

Meeting House, New Marlborough, MA. Lawrence Burke, photographer.

# Henry A. Sykes, Western New England Architect

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Henry Alexander Sykes (1810-1860) was a distinguished provincial American architect whose work should be better known. Of the dozen or so buildings that can be attributed to him, only eight survive. But collectively they show that Sykes had a sure hand working in the architectural styles fashionable in the mid-nineteenth century. The design of two of these – the first science facility and first library at Amherst College – are truly ingenious.

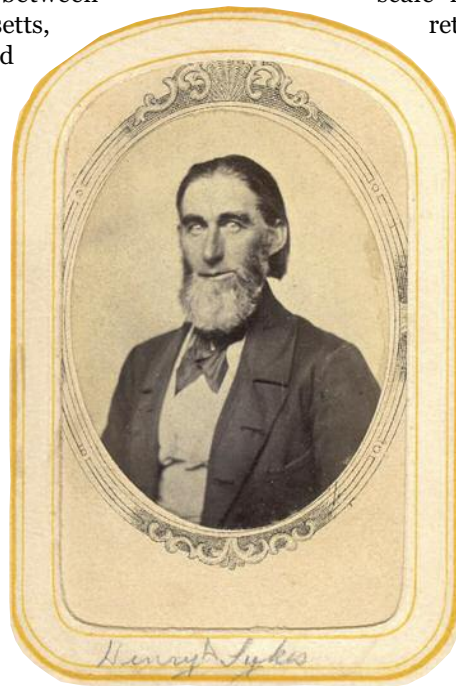
Henry Sykes was born in Suffield, Connecticut, located in the Connecticut River valley between Hartford and Springfield, Massachusetts, on 31 January 1810. He was orphaned at an early age and grew up in the care of his paternal grandfather, Victory Sikes, Jr., a prosperous farmer, carpenter, and sometime proprietor of a small sawmill. (The family name is spelled variously “Sikes” and Sykes.”) He received what was then called a good “common” education, roughly akin to completing grade school. He also became caught up at a young age in the evangelistic fervor that characterized much of the early nineteenth century and was a lifelong Congregationalist notable for his piety. By the time Sykes was twenty he was sufficiently mature for his grandfather to entrust him with a business transaction in far western New York, and a year later he was working in construction in New Haven, hoping to persuade his employer to pay him a dollar a day and two dollars more weekly for board. According to the memoir of his son Henry Martin Sykes, some of his father’s early years were also spent apprenticed to Chauncey Shepard (1797-1875), a locally prominent builder and architect of Springfield, Massachusetts, and he is said to have studied subsequently with the great New

England architect Ithiel Town (1784–1844).<sup>2</sup>

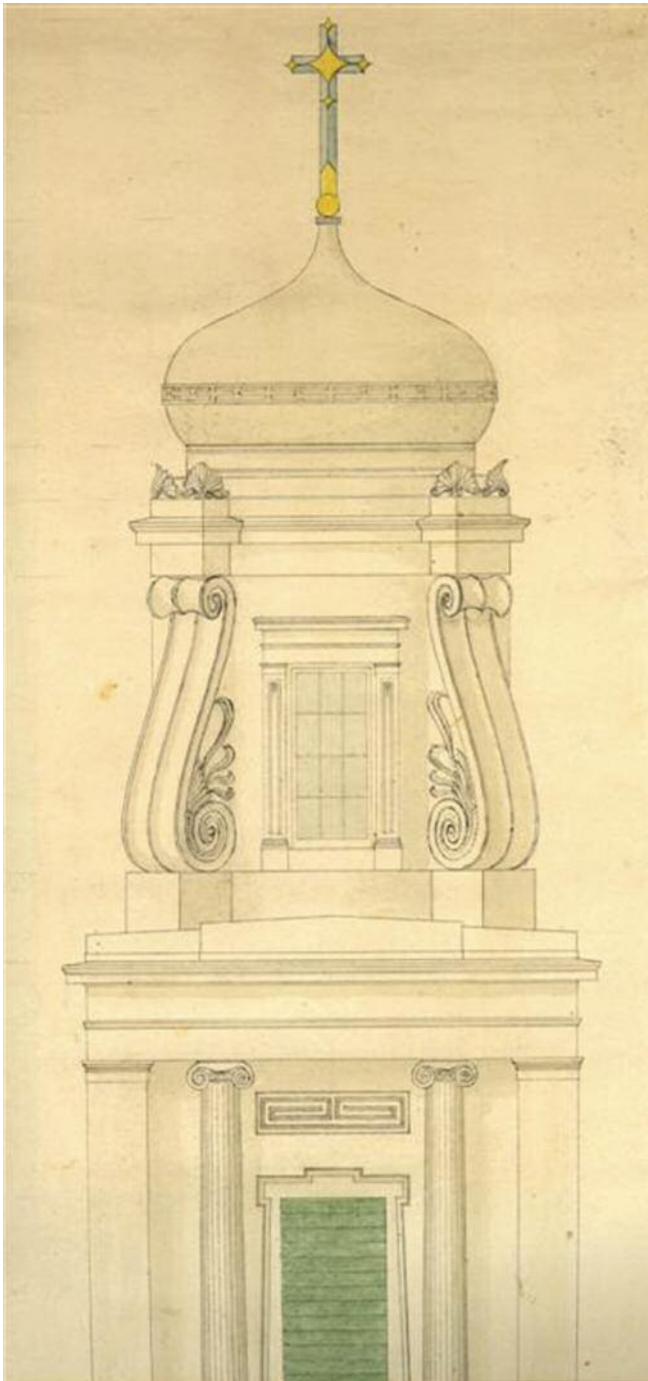
By 1835 Sykes was able to design and supervise construction of a new building for the First Congregational Church of Suffield, this presumably after being trained by Shepard. Then in 1838 the ambitious young man tried his hand in the Ohio State Capitol competition, or at least contributed to a design for the project, perhaps through the New York office of Ithiel Town’s partner Alexander Davis. Accordingly, it seems likely that it was Town who introduced Sykes to large-scale masonry construction not long after returning his base of operations to New Haven some two years earlier.<sup>3</sup>

The Suffield Congregational Church, for which a front elevation by Sykes is preserved at the neighboring Second Baptist Church, was a substantial wooden structure in the Greek Revival style. The body of the building was well-proportioned with an open portico at the front supported by six Doric columns, but both the rendering and an early photograph depict a somewhat ungainly two-stage tower.<sup>4</sup> Arguably Sykes’ second try in the same style was more successful. In the fall of 1837 the building committee for the Congregational Church in the north parish of New Marlborough, Massachusetts, reported that it had “experienced much unavoidable delay in procuring a suitable draft of a house there being few if any competent draftsmen in this vicinity. They have procured one from Mr.

Henry Sikes of Suffield which meets their wishes and which together with this report is respectfully submitted.” The estimated cost of the building was \$4,100, and parish clerk Henry Wheeler subsequently noted that the architect’s fee was \$25.<sup>5</sup>



Henry A. Sykes.  
Family album, Arthur M. Sikes, Jr.



Detail of Sykes rendering, Second Baptist Church bell tower.  
Kent Memorial Library, Suffield, CT.

The new meeting house, which Sykes likely never saw, was finished within a year and a half and dedicated in May 1839. The Greek Revival design, with two huge Doric columns in a recessed portico, had a simple façade with clean lines topped by a tower of considerable visual interest. While the ground level of the building has been converted into gallery space, the former sanctuary – now used as a center for community and cultural activities – has remained basically intact largely because the congregation dwindled over time and never had the funds

to renovate. The auditorium is almost totally unembellished, although originally it may have had two columns in the recess behind the former pulpit area. Graceful spiral staircases provide access to a rear balcony from a vestibule that also opens onto the two aisles on the main level. The whole is fitted with slips, most with an individual door, for a seating capacity of about three hundred. In 1841 the Congregational Church in Chester, a nearby Massachusetts hill town, dedicated its own new meeting house that is almost a duplicate of New Marlborough's. Slightly smaller, it probably was a knockoff rather than a project in which Sykes had a direct hand.

Meanwhile, in late February 1839 Sykes had presented preliminary sketches in person to the building committee of the Second Baptist Society of Suffield. In a covering note he proposed "to superintend the erection of your meeting house & parsonage, draw all necessary plans, lay out the work & c for \$2.37 ½ cts pr day." Chauncey Shepard, his former mentor from Springfield was the successful bidder for carpentry, joinery and painting, and



Bell tower, Second Baptist Church, Suffield, CT.

the firm of Hunt and Baker took on the masonry contract. At the end of the day a total of \$9,638.50 was spent. Sykes's fees for design, daily supervision of the project, and other expenses came to a total of \$1,143.45 from which he contributed two dollars toward the cost of the bell.<sup>6</sup>



West Campus, including Octagon and Morgan Library.  
Archives and Special Collections, Amherst College.



Mills-Stebbins house, Springfield, MA.  
Christopher Blair, photographer.

The outcome was a handsome brick structure with an open projecting portico supported by six Doric columns and a pediment surmounted by a tower (recently restored), which Talbot Hamlin calls “one of the most exquisite spires in New England” because of the richness and complexity of its detail.<sup>7</sup> Altogether the building is an especially fine example of the Greek Revival style. It clearly established Sykes as an architect of distinctive eye and certainly capable of taking on the challenge of a large-scale masonry project. Three additions over the years and a mishap not long ago arising from a roofing project have resulted in some significant modifications, as well as the disappearance of the adjacent parsonage. These changes notwithstanding, the church remains a commanding presence on the Suffield green.

By the summer of 1841 Sykes had opened an office at Springfield, which business directories of later date suggest may have been located at the corner of Main and Howard Streets. While Suffield was a small agricultural town of relatively limited opportunity for an architect, Springfield, which sat not much more than ten miles distant, was a burgeoning center of commerce, manufacture, and rail transport. Given the sparse documentation available for this period of his life only two things can be said with relative certainty. First, the early work Sykes undertook there left no footprint and presumably consisted of commercial buildings and basic housing for a rapidly expanding working class population. In fact, his first major project of record did not come until 1845 when he was hired to supervise construction of a gateway in the Gothic style at the Maple Street entrance of the new Springfield cemetery. William Peabody, the local Unitarian minister and a proprietor, actually created the design which then took more than a decade to complete because of funding problems. Second, Sykes never cut his ties with Suffield. All six of his children were born there

between 1838 and 1854, and his wife Julia, along with her father Julius Fowler, remained on a family farm in the northeastern section of town. In fact, Sykes himself was an active agriculturalist for much of his life and is listed as a Suffield resident and farmer in census data for both 1840 and 1850. Only in 1860 did he report his occupation as architect, a useful reminder of how the lives of many professionals in this era were still substantially rooted in the land.<sup>8</sup>

The decade stretching between 1846 and 1856 found Henry Sykes still active in Springfield but also in Amherst and Greenfield, Massachusetts. Perhaps the most important project that came his way was the request from Edward Hitchcock, the new president of Amherst College, for a scheme that would incorporate a geological “Cabinet & Observatory.” It was to be the first purpose-built science facility at the college and a fireproof structure by the standards of the day. According to his memoirs, it was Hitchcock who specified that both components of the complex should be octagonal. In this he may have been influenced by the ideas of octagon enthusiast Orson Squire Fowler, an Amherst graduate. However, earlier observatories at Williams and Wesleyan Colleges, and Lawrence Hall, the library at Williams then under construction, suggest that the octagon had already become fashionable in New England academe. Whatever the case, the real problem was raising enough money even to get the project started. A March 1846 letter from Hitchcock to Sykes in Springfield admitted initial disappointment on the financial front, while promising notwithstanding that he would ultimately be paid to continue work on the design. The same missive reported simultaneously that the “Spirit of God is among us & we are enjoying a very precious Revival in the College.” It is a very revealing statement. Doubtless Hitchcock respected Sykes as a talented architect and man of good taste, but



Morgan Library, 1880. Archives and Special Collections, Amherst College.

the latter's "consistent piety" was a factor just as important to the success of their working relationship. Finally, by the summer of 1847 some \$8,437 had been pledged by forty-four donors subsequently memorialized by a stone tablet in the new building, including a contribution of \$150 from Sykes himself.<sup>9</sup>

The Octagon, as the complex of the Lawrence Cabinet and Wood Observatory is almost universally known, was constructed of brick with stucco applied both inside and out. Stone flooring, supported by brick arches at the first floor level and by iron columns on the second, and the use of iron doors weighing up to a half a ton each were all part of the fireproofing effort. The Lawrence Geological Cabinet was an octagon some forty-five feet in diameter from angle to angle, designed with exhibition space on both the first and second floors and a gallery above the latter for display of additional specimens. The Wood Observatory was an octagonal tower some eighteen feet in diameter and forty-four feet tall. It contained at its center a freestanding brick pier, running from foundation to the roofline to support the telescope and isolate it from building vibration. The tower itself was topped by a ten-

foot-high revolving dome that rotated on cannon balls held in place by a pair of giant iron hoops, a mechanism similar to the one first used in 1839 in the central observatory tower atop the library at West Point. There was also a one-story wooden room on the east side for the transit telescope and a two-story entryway with interior staircases joining the two octagons at various levels. Although Sykes was the architect, he did not become directly involved in construction of the complex, which was largely completed in 1847 although not dedicated until the following May. The end result was an academic science facility imaginative in design as well as consciously eye-catching. Two additions by others – the geology lecture hall of 1855 and Dickinson-Nineveh gallery in 1857 – work well in the context of the architect's original plan, but a 1920s adaptation of the Octagon for new purposes led to substantial changes including removal of the observatory dome.<sup>10</sup>

Sykes's next major project at Amherst was a library for which he was engaged both as architect and general contractor. While planning and fundraising for such a facility had been under way for some time, Sykes first

became involved in 1850 and then intensively immersed in the project a year later when President Hitchcock and Charles B. Adams, professor of zoology, approached him about the practicality of making “accommodation for the Zoological Museum of this College in the contemplated Library building.” Fortunately, the site selected for the new facility – between the president’s house and the First Congregational Church (now College Hall) – and questions of cost fairly quickly put an end to the possibility of such an unusual combination, although not before Adams had bombarded Sykes with five letters on the subject in a matter of three weeks.

The upshot was a striking design for an Italianate building to be constructed of local Pelham granite and again with a variety of features intended to make it fireproof. Work on the facility started in 1852 and was completed at a cost of \$9,514 in time for dedication in November 1853. At the close of the exercises Sykes was awarded an honorary M.A., recognition for “a fine specimen of architecture” in the words of Professor B. B. Edwards, who had initially chaired the building committee. Subsequently named the Henry T. Morgan Library, a sensitive addition was made in 1882 to provide additional stack space. In time it was replaced by successively larger facilities located elsewhere on campus, but the design for an academic library in the style of an Italianate villa remains unique and Morgan a distinctive campus landmark.<sup>11</sup>

However, the same cannot be said of Appleton Hall, the third Sykes project at Amherst built in 1855 to his specifications but not under his supervision. A zoological cabinet made possible by a substantial bequest, it was intended to house several large collections in a rectangular brick structure with minimal Italianate detail. An early unfortunate addition at the east end was demolished before 1900, but two twentieth-century renovations first transformed Appleton from a two-story into a three-story classroom and office building and finally into a dormitory. To appreciate what Sykes envisioned now requires recourse to the nineteenth-century photographic record.<sup>12</sup>

Just after the Octagon project Sykes produced a design for a Gothic revival church for the Episcopal parish of St. James in Greenfield. According to the Henry Martin Sykes memoir, his father served as both architect and general contractor for the project, so he is likely to have taken up at least part-time residence in town between the

time the cornerstone was laid in May 1847 and consecration of the new St. James in May 1849 to general plaudits in the local press. Indeed, the *Franklin Democrat* went so far as to hail Sykes as “one of the most promising architects in the country.” In addition to the value of stone donated by a wealthy congregant, church records indicate that the cost of construction and furnishings for the new building ran to more than \$11,000 – about double the original estimate but including a new Hook organ from Boston. The result was a handsome if somewhat austere structure of brownish gray granite with



Mills-Stebbins House, Springfield, MA. HABS MASS, Library of Congress.

a rose window and projecting vestibule on the west end surmounted by a simple bell cote, six lancet windows on each side, and a trio of slender windows grouped over the altar. The exterior is almost entirely original except for the substitution of a metal roof for wooden shingles. The basic layout of the interior would also seem familiar to the architect even though some changes have been made such as replacement of some of the original stained glass,

alternations to the chancel, and modification of the rear gallery. Henry Martin Sykes suggests that his father also took on other building projects in Greenfield, but none has been identified and, other than the eventual completion of the Springfield cemetery gateway, he apparently did not work again in the Gothic Revival style.<sup>13</sup>

Sykes was next hired by John Mills to design and build a residence on Crescent Hill in Springfield. Mills was a prominent attorney and jurist, a sometime member of the Massachusetts State Senate, and a wealthy man by way of marriage. In her 1980 *A Field Guide to American Architecture*, Carole Rifkind described the house as “a picturesque Italian villa with a lively, irregular silhouette.” That very same year a pamphlet by Henry-Russell Hitchcock, *Springfield Architecture, 1800-1900*, was reissued in which he calls it “one of the finest 19th century houses in America” and then goes on to praise elements of the design such as the three story spiral stairway at its center lighted by an oculus in the roof above. Fortunately, this Sykes masterpiece was added to the National Register of Historic Buildings in 1973 and subsequently was the subject of a Historic American Buildings Survey so that the architect’s work can be studied in detail even though it remains in private hands and is not in the very best of condition. Unfortunately, however, the diary John Mills kept that contained a series of entries about the timetable and process of construction has gone missing, although a few extracts survive in a short pamphlet entitled *Ten Famous Houses of Springfield*:

1849

July

*On Crescent Hill part of the day. Mr. Sykes the architect was there for the purpose of deciding on a site for our new home*

November

*The masons have finished the walls and the prospect tower.*

1850

March

*went to Foote’s store to make arrangements for the glass for the new home.*

November

*made a fire for the first time in the dining room of our new home.<sup>14</sup>*

Two more significant buildings in Springfield followed in quick succession. First was an addition and rebuilding of the Hampden County Courthouse. Complaints about totally inadequate space had resulted in a series of petitions from the legal community, one of whom may have been John Mills. A contract was awarded to Sykes

on July 31, 1851, “For erection of a building in addition and alteration to the Court House” essentially doubling the size of the existing building while creating a unified whole. The surviving specifications are detailed, and the contract called for work to be finished by June 1852 for a total cost of \$5,900. The commissioners, in the way of all public contracting, soon had a list of add-alternate items they thought desirable. Sykes was required, for instance, to substitute a roof of “Rutland Slate” for the wooden shingles specified previously, and he was also directed to “make a Water Closet with two compartments with one Vase in each back of the Court Room, with a 1½ inch lead pipe leading into the earth in the Basement.” For these change orders it was agreed Sykes would be paid an additional sum of \$640, although the final total became a moving target as a consequence of yet further special requests. While it is difficult to know how much the finished product was shaped by the original structure, the building depicted in prints and photographs has a façade in modified Greek Revival style, with a row of six Ionic columns on the east front with two doubled on each corner and two more evenly spaced to separate two windows and an arched center door on the first floor and three windows on the second. The side walls had tall, rounded arches defining six shallow bays with regularly spaced casement windows on both floors and a row of four chimneys poking skyward at regular intervals near the edge of the roofline on both sides. Within a quarter of a century the need for yet additional space and more modern quarters led to its replacement by Springfield’s famed H. H. Richardson courthouse, itself later modified but still in use. The Sykes building actually survived into the very early twentieth century, recycled as an Odd Fellows Hall, but was then demolished to provide space for an extension of Court Square.<sup>15</sup>

The last major Sykes building in Springfield was a house on Central Street, which he designed and constructed in 1853 for Francis Tiffany, the new minister of the Unitarian church and an admirer of the Mills residence. Depictions show it sited on a steeply sloped lot and to have been a substantial four-square brick building with a stucco exterior and elaborate Italianate ornamentation at the cornices, windows, doors, and porch. It was surmounted by a roof with two rounded dormer windows on each side and a pair of massive chimneys. Tiffany died some three years later when the house was then purchased by Samuel Bowles, son of the founder of the *Springfield Republican*, only to end up by the mid-twentieth century as a dormitory for the MacDuffie School before being razed to provide space for athletic fields.<sup>16</sup>

While the Tiffany house was under construction Sykes appears for the last time in the Springfield Directory (1853-54), as a boarder on Howard Street and thereafter seems to have visited the city only occasionally. Notice of his death at Suffield in the December 17, 1860, issue of the *Springfield Republican* suggested that “ill health had for many years thrown him very much out of active working life.”

In actuality Sykes's demise was quite sudden, the consequence of the "new disease of diphtheria." Until then he was seemingly healthy, although his architectural practice did take a back seat to preoccupations growing out of a return to small town life. The survival of a pocket diary Sykes kept for 1858 provides interesting insights in this regard even if truncated entries frequently only hint at a larger picture.<sup>17</sup> Certainly it makes clear that he was again living full time in Suffield and had returned to the rhythms of life on a family farm. In January 1858, for instance, he "Butchered two hogs AM," and later that month was "at home building sheep pen & manger." The single illness recorded was 4 July, but the day after he "put mowing machine together" and "began mowing & brought in first load of hay"—one of thirty altogether.

Interspersed in this agrarian routine is evidence of an active religious life. In fact, Sykes had become a deacon at the Suffield Congregational Church in May 1857, and his Sundays regularly included morning and afternoon services, a substantial number of vestry meetings, and attendance at various other church functions in his hometown and neighboring communities. He also became the lead member of a committee established to mark the 150th anniversary of the death in 1708 of the Reverend Benjamin Ruggles, founding pastor of the Suffield Congregational Church. The minister's gravesite had never been suitably marked, and Sykes designed a monument in the shape of the original meeting house building and supervised its installation at a final cost of \$300 raised by subscription. He also took a journey to the Boston area in pursuit of further information about the man from descendants living there and to visit the 1681 Old Ship Meeting House in Hingham. Back in Suffield his findings became the basis for the historical address he delivered at an elaborate

celebration of Ruggles's life in mid-September.<sup>18</sup>

Generally the diary is a disappointing resource with regard to Sykes the architect. While there are references to several day trips taken to places including Chicopee, Hartford, Springfield, and Westfield, it is not clear if any of them involved professional commitments.

One intriguing entry records a visit with his wife Julia to Amherst College. The dedication of two new buildings led to the invitation, but it was the presence on campus of the renowned Congregationalist preacher and Amherst graduate Henry Ward Beecher that occasioned the trip rather than any role in their design or construction.<sup>19</sup> While it is possible that Sykes was responsible for the distinctive carpenter Gothic cottage just off Mapleton Avenue in Suffield in 1857, such speculation depends largely on a date penciled on an attic rafter and the fact that it was built for a cousin. However, he almost certainly did design and build the substantial house still on North Main Street (High Street) on property then owned by his father-in-law and where his wife continued to live until her death in 1869.<sup>20</sup> A May entry in his 1858 diary notes that he was "in town surveying building ground in lot in High St," and in June he was again at the High Street lot "to vet stakes for moving the barn" and subsequently other outbuildings that October. With the site



Top: Tiffany-Bowles House; Bottom: demolition, 1980. Courtesy of the Wood Museum of Springfield History

cleared, construction presumably then began on a new family residence with a two story front porch, exterior clapboard walls, wooden quoins, and fashionable mansard roof. Some have suggested the house was the work of Henry Martin Sykes, but the project seems much too sophisticated for a young man who had barely come of age and more likely to have been completed in 1859 or 1860 before his father's death.



Henry Alexander Sykes was an exceptional talent even if playing on a relatively limited geographical stage. His designs are often compelling in their originality. His work is important both because it set a standard and introduced the newest fashions in a region otherwise on the periphery of the East Coast urban mainstream. One particularly adventurous design, an unrealized 1846 plan for carriage sheds and barns in an Arabic or Moorish motif for the Suffield Congregational Church, may have pushed the envelope too far, but other outstanding examples, including his first buildings at Amherst and the Mills house, constitute important contributions to the architectural landscape of the pre-Civil War world. A young Henry-Russell Hitchcock suggested that Sykes could have been one of nineteenth century America's truly great architects had he not died so early. Perhaps, but this may misread him. Sykes was a devoted evangelical Christian, family man, and farmer. He was also firmly

rooted in small town tradition, and his aspirations for ongoing professional success and recognition ultimately may not have been nearly as important as the wish to return to his beloved hometown and take up his place as a respected community leader.<sup>21</sup>



Special thanks are due to Arthur M. Sikes, Jr., of Suffield, Connecticut, vice president of the Suffield Historical Society and president of the Sikes/Sykes Families Association. New Marlborough MA librarian Debora O'Brien and Margaret R. Dakin, Amherst College Archives and Special Collections, have been of great help.

### Notes

- Henry Sykes originally spelled his name "Sikes," but changed to "Sykes" after 1841. See letters addressed to him 1841-43, Box II, Sykes Collection, Connecticut Historical Society, Hartford.
- H[enry] M. Sykes, "Deacon Henry A. Sykes," Celebration of the Centennial Anniversary of the Town of Suffield, Conn. (Hartford, 1870), 109-10. See also Benjamin Coddington to Victory Sikes, Jr., 2 February 1830; Henry A. Sikes to Victory Sikes, Jr., 5 June and 27 July 1831. Victory Sikes, Jr. will, 20 January 1832, allotting Henry a one-sixth share in his estate. Manuscripts held by Arthur M. Sikes, Jr. Victory Sikes, Jr. (1758-1833) and son, "Account Book 1812-1845," local history collection, Kent Memorial Library, Suffield.
- Abbott Lowell Cummings, "The Ohio State Capitol Competition," *Journal of the Society of Architectural Historians*, XII (May, 1953): 18n. Davis manuscripts in the Print Room, Metropolitan Museum of Art offer nothing more on this subject. For Ithiel Town, see Roger H. Newton, *Town and Davis, Architects* (New York, 1962), 34-6.
- Robert Hayden Alcorn, *The Biography of a Town: Suffield, Connecticut 1670-1970* (Suffield, 1970), 138-9. The Sykes building was replaced in 1864, although the body of the structure was moved and used as a railroad freight depot into the 1960's.
- "Book of Records for the first Parish in New Marlborough (1794-1860)," fols. 219-228 passim. Manuscript held by United Church, village of Southfield, New Marlborough, MA. Funds for project were raised by selling usable items from the building being replaced and an auction of pews. Some furnishings in the sanctuary may be original and are typical of the period. Newton, *Town and Davis*, 203.
- See proposal from Henry A. Sikes, Suffield, 25 February 1839, endorsed "accepted 2 March 1839," and summary accounting by Sykes of fees and expenses, 1839 and 1840. These and other construction documents are held by the Second Baptist Church, Suffield.
- Talbot Hamlin, *Greek Revival Architecture in America* (New York, 1964), 179.
- A first letter to Sykes in Springfield is dated 18 August, 1841, note 1. See also Springfield business directories for 1847-1849 and 1853-1854; Records of Cemetery, 1841-1878, fols. 14, 16, 20, 55; cemetery Treasurer's Cash Book, 1842-1864, fol. 9 and entry for 10 October, 1857, recording payments to Sykes of \$15 (1844) and \$10 (1857). Library and Archives, Lyman and Merrie Wood Museum of Springfield History. The gateway at the Springfield Cemetery fell out of fashion, into bad repair, and was demolished in 1958. A photograph is reproduced in a manuscript history in the cemetery office.
- Edward Hitchcock to Henry A. Sykes, 23 March 1846. Box II, Sykes Collection, CT Historical Society. Also see Edward Hitchcock, *Reminiscences of Amherst College* (Northampton, 1853), 56, 60-1. For list of donors see Stanley King, *The Consecrated Eminence: The Story of the Campus and Buildings of Amherst College* (Amherst College, 1951), 35-6. For illustrations of octagonal buildings at Williams and Wesleyan, see Bryant F. Tolles, Jr., *Architecture & Academe: College Buildings in New England before 1860* (Lebanon, NH, 2011), 76-7, 147.
- For an early description of the Octagon see Frederick H. Hitchcock, *The Handbook of Amherst*, ed. Richard Panchyk (Charleston SC, 2007), 82. Geological collections were displayed immediately in the Lawrence Cabinet, but Wood Observatory lacked a telescope for several years. Hitchcock, *Reminiscences*, 72. Regarding the dome rotation system, see article about Amherst observatory, Robert Sears, ed., *New Pictorial Family Magazine* (1 January 1848), V: 490; see also *Harper's New Monthly Magazine* (June 1856), XIII: 31.
- C[harles] B. Adams to Henry A. Sykes, 20 November, 3 December, 5 December, 10 December, 11 December, 1851. Sykes Collection, Box II, CT Historical Society. Dated 10 August 1852, the Sykes contract included design, labor and materials. For contract and an article about the honorary degree from *Collegiate Magazine* (January 1854), see Folder 24, Box 14, General I, Series 1, Buildings and Grounds Collection, Amherst College Archives. Also see William Seymour Tyler, *History of Amherst College During Its First Half Century, 1821-1871* (Springfield, 1873), 325-6.
- For a description of the collections and early photograph of Appleton, see Panchyk, ed., *Handbook of Amherst*, 78-80. See also Tyler, *History*, 331-2 and Hitchcock, *Reminiscences*, 65. In 1994 it cost \$14.5 million to convert this \$10,000 building into dormitory space.
- H. M. Sykes, *Deacon Henry A. Sykes*, 109; John B. Whiteman, *Records of Proceedings in the Parish of St. James' Church Greenfield* (Greenfield, 1912), 50, 59-62; *The Franklin Democrat* (Greenfield, 14 May, 1849); *Gazette & Courier* (Greenfield, 14 May 1849). At St. James see Stephen D. Keyes, 1982 manuscript "History of the Building of the Churches of St. James' Episcopal Church of Greenfield." *Amiable Dwellings Revisited: The Episcopal Church of Western Massachusetts* (Springfield, 1992) suggests that Sykes modeled St. James after St. Mary the Virgin, South Milford, Yorkshire, England, but it was not consecrated until spring 1846 and shares only generic similarities.
- Carole Rifkind, *A Field Guide to American Architecture* (New York, 1980), 57. Henry-Russell Hitchcock, *Springfield Architecture, 1800-1900* (Springfield, 1980), 17; reissue of a pamphlet first published in 1934. Juliette Tomlinson, "The John Mills House on Crescent Hill" in *Ten Famous Houses of Springfield*, Connecticut Valley Historical Museum, Springfield, [1952].
- See petitions re: Hampden Country Courthouse, 27 May 1845, 21 June 1847, 4 May, 1850. See also "Documents re Courthouse Alterations, 1851 & 1852, including Agreements, specification & c. as to alteration 1851 & 1852," signed by H. A. Sykes and others, 30 July, 1851; "Addenda to the Specifications for the Court House," signed by Henry A. Sykes, 5 September 1851; and other related materials. HCCH, Box 26, folder 3, Springfield Archives.
- Wayne Phaneuf, "Bowles Entertained Them All," *Springfield Daily News* (7 December, 1974). Located in a National Historic District, there was a two-year effort by the Springfield Preservation Trust to save Tiffany-Bowles, including a legal challenge that ended up in the State Supreme Judicial Court. *The Springfield Republican, Daily News*, and *Union* carried stories until demolition in March 1980. See also, Newsletter, Massachusetts Historical Commission (October 1979), Vol. 5, #5.

17. 1858 pocket diary, Box II, Sykes Collection, CT Historical Society.
18. See Sykes drawings for Ruggles gravesite, local history collection, Kent Library. "Historical Address by Henry A. Sykes, A.M.," and "Remarks by Henry A. Sykes," *Proceedings at Suffield, September 16, 1858, on the occasion of the One Hundred and Fiftieth Anniversary of the decease of the Rev. Benjamin Ruggles* (Springfield, 1859), 23-70; 96-103. A Ruggles descendant donated a copy to the State Historical Society of Wisconsin which elected Sykes a corresponding member, 20 January 1860. Box II, Sykes Collection, CT Historical Society.
19. See *Springfield Republican* (20 May 1858). Williston Hall and East College were both designed by Boston architect Charles E. Parker.
20. See Alma de C. McArdle et als., *Carpenter Gothic: Ornamented Houses of New England* (New York, 1978), 124-27. The authors probably err in dating the Suffield cottage to the 1830's. See also photograph of High Street house, Acorn, *Biography of a Town*, 141.
21. "Drawings for the Horse Sheds and Barns," Suffield Congregational Church, local history collection, Kent Library. Born in 1903, Henry-Russell made the comment in a pamphlet first published in 1934. See note 14 [house, all of interest to students of the decorative arts.]

# Call for Papers

*19th Century Magazine*, the journal of The Victorian Society in America, seeks articles relevant to the social and cultural history of the United States from c. 1837 to c. 1917.

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