

Chapter 1 : Benjamin Henry Latrobe - Wikipedia

*Latrobe's View of America, Selections from the Watercolors and Sketch [Edward Carter II, John C. Van Horne, Professor Charles E. Brownell] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Biography[edit] An engraving circa by George E. In , at the age of twelve, Latrobe was sent away to a Moravian School at Niesky in Upper Lusatia , near the border of the German principalities of Saxony and Prussia , where his brother was studying. Latrobe also may have served briefly in the Austrian Imperial Army , and suffered some injuries or illness. He had advanced ability in Italian and Spanish and some knowledge of Hebrew. In , he joined the newly organized Baltimore and Ohio Railroad and designed the longest, most challenging bridge on its initial route: England[edit] Latrobe returned to England in , and was apprenticed to John Smeaton , an engineer known for designing Eddystone Lighthouse. Latrobe had problems getting payment for his work on the project, [20] and faced bankruptcy. The series was preceded by a watercolor of East Grinstead, dated September 8, Virginia[edit] Benjamin Henry Latrobe, by Filippo Costaggini Latrobe arrived in Norfolk, Virginia , in mid-March after a harrowing four-month journey aboard the ship, which was plagued with food shortages under near-starvation conditions. Fox, and presented to him a design for a new bank building. He stopped by Washington again on his way back to Richmond. He moved to Philadelphia , so that he could supervise the construction, [41] [42] although he continued to do occasional projects for clients in Virginia. Latrobe submitted several papers to the society, on his geology and natural history observations, and became a member of the society. It was demolished in Gravity then fed the water by wooden mains into houses and businesses. Following his work on the Philadelphia water works project, Latrobe worked as an engineer of the Chesapeake and Delaware Canal. In an letter to Vice President Aaron Burr , he characterized the plans and work done as "faulty construction". In , became chief engineer in the United States Navy. Instead, the canal was built with wooden locks, which were subsequently destroyed in a heavy storm in Van Ness and Peter Casanove. Latrobe was given more freedom in rebuilding the capitol, to apply his own design elements for the interior. His clerk of works, John Lenthal, often urged Latrobe to spend more time in Washington. Latrobe left Washington, for Baltimore in January Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. Construction of the old Baltimore Cathedral of the Assumption of Mary later elevated to a Basilica on Cathedral Hill at Cathedral Street, between West Franklin and Mulberry Streets, commenced in and the incomplete building was opened in , after several financial setbacks slowed construction. A large, impressive rotunda lay under the low dome with a catwalk promenade along the second-floor level of the interior atrium , with space for various federal offices of the Customs Service, U. Courthouse, Post Office, and a branch of the Bank of the United States ; other wings housing an early location of City Hall with offices for the municipal government of Baltimore ; and offices for shipping companies, brokers, attorneys, and other maritime businesses. On the western wing side adjacent to Commerce Street , the "Exchange Hotel" of five stories was constructed, which lasted until when it was replaced by an annex for the Post Office. As years went by, the city government moved out in to a temporary City Hall of its own at the old Peale Museum farther north on Holliday Street until , when the block-sized current City Hall was dedicated ; a new U. Courthouse was constructed in 1865 dedicated in 1868. This was west of the older Civil War-era U. The "Exchange" formed the largest commercial structure in America and one of the most important landmarks in nineteenth-century Baltimore. It lasted until unfortunately, being razed around It was replaced by the beaux-arts classical granite and marble structure of a new U. Customs House , for which the cornerstone was laid in 1828. Although the Great Baltimore Fire of February 7, 1861, swept over the unfinished foundation along with the entire central business district, construction resumed. The building was dedicated in 1868 and is noted for the beautiful historical maritime murals in its massive "Call Room" in the seldom-seen interior. Over the years, additional Treasury and Justice Departmental units and agencies have used that building for offices and security details. It was also the location of significant protest demonstrations against the Selective Service System and against U. Latrobe also had hopes of generating more financial capital to use for the waterworks project, completing that project in New Orleans[

edit] Latrobe saw great potential for growth in New Orleans, situated at the mouth of the Mississippi River , with the advent of the steamboat and great interest in steamboat technology. In Latrobe sent his son, Henry Sellon "Boneval" Latrobe, to the city to present a plan for a waterworks system to the New Orleans city council. The system in Philadelphia was created as a response to yellow fever epidemics affecting the city. The New Orleans waterworks project also was designed to desalinate water , using steam-powered pumps. His work on the United States Capitol was completed shortly before the War of started, ending his source of steady income. During the war Latrobe unsuccessfully tried several wartime schemes to make money, including some steamboat projects. In , Latrobe partnered with Robert Fulton in a steamship venture based at Pittsburgh. The process of designing and constructing the waterworks system in New Orleans spanned eleven years. In addition to this project, Latrobe designed the central tower of the St. Louis Cathedral , which was his last architectural project. While studying in Germany, Latrobe was mentored by Baron Karl von Schachmann, a classical scholar interested in art and collecting. Around , Latrobe made the decision to become an architect, a decision influenced by the baron. Genevieve , was nearing completion. Latrobe also visited Rome , where he was impressed by the Roman Pantheon and other ancient structures with Greek influence. Latrobe was not interested in either the Palladian nor Adam style, but Neoclassicism also was being introduced to Great Britain at the time by George Dance the Younger. He suggested city blocks be laid out as thin rectangles, with the long side of the blocks oriented east-west so that as many houses as possible could face south. For a city to succeed, he thought it needed to be established only in places with good prospects for commerce and industrial growth, and with a good water supply. Public health was another key consideration of Latrobe, who believed that the eastern shores of rivers were unhealthy, due to prevailing direction of the wind, and recommended cities be built on the western shores of rivers. Barksdale Maynard, who sees the Greek Revival as an international phenomenon.

Chapter 2 : The Hidden Gem of Lexington: Latrobe's Pope Villa – Gardens to Gables

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People sought efficiency and variety; under the influence of the Industrial Revolution, improved transportation and introduction of machines in manufacturing allowed fashion to develop at an even faster pace. The first sewing machine emerged in 1790, and later, Josef Madersperger began developing his first sewing machine in 1801, presenting his first working machine in 1804. The introduction of the sewing machine sped up garment production. These durable and affordable fabrics became popular among the majority population. These techniques were further developed by the introduction of machines. Before, accessories like embroidery and lace were manufactured on a small and limited scale by skilled craftsmen and sold in their own shops; in 1804, a machine for embroidering was constructed by John Duncan, and people started producing these essential accessories in factories and dispatching the products to shops throughout the country. These technical developments in clothing production allowed a greater variety of styles; rapid changes in fashion also became possible. When Louis Simond first arrived to America, he was struck by the mobility of the population and frequency of people made trips to the capital, writing "you meet nowhere with those persons who never were out of their native place, and whose habits are wholly local – nobody above poverty who has not visited London once in his life; and most of those who can, visit once a year. The rise of industry throughout the Western world increased garment production and people were encouraged to travel more widely and purchase more goods than ever before. It was best known for its fashion plates of Regency era styles, showing how women should dress and behave. Dressmakers would show the fashion-plates to their customers, so that customers could catch up to the latest styles. For women, tightly laced corsets and brocade gave way to a celebration of the natural form. Bodices were short with waistlines falling just below the bust. The Empire silhouette defines a dress with a high waist and a long and loosely falling skirt, which lengthens and flatters the body but does not always make it look slim. Fabrics were light to the point of being sheer below the bodice, which made them easier to keep clean. It was the type of gown a woman wore from morning until noon or later depending on her social engagements of the day. The short-waisted dresses sported soft, loose skirts and were often made of white, almost transparent muslin, which was easily washed and draped loosely like the garments on Greek and Roman statues. Satin was sometimes worn for evening wear. Thus during the 1810s period, it was often possible for middle- and upper-class women to wear clothes that were not very confining or cumbersome, and still be considered decently and fashionably dressed. Among middle- and upper-class women there was a basic distinction between "morning dress" worn at home in the afternoons as well as mornings and evening attire – generally, both men and women changed clothes in preparation for the evening meal and possible entertainments to follow. There were also further gradations such as afternoon dress, walking dress, riding habits, travelling dress, dinner dress, etc. In the morning the arms and bosom must be completely covered to the throat and wrists. From the dinner-hour to the termination of the day, the arms, to a graceful height above the elbow, may be bare; and the neck and shoulders unveiled as far as delicacy will allow. They were high-necked and long-sleeved, covering throat and wrists, and generally plain and devoid of decoration. Evening gowns were often extravagantly trimmed and decorated with lace, ribbons, and netting. They were cut low and sported short sleeves, baring bosoms. Bared arms were covered by long white gloves. Our Lady of Distinction, however, cautions young women from displaying their bosoms beyond the boundaries of decency, saying, "The bosom and shoulders of a very young and fair girl may be displayed without exciting much displeasure or disgust. The mature matron could wear fuller colors, such as purple, black, crimson, deep blue, or yellow. Women financially and socially relied on their husbands. The only socially-acceptable activities in which women could participate centered around social gatherings and fashion, the most important component of which was attending evening parties. These parties helped to build relationships and connection with others. As etiquette dictated different standards of attire for different events, afternoon dress, evening dress, evening full dress, ball dress, and different type of dresses were popular. It popularized the empire silhouette, which featured a fitted bodice and high waist. Clothing became lighter and

easier to care for than in the past. Women often wore several layers of clothing, typically undergarments, gowns, and outerwear. The chemise, the standard undergarment of the era, prevented the thin, gauzy dresses from being fully transparent. Outerwear, such as the spencer and the pelisse, were popular. The empire silhouette was created in the late 18th century to about early 19th century, and referred to the period of the First French Empire. The style was often worn in white to denote as a high social status. Josephine Bonaparte was the one of the figureheads for the Empire waistline, with her elaborated and decorated Empire line dresses. Regency women followed the Empire style along the same trend of raised waistlines as French styles, even when their countries were at war. After , waistlines rose dramatically and the skirt circumference was further reduced. Few years later, England and France started to show the focus of high waist style and this led to the creation of Empire style. French lady in ; the style was often accompanied by a shawl or similar wrap, or a short "Spencer" jacket, as the dresses were light and left much uncovered The style began as part of Neoclassical fashion , reviving styles from Greco-Roman art which showed women wearing loose fitting rectangular tunics known as peplos which were belted under the bust, providing support for women and a cool, comfortable outfit especially in warm climate. The empire silhouette was defined by the waistline, which was positioned directly under the bust. The dresses were usually light, long and fit loosely, they were usually in white and often sheer from the ankle to just below the bodice which strongly emphasized thin hem and tied around the body. A long rectangular shawl or wrap, very often plain red but with a decorated border in portraits, helped in colder weather, and was apparently lain around the midriff when seatedâ€”for which sprawling semi-recumbent postures were favored. The dresses had a fitted bodice and it gave a high-waist appearance. The style had waxed and waned in fashion for hundreds of years. The clothing can also be draped to maximize the bust. Lightweight fabrics were typically used to create a flowing effect. Also, ribbon, sash, and other decorative features were used to highlight the waistline. The empire gowns were often with low neckline and short sleeves and women usually worn them as evening dresses. On the other hand, day gowns had higher neckline and long sleeves. The chemisette was a staple for fashionable ladies. Although there were differences between day dresses and evening dresses, the high waistline was not changed. Hairstyles and headgear[edit] Miniature portrait of a Russian lady, Russian school, c. Madame Murat wears the formal red train of court dress over her high-waisted gown. During this period, the classical influence extended to hairstyles. Often masses of curls were worn over the forehead and ears, with the longer back hair drawn up into loose buns or Psyche knots influenced by Greek and Roman styles. By the later s, front hair was parted in the center and worn in tight ringlets over the ears. Nothing can correspond more elegantly with the untrammelled drapery of our newly-adopted classic raiment than this undecorated coiffure of nature. Fashionable women wore similar caps for morning at home undress wear. However most women continued to wear something on their head outdoors, though they were beginning to cease to do so indoors during the day as well as for evening wear. The antique head-dress, or Queen Mary coif , Chinese hat, Oriental inspired turban, and Highland helmet were popular. As for bonnets, their crowns and brims were adorned with increasingly elaborate ornamentations, such as feathers and ribbons. Two English girls practice archery, Artist Rolinda Sharples wears her hair in a mass of curls; her mother wears a sheer indoor cap, c. Mme Seriziat wears a straw bonnet trimmed with green ribbon over a lace mob cap, painting by Jacques-Louis David Fashionable bonnet, Paris, Undergarments[edit] illustration of underclothes, showing one form of Regency "stays" Fashionable women of the Regency era wore several layers of undergarments. The first was the chemise , or shift, a thin garment with tight, short sleeves and a low neckline if worn under evening wear , made of white cotton and finished with a plain hem that was shorter than the dress. These shifts were meant to protect the outer-clothes from perspiration and were washed more frequently than outer clothes. In fact, washer women of the time used coarse soap when scrubbing these garments, then plunged them in boiling water, hence the absence of color, lace, or other embellishments, which would have faded or damaged the fabric under such rough treatment. Chemises and shifts also prevented the transparent muslin or silk dresses from being too revealing. The next layer was a pair of stays or corset. However, high-waisted classical fashions required no corset for the slight of figure, and there were some experiments to produce garments which would serve the same functions as a modern brassiere. Made of steel or iron that was covered by a type

of padding, and shaped like a triangle, this device was placed in the center of the chest. The final layer was the petticoat, which could have a scooped neckline and was sleeveless, and was fitted in the back with hooks and eyelets, buttons or tapes. These petticoats were often worn between the underwear and the outer dress and was considered part of the outer clothing not underwear. The lower edge of the petticoat was intended to be seen, since women would often lift their outer dresses to spare the relatively delicate material of the outer dress from mud or damp so exposing only the coarser and cheaper fabric of the petticoat to risk. Often exposed to view, petticoats were decorated at the hem with rows of tucks or lace, or ruffles. They were tied separately around the waist. Coat-like garments such as pelisses and redingotes were popular, as were shawls, mantles, mantelets, capes and cloaks. The mantelet was a short cape that was eventually lengthened and made into a shawl. Shawls were made of soft cashmere or silk or even muslin for summer. Paisley patterns were extremely popular at the time. On May 6, , Jane Austen wrote her sister Cassandra, "Black gauze cloaks are worn as much as anything. Metal pattens were strapped on shoes to protect them from rain or mud, raising the feet an inch or so off the ground. Accessories[edit] ca. When worn inside, as when making a social call, or on formal occasions, such as a ball, they were removed when dining. If the prevailing fashion be to reject the long sleeve, and to partially display the arm, let the glove advance considerably above the elbow, and there be fastened with a draw-string or armlet. But this should only be the case when the arm is muscular, coarse, or scraggy. When it is fair, smooth, and round, it will admit of the glove being pushed down to a little above the wrists. As described in the passage above, "garters" could fasten longer gloves. Reticules held personal items, such as vinaigrettes. The form-fitting dresses or frocks of the day had no pockets, thus these small drawstring handbags were essential. These handbags were often called buskins or balantines. They were rectangular in shape and was worn suspended by a woven band from a belt placed around the figure above the waist. Slender and light in weight, they came in a variety of shapes, colors, and sizes. Fashionable ladies and gentlemen used fans to cool themselves and to enhance gestures and body language.

Chapter 3 : Latrobe's Pope Villa

Latrobe's View of America, Selections from the Watercolors and Sketches (The Papers of Benjamin Henry Latrobe Series) () [unknown author] on calendrierdelascience.com *FREE* shipping on qualifying offers.

Architects willing to experiment with materials, form, and site have transformed both our cities and domestic spaces, but a progressive design is not always so palatable to its neighbors, or indeed, the occupants of the building. Lexington, Kentucky, cannot claim the mantle of radical design now, nor could it in the first quarter of the 19th century, when Benjamin Henry Latrobe designed a house for John and Eliza Pope on what is now Grosvenor Avenue. The Pope Villa today. Built circa 1795, this facade is close to the house as it was built. Latrobe, a British architect, is often labeled as the first professional architect in America. Only three of his domestic designs still exist. And what a house! In 1795, most houses in Kentucky were one room and constructed of logs. Palladio was not a household name. The two-story brick house which sat on a one-acre parcel would have been an arresting sight in 1795. The main rooms of the house were on the second story or piano nobile – which is common among the country houses in England, but not so much in the Bluegrass, with three massive windows on the facade illuminating the drawing room and dining room. The pathway to these rooms also would have shocked – again, there was no central hall with a nice Federal-style staircase. An interior view of one of the principal rooms in the Pope Villa. Sadly, this revolution fizzled almost as soon as it began. Latrobe, father of the architectural profession in this new country, died of yellow fever in 1820. The square house gained an ell addition, and in the 1830s was remodeled in the fashionable Italianate style. By the 1850s, the single-family home was divided into apartments – and the revolutionary villa joined countless other houses around the University of Kentucky campus in being further carved up. There were ten apartments in the Pope Villa in 1850, when the house caught on fire. The Blue Grass Trust for Historic Preservation, a non-profit preservation organization located in Lexington, purchased the house, with little idea of what would happen other than saving an incredible and singular piece of architecture from further degradation. This image, from the same Lexington Herald-Leader article, shows the Pope Villa in 1854, four years after the fire. The house, in a halted state of deterioration, was full of burnt lath, shadows, and crumbling plaster. The curved walls of the rotunda are breathtaking. The interior, though greatly improved since then I remember those hundreds of pizza boxes full of architectural fragments, remains arrested – and for many people, that is exciting and revolutionary. The Blue Grass Trust has slowly restored the exterior – removing Italianate bay windows and rear additions, reconstructing a version of the original portico, and restoring the facade with its enormous second story windows. The rear elevation of the Pope Villa. When I was in graduate school, the plan was for the house to house the offices of the Historic Preservation department at the University of Kentucky, and serve as a hand-on learning laboratory. A handful of committed volunteers has remained stalwart supporters and defenders of the Pope Villa, stoking the fires of revolution even as historic preservation came under fire in the less-than progressive climate of Lexington. Latrobe, I think, would be pleased. His innovative design has finally been embraced, and perhaps one day will be fully visible and appreciated.

Chapter 4 : Latrobe's View of the River

Latrobe's View of America, Selections from the Watercolors and Sketch: Volume 1, by Edward C Carter (Editor), John C Van Horne (Editor), Professor Charles E Brownell (Editor) starting at \$

Biography One of the most influential American architects of the early 19th century, the British-born Benjamin Latrobe is famous for his work on the United States Capitol in Washington DC - when he reworked the original design by William Thornton, after the fire of 1814. Well educated, Latrobe received little formal training in building design, although he was apprenticed in London to a civil engineer as well as an architect, from whom he acquired a thorough grounding in basic architectural work. After emigrating to America in 1795, he collaborated with Thomas Jefferson - another champion of classicism - on construction of the Virginia State Capitol in Richmond, and was made surveyor of public buildings in Philadelphia. His monumental building designs, which did so much to introduce Greek art to American architecture, also include the beautiful Bank of Pennsylvania, Philadelphia; the Fairmount Waterworks begun in 1800, built in a Greek temple style complete with Ionic columns; Nassau Hall, Princeton University; the Baltimore Exchange; and the Louisiana State Bank. Latrobe was sent to a Moravian school in Germany to prepare for the ministry, but, unsure of his personal qualifications, he gave up the idea. Back in England Latrobe first attempted a literary career and published two historical books, but by nature he was a man of action. After a Grand Tour around Europe, during which he saw several important designs of 18th century architecture, including the nearly-completed neoclassical Pantheon in Paris, designed by Jacques Germain Soufflot, and the classical Pantheon in Rome, he became apprenticed to John Smeaton, a prominent civil engineer who built Eddystone Lighthouse, and then entered the architectural office of Samuel Pepys Cockerell in London, staying there until 1795. He quickly gained a practical knowledge of architecture and decided to start his own office. Eventually his business went bankrupt. In addition, Lydia Sellon, his wife of 5-years died and Latrobe suffered a breakdown. As a result he decided to emigrate to America, sailing in November 1795. For more background concerning the fine arts in America at this time, see: For more about European neoclassical architects, see: Bank of Pennsylvania, Philadelphia Not long after his arrival in Virginia, Latrobe became friends with Bushrod Washington, nephew of President George Washington, as well as other notables. He spent the next two years doing odd projects in Virginia: On a trip to Philadelphia he met Samuel M. Fox, president of the Bank of Pennsylvania. He moved to Philadelphia in 1800 after receiving the commission to design the Bank of Pennsylvania, his most beautiful work. Its colonnades recalled the graceful Erechtheum in Athens; its proportions were as perfect as those of any ancient building. He also designed several houses in Philadelphia, including Sedgeley Mansion, built for William Crammond in a revival of Gothic architecture. US Capitol For lack of appropriations, work on building the U. Capitol ceased in 1808, but when Jefferson became president he pressed for funds to complete the building. In 1808 he appointed Latrobe surveyor of public buildings, making him responsible for the construction of the Capitol in accordance with the plans of William Thornton. Some compromises took place, and the south wing was completed. While the arches in the old Senate room of the north wing were under construction, one gave way, killing the clerk of the works. Latrobe later furnished new designs for the Capitol after it was burned by the British in 1814 but resigned from his position in late 1814. He was succeeded by Charles Bulfinch, a Boston architect whose Federal Style of neoclassical architecture became the template for all 19th century state capitol buildings in the United States. While working in Washington DC, Latrobe dominated its architectural style, designing, among other buildings, St. The Roman Catholic Cathedral in Baltimore, designed without remuneration, stands today as his largest completed building and a sublime example of three-dimensional religious art. His last architectural commission was the central tower of Cathedral in St. He was interred at Saint Louis Cemetery, where his son Henry Sellon Boneval Latrobe, who also died from yellow fever had been buried three years earlier. Legacy The use of Greek architecture for public buildings and the Gothic style for domestic buildings was largely introduced to America by Benjamin Henry Latrobe, although Gothic architecture for public buildings was principally championed by Richard Upjohn and James Renwick. Although not the first architect in America, Latrobe was the first to make a strong impression on the public, and his numerous pupils, notably William

Strickland and Robert Mills , extended his influence in the 19th century by continuing to design in the Greek Revival style. His contribution to American art should not be underestimated. More 19th Century American Architects.

Chapter 5 : THE 15 BEST Things to Do in Latrobe - (with Photos) - TripAdvisor

Latrobe's View of America, Selections from the Watercolors and Sketch: Volume 1 , by Benjamin Henry Latrobe The drawings, sketches, and watercolors in the volume cover a wide variety of subjects: rivers, roads, bridges, canals, towns, flora and fauna, people in their homes and at work and play.

Chapter 6 : Benjamin Latrobe: Biography of Neoclassical Architect

Sources: Text - *Latrobe's View of America* , Edward C. Carter II, John C. Van Horne, and Charles E. Brownell, editors, The Maryland Historical Society and Yale University Press, / Images - Maryland Historical Society and Library of Congress.

Chapter 7 : “ in Western fashion - Wikipedia

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