures on them, which consequently decreased their earning power.

The system of iron skeleton construction, however, effected a remarkable change. By its use the thickness of the walls was considerably reduced, thus giving a larger floor space. Architects and builders were enabled to plan and erect buildings as high twelve and thirteen stories on lots from twenty to thirty feet wide, as noticeable in the Columbia, the Havemeyer, the Home Life and other office-buildings. By this system of construction, iron and steel columns are carried up from foundation to roof, and then covered in with bricks. Thus the carrying capacity equal to that of walls of much greater thickness is produced. When it is considered that the unimproved property in the great office section of New York City has sold as high as \$33 per square foot (equivalent to \$825,000 per lot of 25 by 100), it will readily be seen that iron skeleton construction will have a very important bearing upon office-building of the future. A prominent architect say that in a twelve-story building covering two New York City lots of 25 by 100 feet each, the saving in floor-space effected by means of this new construction amounts to thousands of square feet.

As the office-building has increased in height and size, so has it advanced in the style of its appointments. The modern elevator, with its handsome wrought-iron wall inclosure and its quick speed, has made the former elevator antiquated. Where wood was universally applied, the costliest marbles are now used for stairs, wainscoting and other parts of the interior. Light and ventilation, the lack of which was the bane of the old five-story structures, are now considered all important; while the toilet arrangements in modern office-buildings are superior to anything dreamed of a quarter-of-century ago [c. 1870], and are the delight of the tenant, as much as of the sanitary expert and the plumber. Then where woodwork is used for trimming, it is of the finest hardwoods: mahogany, ash, oak, sycamore and bird's-eye maple have replaced the pine and soft lumber used in the older buildings.

The steel skeleton system of construction was prefigured in New York City in the five story buildings erected in the post-Civil War era. These utilized cast iron columns supporting wooden beams and floors. While some of these structures had

facades of brick or stone, many utilized cast iron which could be molded into a variety of architectural forms and allowed greater fenestration. The result was an openness in floor space with natural illumination and ventilation previously unknown.

As far as the design of taller structures was concerned, the five story iron buildings offered no innovations. Almost without exception, the facades consisted of that of a single story repeated five times. A heavier cornice placed above the highest floor was generally the only concession to any treatment of the facade as a whole unit.

The modern form of tall office building facade is often credited to the work of the Chicago architectural firm of Dankmar Adler and Louis Sullivan. In 1890, they were commissioned to build a ten story structure in St. Louis, Missouri, by brewer Ellis Wainwright.¹⁴⁷ With a sudden flash of inspiration, Sullivan designed a facade consisting of two story base, eight stories of recessed windows and panels separated by narrow piers, and finally, a decorative top floor with a prominent overhanging cornice.

The height of the Wainwright Building was not masked by horizontal moldings at each story, but was actually accentuated in its large middle section. This use of vertical "stripes" of glass and masonry would have a profound influence on building design into our own time. The Audsleys followed much of Sullivan's thinking in the design of their Bowling Green Offices. The tenets of Sullivan were formulated by him in an important article for *Lippincot's Magazine* [March 1896], entitled, "The Tall Office Building Artistically Considered." G. A. Audsley responded with a similar essay which quoted the Sullivan piece at some length.¹⁴⁸

It may safely be affirmed that no problem of greater difficulty has presented itself to the architects of the nineteenth century than the artistic designing of tall office buildings. This problem has, however, received little or no attention, in any practical sense, from the architects of the Old World, for nowhere, save in American cities, has the tall office building been developed. Even in a great and crowded city like London, where, in business localities, land is of immense value and office rents are at the highest possible figure, such towering structures as have been and are still being erected in the streets of New York and Chicago would neither be allowed by the building authorities nor tolerated by the citizens....

The designing of a lofty office building is purely an aesthetic matter under the dominating influence of practical considerations--a problem to be solved by hard study and cultivated taste alone....

The very nature of a tall office building, which consists of a series of

superposed divisions or stories, dictates some system of horizontal treatment; while, on the other hand, the great height of such buildings brings into prominence the necessity, on aesthetic grounds, of giving expression to the vertical or ascending element. The problem before the architect is, therefore, how best to combine the horizontal with the vertical principles so as to produce a design which shall, under all practical restrictions, be perfectly satisfactory to the eye in its general line and proportions; which convey an idea of structural strength and repose; and which shall charm with the appropriateness and beauty of its architectural details....

As regards the horizontal division of a lofty office building we may suggest a general rule, which, however, like all known rules, may have exceptions. Its horizontality, seeing that the building consists of a series of superposed horizontal stories, should be marked to the greatest degree possible without injury to the oneness and dignity of the design. This is in accord with the accepted canon of architectural art, which stipulates that the external design of a building shall be governed by, and be expressive of, its internal arrangement and uses. ["Form follows function" --Louis Sullivan] Such being the case, the horizontal element should assert itself most boldly in the lower portion; become secondary to the vertical element in the larger middle portion; and again assert itself in the crowning or upper portion of the structure. This is the greatest concession that can, with artistic propriety, be made to horizontality; for in all tall office buildings oneness and true grandeur of effect can only be gained by free recognition of the vertical element in every portion of the design....

In tall office buildings, which everyone knows are constructed on iron framework, and with comparatively thin walls, crowning cornices of large projection should never be introduced, notwithstanding the self-evident fact that they are miserable shams of copper or galvanized iron, probably painted and sanded [coated with adhesive and dusted with powdered rock] to represent stonework. Such large cornices are most objectionable, especially in buildings occupying confined positions, for they invariably give a top-heavy effect to the otherwise flat facades, from the fact that they can only be seen from points almost directly under them....

It is of the first importance that the style of architecture and its special treatment followed by the architect should be consistently adhered to throughout the design; a failure in this direction amounts to a simple record of incompetence and want of knowledge. Nothing could be worse, for instance, aesthetically, than to commence, in the lower division of a building, with a composition in severe Greek style, in which trabeation [use of flat lintels] is a leading principle of construction and design, and then, in the higher divisions, to roam into some other style or styles in which arcuation

[use of arches] takes the place of trabeation, to the utter destruction of symmetry and artistic propriety....

So far as street architecture is concerned, the lower division of the tall office building is, perhaps, the most important portion of the structure. It is indeed, the only part of such a building which, in a street of average width, can be seen to advantage--certainly the only part which can be seen from the sidewalk adjoining it. Such being the case, the designer should be extremely careful of its architectural expression. It should be massive and bold in its structural features, refined in its proportions, and rich and beautiful in its details. The prevailing idea at the present time is that the lower division should be simply a base or pedestal to the upper structure; and this has done much to cramp the architect, and to lead him to produce works better suited for the facades of power houses or railway warehouses than high-class street buildings....

In the middle division of the building, which rises immediately from the lower division above spoken of, the treatment of the leading features and of design generally is somewhat restricted. Here the vertical element should predominate in a clearly marked manner over the horizontal element, which is, of necessity, present in every story....

More liberty of design obtains in respect to the upper crowning division of the building; and it is, accordingly, impossible to allude, even in the most sketchy manner, to the many treatments that are here possible in a short article like the present....

While there was considerable similarities between the Sullivan and Audsley philosophies, there are also some pronounced differences. The most apparent was in the use of ornament. Audsley relied strictly on historical forms even when used in non-traditional ways. Sullivan developed his own system using geometrical shapes and leafy forms that owed something to the American Romanesque Revival style. Audsley thoroughly disliked Sullivan's work in this regard and described it as "bizarre," "intensely ugly," and "meaningless."¹⁴⁹ It would seem that for Audsley, ornament devoid of traditional symbolism or historical connotation was unjustified in existence.

Another area of dispute was the use of overhanging cornices and elaborate ornamentation at the summit of a structure. Sullivan favored non-traditional slab-like projects which were sometimes formed of terra cotta encrusted with ornament.

The Broadway wing of the Bowling Green Offices was sufficiently completed to accommodate tenants as of May 1896. The Greenwich Street wing required

construction beyond this date. About six months prior to the opening, G. A. Audsley wrote a description of the building for 9 November 1895 issue of *Architecture and Building*. The text was additionally used by the developers in their promotional literature.

The situation of the Bowling Green Offices is unsurpassed by that of any office building in the city of New York. It occupies the site adjoining the Washington Building on the west side of Bowling Green, directly opposite the ornamental garden. The site has the imposing frontage on lower Broadway of 162 feet; it extends thence to Greenwich Street an average depth of about 190 feet, and on Greenwich Street displays another imposing frontage of 152 feet. The site is unsurpassed in its natural formation. It consists of rock throughout its entire area, at a moderate distance below mean high water line, upon which all the foundation works are constructed, giving absolute stability to every portion. The mean high water line is below the level of the cellar floor.

The great size of the site allows the provision of a spacious open court, about 110 feet in length by an average width of about 60 feet. This opens into the court of the Washington Building, thereby gaining the maximum amount of light and air. Additional small open courts are provided on the north of the building for the purpose of giving light and air to the main corridors which extend along the north portion of the structure from east to west.

The style of architecture which has been carried consistently throughout the design of the building is "Hellenic Renaissance," a free but pure treatment of ancient Greek architecture, in which the spirit rather than the letter of that refined school of art is carried out. The term "Hellenic Renaissance" appears for the first time in architectural nomenclature, though we venture to think it comes to stay. It has been introduced by the architects of the building under review, as the term which expresses, in the most direct manner, the origin and development of this modern style, and separates it from the common and corrupt French treatment known as Neo-Grec. As mentioned in a previous short notice of this building, the Messrs. Audsley give to the late Mr. Alexander Thomson, of Glasgow, full credit as the founder of the style or treatment of Greek architecture which they now call "Hellenic Renaissance." Notwithstanding the several beautiful works which have emanated from Mr. Thomson's genius, there can be no doubt but that Bowling Green Offices will be the greatest work carried out in that style. The only other example of "Hellenic Renaissance" in this country is the Layton Art Gallery, at Milwaukee,



Wis., erected in 1888 from plans furnished by W. & G. Audsley, which were still in London. The acknowledged refinement and beauty of this building led to the adoption of the style for the Bowling Green Offices.

The architectural Order of the main colonnade of square attached columns is practically unique, appearing only in a small and tentative form in the Layton Art Gallery. The capitals of this Order present a rich mass of severe Greek ornamentation seven feet in height. These capitals have been designed by the architects and have no counterparts in the world. Some idea may be formed of the importance of this unique Order from the fact that each of the smaller capitals presents about 63 square feet of sculptured enrichment, while the large angle capitals have each more than 130 square feet of similar enrichment. The aggregate amount of sculptured surface on the capitals of this Order is about 1,050 square feet.



The main colonnade stands on an elevated stylobate which forms the architecture of the basement. The bold and plain stylobate gives prominence to the main Order which rises above its water-tabling to the height of 30 feet 5 inches, exclusive of the entablature, which has the additional height of 7 feet 6 inches, and which is richly sculptured throughout.

The most note worthy architectural features of the lower portion of the Broadway facade are the two great doorways, which present several characteristics of the culminating period of Greek architecture. Their massive curved entablatures present the most elaborate sculptured ornamentation to be found in the entire design. These entablatures are surmounted by large and richly sculptured anthemia. The surface of these entablatures covered with ornamentation measures about 200 square feet.

The first floor windows in the main colonnade are ornamented by pilasters, attached to the sides of the square columns. The pilasters have richly sculptured capitals and carry enriched entablatures surmounted by anthemia.

The architecture of the third story consists of a dwarf Order; pilasters with sculptured capitals appearing in the lateral, projecting portions of the facade, and circular columns, with reeded shafts rising from octagonal masses of sculptured ornament and carrying capitals of a severe Greek type, extending along the curtain, or central recessed portion, of the facade. These dwarf columns are unique in design and treatment, being designed

specially for this building. The dwarf Order is surmounted by an enriched entablature secondary in importance to that of the main Order below.

The whole of the work above described, and which rises to the height of 65 feet from the sidewalk, is to be executed in white granite, all with the exception of the stylobate being in the beautiful granite quarried at North Jay, Maine, and worked by the Main and New Hampshire Granite Company. The stylobate and basements of the great doorways, portions of which are polished, have been executed in the light gray granite of the Stanstead Granite Company.

The Broadway facade, from the fourth to the thirteenth story, inclusive, is to be of white brickwork and terra cotta, treated in a simple manner, having the vertical principle, so desirable in a lofty building, clearly marked throughout. The horizontal principle, characteristic of Classic architecture, is present in the enriched sills and corniced lintels of the numerous windows. These lintels are supported on pilasters having ornamental capitals. This portion of the design is dignified and perfectly consistent in its architectural treatment.

Above the portions just described rise the three stories which form, collectively, the crowning feature of the facade. The architecture here is in strict keeping with that of the lower stories, having a dwarf Order of simple pilasters and an imposing colonnade of unique design above. The columns are square, tapered considerably, and have a boldly-marked entasis; they rise from rich bases of Greek anthemion ornament, and terminate in capitals of a form somewhat similar to that of the main colonnade capitals, and equally unique in design. Projecting windows with sloping architraves and curved entablatures appear between the columns. The facade is crowned, at the height of 235 feet, by a boldly and richly ornamented entablature and pierced parapet. The entire upper portion is executed in white terra cotta.

The five stories which appear above the roofs of the Washington Building are executed in white brick and terra cotta in strict accordance with the treatment of the Broadway facade, as described.

The facade to Greenwich Street is executed entirely in white brick and terra cotta. Its architectural disposition is similar to that of the Broadway facade. The lower portion is ornamented with lofty pilasters bearing richly modeled capitals. The entrances to the basement, treated as a stylobate, are in the form of double and single projecting doorways of simple design.

The facade from the fourth to the thirteenth story, inclusive, is similar in general treatment to the corresponding portion of the Broadway facade, but somewhat simpler in detail.

The upper three stories are identical in general design with those of the Broadway crowning feature, and are surmounted by the same entablature and parapet.

The whole internal arrangement of this large building is of the simplest character, access to every portion being easy and direct through spacious and well-lighted corridors. Every office in the building is amply lighted by large windows in the external walls. So perfect is the lighting that no recourse to artificial lights need be made at any time during the day in ordinary weather. This ample supply of direct natural light also secures a plentiful supply of fresh air.

The main entrance to the building is through the north doorway in the Broadway facade, into a spacious and lofty corridor, the marble floor of which is only five steps above the level of the footwalk [sidewalk]. This corridor is about 20 feet wide, and extends directly through the building to the Greenwich Street entrance. It is handsomely finished in marbles of harmonious tints. On the north side of this corridor are the eight elevators which open on the main corridors of all the floors of the building. Two of these elevators are express. On the south side of the corridor is the spacious staircase, in the centre of which is placed a large freight elevator. A telegraph office, private lavatory and four booths open off this corridor.

The principal offices in the basement and first floor have entrances direct from Broadway. The larger office, having the great south doorway devoted to it, is about 22 feet in height. The other offices on the first floor are 16 feet 6 inches in height. The main corridor is 20 feet in height.

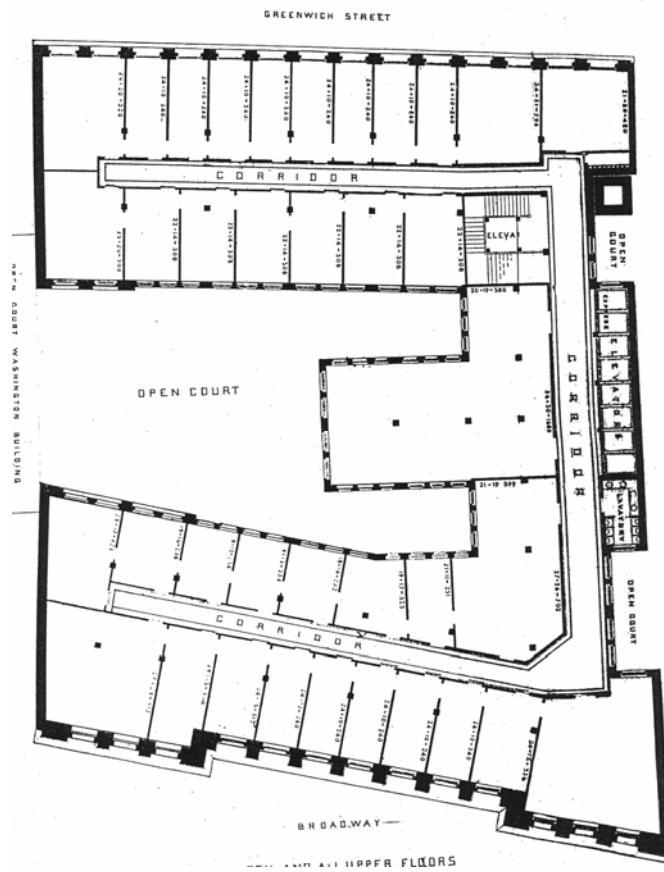
On the second and all upper floors lateral corridors extend from the main corridors through the centre of the Broadway and Greenwich Street blocks, giving access to the ranges of offices on both sides.

All the offices throughout the building are of ample depth, and without exception have external windows to the streets or the large central court. Certain large offices have windows on three sides. All the offices in the building are finished in polished oak of Greek design.

The plumbing and sanitary arrangements throughout the building are of the most perfect description. In addition to small lavatories on each floor there are two large and handsomely fitted up lavatory halls; that on the eighth floor, for gentlemen, measuring 56 by 30 feet, being fitted up in the most complete manner. Opening from this hall is an apartment, measuring 20 by 19 feet, fitted up with three convenient bathrooms [with bathtubs] for the use of the tenants. The ladies' lavatory on another floor, is also handsomely

furnished. These halls will be under the charge of special attendants, so that absolute cleanliness will obtain at all times.

Among the other conveniences in the building are fireproof storage vaults for use by the tenants; steam heating; a perfect electric light installation; a system of telephonic communication; a telegraph and telephone station; a convenient series of mail chutes; and, in all probability, handsome club rooms, restaurant, and private apartments on the upper floors which command extensive views over the bay and Hudson River.



The general plan of the Bowling Green Offices was nothing out of the ordinary for its era. Indeed, it bears some resemblance to Adler & Sullivan's Wainwright Building. This was to a large degree dictated by the period's reliance on natural light and ventilation. It was simply not practical to have a desk more than about twenty-five feet from a window. This necessitated the division of the building into wings separated by a large open court. The resultant form allowed nearly seventy-nine percent or about 14,883 square feet of the total of 18,740 square feet per floor to be used for rental offices.

The promotional pamphlet made a particular point that all of the structural

metal portions of the building were of mild steel rather than cast iron. Being more flexible, steel had been shown to be less prone to failure than iron. With the steel skeleton system, the internal partitions were non-loadbearing, and thus easily rearranged or entirely removed. Columns were placed at intervals of about twenty feet throughout the building. In this respect, the exterior piers, which seem to support the structure, lend a note of falseness as only every other one actually contained a steel column. The same situation appeared in Adler & Sullivan's pioneer Wainwright Building. It is apparent that the desire to emphasize the vertical aspect of the structure took precedence over purely functional architecture.

A noteworthy aspect of the Bowling Green Offices was the provision made for elevators. The world's first elevator with an automatic safety device to prevent the car from falling had been installed just one and one-half miles north on Broadway at the E. V. Haughwout & Company Building at Broome Street. This five story cast iron building was completed, with its elevator by Elisha Otis, in 1857.¹⁵⁰ In the Audsleys' work, one finds two of the eight passenger elevators devoted to serving the highest floors. Additional provision was made for a freight elevator whose car had about twice the floor area of the passenger units.

So complete was the reliance on elevators at this time that one finds but a single staircase serving the upper floors. Indeed, despite the elegance of its white marble slabs, this stairway crept somewhat ignominiously around the open metal grille-work of the freight elevator shaft. The dangers of these open shafts in the event of fire had not then been recognized:

Although the building is fire-proof beyond question, yet as a precaution against small fires on any one floor, which if not properly subdued might cause annoyance to the tenants, a new and unique system will be employed...This system obviates the necessity of all tanks on the roof, by means of stand pipes and drums for compressed air, capable of sustaining a pressure of 200 lbs. per square inch....[creating] streams of water sufficient to flood the building in a short time...¹⁵¹

In subsequent years, the stairways and elevator shafts were enclosed with fire resistant walls and doors. Additional means of egress from the upper floors were also provided as to meet building codes.

These necessary alterations have unfortunately destroyed much of the original character of the building's lobby. The only hint of what had been is to be found in the outer vestibule at Broadway. Here, one finds multi-color marble walls on a gray granite base. Pilasters of gray-rose with veining of dark red disappear into the dropped ceiling. Walls of white with shadings of rose serve as a background for black horizontal mouldings, a yellow frieze, a light green-gray

horizontal band, and a cornice of black veined with cream. The floor is of white marble mosaic with colored borders and boasts a central medallion proclaiming "Bowling Green." In recent years, the lobby has been remodeled in marble following the design of the vestibule.

Both G. A. Audsley and Louis Sullivan shared a keen sensitivity to color. One finds in their work astonishing chromatic juxtapositions that remain, nonetheless, harmonious. In his stencil designs for beams of the main trading room of the Chicago Stock Exchange (1893), Sullivan called for the application of fifty-two colors.¹⁵²

Early alterations to the Bowling Green Offices included removal of iron entrance steps and replacement with ones of granite set behind property line on Broadway and modernization of the elevators. An additional floor above entire structure and a four story tower over center section were added c. 1916 creating a total of twenty-one floors. A two story addition was placed inside the courtyard by c. 1920. The building was sold in 1985 for \$58,750,000.^{153 154 155 156} Owing to its facade "rich with Greek architectural elements," the structure was given protected status as a New York City landmark, along with three others on Bowling Green, by 1995.¹⁵⁷

THE NEW YORK CITY HALL COMPETITION

At the twelfth annual exhibition of the Architectural League of New York, W. & G. Audsley displayed their entry in the competition for a new municipal government building for New York City. It is difficult to imagine that the display did not evoke some bitterness on the part of the Audsleys and the attendees given the bizarre outcome of the competition. *King's Handbook of New York City*(1893) provides the background:

The City Hall has been in its time the finest piece of architecture in the country, but it is surpassed now by many buildings of more imposing structure if no so classical in their architectural style. It was built between the years of 1803 and 1812, at a cost of over \$500,000. Its front and east and west sides are of marble, but sandstone was regarded as good enough for the rear, the city being at that time mostly on its front. In 1890 the rear was painted, making all sides uniform in appearance. The city has so outgrown it that many other buildings have to be used for the public offices. An enormous new City Hall, of white marble, is to be built in 1893-95, at a cost exceeding \$4,000,000. Richard M. Hunt, Napoleon Le Brun, and William R. Ware form the advisory committee of architects.

Several mayoral administrations from 1888 had unsuccessfully proposed architectural competitions for this purpose.¹⁵⁸ The competition organized by Mayor Thomas Gilroy called for the demolition of the old City Hall with that space and the area on both sides of a rear courthouse to be utilized for the new structure. The resultant land parcel was in the form of a "U", but prospective designs were not required to occupy all of this space.

Architects were invited to submit their plans for a five story, white marble structure prior to the noon, 1 September 1893 deadline. The second through sixth winners were to be rewarded with a prize of \$2,000 each. The architects of the selected design were to collect a commission of five percent of the first \$1,000,000, four percent of the second \$1,000,000 and three percent of any construction cost over \$2,000,000.¹⁵⁹ To insure fairness, a three member jury of non-entrant architects was nominated by the American Institute of Architects and the Architectural League of New York. The names of the entrants were to appear only within sealed envelopes accompanying the unmarked plans and drawings.

The reason for this caution was no doubt inspired by the lessons learned from the construction of the New York County Courthouse behind City Hall in 1874. Of the \$14,000,000 allocated for its erection, an estimated \$10,000,000 found its way into the pockets of corrupt politicians in the "Boss Tweed Ring."¹⁶⁰

During the judging of the designs, there arose a feeling against the

destruction of the old City Hall, which was popularly associated with Alexander Hamilton, George Washington, and Abraham Lincoln. The New York Historical Society declared its willingness to relocate the structure, stone by stone, if necessary, for its preservation. Finally, on 8 May 1894, New York State Governor Roswell Flower signed into law a bill prohibiting the demolition or relocation of the old City Hall.¹⁶¹

In the meanwhile, the architectural jury had selected the six superior designs from the 134 submitted, but found none to be entirely satisfactory. According to the terms of the competition, the sealed envelopes containing the entrants' names could not be opened until after the selection of a single design had been made. This impasse continued until 1895 when New York State enacted a special law to permit the opening of the envelopes and the awarding of the prize money. When the winning designs were to be matched with their creators, the sealed envelopes were discovered to be missing. After a year, the errant envelopes were ultimately discovered in another room of City Hall.

A number of the published winning designs tended to strongly resembled the Hôtel de Ville, the city hall of Paris, France. The Audsleys, however, designed their entry in their Neo-Grec style which was by then somewhat out of fashion. Two drawings of the entry, a front elevation and a perspective, are preserved at the Architectural Archives of the University of Pennsylvania in Philadelphia. The perspective drawing, in particular, is an exceptionally fine example of architectural rendering and equals or surpasses those produced by the more prominent firms of the era.

One rather curious aspect of the Audsley design was that it retained the picturesque asymmetry of the Gothic Revival at a time when the highly formal Neo-classical style was in the ascendent. The focal point of the structure was a massive domed clock tower of about fifteen stories. Four miniature versions of this tower appeared elsewhere on the facade. The architectural ornament was again taken from the work of Alexander Thomson as had been the case at the Bowling Green Offices and Layton Art Gallery. The Mansard roof, also used in the Layton Gallery, provided a more pronounced French feeling here than in other Audsley buildings. Perhaps the architects found some inspiration in the great gray granite pile of the Philadelphia City Hall which was constructed in the elaborate French Second Empire style of the 1870s. The similarities of design with connected pavilions and a rather lofty tower may be a link.

This was the second time that the Audsleys were unsuccessful in a competition for a structure of this type. In 1866, they had joined the 135 entrants in quest of the commission for the Manchester Town Hall.¹⁶²

OTHER BUILDINGS

The Audsleys constructed the Racquet Club and Courts at 100 Upper Parliament Street, Liverpool, in 1879.¹⁶³ The stone dressings and ironwork were derived from Alexander Thomson's Queen's Park United Presbyterian Church (1867-1942), Glasgow, Scotland.¹⁶⁴

Two designs for bank facades, also in the style of Alexander Thomson, are preserved at the Architectural Archives of the University of Pennsylvania in Philadelphia. One obituary of G. A. Audsley mentions that he had designed "several banks in Newark, New Jersey."¹⁶⁵ The locations and identities of these buildings are yet undetermined as is that of a design for what might be an academic building of the same style.

Two additional Liverpool, England, buildings have been attributed to the Audsleys. The Young Men's Christian Association Building (1875-1877), Mount Pleasant, east of Benson Street, was so designated by Quentin Hughes, who described this structure in 1968 as:

Asymmetrical, robust, high Gothic Revival in 13th century style, not a beautiful building, but one that holds its own and makes no apologies. Characteristic of late Victorian attitudes.¹⁶⁶

Ronald McFadzen, the author of a biography of Glasgow architect Alexander Thomson, has raised the possibility of their hand in a three story office building with street level shops at 92 Bold Street, c. 1880. The influence of Thomson's designs in the work of the Audsleys aroused his suspicions in this regard. The upper story consisted of a colonnade with windows set back as a continuous glazed screen.¹⁶⁷ The W. H. & G. H. Dreaper firm, which commissioned the Audsleys to design a piano case, was located at nearby 96 Bold Street in 1878.

THE LAST COMMISSION

On 12 November 1919, G. A. Audsley was appointed architect for the construction of a school for the Saint Joan of Arc Roman Catholic Parish of Philadelphia, Pennsylvania. The parish had been established but one month earlier and the appointment motivated by knowledge Audsley's work at Saint Edward's Church in the same city.

The Audsleys had earlier designed a school for the Saint Mary, Our Lady, Star of the Sea Parish in Bayonne, New Jersey. This was erected on 13th Street, east of Avenue C, in 1898.¹⁶⁸ Red bricks and contrasting bands of light color stone were employed so as to harmonize with the existing church, rectory, and convent. A new school building was opened in 1961 and the Audsley structure demolished.¹⁶⁹

Father Edward Hawks described his dealing with G. A. Audsley in his *History of the Parish of St. Joan of Arc, Philadelphia, PA*:

I already had my architect for the permanent building. When I was at St. Edward's as a curate before the war [W.W. I], it was my happiness to meet Mr. George Audsley, the distinguished architect of that magnificent building. I promised him then that if I ever had to build a Church he should build it for me. My residence at the St. Edward's Rectory after my return from France reminded me of this promise. I made no mistake although he was now an octogenarian; but what an octogenarian! He had the soul of a child. I wrote to him at once. After Christmas he came to stay with me at the store [temporary rectory]. He had already a plan in his mind. We decided to visit a number of new schools in order to get ideas, amongst others the Nativity, St. Agatha's and St. Edward's. We interviewed the Sisters of various Orders to discuss ventilation, cloak rooms and other problems. We even picked out bricks that seemed most suitable.

Mr. Audsley entered into the undertaking with boyish eagerness. His visits were frequent. He was versatile. Architecture was not his original profession [sic]. He had been a skilled reproducer of ancient documents and designs. His chief hobby was building organs. An organ of his, which won a prize at the St. Louis Exposition, is now a part of the large instrument in Wanamaker's Store....

At night in the room which served as parlor, dining and sitting-room he and I used to build the future Church of St. Joan of Arc in fancy. He would have liked a Gothic building; something that would recall the chivalrous days of its patron saint. It was to be emblazoned by way of decoration with the shields of all the cities connected with her short career of glory. Alas for such

dreams? Since we sat dreaming the fabric of society has been changed and such dreams belong to an age that has passed away....

Meanwhile the architect was busy on the plans for the School which was also to serve as a temporary Church. It is amazing to know that this octogenarian had finished his work and received the approbation of the Diocesan Building Committee by the 4th March 1920. He and I submitted them on February 13th to Father Nash who promised to bring them before Monsignor Sinnott and Father Daley, the other members of the Committee. We were highly complimented on the work. In returning the plans to me at the later date Father Nash said that they were the best that had ever been offered to him. The Committee has no criticisms to make nor any changes to suggest....

Something has already been said of the planning of the School. It was, of course, hoped that its building would commence almost at once. The depression of 1920-1921 stopped us. The price of steel was prohibitive; the bricklayers were on strike. Another reason for delay was the temporary school which was found sufficient for present purposes. When all the plans had been drawn and had passed various scrutinies, they were laid aside. Amongst those who approved of them was the Rector of the Nativity Church, himself a school builder. He was enthusiastic about them. We were in the second year of our parochial existence when a letter arrived from the architect, on September 18, 1921. Mr. Audsley had consulted with his brethren of the profession and had discovered that immediate building would capture satisfactory prices.

Two summers in the Blacksmith Shop had convinced us that every possible effort must be made to build. Permission was applied for and it was received on October 5th. We chose our contracts carefully sending them the plans and specifications on October 24. The bids were to be submitted on November 16th. It was decided that the whole building should be erected but only the auditorium and the stairways should be completed. As the school rooms would not be needed until the fall of 1923, the two upper floors could be left in the rough without partitions.

There was much excitement when the bids arrived. None were opened until they had all been received. Mr. Audsley was the soul of fairness. The lowest bidder was to be awarded the contract since no one was allowed to bid who did not come up to his standards of work. There were five bidders and the range of prices was not very large. The contract was awarded to Melody and Keating at a price of \$129,120. There were no extras, indeed, there were reductions in regard to waterproofing and other details.

Mr. Audsley was delighted with the decision since he had already been

associated with this firm when it built his church of St. Edward. A few days later the Continental-Equitable Trust Society agreed to finance the venture and nothing prevented work but the bricklayers strike which had run into many months. It was, however, decided to put in the cement foundations before frost set in. The contract was signed by the Cardinal on November 18th and on the following Sunday the ground was formally at 4:15 in the afternoon in the presence of a large gathering of parishioners.

Day by day we awaited the arrival of the steam shovel. After what seemed an endless delay it arrived on December 13. The cement footings were laid at once before the ground, which was of the firmest brick clay, had any chance of falling in. Then came the frost and we had to wait once more. The winter was very mild and it was possible for the stone masons to lay the heavy foundations in the early part of January. They brought them up to ground level.

The first plans provided that the auditorium should be about eighteen feet below the ground level. The City Hall, however, raised an objection. If this arrangement was to be followed it would be necessary to provide ramps instead of stairways for the exits; and this in turn would mean the building of a retaining wall that would have increased the price by many thousands of dollars. Mr. Audsley met the difficulty by raising the whole building and providing plans for a new front elevation to harmonize with the alteration. It was a satisfactory change. The proximity of the neighboring houses really made it desirable to place the school-rooms as high as possible. The basement auditorium was changed into a temporary Church. This is the explanation of its character. We had previously intended to hold services temporarily on the first school floor. It was well that this difficulty occurred, for it was not many years before we needed more space for school rooms than one floor would have provided.

On January 24 the steel began to arrive. The building was to be completely fire-proof; even the floors were to be nailed to a new cement with the use of sleepers. Practically no wood entered into the construction, or the partitions were built later on from gypsum. Early in February the bricklayers strike was settled. Our building was the first to profit by it; indeed, it was by persuading Mr. Melody to withdraw from the Masters Builders Committee that we were able to bring this happy solution of a very serious situation.

Throughout the month of February the brickwork progressed like magic, whilst the great steel columns and beams were being erected. I tried my hand at rivetting and was able to put in a few bolts under close supervision. I learnt then what heavy work it was to sit aloft and bear the constant vibration of the compressed air riveter. The cement of the first floor was poured on March

16th. I remember the occasion very well. From our elevation we could see the Delaware river and there was a fresh breeze flowing. My friend, the building inspector, with whom I had once a controversy, was watching the proceedings and he expressed his admiration for the strength of the construction.



We left a portion of the wall at the south-western corner below level so that the solemnity of the corner stone laying might take place in fair weather. Bishop Crane officiated on Palm Sunday. Before the ceremony the Bricklayers Union requested the pleasure of making him an honorary member of their guild to record the settlement of the strike. Bishop Crane was compelled to refuse this kind suggestion for reasons that are obvious. Mr. Audsley appeared in his best and superintended the laying of the beautiful stone that he had designed, a gift of the stone contractor. In it were placed various articles destined to prove the date of the event....

By the end of May the brickwork was finished and in another month the roof was on. The plastering began at once. On July 2 the first mass was said in the new building on the middle floor. For one month the Sunday masses were celebrated in this inconvenient place, the floor being of unfinished cement. The plasters completed their work in the Auditorium by the end of July. On August 6 mass was said here, the floor being still unfinished.

Everything was practically in order by October 8 [1922].¹⁷⁰

The motif of a cross within a circle that appeared on the school's corner stone had been earlier used by Audsley on the family monument at Mount Hope Cemetery in Yonkers, New York. It would serve as the marker of his final resting place upon his death on 21 June 1925.

ILLUMINATED MANUSCRIPTS AND ARCHITECTURAL DECORATION

An early activity and life-long interest of G. A. Audsley was the study and practice of manuscript illumination. Indeed, probably the first book published by Audsley was the text of the New Testament "Sermon on the Mount," printed in the style of a manuscript. This 1861-1862 edition was sumptuously produced using twenty-seven folio pages measuring twenty-two by seventeen and one-half inches. The actual printed surfaces were mounted sheets of much smaller size.

The work began with a frontispiece--a somewhat undistinguished color illustration of the preaching Christ with disciples and onlookers by Charles Rolt. There followed a page of credits for the work and finally, the title page. The first page of text was perhaps the most beautiful of the work with a massive initial letter and generous use of color and metallic gold and silver inks. Unfortunately, the work gives the impression of a collection of attractive, but unrelated plates. While the text is generally given in plates of about sixteen lines, certain portions, such as the Beatitudes, utilize much larger script and fewer lines. Likewise, the illumination varies from colorful painted ornaments to austere pen work in blue and red ink. The handiwork of the Audsleys was converted to printed form through chromolithography by W. R. Tymms.

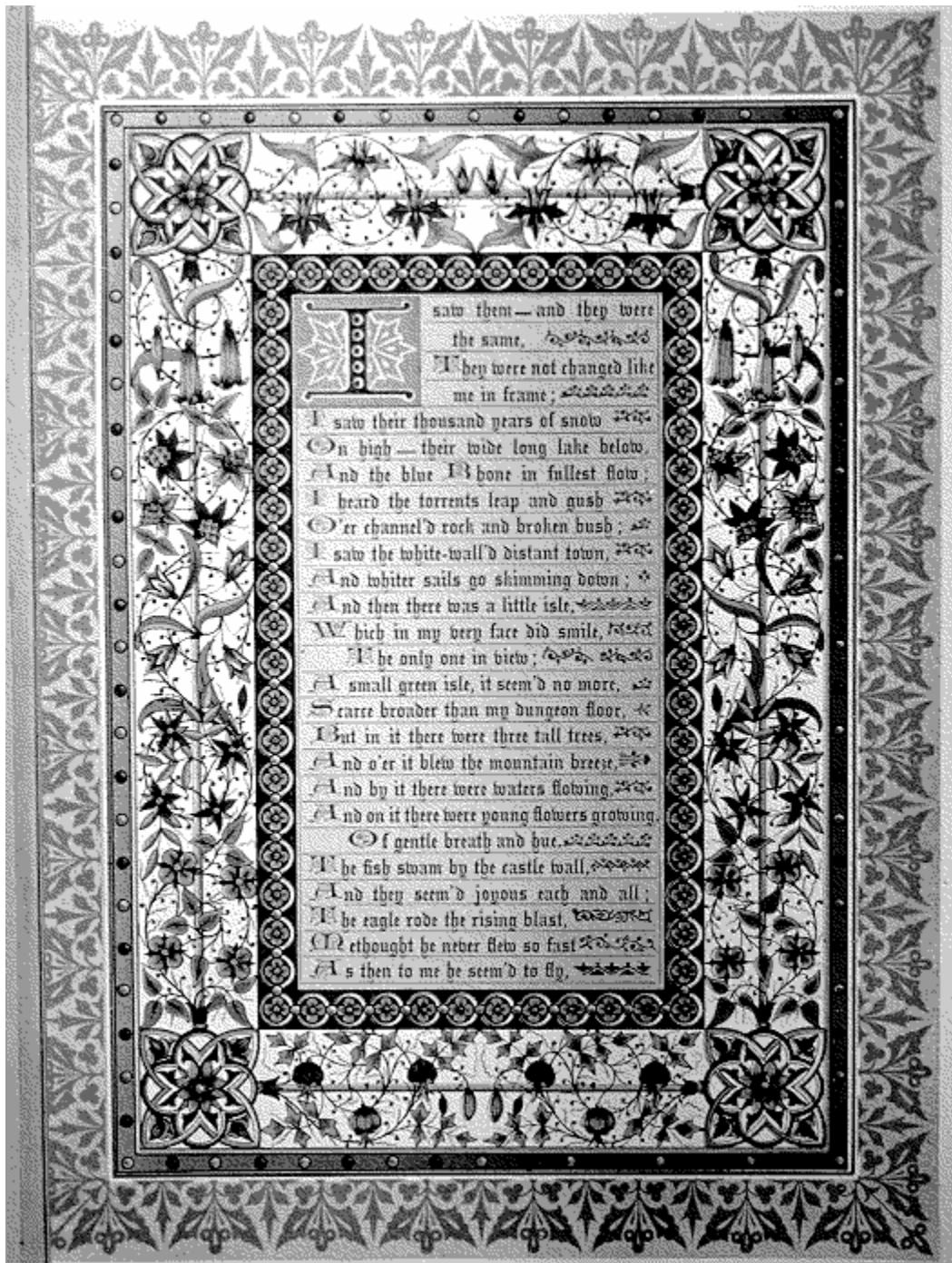
Three versions of the work were offered for sale by Day & Company of London: 210 copies of "artist's proofs," bound in full leather, with gilt page edges (£12-12s); 210 copies of "proofs," bound in cloth (£10-10s); and 200 "general" copies printed on thinner paper (£8-8s)¹⁷¹.

Other items produced by the Audsleys at this time were "Outlines for Illuminating," distributed by George Rowney & Company of London, suppliers of artist materials. These were available as book markers or fourteen and one-half by ten and one-half inch sheets of various religious verses. The text was printed along with the outline of ornamental work, which was intended to be colored by the purchaser. They sold for "6 d. plain" and "3 s. partly coloured."

In 1865, the Audsleys published an illuminated version of the Bryon poem, "The Prisoner of Chillon." While the same chromolithographer and publisher were utilized as with "The Sermon on the Mount," this work possessed greater decorative unity, but perhaps less virtuosity. It consisted of seventeen plates and title page measuring eight by twelve inches. The text was printed in a uniform manner throughout while the surrounding border varied with each page. The result was a fascinating collection of ornamental motifs and a book that was quite readable.

The format of each page consisted twenty-six lines of text surrounded by a narrow, but bold border. This, in turn, was enclosed by a wide band of a highly

decorative nature. A second bold and narrow band then followed. To mediate the transition between the highly colored portions and the whiteness of the margins, a pale colored band of bold design was placed about the entire work.



The dark red cloth binding of this work exhibited Audsley's love for symbolism. Embossed and gilt medallions contained chains, handcuffs, and

portcullis, while the title appears in a lozenge formed of chain. A ground pattern composed of rectangles was suggestive of the heavy masonry of a place of confinement.

In 1867, the Audsleys published a little work entitled, *A Guide to the Art of Illumination and Missal Painting*. Intended for amateurs, the work gave a brief history of the art and suggestions for its practice including a sample alphabet. The George Rowney firm of London published the succeeding versions of this work, the seventh edition appearing in 1927, two years after G. A. Audsley's death. Thus, this rather modest enterprise may well have been the most widely read work written by the Audsleys.

The 1927 edition consisted of eighty-four pages with one color and five monochrome plates. About a quarter of the work is given over to a historical consideration of the subject. A second quarter discusses ancient and modern artist materials. The final half of the work is devoted to aspects of lettering and the all-important matters of design and color harmony. The clearly written and practical text surely accounts for the surprising longevity of this booklet.

In late 1860, G. A. Audsley presented a paper to the Liverpool Architectural Society entitled, "The Rise and Progress of the Art of Illuminating during the Middle Ages and Its Useful Application in the Nineteenth Century to Architecture and Art Manufactures."¹⁷² The first part of the lecture was devoted to the history of the art, beginning with ancient Egypt and ending with sixteenth century Europe.

Audsley then noted, "At the present time art is reviving from a decay of three and a death of three centuries, and we may hopefully look forward to see it, even in our day, reach a higher standard of excellence than it ever before attained....The revival of Christian architecture and art; the noblest triumph of the nineteenth century." As a true Gothic Revivalist, Audsley had the greatest admiration for the decorative work of the thirteenth century--the great age of cathedral building.

"Ecclesiastical or Gothic buildings admit of the most complete system of decoration, and the leading features of illuminated works may be exactly reproduced on them." Audsley went on to state, "the art of illuminating was of the greatest service to the calico printer, the carpet manufacturer, the floor-cloth maker, the maker of paperhangings, and the general manufacturer of figured fabrics."

Despite his belief in the decorative value of the manuscripts of the Middle Ages, Audsley placed himself on record as being opposed to mere copyism or "art-slavery." A study of the manuscripts, he felt, would provide the artist with a proper sense of design and color for his own creative efforts.

The lecture ended with an exhibition of several examples of illuminating

executed by Audsley and several "costly books" lent by another member.

Earlier that same year, G. A. Audsley had read a long paper, requiring two meetings of the society, on "Color as applied to Ecclesiastical Decorations, and the History and Practice of that Art."¹⁷³ He noted that there was then a "great feeling of prejudice" against admission of painted designs into churches. This was in no small part to the religious intolerance of the era which considered such things to denote "Popery." Audsley saw no need "to introduce into our Protestant churches those features which savoured of Roman Catholicism."

He then proceeded to describe the various treatments he considered appropriate for walls, columns, and vaultings. Again, artists were urged not to "copy verbatim the works of the Middle Ages; they were now differently situated as regarded religion and manners, and corresponding changes must be made in most works of Gothic art."

Given the interest of the Audsleys in painted ornamentation, it is not surprising that they would provide the public with graphic examples of this art. In late 1881, a thirty-six plate work providing one-hundred-sixty-six different designs was published as *Polychromatic Decoration as Applied to Buildings in the Mediæval Styles*. A French language version of the book appeared simultaneously as *La Peinture Murale Décorative dans le Style du Moyen Age*. This work was printed in color and metallic gold by a lithographic process on fine heavy weight paper.

The indebtedness of these designs to illuminated manuscripts is obvious given most have backgrounds of old parchment color. Several ornamental alphabets were even provided for use in painting inscriptions.

The first plate contained eighteen color samples which were indicated as being "most suitable for decorative painting." They were of a subdued nature and might be briefly described as grayish blues and greens, and brownish reds. The notes to this plate sternly condemned "pigments as vermilion, ultramarine, emerald and green, and the chrome yellows" as being "crude and too brilliant colours, resulting in an extremely garish effect..."

There followed, an attractive set of plates showing designs suitable for bands, borders, arch spandrels, ceiling beams, and entire wall surfaces. Of the latter, the Audsleys seems to have favored "brick patterns" which consisted of lines giving the effect of laid courses. Each "brick" contained an ornament which was repeated over the entire surface of the wall. Another favorite design of unusual character was that of a representation of an arcade, a series of adjoining arches supported by columns.

A decade later, G. A. Audsley and his son Maurice produced *The Practical*

Decorator and Ornamentalist in 1892. This work was unusual as it was published in fifteen monthly installments for subscribers by Blackie & Son of Glasgow, Scotland. Each issue consisted of six or eight color folio plates measuring sixteen and one fourth by eleven and one-fourth inches, with descriptive and general text, costing five shillings.

The general appearance of this work was very similar to that of 1881. The most notable difference was that a substantial portion of the designs are of Neo-Grec style, based on the anthemion and meander motifs of ancient Greece with some influence of ancient Egypt. In the 1860s, the Audsleys had put themselves on record as being opposed to revival of architectural styles of ancient Greece and Rome. Here, we see them being more tolerant of the changing tastes in the twilight of the Gothic Revival. This attitude had been earlier reflected in their architecture with the building of the Liverpool Racquet Club (1879) and the Milwaukee Art Gallery (1888) in the variant of Neo-Grec style espoused by Alexander Thomson of Glasgow.

Additionally, we find several Japanese patterns including a brick pattern formed by paired lengths of bamboo with each module containing bamboo leaves and a rising sun. Audsley had earlier produced two major publications on Japanese art. Despite the changes in styles, one finds a continued use of subdued coloration, though with a greater variety of ground hues.

After his immigration to the United States, G. A. Audsley lectured the Architectural League of New York on "The Polychromatic Decoration of Churches" on 3 April 1895. The text of this appeared in serialized form in the 20 April to 27 July 1895 issues of *Architecture and Building*. Audsley's message essentially repeated the themes of his published works in this area.

While the religious architecture of the Audsleys occasionally called for ornamented ceilings, they do not appear to have undertaken the painted ornamentation of an entire church until the late 1890s when a commission for Our Lady of Grace Roman Catholic Church of Hoboken, New Jersey, appeared.

Hoboken is located just across the Hudson River from lower Manhattan and was easily reached by ferry from New York City. Our Lady of Grace was a rather typical American Catholic church of the nineteenth century. It was constructed in 1878 of red brick with a lofty nave, but unfinished front tower. The building was 200 feet long with a width of 130 feet at the transepts and 96 feet at the nave.

Though he tactfully avoided its mention, this was the sort of church building that Audsley despised. The interior was of plaster work and iron columns formed and painted in imitation of stone work. This violated the influential precepts of the architectural theorist, John Ruskin, who held that one material should never imitate

another. Ruskin was also highly suspect of the use of iron.

While they would have designed a different sort of building, the Audsleys were quite content to redeem this church from sham and falseness. Following the project's completion, a booklet entitled, *Souvenir of the Adornment by Painting and Statuary of the Church of Our Lady of Grace* was published in 1899. The first chapter gave a history of the parish and the building of the church as written by Pastor Charles J. Kelly. There followed three articles by G. A. Audsley: "The Art of the Catholic Church" (six pages), "Painted Decoration of Churches in the Middle Ages" (twenty-three pages), and finally, a rather lengthy and detailed description of the project itself. Excerpts of this follow:

The beautiful tone of velum leaves of the old missals and service books of the Church, on which illumination, in colors and gold, glow with such wondrous harmony and brilliancy, furnished the answer to the question; and, accordingly, a soft and light buff was selected for the prevailing ground tint of the walls and vaulting of the interior. This decision did not, however, extend to the walls and vaulting of the Sanctuary and the Chapels of our Blessed Lady and S. Joseph, which called for the richest class of decoration.

It was also decided to avoid to as great an extent as possible the introduction of gold, reserving it for use in places and for special devices in which color alone would prove ineffective.

Before proceeding with the painted decoration of the church, certain alterations and additions were considered desirable. Of the former, the removal of an objectionable circular staircase in one of the nave aisles, which led to the choir gallery, and the reduction of the gallery in size, and its restoration to its original form and dimensions, are the most important and beneficial to the appearance of the body of the church. Four handsome Confessionals, in strict keeping with the architecture of the interior, and designed by the architects, are among the other artistic and useful additions. Mention must be made of the important statues of the Sacred Heart and S. Anthony of Padua which, standing on handsome polished marble pedestals, have been added to the adornments of the Sanctuary.

The main pillars first claim attention, and as the supports of the superstructure are decorated with strong coloring. The foliage of all the capitals of these pillars is painted gold color and enriched with gold.

The main arches of the nave, which spring from the capitals of the pillars just described, have their moulding properly accentuated by different colors and enriched by simple ornamentation.

The wall-spaces of the clerestory, which appear within the lines of the vaulted ceiling, are painted to within a short distance of the springing of the window arches with a masonry-pattern containing a small cross-formed device in each stone.



The vaulted ceiling of the nave on account of its large area has had to treated in a very simple style of decoration.

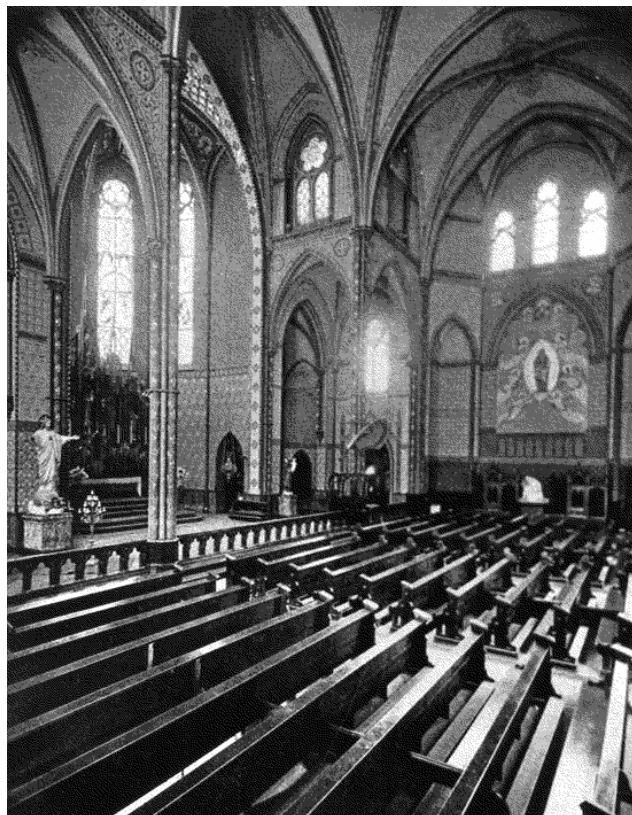
The Sanctuary now claims attention; and this portion of the interior is properly decorated in a richer manner than the portions already described.

The whole of the decorative work has been admirably and conscientiously executed by Mr. Richard Bachmann, of Newark, N.J.; and the painting of the Assumption of the Blessed Virgin has been executed by Mr. William Lamprecht, of New York City; both of whom have carried out the designs and instructions of the architects to the entire satisfaction of all parties concerned.

Despite the attractive effects obtainable with decorative wall painting, Audsley doubted the wisdom of building churches with interior walls of plaster instead of stone or brick:

This is a cheaper method so far as the mere structure is concerned; but calls for an expensive and perishable system of painted decoration... ¹⁷⁴

Indeed, all of Audsley's labor has long since disappeared at Our Lady of Grace, whose interior now uniformly consists of badly peeling paint of a pinkish hue. Audsley's presence still remains, however, in the form of an innovative organ he designed following the decoration project.



The description of the Our Lady of Grace project makes frequent reference to the use of religious symbolism. This appears to have been a life-long interest of G. A. Audsley. In 1865, W. & G. Audsley had published *The Handbook of Christian Symbolism*. This 145-page work included chapters on the nimbus (so-called "halo"), symbols of the Deity, the cross, the Passion and Resurrection, baptism and eucharist, saints, and finally, the symbolism of colors and stones. The Audsleys seem to have used nearly every form to be found in their book when decorating the ceiling of their 1906 Saint Edward the Confessor Roman Catholic Church in Philadelphia.

EXOTIC JAPAN

Beginning in the 1860s, the art of Japan had a considerable influence on that of Europe. This may be clearly seen in a great range of areas: from paintings of James McNeill Whistler (1834-1903) and the domestic architecture of Frank Lloyd Wright (1869-1959) to Gilbert and Sullivan's 1885 production of "The Mikado." All of this was due to Japan's sudden emergence from over two hundred years of self-imposed isolation.¹⁷⁵

The first visit of Europeans to Japan appears to have been quite unintentional, and is thought to have occurred in 1542 or 1543 when a Chinese vessel floundered. In subsequent years, the ubiquitous Portuguese traders began to make their rounds. These were followed in 1549 by the Jesuits, who experienced considerable success in converting the country to Christianity. In 1584, a group of young Japanese Christians were shown about Europe. A number of presentation gifts were brought from Japan for this tour, including the gorgeous painted folding screens of gilt paper which were then at the acme of their artistry.

The increasing influence of Christianity and the threat of colonialization created fears for the stability of the Japanese feudal structure. A campaign to suppress Christianity was begun in 1597 with the last Japanese Christian priest being crucified in 1642. Japanese were forbidden to leave or return to their country from abroad by a 1635 edict. There followed a series of expulsions of foreigners, the Shogun's edict of 1638 stating: "So long as the Sun shall warm the earth, let no Christian dare to come to Japan."¹⁷⁶ By 1639, the tolerant Dutch were the only Europeans allowed to trade with Japan, but even they were strictly confined to a enclave near Nagasaki, far from the major urban centers. During the Dutch monopoly, lacquerwares were major export.

Seeking ports for the resupplying of vessels and safety for shipwrecked whalers, the American naval commander, Matthew Perry, intimidated the Japanese into accepting foreign contacts in 1853. By 1858, commercial treaties had been established with the United States, the Netherlands, Russia, Britain and France. With the establishment of wholesale bazaars in the major port cities of Japan, better quality goods began to be exported to Europe.

The increased availability of Japanese goods was apparent at the 1862 International Exhibition in London where they were afforded their own section of the display by the European organizers. The government of Japan organized its own display at the 1867 Exposition Universelle in Paris with objects of very high artistry being exhibited.

Americans were afforded an initial major exposure to things Japanese at the 1876 Centennial Exposition in Philadelphia, Pennsylvania. The Government of

Japan provided a lavish display in the Main Building, as well as the erection of two buildings in traditional style. This required an expenditure of over \$600,000---nearly three times the amount typically spent by European nations on their exhibits.¹⁷⁷ The impression made by the Japanese exhibit was so great, that within but five years, one American book on interior design could state:

It is impossible to dismiss the subject of Japanese art, so rich an element of decoration in modern homes, without mention of their stuffs. Of these one may turn over almost as delightful variety as in Kyoto itself, on the counters of several shops in New York, some of them in charge of natives of Japan, speaking English perfectly, and distinguished by singular intelligence and courtesy.¹⁷⁸

The nineteenth century interest in Japanese art was due in part to the convergence of several movements that tended to glorify the values of medieval art. The Arts and Crafts movement promoted items crafted by hand as a reaction against the Industrial Revolution and modern technology which were viewed as being de-humanizing. The Middle Ages were seen as an ideal setting where artisans worked in villages devoted to craft, as opposed to factories. The fact the Japanese art was still produced in this seemingly medieval manner greatly interested the architects of the Gothic Revival. European painters of the period found Japanese art a revelation in its pictorial composition and use of the "close-up."

G. A. Audsley stated that his first interest in Japanese art was aroused by the 1867 exhibition in Paris. He evidently began collecting ceramics, a number of which were visible in a monochrome photograph of the music room in the Chiswick residence he occupied in the 1880s. The room itself was adorned with large oriental-style murals or wall covering with depictions of birds and flowers on a reflective (gold?) background. Audsley apparently felt no incongruity in erecting a Gothic style organ case in this room.

In 1874, a paper entitled "Notes of Japanese Art" was presented the Architectural Association of London. In it, Audsley made reference to a forthcoming trip: "My visit to Japan will...put me in a position to tell you something about the native architecture and modes, adopted for its decoration."¹⁷⁹ As Audsley appears to have made no further mention of this trip in subsequent writings on Japan, one is inclined to suppose that it was cancelled.

Audsley was a non-resident member of Asiatic Society of Japan for ten years with a first listing in the 1875-1876 annual report. The journal published by this group dealt with all aspects of life in the Orient, including natural history. Despite his frequent writings, Audsley made no contributions to this publication. James Lord Bowes joined the year after Audsley. Bowes had a directory listing as

"Japanese Consul and wool broker" and was a client of Audsley.¹⁸⁰ Streatlam Tower, Bowes's Liverpool residence on Prince's Road, was designed by the Audsleys, who were also engaged to ornament the case of his residence pipe organ.¹⁸¹ Bowes and Audsley shared memberships in the Liverpool Art Society. In 1875, G. A. Audsley and Bowes published the *Descriptive Catalogue of Japanese Lacquer of Bowes Collection*. This was partially reprinted in the 20 August 1875 issue of *The Building News*. The art collection amassed by Bowes eventually was exhibited in its own museum.

In cooperation with Bowes, Audsley produced a lavishly illustrated two-volume folio work in 1875 entitled *The Keramic Art of Japan*. [Modern usage would replace the "k" with "c".] The work was published for subscribers by the authors through Henry Sotheran & Co. of London and printed by David Mardles of Lord Street, Liverpool. A dedication to the Duke of Edinburgh, a collector of some of the items illustrated in the book, prefaces the edition.

From the scholarly standpoint, this two volume work was notable in its field for being the first attempt in the West to categorize Japanese ceramics. The first volume gave examples of Japanese repetitive, plant, and animal ornaments and their symbolism with a short history of the ceramic production in Hizen, Satsuma, Ise, Kaga, and Kyoto provinces. The second volume contained illustrations of various ceramic objects. Most of the items pictured belonged to Bowes, though five were collected by G. A. Audsley and two by W. J. Audsley.

While the work was attractively printed with black and red inks on heavy paper which has not yellowed with the passage of a century, it was the forty color plates whose creation was supervised by M. Racinet of M. m. Firmin-Didot et Cie, Paris, France, which contributed most to the sensation created by this publication:

If perfection in art-reproduction can be found concentrated in one work, that work is Messrs. Audsley and Bowes "Keramic Art of Japan."¹⁸²

If it does not exceed, [it] will at least not be surpassed for beauty by an English book hitherto published.¹⁸³

The preface of the work explained the authors' intentions in regard to the illustrations:

As we believe that the illustrations are, in all matters of this kind, much more useful and interesting than any written descriptions, we have endeavored, by utilising all the important printing processes of the day, to place in the hands of our subscribers a more accurate and elaborate series of illustrations than has ever appeared in connection with the subject. To obtain truthfulness, photography has been largely pressed into service, and we may point to the

majority of the plates of the Introductory Essay, which has been produced through the agency of photographic process direct from the objects there represented, whilst the others are photo-lithographs from drawings traced from Japanese works. In all the coloured plates photography has been employed to furnish the reductions from which the chromo-lithographic artists have elaborated their masterly drawings.

The modern reader, being used to color photography, may not be so astonished by the quality of the illustrations as persons of an earlier era. In general, the colors seem a bit dead or muddy with a lack of strong whites. Nonetheless, one easily detects great subtlety in the color gradations and the accurate perspective of the objects. This must be compared to the then common practice of printing illustrations in black ink and having them afterwards crudely handpainted with watercolors.



So great was the interest in the production of these illustrations that G. A. Audsley was pressed by the subscribers to publish the *Art of Chromolithography* (London: Simpson Low, Maston, Searle & Rivington, 1883). This volume was of similar format to *The Keramic Arts of Japan*. The twenty-four pages of text gave a history of lithography and a detailed explanation of the process. There followed forty-four plates showing the method by which the color image of a Japanese

lacquer box was built-up by the impressions of twenty-two stones. The impression of each stone is shown along with cumulative effect.

The method was described as beginning with a photograph or watercolor of the object to be illustrated. A rather curious means of mechanically reducing drawings was utilized: the image was transferred to a stretched sheet of rubber which was then relaxed.

The boundary of the area of each color was transferred to a sheet of gelatin by scratching. The outlines were filled with ink which was transferred to the surface of a fine-grain limestone block. Alternately, ink might be applied directly to a photograph and then on to the stone. The area for a particular color was then filled in with what was described as a "fatty ink." The stone was wetted and an oil based printing ink applied. As "oil and water do not mix," the printing ink would adhere only to the areas previously treated with the fatty ink. Paper was then applied to stone to complete the printing process.

The printing inks used were semitransparent so that great delicacy of coloration was achieved when the inks were applied one over another. Great care was required that the numerous printing stones were exactly aligned. Otherwise, the final image would have a blurry or out of focus appearance. Metallic gold and silver colors were produced by printing the page with an adhesive and then dusting the surface with powder. This was done prior to any other printing to eliminate the danger of the powder adhering to the color inks.

The success of *The Keramic Arts of Japan* prompted Audsley to publish the *Ornamental Arts of Japan* in 1882. This two volume folio edition was also dedicated to the Duke of Edinburgh. The 105 pages include sections on drawing, painting, engraving, metal work, textiles, and encrusted work, and give a history of each art form. Unlike the earlier work, most of the illustrations here were monochrome. Some of the color plates showing textiles were quite remarkable for their representation of textured surfaces.

In 1913, Audsley published a final work on the subject entitled, *Gems of Japanese Art and Handicraft*. The style of this work was rather similar to that of the two previous efforts.

A work greatly influenced by Japanese art was G. A. Audsley's *Artistic and Decorative Stencilling* which appeared in 1911. This eighty page book provided extensive information on the history and practice of this craft with frequent reference to textile stencilling in Japan. The designs provided, however, were entirely western with many being of a medieval style.

"TO THE LADIES OF ENGLAND"

On three occasions, G. A. Audsley dared to venture into the quicksands of fashion in women's apparel. The 1863 work, entitled *Taste verses Fashionable Colours*, was mockingly dedicated to "the Ladies of England (without their permission)." There followed more conciliatory statements and suggestions:

We are on your side, and will try to get into your good graces by telling you that we believe the subject of female costume to be one of the greatest possible interest.

Colour is precisely similar to music, whose strains affect and work upon the passions and sentiments of the mind; but not being so energetic or demonstrative in its disposition, it is of necessity less powerful in its effects."

By adopting colours which disagree with the tints of complexion, the injury sustained is simply a loss of personal beauty.

The French Ladies, as a rule, are far superior to those of our own country in their knowledge of colour, as well as all matters of taste in costume; in fact, most of the continental nations are in advance of us in this respect.¹⁸⁴

Audsley divided females into four complexion groups: brunette pale, brunette florid (olive), blonde fair, and blonde ruddy ("This type is much subject to an increase of color in times of exercise or excitement.") He then described which colors were best for each group, many being the same for all. A table of harmonious color combinations was also given. On the whole, the this small booklet was rather condescending in tone and ended with advertisements for the other Audsley publications.

Essentially the same themes appeared in two other Audsley works. The 1912 *Colour In Dress* bore the inscription, "To the Ladies of England this Manual is respectfully dedicated by their admirer, the Author."¹⁸⁵ The final work appeared in 1922 and bore the title, *Colour Harmony in Dress*.¹⁸⁶

A LIST OF AUDSLEY ARCHITECTURAL PROJECTS

As no records of the W. & G. Audsley firm are known to exist, the following list is probably incomplete, especially in regard to residential buildings. Date of completion is given.

PROJECTS IN GREAT BRITAIN

Welsh Church, Saint John Street, Chester, 1866; extant 1990.

Welsh Presbyterian Church, 40 Prince's Road corner of Upper Hill Street, Liverpool, 1868; closed and derelict.

Welsh Presbyterian Church; 42 Chapel Road near Russell Road, Garston, Liverpool, 1868; extant 1966.

Christ Church, Kensington Road, Kensington, Liverpool, 1870.

James Lord Bowes Residence, Streatlam Tower, 5 Prince's Road, Liverpool, 1872; extant 2008

Saint Margaret's Church, Belmont Road, Anfield, Liverpool, 1873; burnt 1961.

Saint Mary's Church, Eller Grange estate (3 miles southwest of Lancaster), Lancashire, 1873; extant 1991.

Old Hebrew Synagogue, Prince's Road, Liverpool, 1874; extant, turrets removed in 1957.

Liverpool Art Club Picture Gallery, 98 Upper Parliament Street, Liverpool, date unknown.

Parish Church, Huyton, Lancashire, pre-1890; a "restoration."

Parish Church, Prescot, Lancashire, pre-1890; a "restoration."

Welsh Church, Seion Chapel (Capel-y-Groes Welsh Presbyterian Chapel), Wrexham, Wales, 1878; demolished 1981.

West End Synagogue, Saint Petersburg Place, Bayswater, London, 1879; extant.

Racquet Club & Courts, 100 Upper Parliament Street, Liverpool, 1879; burnt.

Parish Church, Bebington, Cheshire, 1872; a "restoration."

G. A. Audsley Residence, Ivy Villa, Devon Nook, Duke's Avenue, Chiswick, Middlesex, c. 1880. Demolished early 1960s.

The Towers, Sefton Park, Liverpool, street address unknown; pre-1890.

Attribution: a commercial building, 92 Bold Street, Liverpool, c. 1880.

Attribution: Young Men's Christian Association, Mount Pleasant, east of Benson Street, Liverpool, 1875-1877; extant 1969. Considered doubtful.

PROJECTS IN EUROPE

English Church (Eglise Anglican Reformé; Ave. Pierre Villier?), Grasse, France.

PROJECTS IN THE UNITED STATES

Layton Art Gallery, 758 North Jefferson Street, Milwaukee, Wisconsin, 1888; demolished 1958.

Bowling Green Offices, 11 Broadway, New York City, New York, 1896; extant 1998, alterations include addition of an extra story and extensive interior renovations.

Saint Mary, Our Lady, Star of the Sea, Roman Catholic School, 13th Street, east of Avenue C, Bayonne, New Jersey, 1898; demolished; new school erected 1961.

Eugene C. Clarke Residence, addition of music room with organ, northeast corner of Broadway and Odell Avenue, Yonkers, New York; date unknown; demolished.

Our Lady of Grace Roman Catholic Church, Hoboken, New Jersey, painted decoration of interior, pre-1899; obliterated.

Christ Protestant Episcopal Church branch chapel, 26 Wolcott Street between Van Brunt and Conover Streets, Red Hook, Brooklyn, NY, 1899; extant 1998, but no longer used by original congregation.

Saint Edward the Confessor Roman Catholic Church, 8th & York streets, Philadelphia, Pennsylvania, 1906; extant, corner turrets of tower removed; building closed in 1993.

Saint Joan of Arc Roman Catholic School, Frankford Avenue near Atlantic

Street, Philadelphia, Pennsylvania, 1922.

Bank Building(s), general area of Union County or Newark, New Jersey, c. 1897.

UNOBTAINED COMMISSIONS

Dates of design competitions given, except as noted.

Town Hall, Manchester, England, 1866. Completed 1876; Alfred Waterhouse, architect.

City Hall, New York City, New York, U.S.A., 1893. Project abandoned by city.

Protestant Episcopal Church, Eckington section of Washington, D.C., U.S.A., 1895. No church of this denomination is known to have been built in this area.

Roman Catholic Cathedral of the Sacred Heart, Newark, New Jersey, U.S.A., 1896, Jeremiah O'Rourke, architect. Foundations begun in 1898. Original design abandoned in 1910. Construction to revised design by Ditmars Company completed on 19 October 1954.

Roman Catholic Cathedral of Saint Louis, Saint Louis, Missouri, U.S.A., 1905. Begun 1 May 1907; George D. Barnett, architect.

Saint Patrick's Roman Catholic Church, Dekalb Street, Norristown, Pennsylvania, U.S.A., 1905. Dedicated 3 November 1907; George I. Lovatt, architect.

THE WRITINGS OF GEORGE ASHDOWN AUDSLEY ON ART AND ARCHITECTURE

SECULAR ARCHITECTURE AND DECORATION

With W. J. Audsley. *Cottage, Lodge, and Villa Architecture*. Glasgow: William Mackenzie, 1868.

With W. J. Audsley. *Popular Dictionary of Architecture and the Allied Arts*. London: Henry Sotheran & Co., 1879. Discontinued after third volume ending with "Buttery".

The Influence of Decorative Art and Art Workmanship in Household Details. Liverpool: Adam Holden, 1876.

The Opening of the Layton Art Gallery, Thursday, April 5, 1888 Building description probably written by G. A. Audsley.

"The Basilica and its Adaptation to Modern City Churches." *Architecture and Building* (24 November 1894 to 29 June 1895).

With W. J. Audsley. "The Bowling Green Offices." *Architecture and Building* (9 November 1895). Reprinted as promotional pamphlet by Spencer Trask & Co. New York: Colorotype Co., c. 1896.

"The Designing of Tall Office Buildings." Unknown periodical (after 1896).

Descriptive articles on The Layton Art Gallery, Milwaukee; Old Hebrew Synagogue, Liverpool; Saint Margaret's Church, Liverpool; Saint Edward's Church, Philadelphia. *Shoppell's Owners and Building Magazine* (Dec. 1907, May 1908, Jul. 1908, Nov. 1908).

RELIGIOUS ARCHITECTURE AND DECORATION

With W. J. Audsley. *Handbook of Christian Symbolism*. London: Day & Co., 1865. Reprinted in serial form in *The Building News* (1888 to 1891).

"Color as Applied to Ecclesiastical Decorations, and the History and Practice of that Art." *The Building News* (20 January 1860):51.

With W. J. Audsley. *Floral Decoration of Churches at Christmas*. London: Zorn & Co., 1868. Reprinted as magazine article.

"The Polychromatic Decoration of Churches." *Architecture and Building* (20 April to 27 July 1895).

"Brick Church Architecture." *Architecture and Building* (2 November 1895):217. Unsigned article, probably written by G. A. Audsley.

"The Art of the Catholic Church," "Painted Decoration of Churches in the Middle Ages," and "Description of the Decoration of the Church of Our Lady of Grace, Hoboken, N. J." In *Souvenir of the Adornment by Painting and Statuary of the Church of Our Lady of Grace*, by Rev. J. Kelly. 1899.

"Notes on Church Furniture and Decoration." *The Architects and Builder's Review* (Oct. 1897).

"The Architecture of the Catholic Church," and "Description of the Church of Saint Edward the Confessor." In *The Church of Saint Edward the Confessor*, by Rev. Charles J. Vandegrift. Philadelphia, 1903.

"Truth The Guiding Principle in Catholic Church Architecture." *The Ecclesiastical Review* (December 1911): 659.

ILLUMINATED MANUSCRIPTS

"The Art of Illuminating." *The Building News* (7 December 1860):934.

With W. J. Audsley. *The Sermon on the Mount*. London: Day & Co., 1861.

With W. J. Audsley. *Guide to the Art of Illuminating and Missal Painting*. London: George Rowney & Co., 1861.

With W. J. Audsley. *The Prisoner of Chillon*. London: Day & Son, 1865.

Guide to the Art of Illuminating on Vellum and Paper. London: George Rowney & Co., 1911. Seventh edition published in 1927.

WOMEN'S APPAREL

With W. J. Audsley. *Taste vs. Fashionable Colours*. London: Longman & Co.,

1863.

Colour in Dress. London: Sampson, Low, Marston & Co., 1912.
Colour Harmony in Dress. New York: Robert M. McBride & Co., 1922.

JAPANESE ART

Notes of Japanese Art. 1874.

With James Lord Bowes. *Descriptive Catalogue of Japanese Lacquerware of the Bowes Collection.* 1875.

With James Lord Bowes. *The Keramic Arts of Japan.* London: Sotheran & Co., 1875, 1881.

The Ornamental Arts of Japan. London: Sampson, Low, Marston, Searle & Rivington, 1882, 1884. Reprinted as *The Grammar of Japanese Ornament.* New York: Arch Cape Press, 1989.

Gems of Japanese Arts and Handicrafts. London: Sampson, Low & Co., 1913.

COLOR PRINTING

The Art of Chromolithography. London: Sampson, Low & Co., 1883.

ORNAMENT

With W. J. Audsley. *Outlines of Ornament in the Leading Styles.* London: Sampson, Low & Co., 1881. Reprinted as *Designs and Patterns from Historic Ornament.* Mineola, New York: Dover Publications, 1968.

With W. J. Audsley. *Polychromatic Decoration as Applied to Buildings in the Mediaeval Styles.* London: Henry Sotheran & Co., 1882. French edition as *Le Peinture Mural (dans style du moyen age).* Paris: Librairie de Firmin-Didot et Cie, 1881. Reprinted as *Victorian Sourcebook of Medieval Decoration.* Mineola, New York: Dover Publications, 1991.

With Maurice Audsley. *The Practical Decorator and Ornamentalist.* Glasgow: Blackie & Co., 1892. French edition as *La Décoration Practique.* Paris, 1891.

Reprinted as *Victorian Patterns and Designs*. Mineola, New York: Dover Publications, 1988.

CRAFTS

With Berthold Audsley. *The Art of Polychromatic and Decorative Turning*. London: G. Allen & Co., 1911. Reprinted in 1916.

"Hints on Artistic and Decorative Turning." *English Mechanic and World of Science* (10 February to 12 May 1911).

With Berthold Audsley. *Artistic and Decorative Stencilling*. 1911. Reprinted in 1916.

With Berthold Audsley. *Amateur Joinery in the Home*. London: G. Allen & Co., 1912. Reprinted in 1916.

OTHER

Catalogue Raisonné of the Oriental Exhibition of the Liverpool Art Club. 1872).

Liverpool Art Club Catalogue of Fan Exhibition. 1877.

The Stranger's Handbook to Chester, Eaton Hall, Hawarden Castle and Vicinity. Chester: Phillips & Goler, 1891.

Description of St. Edward the Confessor Church, Philadelphia

In designing the Church of Saint Edward, a course diametrically opposite to that which has been almost universally obtained up to the present time, in the manner of Catholic churches has been followed. No excessive or unnecessary ornament has been lavished on the exterior. Simple and bold treated constructional features, harmonious arrangement of parts, and adequate scale and just proportion, have been depended on to impart the impressive dignity and repose so essential to a noble architectural work, and above all to such a building as a Catholic church. By such a consistent method every portion of the exterior is alike in treatment and material; and no true element of architectural beauty is sacrificed, while no unnecessary expenditure is indulged in for the sake of meretricious display.

While the interior of the church is properly of my more elaborate architectural treatment than the exterior, the same principles which dictated the external design are in full evidence throughout the internal architecture; a perfect unity of expression and artistic feeling is accordingly secured. A perfect harmony of color also obtains between the exterior and interior.

Tower: The principal architectural feature of the external design is the massive tower which rises at the southwest corner of the church to the height of one hundred and sixty-one feet. In the lower stage, toward York Street, is the south portal, consisting of a deeply recessed arch, in the nooked jambs of which are six polished black granite shafts standing on moulded bases and carrying sculptured capitals, from the moulded abaci of which spring the three members and hood-mould of the arch. The opening is divided by a stone *trumeau* having on its face a granite shaft corresponding with the jamb shafts. The tympanum within the arch is sculptured with the Assumption of the Blessed Virgin, according to ancient authority. The figure of the Virgin is inclosed within a lenticular aureole and is attended by supporting angels. The portal is surmounted by a gablet, the finial of which is thirty-eight feet from the ground. In this lower stage of the tower, toward North Eighth Street, is a couplet of deeply recessed windows, enriched with nook-shafts carrying sculptured capitals, and having mould arches and hoods. The sills of these windows rest on the upper member of the massive base of the tower at the height of ten feet from the ground. The second stage of the tower is indicated externally by a wall-arcade formed of attached shafts carrying sculptured capitals and moulded arches. Four small lights are pierced in this arcade. The third stage of the tower has on its south and west faces deeply recessed lancet windows, rising from a sculptured and splayed weathering to the height of nineteen feet. These windows have moulded jambs, arches, and hoods, and nook-shafts carrying sculptured capitals. Up to the height of this third stage, on the east face of the tower, is a handsome, semi-octagonal stair turret with a lantern and a high

conical roof of stone rising from a moulded cornice and terminating in a sculptured finial. The fourth stage of the tower has a wall-arcade extending round its four sides. This arcade is similar in all essentials to that of the second stage above described. The upper stage of the tower is, as in all mediæval examples, the most important feature in the entire composition. It contains eight deeply recessed, shafted, and moulded belfry lights, twenty-eight feet high, and filled with large louvers ornamented with pendant fringes. This stage of the tower contains the bells, which are rung from a lower stage. The eight massive buttresses of the tower terminate at this belfry stage in open tabernacles, shafted, arched, sculptured, and gabled. The tower terminates, above the belfry stage, in a richly sculptured and moulded cornice and arcaded parapet, four square angle pinnacles thirty-five feet high above the tower cornice, and four intermediate pinnacles nineteen feet in height; all richly treated and sculptured to accord with the rest of the architecture.

Exterior: The next most important feature is the west gable of the nave, which is in itself a complete composition, standing entirely free from the tower so as to display its symmetrical treatment. The gable is flanked by quadrangular features which finish in arcaded and sculptured pinnacles at the height of one hundred feet from the ground. Massive buttresses project from the flanking features and terminate in open tabernacles similar to those of the tower buttresses. In the lower portion of the gable, and between the massive buttresses above mentioned, is the main portal of the church. This consists of a deeply recessed arch, twenty-two feet six inches wide and twenty-eight feet high from the floor level in the nooked jamb of which are eight polished granite shafts standing on moulded and sculptured bases and carrying sculptured capitals. From the moulded abaci of these capitals spring the four boldly moulded and enriched members of the arch and the surrounding hood-mould. The opening of the portal is divided by a stone *trumeau*, on the face of which stands a majestic statue....The figure stands on a handsome shafted and sculptured pedestal and is surmounted by an elaborate canopy, similar to those found in ancient work. The tympanum within the arch is sculptured with the figure of our Blessed Lord in Glory--inclosed with the divine aureole and invested with the tri-radiated nimbus--with the symbols of the four Evangelists. The two massive doors are of oak, hung on large bronze hinges of thirteenth-century design, after the pattern of those of the west doors of the Cathedral of Notre-Dame, at Paris. The portal just described is advanced somewhat from the face of the main gable over, and is surmounted by a crocketed gablet which terminates, at the height of forty-five feet from the ground, in a richly sculptured finial. Above this gablet is the rose window placed with a deeply recessed, shafted, and moulded arch. The rose window, twenty feet in diameter, is a magnificent piece of stone tracery-work, being of twelve radiating divisions--emblematic of the

twelve Apostles--richly moulded, cusped, shafted, and sculptured, surrounding a central foiled opening. In the spandrels of the window arch are quatrefoil panels containing the monograms of our Blessed Lord and Saint Edward the Confessor....The gable is finished with a deep splayed and moulded coping, and is surmounted by a large sculptured cross of stone, which terminates the composition at the height of ninety-six feet....

The transept projects twenty-two feet six inches from the aisle wall, and is forty-seven feet high to its moulded corbel-table. Each of the five sides of its apse is pierced with a lancet window twenty-three feet high, finished in all respects similar to the aisle windows. The transept is lower than, and subordinate to, the nave, following the authority furnished by the beautiful south transept of the Cathedral of Soissons. This treatment has been adopted to secure an unbroken ceiling throughout the entire length of the church internally....

The materials used throughout the exterior of the church are [light tan] Indiana limestone and [light gray] Port Deposit granite. The former is introduced in all the architectural features and details, and is carefully chiselled and wrought to the architect's full-sized drawings. The granite is employed for the general wall surfaces, and is laid in horizontal courses averaging about six inches in thickness. This coursed work produces a very beautiful and rest appearance, widely different to the crude and objectionable random masonry so commonly to be seen in American church building, and which is so destructive of artistic repose and foreign to the mediæval school of church building. There can be no question as regards the wisdom of the architects in insisting on the adoption of this regular coursed work, for its effect, in combination with the beautiful dressed details, is very pleasing and highly effective.

All the roofs are covered with mottled green and purple slates which have a very artistic effect. Copper is used for the ridges, flashings and eaves gutters throughout the buildings. A handsome gilded metal cross surmounts the apse roof of the sanctuary.

Interior: In the architecture and decorative treatment of the interior of the Church of Saint Edward...[a] system has been adopted in a singularly quiet and refined form. All the architectural features are in different shades of gray, relieved in a few instances with subdued red. The materials used are pressed bricks of three tones. gray limestone, gray terra cotta, dark gray granite (approaching black), red granite, and marble, etc. Decorative painting of a corresponding refined and subdued character is applied to the closed ceilings of the nave, aisles, baptistery, chapels, and sanctuary, and the open timber roofs of the transepts.

In describing the architectural treatment of the interior, the commencement may properly be made at the west end of the church.

The narthex [vestibule], under the organ and choir gallery, has its walls faced with lighter-toned bricks, and is rendered by the following ornamental and structural features. In its western wall it has in the centre the two doors of the great portal, and on either side a handsome marble *benetier*, surmounted by a deeply recessed arch, within which is placed a marble and sculptured stone pedestal, supporting an Angel bearing an appropriate emblem. In the south wall of the narthex are two arches, which spring from the sculptured capitals of coupled black granite columns. These arches communicate with the inner vestibule of the south porch in the tower. In the north wall are two similar arches through which the baptistery is entered. The narthex opens into the nave through three bold arches, which spring from the sculptured stone capitals of circular columns and square pilasters of polished black granite. All the arches are formed of the two darker-toned bricks. The ceiling of the narthex is formed of main and secondary moulded beams and diagonal paneling of oak.

The baptistery has its walls faced with the light-toned brick, relieved with horizontal bands of stone and dark brick. The four lancet windows have their arches formed of darker bricks. An ornamental corbeled cornice supports the pointed ceiling, the ribs and intermediate spaces of which are decorated with appropriate symbols and emblems and thirteenth century ornamentation executed in refined colours. In the centre of the baptistery stand a large font of sculptured stone and polished marble, surmounted by an elaborate oak canopy, designed in strict conformity with the architecture of the church. The appropriate symbol here is the Divine Dove--the symbol of God the Holy Ghost. The font is elevated on steps of polished marble. The baptistery is entered from the north aisle of the nave through a lofty arch. Ornamental wrought iron screens span all the arches of the baptistery, and protect its handsome font from injury. The height of the baptistery to the centre of its pointed ceiling is forty-four feet.

The organ and choir gallery, over the narthex, has a handsome arcaded front of quartered oak and ebonized wood; the latter being confined to the shafts of the small columns, carrying out the feeling imparted to the interior by the profuse introduction of polished black granite columns and pilasters. At the height of seventeen feet above the floor of the gallery is the large western rose window, surrounded by a ring of gray bricks ornamenteally disposed, and filled with richly colored stained glass. The

wall around the window is faced with light brick relieved with five ornamental bands of the darker-toned bricks. Underneath the window stands the organ, artistically disposed so as to leave the window fully exposed to view. The case is of oak, handsomely traceried and carved, inclosing the pipe-work of burnished and lacquered tin.

The nave, extending from the narthex arches to the transept arches, has on each side four finely proportioned arches springing from polished black granite columns, two feet in diameter, and corresponding square responds having moulded and sculptured bases, moulded bands, and sculptured of moulded capitals of limestone. The sculpture of these, and all the other important capitals throughout the interior, is after drawings made by the architects [W. & G. Audsley] in the thirteenth-century cathedrals of France. The arches of the two darker-toned bricks, ornamenteally disposed, having an outer ring of moulded bricks, and a bold hoodmould of gray terra cotta, enriched with a beautiful ornament, the original of which is in the Cathedral of Laon, in France. The columns rise from the floor to the height of nineteen feet, and the arches reach the height of thirty-seven feet to the apex of their hood-moulds. In the spandrels of the arches are moulded and sculptured corbels on which the bases of the roof-shafts rest. These shafts are of polished red granite, and carry sculptured capitals from the moulded abaci of which spring the main ribs of the arched ceiling of the nave. At the height of forty feet from the floor are the moulded ledgment-tables of the clerestory. The clerestory is a very important and effective feature in the architecture of the interior. On each side of the nave it forms an arcade of twenty-one openings. The brick arches, treated ornamenteally, spring from the moulded and sculptured capitals of twenty-six polished black granite shafts, resting on moulded bases of stone. There are five clerestory arches over each large arch of the nave; and the three occupying the central position are pierced with windows. This arrangement provides twenty-four clerestory windows grouped in eight symbolic triplets, and the forty-two arches supported on fifty-two granite shafts. Between the five arches in each bay and the single arches at the west end of the arcade are the polished red granite roof-shafts already mentioned. Their capitals group with the adjoining capitals of the clerestory shafts, and in conjunction with the main ribs of the ceiling clearly mark the divisions or bays of the nave. The clerestory wall is finished with a projecting cornice of ornamental brickwork and a moulded capping of wood, from which the "pointed wagon" ceiling springs. This capping is at a height of fifty-four feet from the floor of the nave.

North and south of the four bays of the nave, above described, are the side aisles, spacious and lofty. In the lower stage of the aisle walls are the

four confessionals, each entered through three arched openings, divided by polished black granite columns carrying sculptured capitals. The openings are fitted with doors and tympanums of elaborate oak wood. Blind arches, corresponding in architectural treatment to the arched openings of the confessionals, are constructed in the remaining four bays of the aisle walls. Over the confessionals and blind arches are the twenty-four aisle windows, arranged in symmetrical triplets; and between these triplets are placed, on one side, the first, second, and third, and on the other side, the twelfth, thirteenth, and fourteenth Stations of the Cross, inclosed in large, projecting, cusped and gabled frames of stone and gray terra cotta. The subjects are finely modeled in high relief, and are artistically colored and relieved in gold. Immediately above these Stations spring the internal flying buttresses, which connect the aisle walls with the spandrels of the main arches of the nave, and, in their artistic treatment, form very effective features in the interior. At the height of twenty-seven feet from the floor the aisle walls are finished with ornamental brick and wood cornices; and from these the sloping ceilings of the aisles rise to the height of thirty-eight feet as they abut against the walls of the nave. These ceilings, between the flying buttresses and the end walls, are divided into compartments by transverse and longitudinal beams; and are elaborately decorated with symbols, monograms, and conventional ornamentation in thirteenth-century style; refined and low-toned coloring being adopted, to accord with the natural polychromy and the subdued coloring of the Stations of the Cross and the stained glass windows.

In the eastern division of the nave, beyond the large arches above described, are the still larger arches which mark and give access to the transepts. These arches are treated similarly to the other arches of the nave, and spring, from the sculptured capitals of square polished granite pilasters, to the height of forty-four feet to the apex of their hoodmoulds, having a clear span of twenty-two feet six inches. In the spandrels of these arches are large molded and cusped discs of stone, in the centres of which are sculptured symbols of the four Evangelists--the Winged Man, the Winged Lion, the Winged Ox, and the Eagle.

The ceiling of the nave is of the form technically designated a "pointed wagon." It is divided into six bays by the large, moulded main ribs which spring from the capitals of the red granite shafts, already mentioned. These bays are subdivided by the secondary and intermediate ribs into several compartments. All the ribs are decorated with ornamental patterns in rich colors, while the surfaces between them are covered with a thirteenth-century design, in which there are numerous sacred devices and medallions containing symbols, emblems, and monograms, executed

in refined colors on a light ground tint. The apex of the ceiling from the floor is seventy feet....

The transepts, which extend toward the north and south, between the nave aisles and the lateral chapels, terminate in apses of five sides. In the lower stage of the walls, and on four sides of the apse in each transept, are placed Stations of the Cross, making, with those in the nave aisles, the required number—fourteen. In a central position between the pairs of Stations in each transept is placed a beautiful statue, elevated on a marble pedestal, and protected by an ornamental railing. In the higher sage of the walls, above the Stations of the Cross and the statues, are pierced the lofty lancet windows which light the transepts, and which, filled with refined stained glass, complete the compositions formed by the decorated Stations and statues. The window from their stone sills to the apex of their ornamental brick arches are twenty-three feet high. In the south transept are two entrance doors, and in the north transept is one entrance door and a corresponding door giving access to the sacristies. All the doors ar ornamenteally treated, having sculptured stone tympanums. The walls of the transepts are relieved with ornamental and plain bands of dark gray brick and stone. The walls terminate at the height of forty-four feet from the floor with ornamental brick and moulded and crested wood cornices. The roofs are of open timber, the moulded and curved principals of which rest on moulded and fluted corbels of stone at the line of the springing of the arches of the apse windows. All the wood members of these roofs are painted with harmonious colors, and the surfaces between them are decorated with floral devices of an emblematic character, those in the north transept alluding to the attributes of the Blessed Virgin.

Opening through a lofty arch in the east wall of the north transept is the Lady Chapel, placed in direct line with the arch of the north side of the nave. This chapel communicates, through another lofty arch, with the sanctuary. Both the arches have pilasters of polished black granite, and moulded bases and bands and handsome sculptured capitals of stone. High in the east wall of the chapel is a rose window....In the north wall of the chapel is an ornamental door from the sacristies, and a lancet window lighting the altar. Against the east wall, and under the rose window, stands a handsome altar, constructed of rich colored marbles, harmoniously arranged , and enriched with carved and gilded stonework. The ceiling of the chapel is a pointed wagon, decorated with medallions containing the emblems and attributes of the Blessed Virgin and appropriate floriated ornament. The floor is covered with colored tiles and marbles. A chapel corresponding in architectural treatment to the Lady Chapel opens eastward from the south transept....This chapel also

opens into the sanctuary through an arch corresponding with that of the Lady Chapel.

The sanctuary extends eastward from the transept arches, of the same width and height as the nave, and terminates in an apse of five sides. This treatment gives the maximum effect of size, and an unobstructed vista in the interior. The division of the sanctuary from the nave is simply marked, on the walls by broad pilasters of red jasper, having moulded bases and bands and sculptured capitals of stone; and on the ceiling, by wide moulded ribs, which spring from the abaci of the capitals just mentioned. Fifteen feet eastward of the pilasters, above described, are another pair of precisely similar, from the capitals of which spring wide ceiling ribs, as before. Between these pilasters are the arches which connect the lateral chapels with the sanctuary. The lower stage of the apse walls, which extends on each side and behind the high altar, is artistically relieved by broad horizontal bands of patterned light and dark gray brickwork; and above, at the height of twenty feet from the elevated floor of the apse, is richly moulded cornice of stone forming the ledgment-table of the apse windows, which ascend from it to the height of twenty-eight feet. In the lateral face of the lower stage of the apse, on the north side, is the beautiful almonery for the preservation of the Sacred Oils. It is constructed of polished marbles and sculptured stone, and furnished with an ornamental door, securely hinged and locked. It projects slightly in advance of the wall, and is four feet wide and seven feet high. Directly opposite the almery, in the south wall, is the sacrarium, similar in dimensions and design, and having a basin hollowed out of its marble base. The almery and sacrarium are here provided in their proper forms and placed in their proper ritual positions, in accordance with ancient Catholic usage, and for the first time in a Catholic church in this country. The five large lancet windows of the apse are richly treated internally. Their jambs have nookshafts of polished black granite, with moulded and sculptured bases, two series of moulded bands, and sculptured capitals of stone, to which are added relieving horizontal courses of dark gray brick. Their arches are in three orders, the outer being rendered ornamental by voussoirs and rings of dark brick. Above the windows, the walls of the sanctuary finish in a cornice to that of the nave. Between the windows and in the six angles of the apse are polished red granite shafts, having bases, bands, and capitals like those of the nookshafts. The bases of these projecting wall-shafts rest on sculptured corbels, which extend below the ledgment-tabling and enrich the lower stage of the apse. From the moulded abaci of their capitals spring the moulded angle ribs of the apse ceiling. The large spaces between these ribs and the main ribs of the sanctuary ceiling are richly decorated with figures and appropriate thirteenth-century illumination. In the central space of the apse is a

majestic figure of our Lord.....

The floor of the sanctuary is elevated two steps above that of the nave, and is advanced and carried into the transepts, so as to include the lateral chapels, and provide a continuous communion railing of seventy-five feet in length. The floor is laid with ornamental tiles and colored marbles.

The high altar is approached by five steps formed of colored marbles, conveniently disposed for ritual purposes. The altar and its tabernacle and lofty reredos are constructed entirely of choice foreign and native colored marbles and onyx, harmoniously arranged so as to produce a refined effect of color. All the sculptured capitals, cornices, crockets, finials, crosses, etc., are of cava arena stone entirely gilded, producing a peculiarly rich effect. The altar is designed in strict conformity with the architecture of the church. The statues introduced are decorated in harmony with the natural polychromy of the altar and reredos, and have backgrounds of Venetian gold and colored mosaic.

The sole aim of the architects has been to produce a true work of Catholic architecture and art, every feature, down to the minutest detail, being devised so as to produce a harmonious whole---a work of architectural music without a discordant note. To what extent this aim has been reached must be decided by those competent to judge from a knowledge of ancient and reliable Catholic standards.

Our Lady of Grace Church, Hoboken

The Church of Our Lady of Grace is internally a work of considerable architectural merit, spacious and lofty, and generally of good proportions. Designed in a light treatment of the French Gothic style of the thirteenth century, it presents a favorable field for the display of the conventional decorative art which marked that beautiful period of Catholic church architecture; and this, notwithstanding the fact that in its purely ornamental details it shows no indications of having been designed with the view to its ultimate completion by a perfect system of polychromatic decoration.

Certain difficult questions confronted the decorators, some of which could only be met by compromises. The most important question was the one which had to be answered before a brush could be laid on the walls, and while the interior was in its dingy and damaged condition; namely, what should the general tone of the decorative coloring be? This question was complicated by the very unequal lighting of the interior: for while the aisles of the nave are brilliantly lighted by large windows, the upper portion of the nave and portions of the transepts are comparatively in shade. The borrowed-lights in what may be called the clerestory of the nave, and the small windows in the transept, fail to balance the ample lighting of the aisles. After consideration of all these points, and others connected with the sanctuary and lateral chapels, the architects decided to adopt a uniform system of decoration throughout the nave, aisles, and transepts that would go far to secure a general effect of lightness combined with richness. Such treatment was supported by ancient usage or precedent, and seemed in every way to be suitable for the contemplated work. A prevailing color, practically non-absorbent of light, had to be selected for the walls and vaulting, upon which the richest as well as simplest decorative treatment would prove effective; and on which the brightest colors could be laid, in harmonious combination, without loss of power on the one hand, or any tendency toward a gaudy or crude effect on the other. White, though sanctioned by ancient usage, was rejected on account of its coldness, and its tendency to impart a hardness of effect to all decorations executed upon it. The beautiful tone of velum leaves of the old missals and service books of the Church, on which illumination, in colors and gold, glow with such wondrous harmony and brilliancy, furnished the answer to the question; and, accordingly, a soft and light buff was selected for the prevailing ground tint of the walls and vaulting of the interior. This decision did not, however, extend to the walls and vaulting of the Sanctuary and the Chapels of our Blessed Lady and S. Joseph, which called for the richest class of decoration.

The ground-tint having been happily decided, as the result proves, the

question naturally followed as to what the coloring of the decorative designs should be. Knowing from long experience that gaudy or vulgar effects never arise from the judicious use and harmonious arrangements of the richest colors, but only from their inartistic and inharmonious treatment, the architects unhesitatingly decided to employ bright and full-toned colors for all their decorative designs; duly accentuating them by association with certain colors of a retiring character, and tempering all in strength or intensity of tone to suit the positions they were to occupy in the polychromatic scheme of the building. To secure a perfectly satisfactory result in this direction every tone and shade of color used in the decoration was tested in place, under the light which was to affect its appearance, and decided by the architects--a laborious but absolutely necessary proceeding. It was also decided to avoid to as great an extent as possible the introduction of gold, reserving it for use in places and for special devices in which color alone would prove ineffective. All these preliminary questions and matters having been decided, the painting was proceeded with in accordance with the canons of mediæval ecclesiastical decorative art.

The very large space to be covered with decorative painting, and the comparatively small sum of money at the disposal of the architects, rendered it imperative to adopt a class of decorative ornament which would produce the maximum effect with the minimum of expenditure of labor and material throughout the body of the church, more elaborate treatments being properly reserved for the adornment of the Sanctuary and the Chapels. Two important things had to be steadily held in view--First, to so treat the decoration as to accentuate and add beauty to all the architectural features of the interior. Secondly, to so design the ornamentation as to give it a highly symbolical character, appropriate to a Catholic church dedicated to the Blessed Virgin. In addition to these important matters, ancient authorities in several branches of Catholic art have been consulted in the designing of every detail of the decoration, works of thirteenth-century date being specially followed, although not exclusively so in the richer sections of the work.

Before proceeding with the painted decoration of the church, certain alterations and additions were considered desirable. Of the former, the removal of an objectionable circular staircase in one of the nave aisles, which led to the choir gallery, and the reduction of the gallery in size, and its restoration to its original form and dimensions, are the most important and beneficial to the appearance of the body of the church. Of the additions, the most important and valuable is the magnificent series of the Stations of the Cross. The Stations are beautifully modeled in alto-relievo [high relief] and colored in a refined and delicate manner. They are the

productions of the celebrated Munich studio of Messrs. Mayer & Co. They are formed of what is known as Munich ware--stone-like composition for such high class modeling. Special frames, in the form of pinnacled canopies, in the severer style of the French Gothic architecture of the thirteenth century, designed by the architects of the works, form effective surroundings to the sculptures. An idea may be formed of the importance of the Stations from the fact that each, including its canopy-work, measures eleven feet in height by seven feet in width, and projects about nine inches from the surface of the wall. The effect of the fourteen stations, which can practically be seen at a glance by one standing at a central point adjoining the communion rail, is singularly striking. Taken altogether, there is not such a finely treated series of the Stations in any other church in the United States. Four handsome Confessionals, in strict keeping with the architecture of the interior, and designed by the architects, are among the other artistic and useful additions. Mention must be made of the important statues of the Sacred Heart and S. Anthony of Padua which, standing on handsome polished marble pedestals, have been added to the adornments of the Sanctuary.

To render a brief description of the painted decorations of the interior clear to the reader, it is necessary to treat the painting of the different divisions of the church somewhat in detail. We shall, accordingly, commence with the decoration of the nave. The main pillars first claim attention, and as the supports of the superstructure are decorated with strong coloring. Each pillar consists of a group of eight attached circular shafts, four larger ones alternating with four smaller shafts; the entire group terminates at the springing of the nave arches, while a group of one larger and two smaller shafts ascend higher, and carry capitals from which the ribs of the vaulted ceiling spring. The larger shafts are painted a deep crimson-red, divided at regular intervals by chevron bands of blue and old-gold color, covered with conventional scroll-work executed in black. Each crimson space, between these bands is ornamented with a large cross or fleur-de-lis, executed in gold; the cross and fleur-de-lis designs being placed on alternating pillars throughout the building. The smaller shafts of the pillars are painted green and powdered with light green rosettes, producing, in combination with the crimson, blue, black, and gold shafts and effective harmony. The foliage of all the capitals of these pillars is painted gold color and enriched with gold, its peculiar class not admitting of an artistic polychromatic treatment. The mounded abaci of the capitals are, however, richly colored.

In the decoration of these pillars ancient precedent has been strictly followed. The Catholic architects of the middle ages painted their stone piers and pillars with elaborate designs; and the modern church

decorators of France have followed their lead. In the Church of Notre-Dame de Bon-Secours, at Rouen; in La Sainte Chapelle, at Paris, and in the chevet and Lady Chapel of the Royal Church at Saint-Denis; near Paris, the piers and pillars are most elaborately decorated with rich colors and gold--far exceeding in richness the decoration of the pillars in the Church of Our Lady of Grace.

The main arches of the nave, which spring from the capitals of the pillars just described, have their moulding properly accentuated by different colors and enriched by simple ornamentation. Around them, on the nave side, is placed a broad border of foliated [leafy] design, giving the necessary weight and prominence to these important structural features, which, owing to the thinness of the walls, are rather weak in their architectural effect. It is such a matter as this that the artistic application of colored decoration fulfills a most important office. Between these foliated borders, the shafts which are carried upward from the nave pillars, and the moulded and enriched cornice which is carried horizontally under the clerestory windows, are the series of large spandrels which present the most elaborate decoration to be found in the body of the church....Each spandrel contains a circular medallion charged with a cross, from which spring elaborate conventional scrollwork, flowers, executed in rich colors. Three forms of crosses are introduced, of which the heraldic names are the *Cross patonce*--the cross with the ends of its arms terminating in three leaf-like forms; the *Cross crosslet*--the arms of which are small crosses; and the *Cross trefflé*--the arms of which terminate in trefoils. A bold band is carried above the spandrel ornamentation, and immediately under the horizontal cornice, which completes the decoration this important portion of the nave. The general effect of all the spandrel decoration, notwithstanding the elaborate nature of its designs and the employment of rich coloring, is singularly refined and harmonious. This is obtained by the neutralizing effect of perfectly contrasted colors in the numerous details of the designs. The horizontal moulded and enriched cornice, about the spandrels, has its foliage painted gold-color and its mouldings accentuated by rich colors. This cornice correctly marks the clerestory stage of the nave.

The wall-spaces of the clerestory, which appear within the lines of the vaulted ceiling, are painted to within a short distance of the springing of the window arches with a masonry-pattern containing a small cross-formed device in each stone. This pattern gives a feeling of constructional solidity to these wall-spaces of considerable artistic value. A rich band is painted, horizontally, at the springing of the window arches, which serves as a cresting to the masonry pattern and a base line for the voussior decoration which is carried round the arch, giving a bold

and appropriate finish to the windows. The tracery, book-shafts, and the other architectural features of the clerestory windows are painted so as to bring them all into proper relief.

The vaulted ceiling of the nave on account of its large area has had to treated in a very simple style of decoration. All the moulded ribs are painted with colors of a somewhat light character, so as not to make them too prominent against the light ground-tint of the ceiling; due strength is, however, given to the main transverse ribs which mark the bays of the nave, by the addition of a simple pattern on their central members. An ornamental border is carried on both sides of the all the ribs in which symbolical fleur-de-lis appears. The chief decoration is confined to the centers of the bays where the diagonal ribs meet; and here the treatment has been suggested by the scroll-work designs, of thirteenth-century date, which occupy similar positions in the vaulting of the passage leading to the Chapter-house of Salisbury Cathedral...The dark grounds which obtain in the Salisbury designs are here omitted, and the richly-colored scroll-work and flowers are executed ont he light ground of the ceiling. The designs in each bay from a large and elaborate cross, the arms of which spring from a rayed disc round the central circular key[stone] or boss of the vaulting.

The decoration of the large and lofty aisles is in strict harmony with that of the nave, their vaulted ceilings treated in precisely the same manner....The colors used in all the scroll-work of the vaulted ceilings of the nave aisles, and transepts, are red, blue, green, tawny, and chocolate, of different tones but uniformly rich. The walls of the aisles are decorate in a correct ecclesiastical manner. Immediately above the wainscoting, and extending to the sills of the windows, is painted a crimson ground, diapered with a simple pattern, in which a cross form appears, executed in a lighter tone of the same color, and surmounted by a broad band of characteristic design, in green, blue, red, and black. The blue and green grounds of these band are divided by a wavy line of red on buff ground, and are enriched with scroll-work designs in black. The walls above this band, and extending to nearly the springing of the window arches, are covered with a masonry-pattern, having red joint-lines, and containing in each division the letter "M"--the monogram of the name of the Blessed Virgin--executed in blue, one of her symbolic colors, and surmounted by the celestial crown of seven points--the Crown of the Seven Sorrows. This pattern was chosen in direct allusion to the dedication of the church. This masonry-patterns divided horizontally by a band of flowing design, giving relief to its severe character, and is finished at the springing of the window arches with a battlement border or cresting executed in strong colors. From this cresting a voussoir decoration is carried round the

arches of the windows, in each division of which is a rose--one of the emblems of the Blessed Virgin. The triple vaulting shafts on the aisle walls are decorated in a rich and harmonious manner, the side shafts being painted green and powdered with the shamrock, the well-known emblem of the Blessed Trinity. All these decoration, in conjunction with the fine Stations of the Cross which occupy positions between the windows, give the aisles a strictly ecclesiastical and very striking character. Special mention must be made of the treatment of the blank wall at the end of the aisle on the Gospel side of the church...This composition is placed above two Stations of the Cross and a portion of the wall otherwise decorated. The lower part of the composition is an arcade of an architectural character, conventionally treated, in strict accord with the canons of ancient ecclesiastical art, and in the style of the thirteenth century. Above the battlemented cornice of this arcade, and on a ground of masonry-pattern, are placed three medallions; the large one, which occupies a central position, containing a cross of elaborate design, in the center of which is a small circular medallion displaying the three Greek letters, *iota*, *eta*, *sigma*, the monogram of the Sacred Name; while the two smaller medallions contain the Greek letters, *alpha* and *omega*. The entire composition is executed in full-toned harmonious colors on the light buff wall-tint.

The general treatments of the nave and aisles are carried into the transepts. In the center of the vaulting of the crossing, between the nave and sanctuary, a larger and more elaborate scroll-work design is painted than that which appears in each of the bays of the nave.....It forms an effective cruciform decoration, springing from the border of a large rayed medallion surrounding the central feature of the vault, and extending a considerable distance on each division of the same. It is executed in the same rich colors as the corresponding features in the nave. The vaults of the transepts are decorated in the same style as the vaulting of the nave. The wall shafts of the transepts and the pillars at the sanctuary are treated in the same manner as the pillars of the nave, as previously described. The scroll-work designs of the spandrels of the nave arches appear in the four spandrels of the aisle arches which open into the transepts, completing this class of decoration in a consistent manner. The upper portion of the walls, which represent the clerestory stage, are treated like the same portions of the nave, the blank windows being enriched with powderings and foliated crosses.

The end walls of the transepts present fine fields for decorative treatment, and both are richly painted. That on the Gospel side is treated in perfect accord with the general decoration already described. Its central door, between the two new confessionals, is inclosed in a architectural

framework, treated in a strictly conventional manner, and consisting of two pinnacles from which rises a crocketed gablet, all executed in refined coloring. Medallions here introduced contain two emblems specially alluding to the Catholic Church; namely, the Two Keys of S. Peter, and the Triple Crown of Rome. The Tympanum of the door contains a floriated cross.

The end wall of the transept on the Epistle side presents a very striking composition and one that imparts great dignity and interest to this portion of the edifice. Within a framework of an architectural character, conventionally treated, is a large painting of the Assumption of the Blessed Virgin, designed in the true spirit of the mediæval Catholic art. The naturalistic treatment so often met with, but which is so out of place in subjects of this supernatural order, is in this picture entirely abandoned. Here, while there is every element of beauty in form and color, the eye of faith is more powerfully address than the eye of the body. This should be the case in all ecclesiastical subjects of a dogmatic and supernatural character. It has been correctly said: "In the Assumption proper so called, we have the moment wherein the soul of the Virgin is reunited to her body, which, at the command of Christ, rises from the tomb. Of all the themes of sacred art, there is not one more complete and beautiful than this, in what it represents, and what it suggests. Earth and its sorrows, death and the grave, are left below; and the pure spirit of the Mother, again clothed in its unspotted tabernacle, surrounded by angelic harmonies, and sustained by wings of cherubim and seraphim, soars upwards to meet her Son, and to be reunited to him for ever."

In the picture under review, the figure of the Blessed Virgin occupies the central position, and is depicted in "glory," according to the canons of symbolic art; that is, invested with both nimbus and the aureole. She is represented as being borne to heaven by four angels, while two others attend bearing instruments of music. "Earth and its sorrows, death and the grave, are left below." All is peace; and around the group of figures is the deep blue extent of space which forms the pathway to the gate of heaven. Can the ever-sacred story be more expressively told in the language of Christian art? Above the composition just described is a portraiture of the Deity invested with the triangular nimbus--symbolical of the Blessed Trinity--and attended by angels bearing scrolls which are inscribed with the words "EXALTA SUM SUPER CHORUS ANGELORUM" His right hand raised in the act of blessing, and His left hand bearing the Crown of Glory which awaits the Blessed Mother of the Son of God. Thus, the picture brings to the eye of faith the consummation, where "in highest heaven in beatitude past utterance, in blessed fruition of all that faith creates and love desires, amid angel hymns and starry glories, ends the

pictured life of Mary, MOTHER OF OUR LORD"

Amidst the polychromatic scrollwork in the spandrels of the arch which surmounts the Annunciation are two medallions containing angels bearing the lily and the palm, representing the heavenly host which surrounds the Throne of God. Of the attributes and the purely decorative adjuncts it is unnecessary to speak.

The church terminates in three apses; the large central one being the Sanctuary; that on the Gospel side being the Chapel of the Blessed Virgin; and that on the Epistle side the Chapel of S. Joseph. In advance of these apses, and extending from the communion rail, at the transept line, to the arches of the Sanctuary and Chapels, is a space which may, for the sake of description, be called the ante-sanctuary. The decoration of this portion of the interior, being subordinate to all the sacred places beyond, is carried out in accord with the general decoration of the transepts, variety of detail being introduced where desirable, as in the spandrels of the two arches which span the space from the main pillars of the crossing to the arch of the Sanctuary. The doorways which open from the ante-sanctuary to the baptistery and the sacristy are decorated in a manner similar to that already described in connection with the central doorway in the transept. Over the entrance to the baptistery are two devices composed of three fishes. From the times of the Church in the Catacombs the fish has been recognized in Christian art as the symbol of the Holy Sacrament of Baptism; and the three fishes entwined in a triangular fashion (as represented in the present decoration) symbolize the Sacrament under the immediate sanction and blessing of the Divine Trinity. Above the door leading to the sacristy are the monograms os S. Joseph as this end of the ante-sanctuary is practically the ante-chapel of the Chapel of S. Joseph.

The Sanctuary now claims attention; and this portion of the interior is properly decorated in a richer manner than the portions already described. It is divided from the ante-sanctuary by a well-marked arch, which presents a broad face for the reception of decoration, flanked by large round members. Bearing in mind that the church is dedicated to the Blessed Virgin, the architects decided to make the decoration of this arch specially symbolical. A blue ground was selected, because from its symbolic value, blue has always been associated in art with the Blessed Virgin; and upon this ground is placed dark blue scrollwork, divided at regular intervals by medallions containing emblems and monograms which may be briefly described. The medallions present in a purely decorative and conventional form the following emblems of the Blessed Virgin: The Temple--"TEMPLUM SPIRITUS SANCTI." The Gate--"PORTA

COELI GENESIS." The Tower--"TURRIS DAVID CUM PROPUGNACULIS." The Well--"PUTEUS AQUARUM VINUENTIUM." The Fountain--"FONS PATENS DOMUI JACOB." The Urn--"URNA AUREA HABENS MANNA." The rose--"PLANTATIO ROSÆ IN HIERICO." The Crown--"CORONA EXULTATIONIS." The Star--"AVE MARIS STELLA." The monograms are those of Ave Maria and Maria Regina, in Gothic letter surmounted by crowns; and associated with them are the Greek monograms of the name of her Blessed Son. All the emblems and monograms are executed in buff on a chocolate ground, harmonizing perfectly with the superior blue ground of the arch. The round members on the edges of the arch are effectively enriched with a spiral of black on gold ground--a favorite decoration during the middle ages, when the decorative painting of churches was thoroughly understood.

The walls of the Sanctuary, adjoining the high altar, and extending from the base to the level of the windows of the apse, are covered with a most elaborate diaper of a symbolic character. At regular intervals appear gold monograms of the Blessed Virgin's name, on a blue ground, and surrounded by red rays, symbolical of divine love and royal dignity. Extending between these, in a wavy manner, are ribbons or bands on which are inscribed, in red Gothic letters, the words: "AVE MARIA GRATIA PLENA" ["Hail Mary full of grace"].

The rest of the ground is covered with a rich and flowing rose pattern, the emblematical signification of which has already been given. This pattern is executed in a conventional manner in effective coloring on a ground of full-toned golden buff. A richly colored band surmounts the whole. The design of this wall-diaper is unique. From the band a brocade wall-pattern, executed in two refined tones of green, is carried upward to the vaulting in the side bays of the Sanctuary, and to the springing of the five lofty windows in the apse. The jambs and soffits of the windows are decorated with a scroll design, and their angle beads are enriched with a black spiral on a gold ground. Around their arches is a bold voussoir enrichment. The vaulting shafts, which occupy the angles of the apse, are in crimson-red powdered with shamrocks in deep maroon, and carry capitals with gilded foliage. From these capitals spring the ribs of the vaulted ceiling, very effectively decorated with black and gold spiral members and lines of contrasting colors. Borders are painted on each side of all the ribs; and the surfaces of the vaulting between them contain medallions and elaborate polychromatic scrollwork on a rich crimson-red ground, which color is here symbolical of the Sufferings and Passion of our Blessed Lord, to the symbolical setting forth of which eight divisions of the apse ceiling are devoted. In the divisions of the ceiling above the side divisions of the Sanctuary, in which there are no windows, the

medallions contain the Divine Lamb with the banner of the Resurrection; the Eagle, the symbol of St. John, in allusion to the Apocalypse; and the golden Chalice, emblematic of the Holy Eucharist. Then, in the first division of the apse, the medallion contains the monogram of the Sacred Name; in the second medallion, on the Gospel side, is depicted a cup, from which issues a red cross of suffering, and around which are drops of blood, all emblematic of the Agony in the Garden; in the third medallion are depicted a lantern, cord, sword, and club, emblematic of the Betrayal of our Lord; in the fourth medallion are shown the crimson robe, crown of thorns, and reeds, emblematical of the Mocking of our Lord; in the fifth medallion are represented the pillar, cord and scourges, emblematical of the Scourging of our Lord; in the sixth medallion are represented the crown of thorns and three nails, and in the seventh medallion are depicted a cross, bearing the letters INRI--the initials of the words "IESUS NAZARENUS REX JUDÆORUM"--a heart pierced, and four drops of blood, all emblematical of the Crucifixion of our Blessed Lord, and the five Wounds He received on the Cross of the Passion; in the eighth medallion is depicted the seamless robe and three dice, alluding to the Casting of Lots for the garment of our Lord; in the ninth medallion are represented a ladder, a spear, a reed bearing a sponge, a hammer, and pincers, emblematical of the Sufferings of our Lord on the Cross and His Descent from the Cross; and in the tenth medallion again appears the monogram of the Blessed Name of Jesus. As a work of pure symbolical Catholic art, the decoration of this Sanctuary, including its arch, is without a parallel in the churches of this country.

The lateral Chapels dedicated to the Blessed Virgin and St. Joseph are decorated in a similar manner. The lower portions of their walls are covered with a very elaborate diaper on a light blue ground, the design of which consists of white lilies issuing from crowns of gold, inclosed within arched lines. The lilies and crowns are both emblems of the Blessed Virgin, as before mentioned. Like the wall-diaper of the Sanctuary, this pattern is unique. Both in design and coloring it forms a decided contrast to the equally symbolical pattern on the Sanctuary walls. The diaper is surmounted by a border, and the walls over are covered with a brocade pattern executed in tones of buff, contrasting well with the blue ground below and that of the vaulted ceilings above. The vaulting shafts in the Chapels are painted crimson-red, and carry capitals with gilded foliage; and the jambs and arches of the windows are decorated in a similar style to that of the Sanctuary windows. The ribs of the vaulted ceiling are decorated in the same rich manner as previously described in relation to the ribs of the Sanctuary; and the spaces of the ceiling between them are painted a quiet-toned blue decorated toward the central boss with a rayed disc, and sprays of the symbolical lily effectively rendered in white and

light greens.

Adjoining the piers which divide the Sanctuary from the Chapels, are placed two statues, standing on handsome pedestals of red, green,, yellow, and black marbles. The statue adjoining the Lady Chapel is that of the Sacred Heart, eight feet six inches high, furnished by the well-known Stoltzenberg Company of New York. The statue adjoining the Chapel of S. Joseph is that of S. Anthony of Padua, furnished by the Royal Bavarian Establishment--Mayer & Co., of New York These statues add greatly to the effect of the ante-sanctuary.

Numerous details have been passed over in the foregoing description; but enough has probably been said to give an idea of the decoration of this important church; and to show the study and care that have been expended with the view of imparting to its interior the true feeling of ancient Catholic art---an art sanctified by centuries of ecclesiastical sanction and religious sentiment. Let it never be forgotten that, "The noblest thing in a building, and its highest virtue, it that it be nobly sculptured or painted." It is only necessary to add that the two great principles of architectural decorative art---*conventionality* and *appropriateness*--have been strictly observed in every one of the almost countless details of the painting of the Church of Our Lady of Grace.

The whole of the decorative work has been admirably and conscientiously executed by Mr. Richard Bachmann, of Newark, N.J.; and the painting of the Assumption of the Blessed Virgin has been executed by Mr. William Lamprecht, of New York City; both of whom have carried out the designs and instructions of the architects to the entire satisfaction of all parties concerned. It is gratifying to record that no accident or unpleasantness of any sort marred the progress of the work; indeed, the most perfect harmony obtained, from its inception to its completion, between every person interested in the undertaking. This has been largely due to the unfailing courtesy and warm interest and sympathy displayed by the Reverend Charles J. Kelly, Pastor of the church.

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G. A. AUDSLEY, ORGAN ARCHITECT

Leaving the old City of Elgin, in the north of Scotland, at the age of eighteen, with only a very superficial knowledge of organ matters, gathered from a small instrument of one clavier and four or five speaking stops--the only organ in the city at that time--and arriving in Liverpool in the Autumn of 1856; I took an early opportunity of attending a Recital on the Grand Organ, which had been installed, only the year before, in St. George's Hall; and which was presided over by the distinguished organist, William T. Best. A remarkable combination--the greatest living organist; and the grandest organ that had ever been constructed.

My feelings under the unique conditions, and as I listened, almost spell-bound, for the first time, to the floods of glorious tone that poured forth from the hundred stops of that majestic instrument, can, perhaps, be imagined by some organ-lovers who may have had a somewhat similar experience. The Recital was a revelation; and I left the Hall with a strange feeling of elation, knowing that so long as I resided in Liverpool there would be three Recitals every week on that matchless organ--any or all of which I could enjoy. I did not--could not--realize what that privilege meant then, and would mean to me in years to come.¹

G. A. Audsley waited until the very last moments of his life to set down in writing the origins of his interest in the organ, the foregoing having been written by him on the morning of 21 June 1925, the day of his death. He had been raised in an area somewhat inhospitable to the organ as the prevailing Calvinist tradition often excluded its use from church services. He eventually sought the more cosmopolitan atmosphere of Liverpool where his brother had earlier relocated.

St. George's Hall was the result of a design completion won in April 1840 by Harvey Lonsdale Elmes (1814-47). It consisted of two large courtrooms and attendant facilities surrounding a vaulted great hall measuring roughly 72 by 163 feet. A smaller semicircular auditorium was placed at the northern end of the 300 foot long building. Upon the untimely death of the original architect, Charles Robert Cockrell (1788-1863) completed the building in 1854 at a final cost of £290,000. The result was one of the most admired neo-Classical style buildings of the nineteenth century:

Nothing could surpass the beauty of the Neo-Grec ornament selected for terminating the dominating attic. The whole building fulfills the highest canons of the academic style, and is unsurpassed by any other modern building in Europe....St. George's hall as it stands to-day [1914] epitomises the various attributes which constitute the monumental manner. Its site is magnificent, and the character of the structure stands for the dignity of official

Liverpool.²

The reverberous great hall was intended for civic functions and was provided with a large organ. The instrument was built by Henry Willis of London to the designs of S. S. Wesley, who inaugurated the instrument on 29 May 1855.³ In 1867, municipal organist W. T. Best persuaded authorities to have the instrument adjusted to equal temperament. A major renovation occurred in 1898 which included the installation of tubular pneumatic action. Audsley subsequently lamented the tonal changes made at that time. He also came to regard the acoustics of the great hall as less than ideal and had misgivings about the organ case designed by Cockrell.⁴

As Audsley's interest in the organ increased, he began to visit organbuilding firms in England and abroad. In 1876, he claimed to have had the "opportunity of examining and studying the construction of nearly all the representative organs in Europe."⁵ By 1888 he could state:

The for five and twenty years I have studied organ-building in this country and in Holland, France, Switzerland, Germany, Italy, and in the United States. I have spent days in foreign workshops, and days inside such organs as those of Lucerne, Fribourg [sic], St. Sulpice, and Garden City [Long Island, New York].⁶

He ultimately put into practice what he had learned by constructing a home-made organ, which he regarded very highly:

The first instrument made in Europe, in which any attempt was essayed to produce what could be properly designated a Chamber Organ, was that we constructed, in our own residence in England, between the years 1865 and 1872, and subsequently enlarged.⁷

AUDSLEY RESIDENCE ORGAN

Specification in 1876⁸

"Seventeen sounding stops including:"

16	Double Open Diapason
16	Bourdon
8	Open Diapason
8	Trumpet
4	Principal
	V Mixture
	II Mixture

Five couplers.

Final Specification

First Clavier

Unenclosed:

8 m Principale Grande

Enclosed in box #1:

**8 w Flauto Tedesca
4 w Flauto Traverso
2 m Piccolo
8 m Oboe**

Enclosed in box #2:

**8 w Flauto Primo
8 m Flauto Secono
8 tin Viola d'Amore
4 m Ottava
 V Ripineo di Cinque
8 m Tromba
8 m Clarinetto
8 m Voce Umana**

Second Clavier

Enclosed in box #1:

**8 m Principale Dolce
8 m Corno di Caccia
4 w Flauto d'Amore**

Pedal

**16 w Principale [open]
16 w Contra-Basso [stopped]
16 m Contra-Saxophone**

Tremulant

Couplers: Second to First: unison, octave, suboctave; First to Pedal; Second to Pedal.

Balanced expression pedals for box #1 and box #2.

Pedal for forte combination in box #1.

Pedal for piano combination in box #2.

2-3/8 inch wind.

In my Organ all the stops were labeled in Italian, and some names were unknown in ordinary stop nomenclature. Every organist who came to play my Organ for the first time I put to a test. I drew two stops, and told him to play on the lower clavier, and use the left Expression Lever. Then I asked him to tell me what he had been playing (the Italian names of the stops did not help him), and invariable answer was, "I do not know. It was very beautiful, but I never heard the effect before." They tried again and again, looked at the stop names, then gave up the question. They were surprised when told that they had played a Dulciana, in one Swell-box, with expression, and a Five-rank Dulciana Cornet in another Swell-box, closed. The effect was startling. It was like a beautiful hymn or song accompanied by a Chorus of Angels.⁹

The completed instrument served as the center of some rather elaborate musical events at the Audsley home in Liverpool and subsequently in Chiswick. One concert required the services of two violins, violoncello, horn, and piano, in addition to the organ.¹⁰ Audsley must have taken great delight in arranging these events. The Music Division of the New York Public Library preserves a copy of a elaborately printed program Audsley prepared for one occasion. A number of prominent organists played Audsley's organ and he was quite fond of recording their praise of it. He also made a point of stating that his music room was a rare example of where the piano and organ were given the same pitch and temperament so as to be usable together:

The beautiful effect of duet-playing with piano and organ is as yet little known, but I am sure it is destined to find many admirers. The common impression that the organ must be too powerful for, or totally destructive of the piano tone, is altogether unfounded. This I have proved by two instruments in my own possession. The organ in question has seventeen stops....The piano is a "Steinway" square grand.¹¹

At some point, Audsley felt confident to offer his services as a professional organ consultant. This activity is mentioned in an 1889 published letter written by organ voicer Carlton C. Michell, and in Audsley's reply:

But here lies the grievance. If, with very moderate outlay, much finer results can be obtained upon the simplified system than upon the old one of multiplication, Mr. Audsley will not succeed as an amateur in persuading

intending buyers to pay the increased cost which his ideas involve, beside the commission which he disinterestedly charges for his advice, when they can go direct to the professional experts and manufacturers and save both charges with better results.¹²

I trust I shall be more fortunate in being paid than I have been in connection with such work done for Mr. Carlton C. Michell.¹³

The earliest datable instance of this activity appears to be the organ installed in St. Margaret's Church, Anfield, Liverpool, an 1870 building designed by W. & G. Audsley.¹⁴

In the Church of St. Margaret, at Anfield, Liverpool, where the ritual choir also extends to the western arch of the central tower, the Organ stands in the north transept.¹⁵

The Organ was built by Messrs. W. Hill and Son, in 1873, and is considered by the builders to be one of their finest instruments. It is the largest church organ in the diocese. It possesses several exceptional features, notably the Double Open Diapason (32 feet) on the pedals, the Tuba, and very beautiful reeds. The action was originally, on the old-fashioned tracker system, with the "Barker-Pneumatic-Lever" to the great Organ, and the instrument was then blown by two hydraulic engines.

In early 1922, when at a cost of £2,500 the Organ was re-built by Messers. Rushworth & Dreaper, all this [the mechanical organ action] was done away with, and tubular pneumatic action, with all modern accessories, were installed throughout, and a 7 horse power "Discus" Electric Blower placed in a separate chamber which had been built for the purpose outside the church.¹⁶

St. Margaret's Church, Anfield, Liverpool

Specification as rebuilt in 1922 by Rushworth & Dreaper. The extent of tonal alterations is unknown:

Great

16 m	Double Open Diapason
8 m	Open Diapason
8 w	Stopped Diapason
8 m	Gamba
8 w	Hohl Flute
8 m	Flute a Pavillon

4 m	Harmonic Flute
4 m	Principal
3 m	Twelfth
2 m	Fifteenth
IV m	Mixture
8 m	Trumpet
4 m	Clarion

Couplers to Great: Swell, Choir.

Swell

16 w	Bourdon
8 m	Open Diapason
8 w	Lieblich Diapason
8 m	Keraulophon
8 m	Salicional
8 m	Vox Angelica
4 m	Principal
2 m	Fifteenth
III m	Mixture
16 m	Contra Trumpet
8 m	Cornopean
8 m	Oboe
8 m	Vox Humana
4 m	Clarion
	Tremulant

Couplers to Swell: Octave, Sub-Octave, Unison Off.

Choir

8 w	Unenclosed:
8 w	Clarabella
8 m	Dulciana
8 m	Gamba

Enclosed in separate box:

4 w	Lieblich Flute
2 m	Harmonic Piccolo
8 m	Orchestral Oboe
8 m	Clarionet
8 m	Tuba (12 inch wind)

Couplers to Choir: Sub-Octave, Swell.

Pedal

32 w	Double Open Diapason
16 w	Open Diapason
16 w	Bourdon
16 w	Violone
8 w	Violoncello
III m	Mixture
8 m	Trombone (8 inch wind)

Couplers to Pedal: Great, Swell, Choir, Great to Pedal Pistons.

Combination Pistons: 17 on manuals, 13 on pedals.

What remained of Audsley's work perished in a 1966 fire which destroyed the church.

A second possible instance of an architectural and musical connection was the chamber organ for the Audsley-designed Bowes residence at 5 Prince's Road, Liverpool. Though the date of this instrument is uncertain, the house was under construction in 1872. While there is no direct evidence that G. A. Audsley designed this instrument, it seems unlikely that he would be uninvolved if a new instrument was subject to the following:

I may mention that my late brother, Mr. W. J. Audsley, who may be said to be the father of this style of artistic turning in its highest decorative development, executed all his work on a very simple lathe, with the ordinary hand-rest and turning tools, and the common brace and centre-bits. Among his works are....a series of about two dozen circular plaques of elaborate patterns in contrasting woods, each containing in its centre a large precious stone--- carbuncles, topazes, and amethysts, cut en cabuchon, being used---which decorated the case-work of a small chamber organ in the possession of the late James Lord Bowes of Liverpool.¹⁷

Another church organ designed by Audsley was that for the "Presbyterian Church" of Selkirk, Scotland.¹⁸ The date and further details of this work are undetermined, but possible locations might include congregations at Ettrick Terrace, or at Flesh Market Street.

It appears unlikely that the few examples cited here provoked Carlton Michell's comment on Audsley's "commission...for his advice," especially when one example predates the statement by nineteen years. It may well be that there were a number of organs designed by Audsley between 1870 and 1890, including work in connection with Michell, whose identities have yet to be discovered. Despite his extensive

writings, Audsley did little to document his own work, whether in music or architecture.

Beginning with the 21 January 1876 issue, *The English Mechanic and World of Science* published a six-part series of articles written by Audsley entitled, "Practical Hints for Amateur Organ-Builders." These articles did not deal with construction details, but rather with the general tonal scheme. Audsley felt that two manuals, pedal, and ten stops were the minimal requirements for any satisfactory instrument. He went on to recommend specific stops and couplers.

Audsley probably visited New York City in the late 1870s and made the acquaintance of organbuilder Hilborne Roosevelt, a member of a wealthy and socially prominent family. Audsley would forever hold him in the highest regard for the fine craftsmanship and materials used in Roosevelt organs, as well as, his important organ inventions. Roosevelt had reciprocal feelings, and adopted an Audsley-designed alphabet for use on his firm's stopknobs and engaged Audsley to design the case for the 1883 organ for the First Congregational Church of Great Barrington, Massachusetts. This 3-60 instrument was extant in 1997 and was described in detail in a Roosevelt catalog whose cover was designed by Audsley:

The Case, from the design of G. A. Audsley, F.R.I.B.A., of London, is of cherry wood, finished in a rich color, similar to that of antique mahogany, and the workmanship is as perfect as that of the finest drawing-room furniture. Though adhering to no strict style of architecture, it is in perfect harmony with the interior of the building, and its pleasing and noble effect is the result of artistic proportions and architectural construction, rather than unnecessary and undue elaboration with carvings, which is so often met with in, and rendered necessary by, less perfect designs. The decoration of the front pipes is exceedingly handsome and of a novel character, affording an effect far richer than ordinary gilding or coloring....The Organ stands in the West-end gallery, opposite the pulpit over the vestibule. Its dimensions are: width--30', depth--21', height--29'.¹⁹

For a year and a half beginning in June 1886, *The English Mechanic and World of Science* published an important series of articles by Audsley which set forth many of the organ design principles he would espouse for the next forty years. The earliest articles were entitled, "Suggestions for the Introduction of a Systematic Organ Stop Nomenclature." The remainder dealt with what Audsley considered to be the three basic types of organs: chamber, church, and concert room.

In addition to setting forth his own views, Audsley began to attack the organ establishment. The first articles on the chamber and church organ contained such choice lines as:

If any decided progress is to be made in the art of Chamber Organ building, the initiative must come from outside the organ building trade and the prejudiced class of professional organists.²⁰

Organ builders run in grooves. It is a matter of greater difficulty than the generality of persons have any conception of to get organ builders to depart from the lines they have been accustomed to....In the foregoing remarks, I have been alluding to the higher order of organ builders--to men who are above mere money-grubbing ideas and trade trickery, and who are working in all good faith, up to their lights. I would rather not speak of the lower class of builders who look upon organs as mere merchandise, connected with which profit is the one important consideration; and who will build a Church Organ on any lines whatever so long as they make a satisfactory sum of money out of the job.²¹

This animosity continued throughout Audsley's life. At one point, he described himself in biblical terms as being "rejected by the builders."²²

Prior to January 1890, Audsley had published his first book on organs entitled, *The Organ Handbook*. Unfortunately, no surviving copy of this work has been located. It is imagined that the work repeated the themes of his earlier articles which appeared time and again in his subsequent writings.

J. Scott Buhrman, the editor of *The American Organist* and acquaintance of Audsley, mentioned Audsley's near-entry into organbuilding in the early 1890s:

I have it on his own authority that shortly after he came to America to take permanent residence here, he was actively negotiating with others for the organization of a firm of organbuilders, with western factory location, and himself at the head of the venture.²³

Though not identified, the Murray Harris firm of Los Angeles, California, is a strong contender for the business in question. Credence for this might be enhanced by the selection of Audsley by the Los Angeles Organ Company, successor to Murray Harris, to provide the specification for the Louisiana Purchase Exhibition organ erected in Saint Louis, Missouri, in 1904. This instrument was to be the largest ever built and was intended to be installed in the Kansas City Convention Hall following the fair.

In my estimation Mr. Audsley is a man of very great knowledge concerning organ matters and I am perfectly safe in saying that he has forgotten more than Harris ever know on that subject. I am certain that a connection with Mr. Audsley will work and give us more advice and information than Harris ever know He (Audsley) will purchase three stops for the Kansas City organ abroad as they cannot be made in this country; we will also obtain

all information to be had from European builders which will be of value to us, and which will have the effect of placing us still further in advance of the American Organ Builders. This he is to do without compensation. He is already writing the St. Louis description of the big organ. This he does without pay. He is very anxious to be connected with us, and is certain that he can in that instance be an important factor in the building up of a large eastern business. After receipt of this will you please let me know if we can meet him in New York before Oct 2d [1903] and where and oblige.

Yours truly
E.T. Howe

In addition, Audsley had already undertaken to produce the most grandiose book on organbuilding ever printed in the English language. The strain of these two great projects and his work on Saint Edward's Church in Philadelphia is reflected in his 1902 statement:

You can understand my allusion to time when I tell you that I am working full pressure fourteen hours a day. After my professional labors are over, I have another day's work at my Organ book, now passing through the press.²⁴

The 1905 publication of *The Art of Organ-building*, following the completion of the Louisiana Purchase Exhibition organ, established Audsley's reputation as a leading authority on organ design and construction.

This position was frequently utilized in connection with Philipp Wirsching (1858-1926), a native of Germany. Following his 1886 immigration, Wirsching had two-year tenures with the Farrand and Votey firm of Detroit, Michigan, and the W. W. Kimball firm of Chicago, Illinois, prior to operating his own firm in Salem, Ohio, from 1898 to 1917.²⁵ He was latter associated with the Hann-Wangerin-Weickhardt firm of Milwaukee, Wisconsin. It appears that Wirsching was either the builder or a bidder for nearly every organ known to have been designed by Audsley subsequent to the Louisiana Purchase Exhibition organ. A 1908 sales pamphlet produced by the Wirsching firm is illustrated with "photographs" of exhibition and music room organs, at least two of which are of Audsley's design.²⁶ One of these was not a photograph as described, but rather a painting by Audsley. He described this same work years latter as a "study for a music-room and organ in the late English Gothic" rather than as an illustration of an actually built instrument.²⁷ This indicates that Audsley did not merely provide specifications, but actively sought to promote Wirsching's firm.

An instance where Audsley served as both building and organ architect occurred about 1907 at the Eugene C. Clark residence at Broadway and Odell Avenue, Yonkers, New York. The Audsley firm designed the forty by twenty-five-foot

Elizabethan style music room as a rather large addition to the existing house. The Wirsching organ was placed at one end of the room. The estate was eventually converted into the Hudson Valley Country Club which donated the organ pipes to a World War II scrap metal drive and painted the fine mahogany case and burnished tin display pipes a "chilly gray."²⁸ The house and whatever survived of the organ were ultimately demolished.

Every manual stop is at all times equally free to both claviers, neither of which call for set names alluding to tonality. For the sake of distinction, they may be called Lower and Upper or First and Second Claviers.²⁹

Manual Organ (CC - c4, 61 notes)

	Unenclosed:
8 m	Principale Maggiore
8 m	Viola Pomposa
	First Subdivision Enclosed in box #1:
16 w	Bourdon Dolce
8 m	Principale Minore
8 w	Flauto Doppio
4 m	Octtava
4 w	Flauto Traverso
2 m	Flauto Piccolo
8 m	Tromba Reale
	Tremolant
	Second Subdivision, Enclosed in box 2:
8 tin	Violoncello
8 tin	Violino
8 tin	Violion Celestiale
V	Dolce Cornetto
16 m	Contrafagotto
8 m	Oboe
8 m	Clarinetto
	Tremolant

Pedal Organ (CCC - G, 32 notes)

16 w	Principale Grande
16 m	Violone
8 m	Flauto Aperto (from Pedal Principale Grande)
8 w	Violoncello (from Pedal Violone)
16 w	Bordone Dolce (from First Subdivision)

16 m Contrafagotto (from Second Subdivision)

Couplers to Lower Clavier: Upper unison, Upper octave, Upper suboctave, octave, suboctave, unison release.

Couplers to Upper Clavier: octave, unison release.

Couplers to Pedal: Lower, Upper, octave.

Adjustable Combinations: 5 on Lower Clavier affecting all stops, 5 on Upper Clavier affecting all stops.

Tremolant I on and off; Tremolant II on and off.

Balanced Expression pedals: box 1, box 2.

Balanced Crescendo and Diminuendo pedal affecting all stops.

Lower Clavier to Pedal reversible coupler.

Upper Clavier to Pedal reversible coupler.

In 1907, the Audsley-Wirsching alliance completed a two manual instrument for a German Roman Catholic congregation in Philadelphia, Pennsylvania. This church was located at 28th and Master streets, and apparently known as both "Saint Ludwig" and "Saint Louis."^{30 31} The congregation has since disbanded and the organ dispersed.

The perhaps the largest example of an Audsley church organ was the Wirsching instrument for Our Lady of Grace Roman Catholic Church of Hoboken, New Jersey, near New York City.³² The Audsley brothers had earlier redecorated the interior of this building with elaborate stencil designs. While Audsley would cheerfully recall this as his finest church organ, Wirsching's memories were far less happy:

Regarding the price of the Hoboken Organ....The Milwaukee firm lost \$5000.00 on that deal and I did not receive one penny for all the work I did on it. Allowing a fair profit on the capital invested and the risk taken, the Hoboken organ should have cost \$25,000.³³

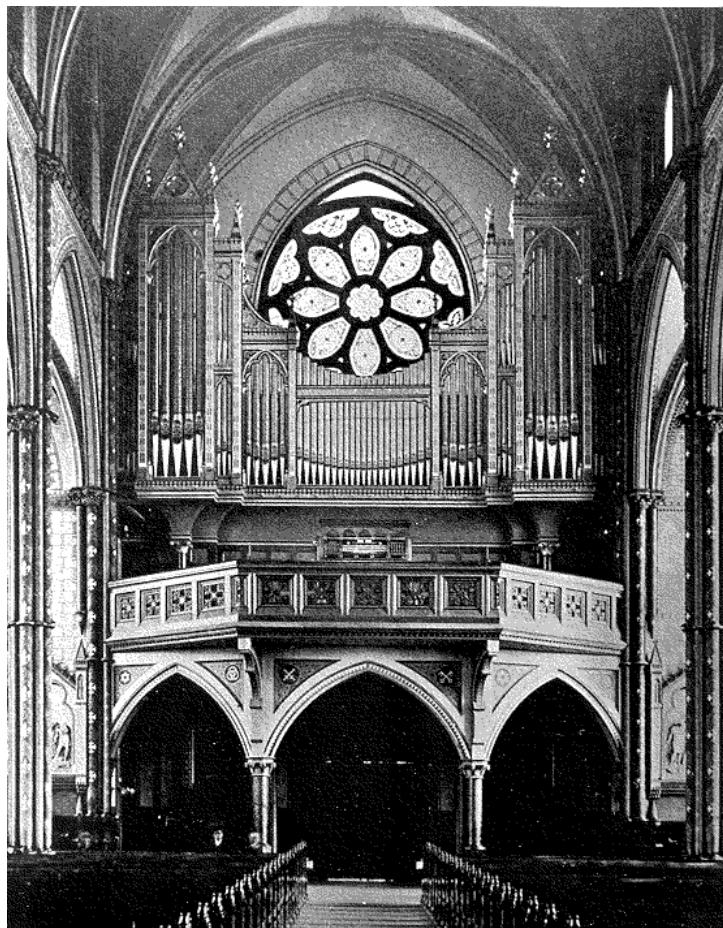
The completed instrument was described at length in *Shoppell's Magazine* of November 1908:

The case is thirty-four feet in width and thirty-five feet in height, and is so disposed in its several divisions as to interfere as little as possible with the rose window, and that without the sacrifice of architectural effect, and also without having recourse to the intensely ugly and objectionable modern

practice of introducing groups of pipes standing without any visible means of support---one of the abominations of every-day, cheap organ-building, and one that was never resorted to by the art-loving old organ-builders. The entire woodwork of the case is harmoniously painted, all architectural features and details being accentuated with contrasting colors and gold. All the display pipes, sixty-nine in number, are entirely gilded. Of these, the twenty-one in the central flat are left plain with the exceptions of their mouths, which are ornamented with patterns in black, and the same treatment obtains in the twenty-four small pipes which stand, in two tiers, at the sides of the main towers. All the remaining pipes, twenty-four in number, are elaborately ornamented with beautiful Gothic diaper-patterns, executed in black. The contrast presented by this singularly refined pipe decoration associated with the rich polychromatic illumination of the enclosing case-work, is artistically perfect, and is an object lesson that should be studied by all those interested in organ-case designing and pipe decoration....The instrument was constructed by The Wirsching Organ Company of Salem, Ohio, and the Hann-Wangerin-Weickhardt Company of Milwaukee, Wis., associated. The entire and all-important tonal or sound-producing department being the work of the former firm, on whose tubular-pneumatic system the mechanical portion of the instrument was constructed.³⁴

Audsley would eventually regret the involvement of the Milwaukee firm in the construction:

I sincerely wish you alone had built the Hoboken Organ, for reasons you can easily understand.³⁵



Specification: ³⁶

First Clavier (CC to c4, 61 notes)

Unenclosed:

16 m	Double Principal
8 m	Grand Principal
8 m	Major Principal
8 m	Grand Viol
4 m	Major Octave

Enclosed in Box #1:

8 w	Major Flute
4 w	Minor Flute
2-2/3 m	Octave Quint
2 m	Super-Octave

V m **Grand Cornet:**

4	Rohrflöte
2-2/3	Twelfth
2	Fifteenth

1-3/5 Seventeenth
 1-1/3 Nineteenth

16 m Double Trumpet

8 m Trumpet

4 m Clarion

Couplers to First Clavier: Second Clavier Box #2 Unison, Second Clavier Box #3 Unison, Second Clavier Box #2 Octave, Third Clavier Box #2 Unison, Third Clavier Box #3 Unison, Third Clavier Box #3 Sub-octave.

Second Clavier

Enclosed in Box #2:

16 w Lieblichgedeckt

8 m Geigenprincipal

8 w Lieblichgedeckt

4 m Lieblichflöte

V m Dolce Cornet

Enclosed in Box #3:

8 m Dulciana

8 tin Viola da Gamba

8 tin Viola d'Amore

8 m Orchestral Clarinet

8 m Vox Humana

Tremolant

Couplers to Second Clavier: Third Clavier Box #2 Unison, Third Clavier Box #3 Unison.

Third Clavier

Enclosed in Box #2

8 m Dolce

8 w Flauto d'Amore

4 w Orchestral Flute

2 m Orchestral Piccolo

8 m Orchestral Oboe

Tremolant

Enclosed in Box #3

8 m Minor Principal

8 tin Violoncello

8 tin Concert Violin

8 m Corno di Bassetto

**16 m Contrafagotto
Tremolant**

Pedal (CCC to G, 32 notes)

32 m	Double Principal
16 w	Grand Principal (44 pipes)
16 w	Contra-Basso (44 pipes)
16 m	Dulciana (44 pipes)
16 w	Bourdon
8 w	Grand Octave (from Pedal Grand Principal)
8 m	Dolce (from Pedal Dulciana)
8 w	Violoncello (from Pedal Contra-Basso)
III m	Compensating Mixture
16 m	Trombone

Enclosed:

16 w	Lieblichgedeckt (from Second Clavier, Box #2)
16 m	Double Trumpet (from First Clavier, Box #1)
16 m	Contrafagotto (from Third Clavier, Box #3)
Couplers to Pedal: First Clavier Unenclosed, First Clavier Box #1, Second Clavier Box #2, Third Clavier Box #3.	

Thumb Pistons: First Clavier Box #1 on and off; Second Clavier Box #2 on and off, Second Clavier Box #3 on and off, Third Clavier Box #2 on and off, Third Clavier Box #3 on and off; Tremolant I on and off; Tremolant II on and off; Tremolant III on and off.

Adjustable Combination Pistons: 1-2-3-4-0 affecting First Clavier, Pedal, and manual to pedal coupler; 1-2-3-4-5-0 affecting Second Clavier, Pedal, and couplers; 1-2-3-4-5-0 affecting Third Clavier, Pedal, and couplers.

Balanced Expression Pedals: Box #1, Box #2, Box #3.

Balanced Crescendo Pedal bringing Full Organ onto First Clavier.

Foot Controls: All Boxes Open; All Boxes Closed; First Clavier to Pedal Coupler (double acting).

In 1909, a rather unusual Audsley-designed residence organ was completed by Wirsching. This instrument for Edgar Mills of 131 East 66th Street, New York City, was not placed in a mansion, but rather in an apartment. The building in question was completed on the northeast corner of Lexington Avenue in 1905, and featured a number of "duplex" or two-story dwelling units. The principal room of many units utilized the height of both floors, and was called a "studio" after the lofty spaces

favored by artists. While the precise location of the Mills residence within the building is not known, it most likely occupied a unit with a studio. Nonetheless, it appears that this three manual instrument could not be entirely accommodated in this room. The organ was removed at some undetermined time, and references to it in Audsley's letters to Wirsching are all that remain:

The stop-knobs for the Mills organ can be made, but be sure to have the engraving done small and very neatly, for he is a very particular man in matters of type.³⁷

After so many complaints having been made by me regarding the delay of Mr. Mills' organ, it is only right that I should, in another direction, express my appreciation of the admirable manner in which Mr. Wirsching has carried out my specification, and executed the entire work of Mr. Mills' organ. I question if there is another builder in this country, or indeed any country, who could have so successfully overcome the difficulties presented by this instrument and its awkward locations. So far as I have been able to form a correct opinion, the organ is all that could reasonably be desired, and its tonality is pure and refined. Later, however, I shall be able to say more in this subject, as I have yet to hear an accomplished player on its keys.³⁸

Another letter of Audsley to Wirsching hints of a joint project in 1908. The location in question, possibly the name of an estate, could not be identified.

Who is to pay for the design of the Hill Stead organ case? I am fearfully busy just now, but I shall have your agreement made out forthwith.³⁹

Audsley's organ work in America ceased with his departure to England in 1910. While there, his son Berthold Audsley entertained thoughts of returning to the United States to take up organbuilding at the Ernest M. Skinner firm:

Since I wrote you, something has displeased him anent Mr. Skinner, and he has decided not to join his staff in Boston. His Brother-in Law is in a good position in Newark, N.J., and wants him to come there accordingly, he will follow his advice.⁴⁰

G. A. Audsley was then in his mid-seventies and probably felt the need to reside with his son's family. Upon completion of his ill-fated work on English Gothic architecture, he made plans for his return to the United States. These were expressed to Wirsching in an 18 December 1913 letter:

I cannot pass over the hint contained in your letter, prompted, of course, by what I said. My idea was to start seriously as an Organ Architect and Expert Adviser, under the belief that my credentials would be sufficient, as the author

of the greatest work on Organ building, as the designer of important organs, and as an experienced Church architect, conversant with all matters relating to the accommodation of the organ, and capable of designing artistic organ-cases, etc., to gain me recognition. Once recognized, I had a hope that my conscientious recommendation would bring me much work to your factory, but bear in mind, without receiving any return from you beyond the production of such work as would do credit to my recommendations. Clean hands and honorable dealings have always been my watch-words. I need not hesitate to add that the above is only an idea of which would be agreeable to me on returning to "the land of the free and the home of the brave", as you poetically put it, and that I would be open to consider any proposition that would concentrate all my services for the benefit of such a respected and able firm as yours. But you are now independent of all such outside services---you have the ball at your feet and have only to kick it to fortune.⁴¹

Despite this, a late 1915 letter shows a lack of commitment on Audsley's part:
 I have returned to this country for good. What my remaining years will be devoted to remains uncertain...⁴²

In 1917, The Saint Edward the Confessor Church in Philadelphia, Pennsylvania, was considering a new instrument. Having designed the building, Audsley was naturally keen at having a hand in the organ as well. The church was then served by a 2-27 Hook & Hastings (opus 1235, 1884) which had been brought from the earlier building and installed in a new case. Audsley encouraged Wirsching to bid on this project, but the church elected to have Hook & Hastings install their opus 2511 in 1925.⁴³ In his correspondence, Audsley mentioned some features of Wirsching's "Saint Paul organ" which he desired to duplicate at Saint Edward's. This reference may have been to an earlier collaboration.⁴⁴

In 1917, Audsley was called upon to serve on a committee formed by the National Association of Organists and the American Guild of Organists for the purpose of establishing design standards for organ consoles. The committee met for only a "few" sessions and issued resolutions in the summer of that year. The American Guild of Organists had done some work in this direction four years earlier.⁴⁵

The selection of Audsley was no doubt based on his having published one of the few detailed studies of console arrangements in his 1905 *Art of Organ-building*. He also had undertaken to suggest improvements to the radiating concave pedalboard which had been pioneered by Henry Willis in his 1855 instrument for Saint George's Hall, Liverpool, England. In these alterations he "modified the radiation, scaled its concavity to fit the swing of the average leg from knee to heel, slanted the keys to exactly conform to the thrust of the foot, altered the length and slope of the black-key surfaces, changed the length of white-keys from contact to

pivot..."⁴⁶ Buhrman described Audsley's participation:

When the American Guild of Organists made another attempt to bring uniformity out of the chaotic figures applied to console measurements, I observed Audsley for the first time at close range; we both were members of that committee. In the main, he was a silent as I; I had nothing to say but much to hope for; he had everything to say but nothing to hope for, for he was the world's greatest chronicler of the organ, its greatest authority, and what he could have contributed to console standardization would have been final---but he had nothing to hope for from the chaotic world of differences in which tradition-bound players and builders were then laboring and still labor.⁴⁷

Audsley was a member of the National Association of Organists, which honored him in 1920:

The honor done me by the N. A. O., in advancing me from an ordinary member to an honorary member, sits lightly on me. It was, however, a kindly thought that prompted the action, by whom I know not, for I was not present, and meant, I suppose, as a recognition of my long endeavors to advance the art of organ-building---alas a vain and profitless undertaking.⁴⁸

In 1918, a series of articles on the acoustics of the tuning fork appeared in The Diapason. Contrary to the established scientific thinking of the day, Audsley believed sound to be a particulate emission rather than a wave in a medium. His published explanations of organ pipe speech are also known to be incorrect.

About 1918, Audsley established the firm of Brook & Audsley, organ architects, with organist Arthur Scot Brook. Brook was previously known to him through the Los Angeles Art Organ Company and its short-lived successors, the Art Organ Company and the Electrolian Organ Company, both of Hoboken, New Jersey. Brook had been recruited by the Los Angeles firm from Stanford University for the supervision of finishing and erection of the Audsley-designed Louisiana Purchase Exhibition organ of 1904.⁴⁹ He latter served as the Eastern representative of the Los Angeles firm. Electrolian documents mention Brook as one of the firm's incorporators in late 1905, while a 1906 advertisement lists him as vice president and manager of the contract department.^{50 51} Audsley's interest in the business is hinted in an advertisement of sorts for the Los Angeles firm that appeared in his *The Art of Organ-building*. This touted the "Orgue de Salon," a chamber organ designed by Audsley.⁵²

While the dating of this partnership remains uncertain, clues are to be found in the short biographies of the principals in the firm's literature. The Wirsching residence organ designed by Audsley is described as being for "the late Eugene Clark," whose estate was probated in 1917.⁵³ Likewise, both men's participation on

the Joint Committee Organ Console Appointment of the National Association of Organists and the American Guild of Organists in the summer of 1917 is mentioned.

⁵⁴ The omission of any direct reference to Audsley's latter books on the organ may suggest a pre-1919 date. Though the firm gave an address of 309 West Fifty-seventh Street, Brook & Audsley did not appear in New York City directories.

The promotional pamphlet announcing the firm sets forth Audsley's ideal of the organ architect:

This firm is formed of the express purpose of placing at the disposal of the Church Authorities and others contemplating the purchase and installation of an Organ, the same professional assistance and services in connection with the scheming and construction of the Organ, as the Church Architect furnishes in the planning and construction of a church. The same complete and strictly honorable services being rigorously performed in the interest of the client. No sensible person would contemplate the erection of a church without engaging a qualified architect to design the same, specify its materials and workmanship, and superintend its construction. Yet it is considered proper to employ an organ-builder to design and construct an Organ, costing many thousands of dollars, without considering it necessary to engage a properly qualified expert---an organ architect---to advise the purchaser, scheme the Organ, specify its materials and workmanship, and superintend its construction; thereby protecting the purchaser against the use of insufficient materials, or imperfect and unsatisfactory workmanship. It must be realized that both the builder of a church and the builder of an organ are tradesmen and equally require professional supervision. The present unbusinesslike procedure on the part of Organ Committees or individuals purchasers, is obviously very unwise and short-sighted; and has resulted in widespread disappointment, as is well known....

The present Firm is prepared to undertake and honorably perform the following professional duties for the benefit of Organ Committees or individuals contemplating the purchase and installation of Organs:

1. Preliminary consultations and advice respecting the most desirable instrument for the building in which it is to be erected, position it is to occupy, and for the office it has to fulfil.
2. To make the necessary survey, and prepare plans or dimensioned drawings for the guidance of the organ builder.
3. To prepare Plans and Specifications for any alterations or additions to the building, necessary for the proper accommodation of the Organ. Such work to be correct architecturally and structurally.

4. To scheme the Organ, complete in every respect consistent with the special requirements, and the size decided upon as desirable, and report fully.
5. To prepare full and minutely-detailed Specifications for the Organ, embracing its artistic and scientific tonal structure, or stop appointment, its necessary mechanical action,---electro-pneumatic or tubular-pneumatic,---and mechanical accessories, and giving full instructions regarding all materials,---metal, wood, etc.---to be used in the construction of the pipe-work and every other portion of the instrument, and the class of workmanship required.
6. To furnish artistic design for the external case of the Organ, in strict accord with the architecture of the church or other building.
7. To superintend the construction and erection of the Organ so far as is necessary and desirable; and see the every condition set forth in the Specification and embodied in the Contract is fully complied with.
8. To carefully test the tonal quality of each speaking stop in the Organ, and its regulation throughout its compass.
9. To finally inspect and formally report on the finished instrument.
To properly undertake and perform al the important duties enumerated above, requires the Organ Architect to have an extensive acquaintance with organ music and all the requirements of the accomplished organist; to have a profound knowledge of acoustical phenomena of musical sounds; to have a through practical acquaintance with all branches of organ appointment and construction, coupled with advanced artistic ideas; and to be an experienced architect and designer in the usual sense of the terms.

All these necessary and varied accomplishments are possessed by the members of the present Firm to the fullest extent. It may be remarked that G. A. Audsley, the author, of the stand work on the art of organ-construction, is a church architect of reputation, and was the first expert, in the history of organ-building to put two swell-boxes or expressive divisions, in an Organ, and to point the way to the development of the Organ as an expressive instrument throughout all its tonal divisions, in a manner never previously contemplated.

The professional fees charged by the Firm are precisely those charged by every reputable Church Architect in practice in this country, particulars of which will be furnished on request.

The fees charged will be amply repaid by the excellence of the work secured, and the absolute protection given to the client against artistic shortcomings, and the use of inferior materials or workmanship in the construction of the Organ. Under the Firm's operations, it will be impossible for any departure from the conditions of the Specification and Contract, or for any insufficient or inferior work, to escape detection and condemnation.

No projects of this firm have been identified, and it appears that Brook & Audsley may have been a collaboration of rather short duration. One can easily imagine the difficulty of another "expert" working with Audsley. Indeed, by early 1924, Brook had published remarks concerning Audsley's design for the 1904 Louisiana Purchase Organ and its last minute rescue from its "established state of mediocity."⁵⁵ Brook subsequently served for a time as the municipal organist of Atlantic City, New Jersey.

In 1919, Audsley published an abbreviated and updated version of his 1905 work as *The Organ of the Twentieth Century*. The reduced format was intended to make the work more widely available in an edition which would be far less costly. This was likewise the case with the 1921 publication of *Organ Stops and Their Artistic Registration*, an enlarged version of a chapter in the 1905 *Art of Organ-building*.

In 1920, Audsley contributed the first of a seemingly endless stream of articles to *The American Organist*, which had been established by T. Scot Buhrman in January 1918. Audsley's labors for this publication even included the design of the cover and ornamental sectional titles. This attentiveness to detail nearly halted Audsley's writings. When the magazine revised its format in 1922 with slightly different font sizes, Audsley objected. He could not permit his articles on the writing of organ specifications to be set in type that did not meet his personal approval. The May 1922 issue did not feature the fourth installment of an article, but a rather embarrassed note by Buhrman explaining the situation to readers and stating that he could not allow others to exercise the control that properly belonged to the editor. Peace was restored by the July issue which announced:

Mr. Audsley has graciously consented to sacrifice the exacting requirements of his personal tastes in typography for the sake of the far more urgent details of the subject in hand; and the increased size of the magazine now makes them all the more welcome and desirable for the pages in which they began five months ago.⁵⁶

Buhrman had previously treated Audsley in a rather reverential manner. The September 1919 issue contained a short biography of Audsley accompanied by a handsome photographic portrait. The article concluded, "To George Ashdown Audsley belongs the sincere gratitude of the music world in general and the organ

world in particular..." In an apparent attempt to placate him, Buhrman again published a laudatory article, "The Audsley Organ," in September 1922. Additionally, a photograph of Audsley in the company of M. P. Möller at the 9 November 1922 opening of the State Theatre in Jersey City, New Jersey, was published.

Buhrman came to have a friendship with Audsley and enjoyed weekly visits from him. Audsley, however, could be difficult and eventually came to have a dispute with him:

But even had matters gone smoothly and you had treated me with ordinary courtesy in a direction I had the right to be fully respected, there would have been several more articles to add to the series just ended. When the break came, all the articles, with their illustrations, which you have printed were finished, and I was just starting the continuation on the cognate subject---the production of sound in lingual organ-pipes. Those articles will now never be written by me.⁵⁷

The offended Audsley thereafter sent a few articles to *The Organ*, a recently established British journal. At one point, Audsley, himself, edited a monthly entitled *Musical Notes*. The venture proved a financial failure after only two issues.⁵⁸

Burhman would ultimately have the final words on Audsley as he was called upon to write the eulogy which accompanied Audsley's *Temple of Tone*:

May my readers bear with me in a final personal word of loving tribute to a very great and good man. He was my friend. I admired his lofty idealism, his great heart. He and I were associated, almost as father and son, in many a problem that was dear to his heart. If any act of mine in the editorial capacity in which I labored with him ever caused him any moment of regrets, I hope in the truer perspective of time that comes to all men, he has found it in his heart to forgive....⁵⁹

Audsley's forgiveness was demonstrated with the bequest of all of his books and manuscripts on the organ to Buhrman.⁶⁰ There was an attempt to organize these into an "Audsley Memorial Library," but this never materialized and the books were donated to the Music Division of the New York Public Library prior to 1956.⁶¹

On 13 May 1922, the only known motion picture theater organ designed by Audsley made its debut at the newly built Bellevue Theatre on Bellevue Avenue, Upper Montclair, New Jersey. This cinema was located just four miles from Audsley's home in Bloomfield. As usual, he had attempted to have Wirsching obtain this commission:

The builders who sent in Specifications (miserable old-fashioned things)

before the work was placed in my hands, are The Austin Co., Odell & Co., M. P. Möller, Marr & Colton, and Estey Organ Co. Although I have the specifications (so called) I do not have the estimates. I fancy it was considered desirable to let me use my own ideas uninfluenced; but I did not ask what the estimates were.

Judging from the class of work being done, and the manufacturing sort of way of doing things, which I observed when I visited the Möller factory, I should imagine that what is called for by my specification would somewhat upset the "even tenor of their ways." Such a fully detailed and "just-so" Specification will be a considerably confusing document if it comes into the hands of Funkhouser et al. I think Möller will be asked to tender.

The Odells are to be asked to compete, but I don't think they will care to undertake to work to so exacting and clear a Specification under me. They know me too well and do not love me much. In fact I have never been a favorite in the organ-building work. I know too much and cannot be bought or hoodwinked.

Now, as I have said before, I want you to build this Organ; for I know if you do it will be an artistic achievement after my own heart, and another triumph for you. If you do build it, you will take the front rank in Theatre Organ-building, and it will lead to our doing more work in combination. Now I am going to push and advertise myself as Organ-Architect.

The present Organ is only a small one and simple in construction--only two manuals and two Swell-boxes; but it is possible that others will come of the first magnitude, when you can command your own price.⁶²

On 15 April 1921, Wirsching responded with an estimate of \$24,150. This was well above that tendered by other firms, and Audsley privately wrote to Wirsching urging him to either adjust his price or justify the additional cost. Ultimately, the contract was let to the Austin Organ Company of Harford, Connecticut for the sum of \$10,000.⁶³

The organ was to be accommodated in two chambers, each being twenty-eight feet wide, twenty feet high, and increasing in depth from six feet-five inches at one side to twelve feet-eight inches on the other. Audsley's specification called for two manuals with chimes and xylophone.⁶⁴ The Austin specification for opus 1027 does not appear to follow this plan exactly:

Great

- 8 Flauto Major ("usual scale")
 8 Viola ("not too keen")
 8 Melodia ("usual scale")
 4 Flute ("4' Clarabella")
 Chimes ("piano and forte")
 ("Prepare for Tuba")
 Tremolo affecting Great and Choir

Swell

- 8 Stopped Flute ("usual")
 8 Viole d'Orchestre ("#1")
 8 Celeste ("#1")
 4 Flauto Traverso ("usual")
 8 Oboe Horne ("usual")
 8 Vox Humana ("on chest with others")
 ("prepare for Violin Diapason")
 Tremolo

Choir

- 8 Viola (from Great)
 8 Melodia (from Great)
 4 Flute (from Great)
 8 Clarinet ("new small scale")
 ("prepare for Cor Ang.")

Pedal

- 16 Major Bass (12 pipe extension from Great Open Diapason)
 16 Dolce Bass (12 pipe extension from Swell Stopped Flute)

The instrument was relocated to Christian Reformed Church of Whitinsville, Massachusetts, by 1943, and greatly altered in 1947.

The respite in his article writing for *The American Organist* led Audsley to undertake yet another book:

The hand of fate was at its work, for had I continued my work for you, as mapped out, *The Temple of Tone* would not have been undertaken....I hope to finish my "Swan Song", *The Temple of Tone*. Then my work will be done.⁶⁵

Audsley would not live to fully complete this work. Enough, however, was finished at his death to permit its publication.

Audsley would design his last organ for the First Methodist Episcopal Church of Hamilton, Ohio, during the last six months of his life.⁶⁶ Wirsching, who was then connected with the Wangerin firm of Milwaukee, Wisconsin, was approached in April 1925:

Tell me how things are at present, and if you are wishful to tender for the Organ for the First M. E. Church of Hamilton, Ohio. The instrument is to comprise 35 complete stops, with 7 derived in the Pedal Organ. I would dearly like you to do the work for I know it would be done in a truly artistic manner, but not if you are hampered by the trade spirit of Wangerin, who has not shown sufficient interest in organ matters as to secure a copy of the most practical work I have written on the Organ.⁶⁷

In the end, Wirsching would not construct the instrument, nor Audsley supervise the work:

The organ, considered one of the most important parts of the church, was installed by the M. P. Möller Co. of Hagerstown, Md., famous builder of fine organs, at a cost of \$39,000. It was designed especially for this church by George Ashdown Audsley, noted organ designer, and Frederick Mayer, a former Hamiltonian, gifted artist, and also an authority on organ design, then organist at the U. S. Military Academy at West Point, New York. The organ was unique in many ways --- with a total of 2,962 pipes, three manuals, the usual pedal keys and five distinct subdivisions, 64 complete stops, which included 17 of organ tone, 13 flute tone, 19 viola tone, 8 reed tone and 8 bass tone. Thus it had every necessary voice to accompany the choir and congregation for all moods and occasions. The massive console, located directly back of the pulpit, and the case in front of the organ were built by Irving and Casson Co. of New York City. The ornamental pipes were arranged in artistic groups at the back of the choir seating in the Chancel. The console of the organ was rebuilt in 1949 at a cost of \$5,324.⁶⁸

A Cassavant organ was installed in the church in 1969.

In an amazing display of hopefulness in the face of seriously declining health, Audsley sought a major project just two months prior to his demise on 21 June 1925:

There is a matter that has just to-day come to my notice which is somewhat in the direction of my studies re the Gregorian Organ; and it has occurred to me that you may in some direction help me in the matter. I have been informed that a large Organ, of about 100 stops, is in contemplation for St. Patrick's Cathedral, New York; and that the person in command of the project is Mr. J.

C. Ungerer, of the Cathedral. Nothing has been done in any active manner up to the present, and the coast is clear. This opens up a grand and possible opportunity for me to put a Grand Organ, of a true Catholic Church character, and embodying the Gregorian type in the most important Catholic Church in the country. All that is immediately required is someone of influence in the Catholic and musical world in New York to bring my claims for consideration before Mr. Ungerer. Can any of your friends do this?I could put an Organ in St. Patrick's such as no Catholic church in the world contains at the present time. Is this golden opportunity to be lost? It very probably will.⁶⁹

THE ART OF ORGAN-BUILDING AND ITS SUCCESSORS

Of all his activities, G. A. Audsley is perhaps best remembered as the author of *The Art of Organ-building*. Though nearly a century has passed since its publication, no subsequent author has attempted such a comprehensive treatment of the subject. Its only major failing in breadth was the somewhat limited treatment of electropneumatic actions which did not reach their fullest development until decades after the publication.

Following an introduction describing the aims of the work, a brief history of the pipe organ was given followed by very practical suggestions as to the desirable location of the instrument within a building.

As might be expected from an architect, Audsley devoted considerable attention to the tasteful design of organ facades. This chapter was enriched with illustrations of historic instruments as drawn by the Arthur George Hill, a prominent British organbuilder.

Audsley's fine sense of visual design did not fail him in the writing of this chapter. His point of view is not at all at variance from present sentiments. The use of large expanses of non-speaking pipes to screen the actual instrument from view stood condemned. Audsley considered them a waste of money.

Several chapters repeated the themes of Audsley's *English Mechanic* articles, including those on the tonal design of the chamber, church, and concert room organs, as well as, the reform of the stop nomenclature.

Perhaps the greatest glory of the work are Audsley's exquisite drawings which illustrate the highly detailed chapters on organ mechanisms and pipes. One can easily accept the author's claim that these required the equivalent of two years labor.

Notwithstanding its attractiveness, the book has been subject to criticism. It was produced not without a thought to self-promotion on the part of Audsley. Indeed, the work opens with a distinguished-looking portrait of the author emblazoned with his autograph and closes with what amounts to an advertisement for a Audsley-designed residence organ built by the Art Organ Company. A particularly unattractive aspect is Audsley's seeming attempt to impress the reader with his learnedness. This appears in the form of lengthy untranslated sections in French and Latin when the writer was unfamiliar with the languages:

I have always lamented by ignorance of foreign languages, for I have very often been sadly handicapped in my investigations and studies. Kind nature did not give me the aptitude to acquire foreign tongues, and indeed, has not given me a great command of my own. I have struggled on and simply done

my best to convey my thoughts to others.⁷⁰

Of a far worse aspect are the chapters relating to sound production in organ pipes which offered "a theory widely different from those, which have been propounded in the several learned works on acoustics." Audsley came under the influence of A. Wilford Hall, who published in 1877, the contention that sound was not a wave carried by a medium, but rather a type of particulate emission. Beginning with the 1 November 1889 issue of the *English Mechanic and World of Science*, Audsley published a seven-part article in support of Hall's theory. Much of the tone of the article was contemptuous of the established "experts" reminiscent of his statements concerning organbuilders:

Now younger men, free from prejudices born of the schools, must take the field, and by their united labors and investigations create the true Science of Acoustics on a new and logical foundation.⁷¹

Audsley ended the series in the style of Martin Luther by giving one-hundred-two theses proving he was correct and the likes of Helmholtz and Tydall were wrong.

Audsley apparently believed in his correctness throughout his life. The "corpuscular theory of sound" again appeared in a year-long series of articles entitled, "Facts and Fallacies of the Tuning-Fork" beginning with February 1918 issue of *The Diapason*. On this occasion, Audsley did not escape contradiction. The April 1919 issue featured "Skinner Replies to Audsley" wherein the prominent organbuilder defended the wave theory of sound.

With apparently some thought to the rare book market, Audsley authorized the printing of one-thousand sets of the ordinary edition and two-hundred-fifty deluxe. The later were half-bound [spine and corners] in vellum [sheep leather] with gold stamped ornament and pages of handmade paper.

Both two-volume editions were of a 13 by 9-1/4 inch format with 1,365 pages and 399 illustrations. The entire project of writing and printing was said to have occupied the author for seven years, of which the drawing of the illustrations had taken the equivalent of two years.⁷²

In the May 1924 issue, the editors of *The American Organist* offered for sale the remaining copies of *The Art of Organ-building* which they had obtained from the original publisher. These were advertised as being "new, undamaged, autographed deluxe sets." Convenient time payments were authorized for the price which was described as a half-month's wages for a church organist. Readers were cautioned that the books would be "withdrawn from the market at the close of the present season."

The December 1917 issue of *The Diapason* announced the forthcoming publication of Audsley's *The Organ of the Twentieth Century*. It noted of its predecessor:

The two large volumes are now virtually unobtainable, as the edition was limited and was soon exhausted [sic]. The new book is expected to meet the great demand for a similar book brought up to date and of a size and at a price which will make it more widely circulated.⁷³

The 384 page work was offered to subscribers for \$3.50. By August of 1918, the work had expanded to 474 pages and twice the number of plates. The price to subscribers remained unchanged prior to the expected November 1918 publication.⁷⁴ Apparently, the actual publication was delayed until mid-1919.

The Diapason, in its July 1919 issue, printed a favorable review of Audsley's work:

It may sound trite to say that this work makes an epoch, but we do not think it is far from the truth. There has been so little written on the modern organ, that, when such a volume as Dr. Audsley's appears, it is a genuine event for the organist and the organ builder....*The Organ of the Twentieth Century* is brought up to date, is more practical because smaller, and contains a clear exposition of ideas worked out by the author during many years....As Dr. Audsley wrote to *The Diapason*, this may be the last sermon by him on the greatest of musical instruments. Yes, it is a sermon, for he takes the methods of present-day organ builders to task severely, but his suggestions are constructive, and with his admonitions he points the way---like a true sermonizer....The print and binding of the volume are of prime excellence that those who know Dr. Audsley would expect of any work prepared by him and the typographical appearance reflects great credit on the publishers Dodd, Mead & Co.⁷⁵

LOUISIANA PURCHASE EXHIBITION ORGAN, Saint Louis, Missouri, 1904; Los Angeles Art Organ Company, Los Angeles, California; removed to John Wanamaker Store, Philadelphia, PA.

First Clavier (CC-c4, 61 notes)

	Unenclosed:
32 m	Sub-Principal
16 m	Double Open Diapason
16 m	Contra-Gamba
10-2/3 w	Sub-Quint
8 m	Grand Principal
8 m	Open Diapason (Major)
8 m	Open Diapason (Minor)
8 w	Open Diapason
8 w	Grand Flute
8 w	Doppleflote
8 tin	Gamba
4 m	Octave (Major)
4 m	Gambette
	Enclosed in Box #1:
8 w	Grossgedeckt
8 m	Harmonic Flute
5-1/3 m	Quint
4 m	Octave (Minor)
4 m	Harmonic Flute
3-1/5 m	Tierce
2-2/3 m	Octave Quint
2 m	Super Octave
IV m	Grand Cornet:
	1-3/5 Seventeenth
	1-1/3 Nineteenth
	1-1/7 Septieme
	1 Twenty-second
VII m	Grand Mixture
16 m	Double Trumpet
8 m	Harmonic Trumpet
4 m	Harmonic Clarion
	Coupplers to First Clavier: Second Clavier unison, Second Clavier octave, Second Clavier suboctave, Third Clavier Box #2 unison, Third Clavier Box #3 unison, Fourth Clavier unison, Fourth Clavier octave, Fifth Clavier unison.

Second Clavier

	Enclosed in Box #1:
16 m	Double Dulciana
8 m	Open Diapason
8 m	Geigenprincipal
8 tin	Salicional
8 m	Keraulophone
8 m	Dulciana
8 m	Vox Angelica
8 m	Vox Celestis
8 m	Quintadena
8 w	Stopped Diapason ["Gedeckt"]
8 w	Concert Flute
4 mw	Flauto d'Amore
4 tin	Salicet
2 m	Piccolo
VI m	Dulciana Cornet
16 m	Contra-Saxophone
8 m	Saxophone
8 m	Corno Inglese (free reed)
4 m	Musette (free reed)
	Carillon (25 tubular bells)
	Tremolant I
	Couplers to Second Clavier: Third Box #2 unison, Third Box #3 unison, Fourth Clavier unison, Fifth Clavier unison, Fifth Clavier octave.

Third Clavier

	Enclosed in Box #2:
16 w	Lieblichgedeckt
8 m	Horn Diapason
8 m	Violon Diapason
8 w	Grossflöte
8 w	Clarabella
8 w	Dopplerohregedeckt
8 w	Melodia
8 m	Flute Harmonique
8 m	Dolce
5-1/3 m	Gedecktquint
4 m	Octave
4 m	Flute Harmonique
2 m	Piccolo Harmonique
VI mw	Full Mixture (with covered ranks)
16 w	Contrafagotto

16 m Contra-Oboe
 8 mw Fagotto
 8 m Orchestral Oboe
 8 m Clarinet
 8 m Corno di Bassetto
 8 m Horn
 8 mw Vox Humana (2 ranks)
 4 m Octave Oboe
 Tremolant II
 Couplers to Third Clavier Box #2: Fourth Clavier unison, Fifth Clavier unison.

Enclosed in Box #3:

16 w Contra-Basso
 8 tin Violoncello
 8 tin Viola
 8 tin Violono
 8 tin Violono (tuned sharp)
 8 tin Tiercena
 5-1/3 tin Quint Viol
 4 tin Octave Viol
 4 tin Violette
 IV tin Viol Cornet: 2-2/3 Viol, Muted
 2 Viol, Muted
 1-3/5 Viol, Muted
 1 Viol, Muted

Tremolant III

Couplers to Third Clavier Box #3: Fourth Clavier unison, Fifth Clavier unison.

Fourth Clavier

Enclosed in Box #4:

16 m Double Open Diapason
 8 m Flûte a Pavillon
 8 m Stentorphone
 8 tin Grossgambe
 8 w Grossflöte
 8 w Doppelflöte
 8 w Orchestral Flute
 4 m Harmonic Flute
 4 m Octave
 IV, V, VI Grand Cornet
 16 m Bass Trombone

16 m Bass Tuba
 8 m Trombone
 8 m Ophicleide
 8 m Orchestral Trumpet
 8 mw Orchestral Clarinet (paired reed and Doppelflöte ranks)
 4 m Harmonic Clarion
 Drums
 Tremolant IV
 Couplers to Fourth Clavier: Fifth Clavier unison.

Fifth Clavier

Enclosed in Box #5:

16 w Stillgedeckt
 8 m Echo Diapason
 8 m Nachthorn
 8 m Spitzflöte
 8 m Viola d'Amore
 8 w Harmonica
 8 m Unda Maris
 4 w Flauto d'Amore
 4 m Gemshorn
 V m Echo Cornet
 8 m Echo Trumpet
 8 m Vox Humana (paired reed and Melodia ranks)
 Tremolant V

Pedal (CCC-C, 32 notes)

64 w Gravissima (lower 2 octaves resultant)
 32 m Double Open Diapason (from First Clavier)
 32 w Double Open Diapason
 32 w Contra-Bourdon*
 16 w Open Diapason
 16 m Open Diapason
 16 m Violone*
 16 m Gamba
 16 m Dulciana (from Second Clavier Box #1)
 16 w Bourdon*
 16 w Lieblichgedeckt (from Third Clavier Box #2)
 16 w Contrafluto
 16 w Quintaten*
 10-2/3 w Quint
 8 m Octave

8 m	Dolce*
8 m	Violoncello*
8 w	Bass Flute
8 w	Weitgedeckt*
4 m	Super-Octave*
4 w	Offenflöte*
VI m	Compensating Mixture
32 m	Contra-Bombarde
16 m	Bombarde*
16 m	Contra-Posaune*
16 w	Contrafagotto (from Third Clavier Box #2)
16 m	Euphonium (free reed)*
8 m	Tromba*
8 m	Fagotto*
4 m	Clarion*
	Couplers to Pedal: octave, First Clavier unenclosed, First Clavier Box #1, Second Clavier, Third Clavier Box #2, Third Clavier Box #3, Fourth Clavier, Fifth Clavier.

* Originally intended by Audsley to be enclosed, but not so constructed.

Adjustable Combination Piston: 1,2,3,4,0 for First Clavier unenclosed, Pedal, and couplers; 1,2,3,4,0 for First Clavier Box #1, Pedal, and couplers; 1,2,3,4,5,6,0 for Second Clavier, Pedal, and couplers; 1,2,3,4,5,0 for Third Clavier Box #2, Pedal, and couplers; 1,2,3,4,5,0 for Third Clavier Box #3, Pedal, and couplers; 1,2,3,4,5,0 for Fourth Clavier, Pedal, and couplers; 1,2,3,4,0 for Fifth Clavier, Pedal, and couplers; 1,2,3,4,5,6 for combinations of stops or solo stops.

Balanced Expression Pedals for each of Boxes #1,2,3,4,5.

Coupler for all Expression Pedals to Expression Pedal #1.

Balanced Crescendo Pedal operating on each manual division separately.

Balanced Crescendo Pedal operating on full Organ from First Clavier.

Pedal reducing Pedal Organ from forte to piano.

First Clavier to Pedal reversible coupler.

The entire Organ is fitted with the Fleming Patent Individual Valve Electro-Pneumatic Action, which for promptness and certainty of operation and durability stands at the head of electropneumatic actions.

The instrument will be played from two independent Consoles of the most perfect construction and design. The most important Console is movable, and is connected to the Organ by an electric cable one hundred and fifty feet long. This Console contains the radiating and concave pedal clavier; the five manual claviers; the one hundred and forty draw stop knobs: the five

Tremulant draws, and the thirty-six Coupler draws, the forty-six push buttons belonging to the Adjustable Combination System; and all the foot pedals controlling the expressive powers of the whole Organ, etc., etc. This Console is for the virtuoso who performs in the usual manner with hands and feet.

The second Console is stationary, and is entirely devoted to the builders' Patent Double-Roll Automatic Self-Playing Attachment---the only reliable and sufficient self-playing attachment invented for the Pipe Organ. Through the agency of the double or twin rolls, the most complicated orchestral scores can be rendered with absolute accuracy; and compositions can be performed which are far beyond the powers of the most accomplished organist. This Console resembles that first described, except that it does not possess the manual and pedal claviers which are not necessary where the Double-Roll Self-Playing Attachment appears. It is difficult, well nigh impossible, to realize what can be achieved in the world of music through the agency of this wonderful Console. Within its arms, so to speak, sits the musician, entirely unembarrassed with the calls of six claviers upon his hands and feet, having at his immediate command the vast tonal forces (represented by ten thousand pipes) of this gigantic Organ; his hands simply engaged in manipulating the draw stop knobs and combination buttons, and his feet controlling the flexible and expressive powers of the instrument. The Double Rolls do all the rest with a precision absolutely beyond all the playing powers of the most skillful executant.

The metal pipes contain 16,000 pounds of zinc and 9,000 pounds of soft metal. The wood pipes are of California Sugar Pine, and contain 35,000 feet of that material.

The building frame is constructed of 3 X 12 inch Oregon Pine, all vertical grain, and contains 7,000 feet of lumber.

The Organ is 70 feet wide, 50 feet high, and 30 feet deep.

THE CHAMBER ORGAN

IDEAL CHAMBER ORGAN OF TEN STOPS (1876)⁷⁶

Great

8	Open Diapason
8	Stopped Diapason
4	Principal
	Mixture--12th and 15th

Swell

16	Lieblich Gedact
8	Gamba
8	Clarabella (stop. bass)
4	Harmonic Flute
8	Trumpet

Pedal

16	Full-scaled Bourdon
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IDEAL CHAMBER ORGAN OF SEVENTEEN STOPS (1876)⁷⁷

Great (CC to a3, 58 notes) 2-1/2 inch wind.

unenclosed:

8 m	Open Diapason
8 w	Clarabella (open pipes to B flat, stopped pipes below)
4 m	Principal (Two pipes smaller in scale than Diapason)
m	Mixture--12th and 15th

enclosed:

8 mw	Gamba (open metal to base G, stopped wood to CC)
8 w	Stopped Diapason
8 mw	Dulciana (open metal to bass G sharp, stopped wood to CC)
4 w	Lieblich Gedact (stopped)
2 m	Gemshorn
8 m	Oboe (shaded)

Swell

enclosed:

8 m Diapason (minor) (open)
 8 mw Lieblich Gedact
 8 m Vox Angelica (open metal to bass G, grooved into Lieblich Gedact below.)
 4 w Flute (open. large scale, imitative)
 2 mw Piccolo (open wood with top octave of metal.)
 8 m Clarionet
 8 m Trumpet
 Tremulant

Pedal (CCC to F, 30 notes)

16 w Bourdon (stopped)
 8 Principal (metal Dulciana or open wood Violoncello)

Hand Controls: Manual Unison Coupler, Manual Octave Coupler, Manual Suboctave Coupler, Unenclosed Great Ventil, Swell Reed Stop Ventil.

Foot Controls: Great to Pedal Coupler, Swell to Pedal Coupler, Full Organ, Soft Stops, Unenclosed Great Ventil, Full Swell, Enclosed Great Expression, Swell Expression.

IDEAL SMALL ORGAN (1924) ⁷⁸

Manual Organ (CC - c4, 61 notes)

Upper and Lower Claviers are each provided with a set of stopknobs for all of the Manual stops.

Unenclosed:

8 w Diapason
 8 m Salicional

Enclosed in Box #1:

16 m Lieblichgedeckt
 8 m Dulciana
 8 w Doppelflöte
 4 m Octave
 III Dolce Cornet (8-12-15)
 8 m Trumpet

Enclosed in Box #2:

8 m Gemshorn
 8 m Violon d'Orchestre
 4 w Flûte Traversière
 16 m Contrafagotto

8 m Clarinetto
 8 m Oboe (or Horn)
 Tremolant

Pedal Organ (CCC -G, 32 notes)

16 w Diapason
 8 w Bass Flute (from Pedal Diapason)
 16 w Lieblichgedeckt (from Manual Organ Box #1)
 16 m Contrafagotto (from Manual Organ Box #2)

Couplers to Lower Clavier: Upper Clavier unison, Upper Clavier octave, Upper Clavier suboctave.

Couplers to Pedal: octave, Lower Clavier, Lower Clavier octave, Upper Clavier, Upper Clavier octave.

Combination Pistons: 5 for Lower Clavier affecting all stops; 5 for Upper Clavier affecting all stops.

Balanced Expression Pedals for Box #1 and Box #2.

Balanced Crescendo Pedal and Diminuendo affecting all stops on Lower Clavier.

Reversible couplers: Lower Clavier to Pedal, Upper Clavier to Pedal.

THE WRITINGS OF GEORGE ASHDOWN AUDSLEY ON MUSICAL MATTERS

1876

"Practical Hints to Amateur Organ-Builders." *The English Mechanic and World of Science* (serialized 21 January to 5 May 1876). Related letter on 12 May 1876.

1886

"Suggestions for the Introduction of a Systematic Organ Nomenclature." *The English Mechanic and World of Science* (serialized 4 June 1886 to 23 Jul. 1886).

"Notes on the Chamber Organ." *The English Mechanic and World of Science* (serialized 6 Aug. 1886 to 19 Nov. 1886).

Letter on the chamber organ. *The English Mechanic and World of Science* (27 Aug. 1886):579.

Letter on windchests. *The English Mechanic and World of Science* (19 Nov. 1886):261.

"Notes on the Church Organ." *The English Mechanic and World of Science* (serialized 3 Dec. 1886 to 25 Mar. 1887).

1887

Letter on organ matters. *The English Mechanic and World of Science* (14 Jan. 1887).

Letter on the church organ. *The English Mechanic and World of Science* (21 Jan. 1887).

Letter on the church organ. *The English Mechanic and World of Science* (18 Feb. 1887):543.

"Notes on the Concert-Room Organ." *The English Mechanic and World of Science* (serialized 5 Aug. 1887 to 14 Dec. 1888).

Letter on organ matters. *The English Mechanic and World of Science* (14 Oct. 1887):159.

Letter on organ matters. *The English Mechanic and World of Science* (11 Nov. 1887):259.

Letter on organ matters. *The English Mechanic and World of Science* (23 Dec. 1887):259.

(1887-89?)

The Organ Handbook. Published prior to Jan. 1890 and probably after 14 Jan. 1887. The author was unable to locate a surviving copy.

1888

Letter on organ matters. *The English Mechanic and World of Science* (27 Jan. 1888):511.

Letter on organ matters. *The English Mechanic and World of Science* (3 Feb. 1888):534.

Letter on the chamber organ. *The English Mechanic and World of Science* (19 Oct. 1888):160.

1889

Letter on organ matters. *The English Mechanic and World of Science* (26 Apr. 1889):180.

Letter on organ nomenclature. *The English Mechanic and World of Science* (3 May 1889):197.

Letter on organ matters. *The English Mechanic and World of Science* (10 May 1889):219.

Two letters on organ matters. *The English Mechanic and World of Science* (24 May 1889):259.

"Acoustics: A Review of the Old and New Theories of Sound." *The English Mechanic and World of Science* (serialized 1 Nov. 1889 to 23 Mar. 1890).

1890

Letter on the wave theory of sound. *The English Mechanic and World of Science* (21

Feb. 1890):530.

1905

The Art of Organ-Building. New York: Dodd, Mead, & Co.

"The Organ as Required for the music of the Roman Catholic Church." unidentified "New York journal" (26 Nov. 1905).

1918

"Facts and Fallacies of the Tuning Fork." *The Diapason* (serialized Feb. to Mar. 1918, Jun. to Dec. 1918, Jan. to Feb. 1919).

1919

The Organ of the Twentieth Century. New York: Dodd, Mead, & Co.

Reply to E. M. Skinner regarding tuning forks. *The Diapason* (May 1919:12).

1920

"Ely Cathedral and Architectural Problems." *The American Organist* (Mar. 1920) 3:4:136.

"The Ancillary String Organ." *The American Organist* (Aug. 1920) 3:8:272.

"The Decadence of the Pedal Organ." *The American Organist* (Sep. 1920) 3:9:311.

"Has the Tonal Appointment of the Organ Greatly Advanced During the Last Seventy Years?" *The American Organist* (Oct. 1920) 3:10:353.

1921

Organ Stops and Their Artistic Registration. New York: H. W. Gray Co.

"The All Important Harmonic-Corroborating Stops." *The American Organist* 4:1:10.

"Compound Flexibility and Expression in the Organ." *The American Organist* (serialized Feb., Apr. 1921) 4:2:40, 4:4:120.

"The Annihilating Swell." *The American Organist* (Jul. 1921) 4:7:225.

"The Degradation of the Organ." *The American Organist* (Sep. 1921) 4:9:298.

1922

Letter on cinema organs, written 3 Jan. 1922. *The Organ* (1921/22) 1:255.

"The Adoption of Compound Expression in England." *The American Organist* (Jan. 1922) 5:1:8.

"How To Write an Organ Specification." *The American Organist* (serialized Feb. 1922 to Jul. 1923).

"The Position of the Great Clavier." *The American Organist* (May 1922) 5:5:170.

"The Audsley System of Divisional Stop-Appointment and Control." *The Organ* (serialized 1922/23) 2:16, 2:91.

"The Electric Console." *The Organ* (serialized 1922/23, 1923/24) 2:210, 3:35.

1923

Letter concerning the Wanamaker Organ, written 12 Nov. 1923. *The Organ* (1923/24) 3:189.

"The Music-Room in the Home." *The American Organist* (Nov. 1923) 6:11:668.

1924

"The Differentiation of the Organ." *The American Organ Quarterly* (Jan. 1924).

"How to Write Organ Specifications." *The American Organist*, (Jan., Feb. 1924) 7:1:10, 7:2:74.

"The Rational Treatment of the Swell-Box." *The American Organist* (May 1924) 7:3:135.

Letter in response to Robert P. Elliot. *The American Organist* (May 1924) 7:5:291.

"Pipes and Tone Production." *The American Organist* (serialized Jun. to Nov. 1924).

"The Harmonic Corroborating Organ Stops." *The Organ* (1924/25) 4:18.

"The Small Two-Manual Organ." *The Organ* (1924/25) 4:138.

Letter on organ nomenclature, written Oct. 1924. *The Organ* (1924/25) 4:189.

ORGANS ASSOCIATED WITH GEORGE ASHDOWN AUDSLEY

Audsley Residence, Liverpool, England, 1876; relocated to Audsley's home in Chiswick (near London); sold to Ham House.

Saint Margaret, Anfield, Liverpool, England, 1873; built by Hill firm; rebuilt 1922; erected in church designed by W. & G. Audsley, 1870; destroyed with church in fire, 1961.

Presbyterian Church, Selkirk, Scotland, pre-1918.

James Lord Bowes Residence organ case, Prince's Road, Liverpool. Date uncertain, house constructed by W. & G. Audsley, 1872.

First Congregational Church organ case, Great Barrington, Massachusetts, 1883. Built by Hilborne Roosevelt firm of New York City, for opus , 3-60; extant in 1996.

Work in collaboration with Carlton Michell in the United Kingdom, pre-1889.

St. Louis Exposition Organ, built by Los Angeles Art Organ Company, 1902. After being in storage for several years after the close of the exposition, it was purchased for the 1911 building of the John Wanamaker Store, Philadelphia, PA. Extant with additions which triple its original size.

Eugene C. Clark Residence, Broadway and Odell Avenue, Yonkers, New York, c. 1907. The Audsley firm designed the forty by twenty-five-foot Elizabethan style music room. The pipes were given to a scrap metal drive during World War II. The house and organ case have since been demolished.

Saint Louis/Ludwig Roman Catholic Church, 28th & Master sts., Philadelphia, Pennsylvania, 1907; built by Philipp Wirsching of Salem, Ohio; congregation has disbanded and the organ dispersed.

Our Lady of Grace Roman Catholic Church, Hoboken, New Jersey, 1908; built by Philipp Wirsching of Salem, Ohio, and the Hann-Wangerin firm of Milwaukee, Wisconsin; altered instrument extant 1996.

Edgar Mills Residence, 131 East 66th Street, New York City, New York, 1909; built by Philipp Wirsching of Salem, Ohio; instrument removed at unknown date.

"Hill Stead" organ case, location unknown, 1908; built by Philipp Wirsching. A possible location might be the "Hill-Stead" estate (built 1901) of Alfred A. Pope in Farmington, CT. The house was converted into a museum to house Pope's important collection of Impressionist paintings and does not currently contain an

organ. The present curators are unaware of any organ installation.

"Saint Paul" organ; mentioned in letter to Philipp Wirsching 12 Sep. 1917. Possibly designed by Audsley and built by Philipp Wirsching.

Bellevue Theatre, Bellevue Avenue, Upper Montclair, New Jersey, 1922; Austin Organ Company, Hartford, Connecticut; removed.

The "Pittsburgh" organ; installed 1917. Probably designed by Audsley, but not built by Philipp Wirsching.

First Methodist Episcopal Church, Hamilton, Ohio, 1925; built by M. P. Möller firm of Hagerstown, Maryland.

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1. G. A. Audsley. An unfinished and unpublished chapter for *The Temple of Tone* (New York: J. Fischer & Bro., 1925). Quotation contained in T. Scott Buhrman, "George Ashdown Audsley, LL.D., An Appreciation," *The Temple of Tone* (New York: J. Fischer & Bro., 1925), 247.
 2. Albert E. Richardson, *Monumental classical Architecture in Great Britain and Ireland During the XVIIIth and XIXth Centuries* (New York: Charles Scribner's Sons, 1914), 86
 3. George Laing Miller, *The Recent Revolution in Organ Building* (New York: The Charles Francis Press, 1913), 153.
 4. G. A. Audsley, *The Art of Organ-Building* (New York: Dodd, Mead, & Co., 1905), vol. 1, 136, 246.
 5. G. A. Audsley, "Practical Hints for Amateur Organ-Builders," *The English Mechanic and World of Science* (21 Jan. 1876).
 6. G. A. Audsley, Letter, *The English Mechanic and World of Science* (3 Feb. 1888):534.
 7. G. A. Audsley, *The Organ of the Twentieth Century* (New York: Dodd, Mead & Co., 1919), 333.
 8. G. A. Audsley, "Practical Hints to Amateur Organ-Builders --V," *The English Mechanic and World of Science* #576 (7 Apr. 1876):85.
 9. G. A. Audsley, Letter to Gregory Hügle, O.S.B, 24 Jan. 1925. Archives of Conception Abbey, Conception, MO.
 10. G. A. Audsley, *The Organ of the Twentieth Century* (New York: Dodd, Mead & Co., 1919), 337.

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11. G. A. Audsley, "Practical Hints for Amateur Organ-Builders," *The English Mechanic and World of Science* (7 Apr. 1876):85.
 12. Carlton C. Michell, Letter, *The English Mechanic and World of Science* (3 May 1889): 198.
 13. G. A. Audsley, Letter, *The English Mechanic and World of Science* (10 May 1889):220.
 14. *Brook & Audsley, Organ Architects* (c. 1907), 1.

 15. G. A. Audsley, *The Art of Organ-Building* (New York: Dodd, Mead & Co., 1905), vol. 1, 105.
 16. *Historical Souvenir*, (Liverpool: St. Margaret's Church, Anfield, 1922), 47. Courtesy of Rev. John Davies.
 17. G. A. Audsley, "Hints on Artistic and Decorative Turning," *English Mechanic and World of Science* (10 Feb. 1911):25.
 18. *Brook & Audsley, Organ Architects* (c. 1907), 1.
 19. *Hilborne Roosevelt Organs* (1888), replicated by (Braintree, MA: Organ Literature Foundation), 98.
 20. G. A. Audsley, "Notes on the Chamber Organ," *The English Mechanic and World of Science* (6 Aug. 1886):495.
 21. G. A. Audsley, "Notes on the Church Organ," *The English Mechanic and World of Science* (3 Dec. 1886):295.
 22. T. Scott Burham, "George Ashdown Audsley, LL.D., An Appreciation," in G. A. Audsley, *The Temple of Tone* (New York: Carl Fischer, 1925), 257.
 23. T. Scott Burham, "George Ashdown Audsley, LL.D., An Appreciation," in G. A. Audsley, *The Temple of Tone* (New York: Carl Fischer, 1925), 259.
 24. G. A. Audsley. Letter to Rev. H. J. Heuser, 21 Oct. 1902. Archives of the Archdiocese of Philadelphia, PA.
 25. David H. Fox, *A Guide to North American Organbuilders* (Richmond: The Organ Historical Society, 1991), 249.
 26. *The Organ in Art* (Salem, Ohio: The Wirsching Organ Co., 1908), "A group of Wirsching Exhibition and Music Room Organs, reproduced from

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- photographs [sic]." The Organ Historical Society Archives, Princeton, NJ.
27. G. A. Audsley, "The Music-Room in the Home," *The American Organist* (Nov. 1923) 6:11:673.
28. F. R. Webber. Letter to John V. V. Elsworth, 10 Dec. 1962. *The Organ* Historical Society Archives, Princeton, NJ.
29. G. A. Audsley, "The Small Two-Manual Organ," *The Organ* (1924/25) 4:144-145.
30. Stephen Pinel, "Archivist's Report," *The Tracker* (1987) 31:1:21.
31. *Brook & Audsley, Organ Architects* (New York, NY, after 1916).
32. Allen Johnson (Ed.), *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1943), 1:422.
33. Philipp Wirsching. Letter to G. A. Audsley, 15 Apr. 1921. Organ Historical Society Archives, Princeton, NJ.
34. *Shoppell's Magazine* (Nov. 1908):.
35. G. A. Audsley. Letter to Philipp Wirsching, Apr. 1921. Organ Historical Society Archives, Princeton, NJ.
36. G. A. Audsley, *The Organ of the Twentieth Century* (New York: Dodd, Mead & Co., 1919), 482-485.
37. G. A. Audsley. Letter to Philipp Wirsching, 16 Jul. 1908.
38. G. A. Audsley. Letter to Philipp Wirsching, 20 May 1909. Organ Historical Society Archives, Princeton, NJ.
39. G. A. Audsley. Letter to Philipp Wirsching, 16 Jul. 1908. Organ Historical Society Archive, Princeton, NJ.
40. G. A. Audsley. Letter to Phillip Wirsching, 18 Dec. 1913. Organ Historical Society Archives, Princeton, NJ.
41. G. A. Audsley. Letter to Phillip Wirsching, 18 Dec. 1913. Organ Historical Society Archives, Princeton, NJ.
42. G. A. Audsley. Letter to Rev. H. J. Heuser, 1 Nov. 1915. Archives of the

Archdiocese of Philadelphia.

43. William T. Van Pelt, *The Hook Opus List; 1829-1916 in Facsimile* (Richmond, VA: The Organ Historical Society, 1991), 94.
44. G. A. Audsley. Letter to Philipp Wirsching, 12 Sep. 1917. Organ Historical Society Archives, Princeton, NJ.
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46. T. Scott Burham, "George Ashdown Audsley, LL.D., An Appreciation," in G. A. Audsley, *The Temple of Tone* (New York: Carl Fischer, 1925), 251.
47. T. Scott Burham, "George Ashdown Audsley, LL.D., An Appreciation," in G. A. Audsley, *The Temple of Tone* (New York: Carl Fischer, 1925), 251.
48. G. A. Audsley. Letter to Philipp Wirsching, 16 Aug. 1920. The Organ Historical Society Archives, Princeton, NJ.
49. Arthur Scott Brook. Letter to the editors. *The Diapason* (Mar. 1928):18.
50. Electrolian Organ Company Incorporation papers. E-00385 (15 Nov. 1905) New Jersey Department of State, West Trenton, NJ.
51. *The New Music Review* (Apr. 1906).
52. G. A. Audsley, *The Art of Organ-Building* (New York: Dodd, Mead, & Co., 1905), vol. 2, 738.
53. "Eugene C. Clark Estate," *The New York Times* (24 Feb. 1917):8:7.
54. G. A. Audsley, *The Organ of the Twentieth Century* (New York: Dodd, Mead & Co., 1919), 161.
55. Arthur Scott Brook, Letter to the editor of *The Diapason* (Feb. 1924):18.
56. Editor's note. *The American Organist* (Jul. 1922):267.
57. G. A. Audsley. Letter to T. Scot Buhrman, 7 Jun. 1925. Music Division, the New York Public Library.
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60. T. Scott Burham, "George Ashdown Audsley, LL.D., An Appreciation," in G. A. Audsley, *The Temple of Tone* (New York: Carl Fischer, 1925), 255.
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69. G. A. Audsley. Letter to Rev. Gregory Hügle, 1 Apr. 1925. Archives of Conception Abbey, Conception, MO.
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71. G. A. Audsley, "Acoustics: A Review of the Old and New Theories of Sound," *English Mechanic and World of Science* (1 Nov. 1889): 191.
72. Advertisement. *The American Organist* (May 1924).
73. "Dr. Audsley is a Author of New Book on Organ," *The Diapason* (Dec. 1917):14.
74. "Audsley Book is Enlarged," *The Diapason* (Aug. 1918):16.
75. "The Organ of the Twentieth Century," *The Diapason* (Jul. 1919):9.

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 - 78. G. A. Audsley, "The Small Two-Manual Organ," *The Organ* (1924/1925) 4:147.