



HIGHLIGHTS FROM THE TOPSFIELD LIBRARY ART COLLECTION

Opening ceremony: February 16, 1935, cost: 39,605.00. Architect: Harold Field Kellogg. Funds raised by Estate of George Gould and David Pingree.

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HAROLD FIELD KELLOGG (1884-1964)

- Graduated from Harvard in 1906 after which he attended the Ecole des Beaux Arts in Paris. He returned to Boston in 1910 and for the next three years worked as an architect in a number of Boston offices, including Shepley, Ruten, and Coolidge, Kilham and Hopkins, Allen and Collins, Edward Graham, Peabody and Stearns, and Gay Lowell.
- 1912: Draws up original plans for the Topsfield Library.
- In 1913, he opened his own office as a sole practitioner. He also was an illustrator, mural painter, and sculptor. He served as the first chairman of the Boston Housing Authority.
- He moved from Boston to southern California in the late 1940s, where he continued to practice as an architect.
- Among his Boston area works were the Roxbury Boys' Club on Dudley (1914), Florence Crittenton League Hospital and Home in Brighton (1924), the Public Services Building at 60 BatteryMarch (1928), and the Pierce-Arrow Sales Company at 1065 Commonwealth (1929). He also was a consulting architect to K. M. De Vos and Company in the design of Longwood Towers in Brookline in 1922.

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DESCRIBED BY ONE CRITIC AS “A
THROWBACK TO BRUNELLESCHI AND
MICHELANGELO BUONAROTTI”



The Florence Cathedral Dome (1436). Filippo Brunelleschi



*Dome of St. Peter's Basilica, Vatican. (1546-1564).
Michelangelo.*

THE LIBRARY WAS BUILT DURING THE AGE OF ECLECTICISM
“SELECTING WHAT APPEARS TO BE BEST IN VARIOUS DOCTRINES,
METHODS, AND STYLES” (PILE, 2014, P. 305). AMONG THE STYLES
OFTEN CHOSEN FOR LIBRARIES WAS PALLADIAN CLASSICALISM.

With a virtual stockpile of period styles available, and the means by which to replicate them, the latter part of the 19th century to the mid 20th century, brought a new wave of enthusiasm for the architecture of the past.

The strongest influence of the time was the Paris Ecole des Beaux-Arts, which Kellogg attended between in 1906-1910 after graduating from the Harvard School of Architecture. Its approach of eclectic historicism led to richly decorated buildings in an ornate classical style. This period in architecture has come to be known as Eclecticism.

Characteristics of Beaux arts architecture:

- ❖ Symmetrical form on the exterior design of the building.
- ❖ Formal design with a neo-classical appearance.
- ❖ Elaborate ornamentation with its sculptures, mosaics, and other artwork.
- ❖ Arched windows with arched doors mixed in with its slender look.
- ❖ Proportions of 3, 5, and 7 after Palladio's Four Books on Architecture.

Beaux arts: "beautiful arts" is based on ideas taught at the legendary Ecole des beaux-arts in Paris, France between 1885 and 1920.

Beaux-Arts architecture focused on the architectural style of neoclassicalism.

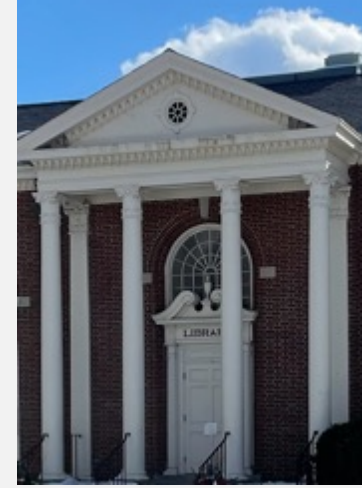
The Beaux Art building itself reflects the characteristics of what was important to Beaux-Arts architecture.



Let's look at where Mr. Kellogg incorporated Beau Arts ideology into the Topsfield Library:



- Symmetrical façade
- Flat or low-pitched roof
- Columns
- Cornices
- Balustrades
- Prominent columns (often paired)
- Palladian Windows



OTHER ARCHITECTURAL WORKS BY HAROLD FIELD KELLOGG:



Roxbury Boys' Club on Dudley (1914)



Longwood Towers in Brookline in 1922



Florence Crittenton League Hospital and Home in Brighton (1924).
Mansford Roof, Palladian wings on either side (Coolidge home on River Road)



Public Services Building at 60 Battery March (1928). Art deco.

Other famous architects who attended the Beaux Arts:

- ❖ **Henry Hobson Richardson** was born in Louisiana and attended the Beaux Arts in 1860. He left in 1865 due to financial losses suffered from the American Civil War.
- ❖ McKim was his draftsman who later went on to design the Boston Public Library.
- ❖ The main purpose of the Ecole des Beaux Arts was the training of a generation of young architects through an understanding of architectural history. These architects were in turn expected to design buildings based on the architecture of the past.
- ❖ The school admitted only 45 French and 15 foreign students per term. Students received instruction in fine art, sculpture, painting, mathematics, geometry, history, and philosophy. The collaboration of arts may be seen in Richardson's Trinity Church which includes stain glass and sculpture by Augustus Saint Gauden.
- ❖ Richardson absorbed the lessons in massing and spatial planning which he then applied to Romanesque architectural models that were not characteristic of the Beaux Arts school. He designed buildings in Albany, Boston, Buffalo, Chicago and other cities. The style he popularized is named for him: Richardsonian Romanesque, visible on Trinity Church, Boston.



Trinity Church, Boston, 1880-1920. Inspired by Ruskin and Morris-medieval design is more Arts and Crafts than Beaux Arts.



Speyer Cathedral, Speyer, Germany, c. 1120-1180.

RICHARD MORRIS HUNT (1827-95). HE EXERCISED HIS LOVE FOR ECLECTICISM WHEN HE BUILT THE HOUSES FOR THE RICH IN NEW YORK, NEWPORT, AND NORTH CAROLINA.



The Breakers, Newport RI, 1892-5.
Home of Cornelius Vanderbilt II in classical Renaissance style.



Biltmore estate (1888-95), built near Asheville, North Carolina



Metropolitan Museum of Art, NY.

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Hunt designed Central Park with Louis Law Olmstead

He worked on Central Park with
his son, Louis Law Olmstead

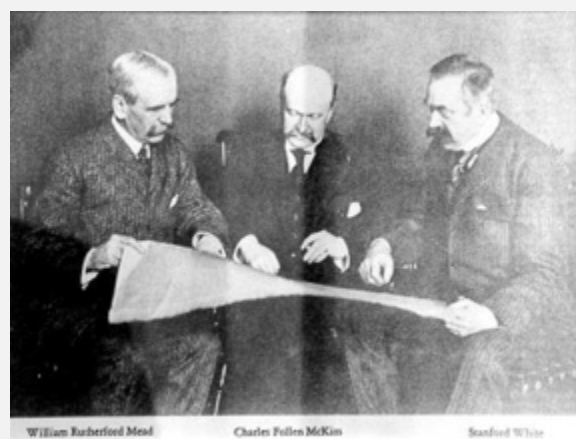


Base of statue of the liberty.

MCKIM, MEAD & WHITE: RULE ONE: HONOR THE STREET; RULE TWO: COLLABORATE; RULE THREE: GO MODERN.



Boston Public Library (1887-1893).



William Emberton Mead Charles Follen McKim Stanford White



Boston Public Library Reading Room



John Singer Sargent Murals

TRINITY CHURCH
(ROMANESQUE) SITS
ACROSS THE STREET
FROM THE BOSTON
PUBLIC LIBRARY
(RENAISSANCE) MUCH
LIKE THE TOPSFIELD
LIBRARY (PALLADIAN)
IS ACROSS THE STREET
FROM THE TOWN HALL
(SECOND EMPIRE STYLE
[REFERS TO FRANCE
DURING THE REIGN OF
NAPOLEON III, 1850-
72]).



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THE FOUR BOOKS OF ARCHITECTURE

Andrea Palladio (1508-1580) produced a body of work in architecture that arguably has been the most written about in all of Western architecture.

He went on study trips to Rome and made accurate information on classical proportions, which he later used in his designs for buildings.

The Four Books of Architecture:

Orders of architecture

Domestic architecture

Public buildings

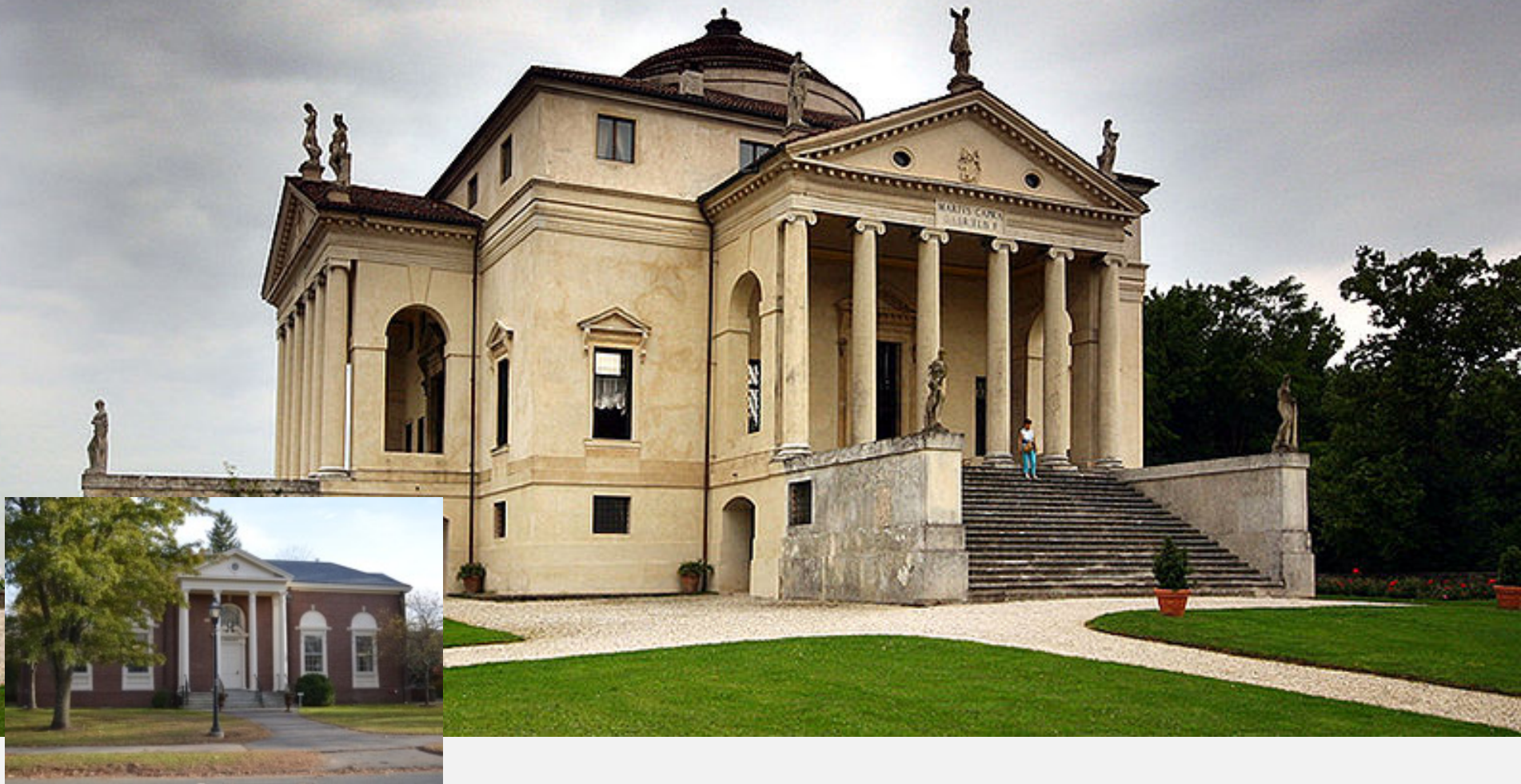
Town planning

Temples

Numerals on the plans give widths and lengths of rooms and heights. It was the most coherent system of harmonic proportions in the Renaissance. Harmonic proportions are meant to represent divine proportions seen in nature such as distance between stars and planets.

Palladio's belief in an absolute numerical scheme for beauty and proportion was perhaps his most important contribution to Renaissance theory.

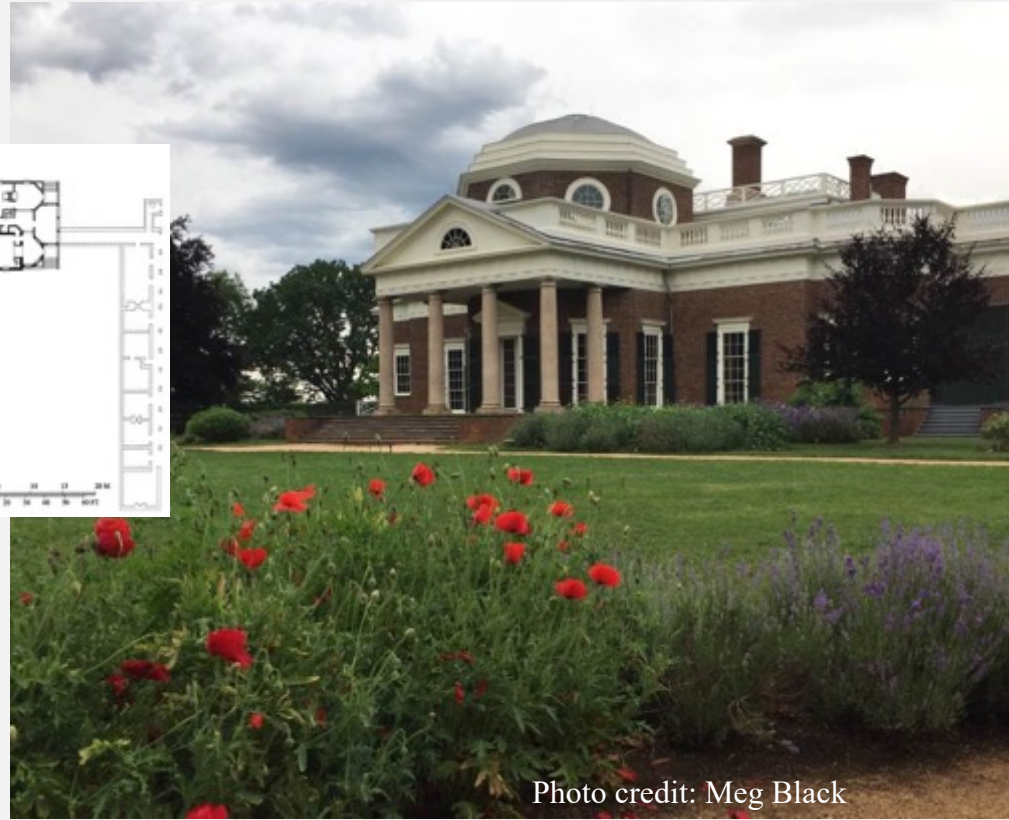




The Villa Rotonda is Palladio's most famous residential design. It is square in plan with a central 2 story rotunda. The central domed space radiates out to the 4 porticoes and to the elegantly proportioned rooms in the corner. It is a powerful yet simple scheme, one that would be copied many times. The four porches look out over four different landscapes, in keeping with Venetian landscape painting.

Monticello, Charlottesville, VA.

Jefferson: Plan and exterior view of Monticello, Charlottesville, Virginia, begun 1770. For his own house Jefferson turned the familiar Palladian five-part organization backward in order to focus the complex on spectacular mountain views. He depressed the floor levels to produce a basement for service underneath both the house and the wings. This plan shows the principle floor of the central block and the basement level of the wings.



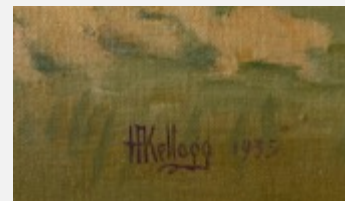
Harold Field Kellogg, *The Settlement of Topsfield 1600's to 1800's*, (1935).



Left mural, Toppsfield, England. Ship of the "Mayflower type" arrives to America.

Settling Topsfield, MA.





Topsfield in the 1800's: Going off to join Lexington and Concord, Topsfield Academy.

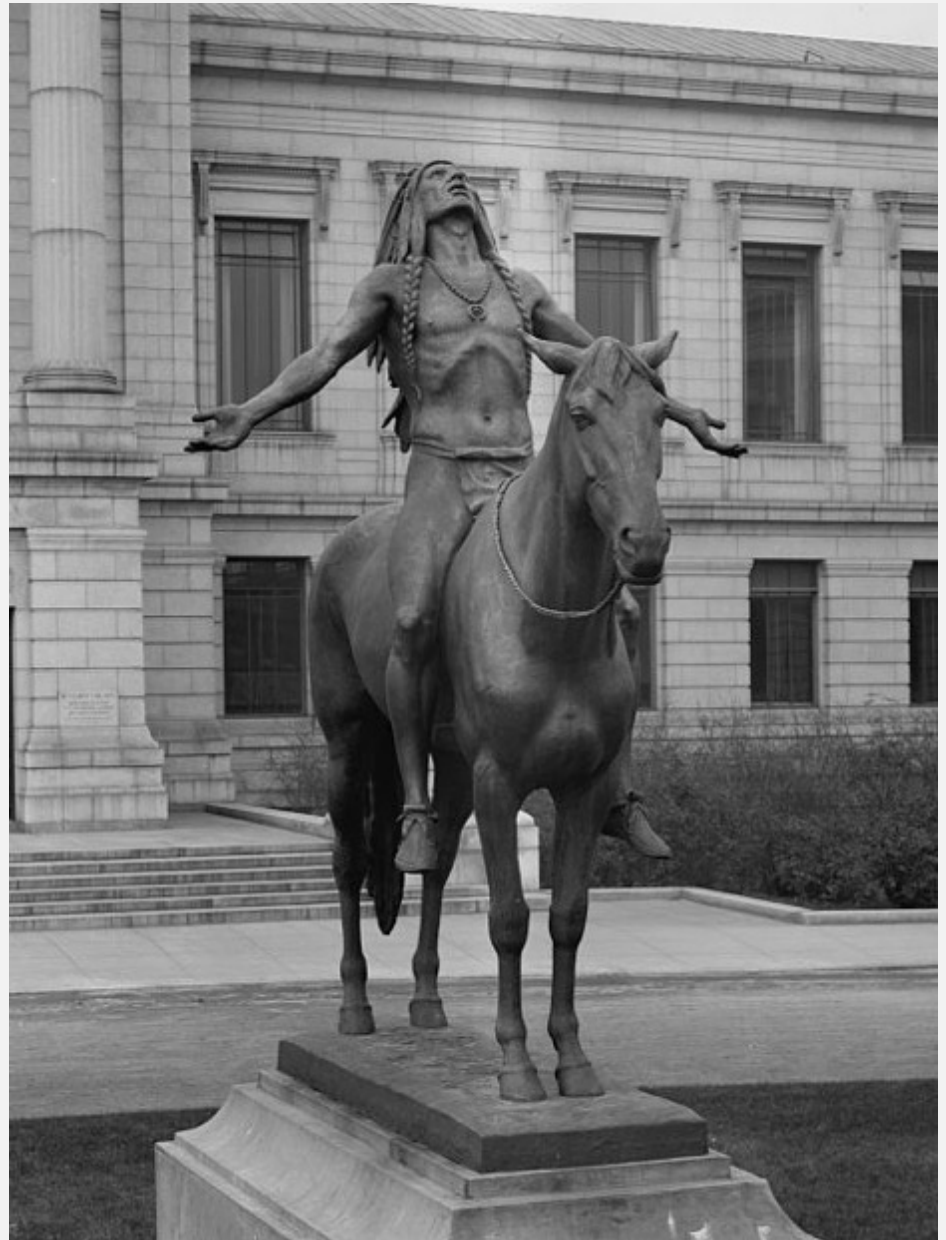


JEAN-FRANCOIS MILLET (1850). *THE SOWER*.
OIL ON CANVAS. MUSÉE D'ORSAY. PARIS. MILLET WAS ONE
OF THE MAIN ARTISTS ASSOCIATED WITH THE BARBIZON
SCHOOL OF PAINTING, A PRE-CURSOR OF THE
IMPRESSIONIST MOVEMENT.

Cyrus Dallin sculptures purchased by the Gould Fund.



Proud Plains Native American (c. 1906). Cyrus Dallin.



The Appeal to the Great Spirit, (1908). Cyrus Dallin. Museum of Fine Arts, Boston.

PAINTINGS IN THE FRONT READING ROOM: PATRICIA WRIGHT

Blue and White (2001) by Patricia B. Wright. Ms. Wright attended Wellesley College as an art history student and member of the class of 1954. During my phone call with Ms. Wright, she shared that she paints exactly what is in front of her. She hopes her work is received as “lovely,” and that “people will enjoy” viewing her paintings. She names Robert Hunter and the Joseph Decamp of the Boston School of Painting as her influences. As a Plaine air painter, she turned to painting still lifes in her northern light studio because painting outdoors became increasingly difficult. She focused this painting on a balanced composition, used fake flowers as her paintings take up to a month or two to complete, and included the envelope to introduce various texture into the composition. She included the string to anchor the composition. Sidney Willis was her teacher at the Sharon NH Art Center. For more information about Patricia Wright, visit

- <https://art3gallery.com/artist/patricia-wright/>



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White Stoneware with a Ming Vase by Robert Douglas Hunter.



The Blue Cup by Joseph Decamp.



Blue and White by Patricia Wright.

PAINTINGS IN THE FRONT READING ROOM: DENNIS SHEEHAN



Landscape in Oil (1998) by Dennis Sheehan. Sheehan attended the Vesper George School of Art and Montserrat College of Art in Beverly. Like Patricia Wright, he was influenced by the Boston School of Painting and worked directly with Robert Douglas Hunter. He was best known for his still lifes and landscapes. In his work he is concerned with mood, subtlety, and tonal harmony. He paints in the style of the Barbizon School, an immediate precursor of the French Impressionist School, which was a style of realism that arose during and in response to the Romantic period. Composing with their earthy palette of restricted tones, he constructs an orderly bucolic nature where cows graze in meadows framed by tall trees, where a golden moon rises above the horizon to penetrate shadows, brighten a path, and glaze a pond. “there is a period of time between daylight and dark where everything is calm. Sheehan seems to capture that slice of time” (Mr. Lawrence Power of Powers Gallery). Mr. Sheehan was influenced by artists in the Barbizon School like George Inness, creating his landscapes from imagination in his studio, not painted en plaine air.



Dennis Sheehan (1998). *Landscape in Oil*.



Robert Douglas Hunter (2001). *Norfolk Pasture*.

Both Patricia Wright and Dennis Sheehan were influenced by the Boston School, a group of artists who based their work on the principles of draftsmanship, classical beauty, spontaneity of observation, fidelity to color, and balanced compositions. They were committed to teaching in the teacher/pupil atelier tradition. Ms. Wright names her teacher, Sidney Willis, a member of this school, as her teacher and influence. Notice how her composition for *Blue and White* is similar to the triangular compositions shown here. Mr. Sheehan worked directly with Robert Douglas Hunter, one of the school's founder.



Jacques Louis David, *Oath of the Horatti* (1784). Louvre, Paris



Eugene Delacroix. *Liberty Leading the People* (1830). Louvre, Paris.



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