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The Architectural Legacy of Archimedes Russell

Evamaria Hardin

THE ARCHITECTURAL LEGACY OF ARCHIMEDES RUSSELL

by

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ABSTRACT OF THESIS

Submitted in partial fulfillment of the requirements for
the degree of Master of Art in Fine Arts
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Approved Mary Ann Smith

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ABSTRACT

The geographical location of Syracuse, its industry and especially its location on the Erie Canal, were factors propitious for its growth and development as an industrial center within New York State.

After the Civil War Syracuse experienced a building boom which offered unusual possibilities for the builder-architect. Although there was an increase of formal education for architects during the second half of the nineteenth century, many regional architects learned their trade in the office of an architect or of a builder-architect; the distinctions were not always finely drawn.

One of these architects was Archimedes Russell, who came to Syracuse from New England in 1862. Here he worked in the office of the architect Horatio Nelson White until 1868, when Russell opened up his own office.

Architectural offices were small during those days. Usually an architect worked with one or two assistants, specifications were handwritten and there were no duplicating machines to facilitate the drawing of plans and elevations. Russell became an extremely prolific architect. With about 700 commissions to his credit he played a large role in shaping the physical environment of Central New York.

During the nineteenth century American architects worked in a great variety of architectural styles, most of which had originated elsewhere. Despite its historical language, much of the architecture in the United States became uniquely American, either by being imbued with the stamp of a particular individual or expressing the indigenous culture. Whatever happened architecturally in the large cities and main centers of the United States was repeated by regional architects, who were informed through architectural journals, building guides and pattern books.

Like his former employers, John Stevens of Boston and Horatio Nelson White of Syracuse, Archimedes Russell worked with a great facility in all the fashionable styles of the day. Chapters 2 through 11 deal with almost the entire range of these styles as they are exemplified in a wide variety of his structures. The historical background of each style is briefly explained in the beginning of each chapter so as to provide a context for Russell's work. With his ready application of new technologies, his free adaptation of the ideas of leading architects and his eclecticism, Russell proves to be a good representative of the better regional architect of his time.

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PREFACE

Numerous people have been most helpful to me in my search for the architecture of Archimedes Russell. I am grateful to all those who showed me through their houses or supplied me with information in one way or another: Ms. Ruth Atwell, Mr. Frank Ballard, Mr. Herb Boerner, Mr. R. Carr, Prof. R. Diamond, Ms. A. Doherty, Sister Dorothea, Rev. Durham, Rev. Flemming, Mr. A. Friedel, Prof. W. Headlee, Father Hearn, Mrs. R. Hendrix, Ms. R. Houser, Ms. E. Kelly, Prof. W. Klare, Mr. David Lane, Ms. N. Lannon, Mr. R. Larmondra, Mr. C. Melvin, Jr., Mr. Richard Paccone, Mr. Phelps, Mr. and Mrs. G. Rapp, Mr. Travis, Mr. Treen, Ms. J. Tyman, Rev. and Mrs. Vier, Prof. M. Wayer and Mr. Stanley Worden. I am especially grateful to the School of Architecture at Syracuse University for permitting me to have access to the invaluable Harley J. McKee Collection.

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Special thanks to my advisor, Professor Mary Ann Smith, who got me started and saw me through.

SOURCE OF ILLUSTRATIONS

All figures in the text are by Evamaria Hardin, except as noted.

Fig. 1 — From Dwight H. Bruce. Memorial History of Syracuse, New York, from its Settlement to the Present Time. Opposite page 248.

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Courtesy Onondaga Historical Association

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Courtesy of Harley J. McKee Library, Syracuse University ARchives.

Fig. 13 — Friedens United Church of Christ, p. 24. Courtesy Church Archives

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Fig. 17 — Courtesy St. Anthony Convent ARchives

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Fig. 66 — From H. J. Sutherland, City of Syracuse and its Resources, 206.

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Fig. 69 — From American Architect and Building News, May 17, 1879. Fig. 177.

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Fig. 95 — From Vincent J. Scully, The Shingle Style and the Stick Style, Fig. 149.

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W. H. Pierson, American Buildings and their Architects, v. 1, 251.

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6	Memorial Presbyterian Church	Demolished
7	Furman Street Methodist Episcopal Church	Altered
8	Delaware Street Baptist Church	Altered
12	Friedens German Church	Altered
15	Church of St. Anthony of Padua	Extant
17	St. Anthony Convent	Extant
20	County Clerk's Office	Demolished
21	Crouse Memorial College	Extant
30	von Ranke Library	Altered
36	Evangelical Lutheran Zion's Church	Demolished
37	Park Central Presbyterian Church	Altered
40	St. Lucy's Roman Catholic Church	Extant
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60	St. John's Evangelist Rectory	Extant
62	The Yates Hotel	Demolished
65	Dey Brothers Department Store	Altered
66	Snow Building	Altered
67	McGraw Hall, Cornell University, Ithaca, NY	Extant
68	Sibley Hall, Cornell University, Ithaca, NY	Extant
69	Hamilton Salisbury White's Fire Engine House	Demolished
70	Mrs. Charles Brewster Hubbard House	Extant
73	Mrs. Charles Haeberle House	Extant
74	Westminster Presbyterian Church	Extant
77	Howard Soule House	Demolished
79	D. Edgar Crouse Stables	Demolished
81	George D. Whedon House	Extant
85	Charles F. Ayling House	Extant
88	F. W. Gridley House	Extant
92	C. W. Snow House	Extant
96	George L. Gridley House	Extant
100	George Zett House	Extant

Figure		
102	Charles A. Frank House	Extant
104	W. E. Blumer House	Extant
105	Henry D. Denison House	Extant
106	W. Gray Latham House	Extant
107	Snowdon Apartments	Extant
113	McCarthy Wholesale Building	Demolished
114	Hickok Building	Demolished
115	Hendricks Building	Extant
117	Third National Bank	Altered
120	First English Lutheran Church	Altered
126	Masonic Temple, North Syracuse, NY	Extant
129	Syracuse Central High School	Extant
135	Fourth Onondaga County Courthouse	Extant

E R R A T A

p.lv l.31 for '196 read '277'.

p.32 l.4 for 'May' read 'May 1868

p.90 l.11 for 'verticality' read 'horizontality'

p.90 l.15 for 'horizontal' read 'vertical'

p.227 l.15 for 'the first of the three Crouse structures' read 'the first of the three structures'

p.262 l.16 for '1816' read '1876'

p.250 l.2 for '700' read '702

p.279 l.8 for 'wary' read 'weary'

p.322 fn.1 is fn.2, fn.2 is fn.1

p.327 l.8 for 'Galvin' read 'Galpin'

p.xi l.16 for 'Luterhan' read 'Lutheran'

p.54 l.14 for '189' read '1889'

p.221 l.17 for 'restored'read 'renovated'

p.270 shift footnote designation '87' from l.10 to end of l.12

p.240 l.3 for 'West Onondaga Street' read '747 West Onondaga Street'.

p.xviii l.33 for 'Westminster Presbyterian Church extant' read 'Westminster Presbyterian Church altered'

p.188 l.1 for ' the building is symmterical on two axes in plan as well as in elevation' read 'the building is symmtrical on two axes - in plan as well as in elevation -

INTRODUCTION

Early History of Syracuse and Onondaga County

Early Settlers and Their Buildings

Syracuse as a Village

Regional Architectural Context

Architectural Building Styles during the Early Part of the Nineteenth Century

The New City of Syracuse and Its Industry

INTRODUCTION

HISTORY OF SYRACUSE

Syracuse occupies a site which is near the exact geographic center of New York State. It is therefore not surprising that it is sometimes given the name, among other names, "the Central City".[1] At one time the area which is now Syracuse and Oswego County to the north was submerged in a shallow fresh water lake which encompassed the Lake Ontario area and drained out of the Mohawk Valley. The receding waters left bogs and swamps as well as rich black muckland and gravel pits. Rocks of Manlius and Onondaga limestone which had been formed in the deeper waters following the salt and gypsum period mark the northern edge of the Allegheny Plateau, southwest of what is now Syracuse. An east-west "cut" from glacial days later formed a natural Indian trail, the Erie Canal, and the location for the New York Central Railroad. Likewise, the Onondaga Valley was a natural north-south trail.[2]

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[1]Henry Franklin Chase, Syracuse and its Environs, Vol. 1 (New York and Chicago: Lewis, 1924), 287. According to Chase the city was also called "the swamp", "that mud hole", "convention city", "city of the plains", "city of isms."

[2]William F. Roseboom and Henry W. Schramm, They Built a City (Fayetteville, N.Y.: Manlius Publishing Co.,

In 1786 Ephraim Webster, who had been a revolutionary soldier and later became a trader, built a cabin for a trading station with the Indians near the mouth of Onondaga Creek. He was the first white settler in the area.[3]

After the Indians had ceded their lands to the State of New York in 1788, Webster persuaded Asa Danforth and his wife to settle here. Asa Danforth erected the first saw mill on Butternut Creek near what is now Jamesville. In 1794, two years after the mill had been raised, Onondaga officially became a county.[4]

In 1797 the State of New York formally took possession of the salt springs as part of the Indian lands that a few years previously had been ceded to the state, and laid them out in fifteen acre lots. The state expected income from the salt springs through leases to salt manufacturers and through taxes on the salt produced. A canal was dug from the lake to the springs, and all salt passing through for shipment was taxed. All of the earliest settlers had done some salt boiling, but not until the arrival of James Geddes in 1794 was salt manufactured on a large scale. Until 1804 salt had only been marketed via waterways; there

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1976), 2-5. The first locality which received a name within limits of the present city of Syracuse was called "Webster's Landing."

[3]Joshua V.H. Clark, Onondaga or Reminiscences of Earlier and Later Times, Vol. 2 (Syracuse: Stoddard and Babcock, 1849), 83.

[4]Roseboom and Schramm, op. cit., 22-25.

was no road over the marshy lands to the salt reservation. In order to finance the building of a road, a bill was passed to sell 250 acres of state lands near the salt springs. James Geddes, who was responsible for the bill, also was to lay out the 250 acre tract, the present site of Syracuse. Abraham Walton bought the tract for $6,550, which was sufficient for building the road from DeWitt to Geddes which eventually became part of the Genesee turnpike. Walton sold part of the land to Joshua Forman, who was instrumental in bringing about the building of the Erie Canal and who, in 1822, sponsored a bill in the legislature to lower Onondaga Lake two feet. The lowering of Onondaga Lake drained the water from the area which is now downtown Syracuse and made the fever-ridden marshland livable.[5]

A former Revolutionary soldier, Henry Bogardus, an ancestor of James Bogardus, inventor of the cast iron building, also bought land from Walton with the stipulation that a tavern be built there. Bogardus's Tavern was the first frame house erected there in 1806. The owner called it "South Salina House," but colloquially it was called "Bogardus's Tavern" and the area where it stood, which is now the northwest corner of West Genesee and North Salina Streets, was called "Bogardus's Corner."[6] As the tavern

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[5]Myles Tyler Frisbie, The Story of Syracuse (1825-1925 Syracuse Centennial Exposition, June 3-13, 1925, in Celebration of the One Hundredth Anniversary of the Incorporation of Syracuse as a Village of the State of New York), pages are not numbered. Harley J. McKee Collection, Box 46, Syracuse University Archives.

[6]Chase, op. cit., 303.

changed proprietors, so changed the names of the tavern and the place. In time it became "Cossit's Corner," "South Salina," "Milan."

Walton built the first grist mill nearby to attract settlers and the "old red mill" became an early landmark. The part of the Walton tract which had remained unsold initially, was sold and changed ownership several times until the Syracuse Company finally purchased it for $30,000.[7]

The settlement was growing slowly. An official name was needed and Forman suggested "Corinth", which was not acceptable since there was already another town by that name in the state. M. C. Hand[8] credits John Wilkinson[9] with giving Syracuse its name. The name "Syracuse" was suggested to him while reading a poem about the ancient city and he apparently noticed similarities between the two: there were salt and fresh water springs and a neighboring Salina; furthermore the measurements of both cities were the same: one mile long and half a mile wide.[10]

When in the spring of 1825 Syracuse was incorporated as a village, it boasted of a number of shops, fifteen merchants, a newspaper and a canal almost completed. Timothy

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[7]Dwight H. Bruce, Memorial History of Syracuse, New York from its Settlement to the Present Time (Syracuse: H. P. Smith, 1891), 96-107

[8]Ibid., p. 106, quoting M. C. Hand, From a Forest to a City, 15.

[9]Wilkinson had worked in Forman's law office. He became the first resident lawyer in Syracuse and later its first postmaster.

[10]Roseboom and Schramm, op. cit., 29.

Cheney, who came to Syracuse as a boy and later worked as a mason in the city, writes in his Reminiscences of 1824:

> ...from where he stood every house in the village could be distinctly seen...there were but twenty-three finished houses and six or seven under way...[11]

Syracuse, which was settled later and more slowly than its neighboring areas because of the original dismal site conditions, now started to grow rapidly. Despite two cholera epidemics and a disastrous fire in 1834 which wiped out all of the buildings in the now Hanover Square area, the population grew from 6,000 in 1841 to 25,000 in 1855.[12]

Those settlers who came to the area during the late eighteenth century and built permanent houses brought with them their regional architectural traditions. In Massachusetts and Connecticut they had been familiar with post colonial or early Federal styles. Characteristic features of these houses are a low pitched roof, a flat, smooth facade, doorways with elliptical fanlights and, sometimes, flanking sidelights which are often adorned with pilasters or slender columns. Occasionally large windows are recessed into arches. Elliptical or semicircular windows in gables or end walls terminating in stepped gables are typical of this style. An example in this area is the Gridley house

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[11] Timothy C. Cheney, Reminiscences of Syracuse (Syracuse: Summers and Brothers, 1854), 2.

[12] McKee Collection, Box 46.

on East Seneca Turnpike, which was built in 1812.[13] Another is the John McViccar house in Fayetteville, probably built around 1850.[14] A direct descendent of colonial New England stands in Delphi Falls. The simple and elegant wooden structure, built as a meeting house for the Baptist Society from 1815-1818, later became the Delphi Baptist Church.[15]

The Dutch building tradition of the Hudson Valley is to some extent exemplified in the General Hutchinson House on West Seneca Turnpike. It was built in 1812, a substantial stone house with crow-stepped gable ends, the cornice being much simpler than those of houses built in the New England style.[16]

Despite the fact that the first volume of Stuart and Revett's book Antiquities of Athens had been published in 1762 and that copies of the book had come to America before the Revolution, it took more than half a century longer to make the Greek Revival style popular in the United States. Benjamin Henry Latrobe, who came from England, was the first educated architect in this country. Between 1799 and 1801 he designed the Bank of Pennsylvania, the first Greek Revival building (with Roman elements) in America. It took the Greek Rebellion and Byron's romantic involvement with it to make people

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[13] New York State Council on the Arts, Architecture Worth Saving in Onondaga County (Syracuse, 1964), 19.

[14] Ibid., 87.

[15] Ibid., 33-41.

16, Ibid., 22-23.

aware of the beauty of ancient Greek buildings. Latrobe and his students, Robert Mills and William Strickland, became the major proponents of this architectural style.[17]

In and around Syracuse the Greek Revival style is shown in structures such as the Hamilton White House (1842) at 307 South Townsend Street,[18] Roosevelt Hall in Skaneateles,[19] built in 1839, and Whig Hill of 1833, located east of Plainville.[20] Although this latter is not the typical white porticoed building associated with the style, it is, like so many other houses in this area, Greek Revival in its structure and its details: a simple rectangular block without projections, a smooth wall surface and a symmetrical facade, a flat or low-pitched roof, a transom over the entrance held by piers or columns. There are no arches in Greek buildings; all doors and windows are trabeated. Sometimes small attic windows are fitted into an entablature. One of the important Greek Revival houses in Syracuse, the Leavenworth House, at the corner of McBride and James Streets, erected around 1840 by a local builder, Elija T. Hayden, was the only Syracuse building mentioned in Great Georgian Houses. It was unfortunately demolished in 1950.[21]

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[17] Talbot Hamlin, Greek Revival Architecture in America (New York: Dover Publications, Inc., 1944), 36.

[18] Syracuse-Onondaga County Planning Agency, Onondaga Landmarks (Syracuse: Cultural Resources Council of Syracuse and Onondaga County, Inc., 1975), 11.

[19] Ibid., 50-51.

[20] Ibid, 54.

[21] Ibid., 12.

Myles Tyler Frisbie[22] gives a description of buildings and the arrangement of the village of Syracuse in the 1830s. Business centered around the Salina Street crossing of the canal. Shops and factories were located around the mill pond water power supply. At the west end of Clinton Square stood the "Saleratus Factory." The "Village Green" between Washington and Fayette Streets was used for athletic contests, games and gambling wheels. Lodi was a suburb. One of its most prominent features was the Syracuse Academy, a private school which in 1846 became the Onondaga Orphan Asylum. Socially it was considered the fashionable thing to live in houses from where much of daily life could be seen (and no doubt where one could be readily seen also). People with means who built their homes in West and East Water Streets could watch the packet boats on the new "Grand Canal."[23]

The 1840s started with a "big bang." In 1841 more than 600 pounds of gunpowder exploded in a fire of a frame building where it had been stored illegally. Luther Gifford, architect and builder, who had been severely wounded during the explosion, gives an account of it in a letter to his cousin Sidney Brooks.[24]

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[22]M. T. Frisbie, op. cit., pages are not numbered. The detailed description also includes an illustration of a map of Syracuse which was drawn up in 1834.

[23]Chase, op. cit., 111.

[24]McKee Collection, Box 46. Luther Gifford built Syracuse City Hall in 1845. It was demolished in 1889. (Ill. in Frisbie).

By now Syracuse bustled with activities. The opening of the railroad in 1839 heralded the age of rapid transport. Trains sped through downtown streets, sometimes obstructed by grazing cattle which were restricted from roaming the streets only between December 15 and March 15,[25] at twenty miles per hour "on good days and under favorable conditions"[26] into the newly-built terminal at Washington Street. The lawyer Harvey Baldwin, the son of the founder of Baldwinsville, proposed consolidation of the two rival communities Salina and Syracuse, eloquently compared the proposed new city to Babylon and its hanging gardens, and succeeded as first mayor of the new city in 1848.[27]

Events in the country soon moved towards the Civil War. Ominous signs of it had been apparent in Syracuse since the early 1850s. The arrival of Reverend Samuel J. May, ardent abolitionist, official of the "Underground Railway" and pastor of the Unitarian Church in Syracuse, helped greatly in aligning Syracusans with the anti-slavery movement. The convention of the Anti-Slavery Society held here and the "Jerry Rescue" incident, Daniel Webster's speech from an iron balcony of the Courier Building on East Genesee and MOntgomery Streets, and the visits of John Brown in 1856 and Steven A. Douglas four years later helped

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[25]Bruce, op. cit., 144.

[26]Roseboom and Schramm, op. cit., 43.

[27]Ibid., 31.

to enflame pro- and anti-slavery sentiments and put the city into the limelight.[28] Not only in politics, in business changes were taking place also: for more than seventy years Syracuse had had a monopoly in salt manufacturing and the product was shipped to all parts of the United States. The peak salt production was in 1862. After that the salt industry in Syracuse declined, as other more accessible salt deposits were discovered elsewhere. However the manufacture of soda ash, a blending of salt and limestone, the basic and most widely used alkali for industrial application, helped to secure the city's economic well-being.[29]

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[28]Frisbie, op. cit. Pages are not numbered.

[29]Roseboom and Schramm, op. cit., 59-61.

CHAPTER I

Building Materials Most Commonly Used in Nineteenth Century America

Architecture as a Profession

The Education of Architects

Syracuse University and the Department of Architecture

The Practice of Architecture in Syracuse during the Second Half of the Nineteenth Century

Advertisements by Syracuse Architects

While wood was the most commonly used material during the Colonial era, by 1800 most buildings in Boston were built of brick. In the rapidly growing cities, fireproof construction had become a serious concern, and in 1803 an ordinance was passed in Boston requiring that all buildings over ten feet high be constructed either of brick or stone.[1] Throughout the Federal period residential architecture of Boston was of brick, and some of the civic and commercial buildings were constructed of stone. William H. Pierson points out the difference of each material in its visual characteristics and effect:

> In a brick wall the contrast in color between the mortar of the joints and the brick themselves sets in motion a rhythmic but extremely delicate interlocking pattern which not only animates the surface but also establishes at once that ingredient essential to all architectural experience: scale. A stone wall, even when finely dressed, is large, heavy, aloof; a brick wall vivacious, intimate, touchable...[2]

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[1]William H. Pierson, American Buildings and their Architects: The Colonial and Neo-Classical Styles (Garden City, N.Y.: Doubleday, 1976), 253, 471.

[2]Ibid., 282-283.

The omnipresence of brick may also be explained by the fact that there was a lack of skilled stonemasons in the country at that time. That same reason, the absence of skilled craftsmen in the United States, had previously given rise to the invention of the balloon frame, which could be constructed more easily than the heavy medieval framing it replaced.[3]

The need for fireproofing had given the first impetus for the use of iron as building material. An early example was Robert Mill's (1781-1855) Public Record Office in Charleston, South Carolina (1822-23), in which a combination of stone, brick and iron was used.

The name most readily associated with cast iron buildings is that of the inventor-designer James Bogardus, who built the nation's first all-iron building, his own factory, in 1849 in New York City.[4] Usually the cast iron building consisted of an iron front and had an otherwise conventional internal structure: brick bearing walls, wooden beams and joists and wooden floors. Cast iron used in the interior was in the form of slender columns acting

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[3]Carl W. Condit, American Building Art, the Nineteenth Century (New York: Oxford University Press, 1960), 22-23. A revolutionary invention by A. D. Taylor in 1833, the system was quickly adopted by most vernacular builders. It came to international attention when a prefabricated balloon frame house was shipped to Paris and exhibited at the exposition of 1867.

[4]Margot Gayle and Edmund V. Gillon, Cast Iron Architecture in New York (New York: Dover Publications, Inc., 1976), XI. Also illustration of Bogardus's factory at Duane and Center Streets.

as floor supports. There was space for large areas of glass in the facade because the slender cast iron supports took relatively little space. This allowed a great deal of daylight to enter the building which made cast iron buildings ideal for stores and warehouses. In 1842 Daniel D. Badger had constructed in Boston a store building with cast iron lintels and columns. When he moved to New York City, he built the Architectural Iron Works, a foundry that supplied the East and Midwest with iron fronts and interior members. The iron fronts were often used to modernize an older building.[5] Components could be ordered from catalogues[6] and with speed and economy the building parts could be assembled at the construction site. Fires destroyed many of the cast iron buildings, thereby also destroying the illusion that they were fireproof. After 1865 there was a definite decrease in the use of cast iron as a building material. Instead, it was used in ornamentation.

In the 1850s the best Syracuse buildings were constructed with brick or stone bearing walls and had a wooden framework for floors and roof.[7] Dwight H. Bruce lists no

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[5]Condit, op. cit., 3-31. In New York City the best known of the Badger buildings for which Badger supplied the components was the Haughtwout Department Store (1857). Elisha Otis installed the first passenger elevator in the United States in this five-story building.

[6]According to Diana S. Waite, by mid-century the building material catalogues became a popular architectural source challenging builder's guides and pattern books as the only sources for architectural designs. Diana S. Waite, ed., Architectural Elements: A Technological Revolution (New York: Bonanza Books, n.d.), 7.

[7]Harley J. McKee, unpublished address given on occasion of 100th anniversary of the founding of the AIA. McKee, Box 46.

less than eight brick manufacturing companies.[8] In 1867 the old Onondaga County Savings Bank building which was under construction at that time, began to incorporate wrought iron beams into the floor and roof systems. It was not fireproof, but it was a beginning. According to McKee, the Kirk Fireproof Building, built by the Syracuse architect James H. Kirby in 1889 (and demolished in 1970), was the first structure in Syracuse to justify its name. By that time the steel skeleton was established in Syracuse and was used in most structures except residences.[9]

Cast iron fronts were not in evidence in Syracuse, but cast iron lintels were extensively employed. According to McKee, the closest example of a cast iron front is in Cooperstown.[10]

The use of elevators in store and office buildings in Syracuse dates from the 1870s. The first building to have a steam powered (Otis) elevator was the D. McCarthy & Company Dry Goods Store, built in 1876 by Archimedes Russell. After the Syracuse Savings Bank (1876) was constructed with a passenger elevator, "no commercial building with any pretensions could afford to be without one."[11]

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[8]Bruce, op. cit., 641.

[9]McKee address. He notes that another structural milestone in Syracuse was the wide span of the concrete arched Onondaga War Memorial Auditorium, built in 1950.(See footnote 7).

[10]Harley J. McKee, unpublished lecture on "Commercial Facades." McKee, Box 46.

[11]Ibid.

Much was made about the use of galvanized sheet metal for cornices. The Syracuse Daily Journal printed the following notice on February 27, 1871:

> An Important Building Improvement
>
> For several years in New York and in the cities of the West a new material for the cornices of stores, dwellings and public buildings, has been in use and is gradually and surely gaining its way to general public favor.
>
> It is galvanized sheet iron, which by means of machinery is wrought into many tasteful forms, and is made to resemble stone or painted to correspond with other building material. The ingenious machinery by which this species of cornice is rolled and wedged into various ornamental shapes, is working an important change in this branch of architecture. The superior advantages of galvanized sheet iron over wood is indisputable. It is light and consequently there is no strain from its weight upon the building. It is made in an endless beauty of designs, from the plain Tuscan to the Doric to the most elaborate and Corinthian and composite orders. More important still, it is entirely fireproof. Its use is becoming general in cities where wooden structures are prohibited.

It was first used locally on the four-story brick business block of Tallman and Philips which was built in 1870-71 by Archimedes Russell on West Fayette Street. Besides being lighter, it was cheaper and more durable than a wooden cornice, a special advantage considering the Syracuse climate.

The arrival of electricity was viewed with some concern. When it was proposed that electric light should light the city streets, "night will be changed into day", it was also suggested that poles be enclosed by wood ten feet high lest pedestrians be harmed by electricity running down poles on wet nights.[12]

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[12] Courier, November 10, 1882.

The opening of a Builder's Exchange in the Vanderbilt House Block in 1888 was enthusiastically welcomed. The Architectural Era hailed it as the "most important event in the building and architectural world in Syracuse since the convention of architects...".[13] The object of the Exchange was the "encouragement and protection of builders, the dissemination of valuable information, and to benefit architects, dealers in builders' supplies and materials, owners, and the general public...".

The term "architect" was used loosely in nineteenth century America. The American Institute of Architects had been founded in New York in 1857, but unlike law or medicine, architecture was not considered a learned profession but a vocation that one learned on the job. Most architects started their careers as draftsmen and after a while set up their own offices. Before the 1890s few were able to go to Europe for a systematic education in architecture. Those who went usually attended the Ecolé des Beaux Arts in Paris and upon returning to the United States became leaders in their profession. Richard Morris Hunt was the first to become a student at the Ecole between 1845 and 1853. He was followed by Henry Hobson Richardson, Charles Follen McKim, Bernhard Maybeck, Louis Sullivan and others. William Robert Ware, a student of Hunt and founder of the first architectural

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[13] Architectural Era, 2, April 4, 1888.

school in America at MIT in 1866, complained that the profession was "in the hands of mechanics, good at practical matters, but ignorant of the higher branches of their calling."[14]

Nationally known architects, who built in and around Syracuse, had learned their trade through experience. Richard Upjohn had been apprenticed as a cabinet worker in England, where he eventually opened his own shop. Upon his arrival in America in 1829 he worked as a draftsman for a local builder and taught drawing in an evening school. He worked for Alexander Parris in Boston before setting up his own practice.[15] After James Renwick had graduated from Columbia in 1836, he worked as an engineer. His career as an architect began after he had won the first prize in the competition for Grace Church in New York City in 1846.[16] A. J. Davis, "a draftsman par excellence," started out in a printing office and later drew plans and perspectives for an architect. Before he went into partnership with Ithiel Town, he had an office as architectural draftsman.[17]

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[14]Spiro Kostof, ed., The Architect (New York: Oxford University Press, 1977), 214-215.

[15]J. M. Richards, ed., Who is Who in Architecture (New York: Holt, Rinehart, Winston, 1977), 326.

[16]Ibid., 267.

[17]Roger H. Newton, Town and Davis: Architects and Pioneers in American Revivalist Architecture, 1812-1870, including a Glimpse of their Times and their Contemporaries (New York: Columbia University Press, 1942), 26, 77-78.

Minard Lafever had no formal architectural training. He worked as a carpenter and joiner and "devoted his evenings to drawing plans and details for houses and other buildings."[18]

Regional architects and builders who practiced architecture in Syracuse and its vicinity during the 1850s, such as Horatio Nelson White, E. T. Hayden, G. P. Randall, Rufus Rose, Lewis Joy and R. G. Otis, had learned their vocation on the job. H. N. White had worked as a carpenter, a journalist, and builder and, while working at Yates Castle, had direct experience working with Renwick.

Before Archimedes Russell came to Syracuse in 1862 to work for White, he had been apprenticed to a sign painter prior to his working with the architect John Stevens in Boston. Joseph Lyman Silsbee, who worked in Syracuse from 1873 until 1885, when he moved to Chicago, had graduated from Harvard College and had some architectural study or experience in Boston before he traveled in Europe for about a year.[19]

In the 1870s it became possible to study architecture in colleges throughout the country. Cornell and Syracuse University were among the first to set up architectural departments.[20] Harley McKee writes that George Fisk

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[18]Jacob Landy, The Architecture of Minard Lafever (New York: Columbia University Press, 1970), 1-32.

[19]Unpublished notes by H. J. McKee. Silsbee looked after the practice of H. N. White when White took a trip to Europe. In Chicago Frank Lloyd Wright briefly worked in Silsbee's office in 1887. McKee, Box 46.

[20]The establishment of an architectural department at MIT was followed by one at the University of Illinois,

Comfort, who came to Syracuse University to teach Modern Languages and Aesthetics in 1872, promoted the idea of establishing a college where courses in architecture and painting could be taught. He became its first dean. The course in architecture was planned with the help of Horatio Nelson White, who had designed the first building on campus, the Hall of Languages, which was completed in 1873. White was considered to be the most natural choice to teach architecture, but was ready to go to Europe when the semester began, so instead, Joseph Lyman Silsbee and Archimedes Russell, two of White's proteges, became the department's first teachers. They did not receive any compensation. The course in architecture lasted four years. Half of its curriculum consisted of liberal academic studies. Technical architectural studies were a small part, and the main subject was architectural drafting, which covered working drawings, use of materials in construction, principles of architectural composition, contracts, specifications and superintendence. According to McKee this seemed to be a close academic approach to the architect's practice. Taught by the painting faculty, freehand drawing and painting were given almost as much space in the curriculum as architectural drafting. The academic year, which lasted from mid-September

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Cornell and Syracuse University, in that order. Syracuse University was also one of the first to accept a woman in their architectural department. Mamie Whitford from Syracuse was accepted in 1877.

to mid-June, was divided into three terms, for which students paid $33.34 per term or $100 per year.[21]

McKee believes that most of the Syracuse builder-architects built and surveyed at the same time. Probably many builders also drew their own plans with the help of pattern books which proliferated in the period after the Civil War. Since no duplicating media were available at the time, a single set of drawings was made for ordinary commissions. Specifications were written longhand, usually in single copies. Handwritten contracts appeared to be duplicated for the use of each party. Professional services did not always include supervision of construction. Large general contracting firms did not yet exist in Syracuse; the work was contracted out separately.[22] According to

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[21]Harley J. McKee, "The Study of Architecture in 1873," unpublished paper of May 31, 1962. In McKee, Box 46. He writes that students then could find a furnished room with board in town at a cost of four or five dollars per week.

He also characterizes the teaching of architecture by roughly three types: "The first, illustrated by M.I.T., gave considerable emphasis to the art and science of architectural design, following the ideals of the French Beaux-Arts. The second, illustrated by Illinois, treated architecture as an engineering technology, following the approach of the German building academies. Syracuse attempted to give an "educated gentleman" some competence in artistic and architectural techniques. While there have been many changes in architectural education over the last ninety years, it is interesting to realize that opinions today differ considerably as to which of the three approaches, if any, is the best."

[22]McKee, unpublished address given at 100th Anniversary.... He gives the following example: "The Onondaga County Savings Bank (1867-1868) proceeded by a system of separate contracts. The excavation and foundation work were supervised by one David Wilcox, who was obligated to follow directions given by the building committee and the architect, H. N. White, but in the absence of such instructions he had

Russell's account book, he usually received about 3 percent on all contracts for large commissions.

A testimony given by H. N. White during an inquest in 1874 in connection with the Central Baptist Church (1872) gives an indication of the conditions and practices. In 1874 the floor in the rear portion of the church had collapsed, whereby several people were killed and injured. The Syracuse Daily Journal of June 9, 1876 describes the trial and prints White's statements:

> ....I have lived here for about 36 years. I am an architect...have followed business of architecture for upward of 25 years, have designed and duplicated contracts of a great many public buildings.... I should guess I have designed from a dozen to 15 churches; with four or five exceptions I have built all our churches. I drew up the plans for this church and partially superintended its construction...the labor as far as I know was done by contract; portions of these contracts were in writing and some were not; I think some of the contracts for materials were not in writing. I drew the contracts and specifications. I think the contracts were usually drawn in duplicates. I think the specifications were. One copy of the specifications is usually kept by the architect, and the other by the builder. I can't remember whether this was the custom in that case.... The plan for a building is usually first drawn, and that by the architect. I seldom make copies of plans, as I cannot afford it.... I usually examine materials when I have full supervision; the contract never binds me, the contract binds the builder because it is made for the builder and owner...when a contract contains these

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the authority to make his own decisions. Later parts of the work appear to have been supervised and certified by the architect. This job, documented by a number of papers kindly lent to me by the Onondaga Savings Bank, offers us no evidence of current methods of financing constructions, since the bank paid all expenses directly." In McKee, bx 46.

This system seemed to prevail until the beginning of the 20th century in Syracuse. Twelve different contractors were listed in Russell's account book for the building of the Syracuse Central High School in 1901.

> words 'the whole completely finished under the direction and approval of the architect', the custom is to approve if we are called on to do so. I was paid for doing this work on the church; it is the custom of architects to carry out the plans and do the work properly.... I am not paid for supervising the work on the inside. I was not paid all I asked; I sent in a bill for $150 for work which cost me $300; I got $75...the work of an architect depends on the compensation or agreement."[23]

Kermit C. Parsons, in writing about the first buildings on the Cornell campus, gives an interesting account of the confusion and confusedness of clients and architects alike that arose after the building committee had contacted various architects to submit plans and had later announced a competition. Some members of that committee were apparently under the impression that architects not only submitted plans free of charge but were also astonished to learn that plans were the property of the architect and could not be freely used by anyone who asked for them. It is not surprising that Russell Sturgis, a New York architect, who had also been involved, became in 1868 one of the leaders in the founding of the New York Chapter of the American Institute of Architects. The institution helped to standardize fees for services and forms of agreements for services between architects and clients.[24] The Western New York State Association of Architects was formed in 1887,

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[23]Quoted in H. J. McKee, "Practice in Syracuse in 1870s," unpublished paper in McKee, Box 46.

[24]Kermit J. Parsons, "The Quad on the Hill: An Account of the First Buildings at Cornell," JSAH, 22, December 1963, 207-210.

and three years later became the Western New York Chapter of the A.I.A. George W. Baxter, Asa L. Merrick, W. W. Taber and Charles E. Colton, all of them Syracuse architects, played an important role in this group.[25]

When starting their own practice, many architects who could not rely on well-to-do family members, friends and other contacts had to resort to advertising. It was not uncommon to see the advertisement of an architect in the newspaper in the form of a "business card", or as a full page spread in the city directory or in a more flamboyant manner in the daily papers:

> Architects: We believe that Syracuse is not behind any of her sister cities in the possession of architects of rare genius and talent. Our public buildings and many of our private residences attest their architectural skill. We are led to speak of this matter in consequence of a recent call at the office of Mr. R. G. Otis, 45 Railroad Street. We found everything there not only first rate as to style but in complete harmony with the profession.

The writer, continuing to praise the quality of Otis's library and his drawings, concludes that others would enjoy "a peep into this cozy little sanctum." Another advertisement:

> If you want the nicest and best plans of a house, store, or church, or any other building, and at a very low price, just call up at Joy's Architect Office, in the Dillaye Building...[26]

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[25]Harley J. McKee, address given at the 100th Anniversary. McKee, Box 46.

[26]Harley J. McKee, "Syracuse Practice in the 1850s," The Straight Edge of Central New York, 9/5, November 1956, pages are not numbered.

Even certain mishaps kept the architect in the public eye. The following item appeared in the Syracuse Daily Journal on June 22, 1857:

> The specifications of a new block called Convention Hall, now being erected on the old site of the Congregational Church, was lost this morning between that block and the office of Mr. Rose, in the Marble building on Salina Street. Whoever would return same to this office...shall be rewarded, and receives the thanks of the owner.[27]

After Elijah Hayden, who was connected with the Leavenworth House, had gone to Florida because of his wife's illness and was consequently expelled because of his anti-slavery sentiment, he found great interest in his experience and was welcomed back by the local paper:

> We are pleased to be able to announce that in compliance with a request made by a large number of his fellow citizens, Mr. E. T. Hayden, who was driven from one of the states of the Free Republic because he had the manliness to express his opinion on the subject of human bondage, has consented to address our citizens at the City Hall tomorrow evening.... The City Hall will be crowded, we feel confident. Everybody desires to hear him...[28]

Horses could be good for business too. The Syracuse Daily Journal of April 17, 1889 published the following notice:

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[27]According to McKee, Convention Hall, erected in 1857, stood on East Genesee Street, where the drive-in branch of First Trust and Deposit Company is located now. McKee, Box 46.

[28]Syracuse Daily Journal, November 28, 1855.

> Asa Merrick's Horse. It kicks up excitement when its master's back is turned. Architect Asa L. Merrick hitched his horse in front of the Granger block...this afternoon. While Mr. Merrick was in his office, the horse broke the hitching strap and ran away. The animal rushed across the road and broke a carriage standing in front of Florist Burt's store.... Then he hurried over to Hanover Square where he tried to climb on top of drayman Hewitt's dray. Mr. Hewitt...had his clothes torn. Some draymen...caught Mr. Merrick's truant beast.

The latter part of the nineteenth century saw the demise of the carpenter builder as architect. The rise of architecture as a distinct profession was accompanied (and helped) by the establishment of organizations and societies and a greatly increased stress on formal training, standards and certificates. The American Institute of Architects and the architectural schools throughout the country eventually became dominant factors in architectural practice in the 1880s and 1890s.

CHAPTER II

ARCHIMEDES RUSSELL (1840-1915)

BIOGRAPHICAL NOTES

Archimedes Russell was born in Andover, Massachusetts on June 13, 1840. His parents, Moody and Fanny Russell, had nine children. Archimedes worked for his father, a contractor and builder, during the summer months, going to school in the winter. At the age of thirteen he was apprenticed to the sign painter Charles S. Parker for whom he worked for two years.[1]

Andover, the town where Russell spent his childhood, was settled in the mid-seventeenth century. The settlers had come from Ipswich, Salem and Cambridge, Massachusetts. They soon became wealthy and the town flourished. In its architectural development, from the seventeenth century two-story farmhouse with its massive central chimney of Elizabethan descent, to the elegant Georgian, Federal style and Greek Revival mansions of the eighteenth and early nineteenth century, the town echoes the architectural tradition

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[1] W. M. Beauchamp, Past and Present of Syracuse and Onondaga County, N.Y., II (New York: J. G. Clarke Publishing Co., 1908), 33-34. According to an article in the Herald Journal 4-8-1900, "Mr. Russell's father was an extensive contractor and builder, and the son decided to follow the father's occupation. For five years, or until he reached his majority, he gave his time to the business, attending school during the winter months..."

of New England.[2]

When Russell was twenty years old, he went to Boston to enter the office of John Stevens, a builder-architect who built in Andover as well as in other towns in Massachusetts, Maine and Rhode Island.

As to Boston, which temporarily was home for Russell, even Charles Dickens, critical of much that he saw in America, liked it:

> ...the city is a beautiful one and cannot fail, I should imagine, to impress all strangers very favorably...[3]

The handsome Georgian mansions along Brattle Street in Cambridge, Alexander Parris's Federal-style town houses in Beacon Street and his Greek Revival Quincy Market, Peter Harrison's Wren-inspired churches, the houses Charles Bulfinch built for Harrison Gray Otis in the Federal mode, all attest to an architectural taste both refined and restrained.[4]

The Civil War brought a sharp decline in building activities, and Archimedes Russell lost his job with

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[2]Addison B. LeBoutillier, "The Early Wooden Architecture of Andover, Massachusetts," The White Pine Series of Architectural Monographs, 3, No. 2 (April 1917), 3-14.

[3]Mireille T. Ayoub, "European Travellers," Architectural Forum, 138 (1973), 62.

[4]Talbot Hamlin, Greek Revival Architecture in America (New York: Dover Publications, Inc., 1944), 186.

Stevens. Having learned that Syracuse was an active and growing city, he wrote to Rufus Rose, whom he found listed as an architect in the Syracuse Directory. When Russell arrived in Syracuse, he found that Rose had left for Chicago. Somehow Horatio Nelson White had been given Russell's letter and consequently Archimedes Russell was hired by him. Forty years later an old man came into Russell's office and applied for a job as a draftsman. He gave his name as Rufus Rose, the same man to whom Russell had written in 1862.[5]

White, a native of New Hampshire, had moved to Andover when he was a young man and had worked there as a carpenter and builder. During the year of Russell's birth White came to Syracuse, where he finally settled permanently in 1851, after several years of financial difficulties, odd jobs and frequent moves.[6] He became well established and esteemed in Syracuse and practiced architecture into the 1880s. According to the testimony he gave in court in 1876, he had received contracts for one hundred twenty to one hundred fifty public buildings, thirty to forty of them in Syracuse, twelve to fifteen churches, and many private houses.[7]

In the 1860s Syracuse was growing rapidly and the building activities seemed to have been proportional

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[5] Herald Journal, March 20, 1939. McKee, Box 46.

[6] Harley J. McKee, "Horatio Nelson White, Pt. I," Empire State Architect, XXI, Jan-Feb. 1961, 38-39.

[7] Syracuse Daily Journal, June 9, 1876. McKee, Box 46.

to the population increase. McKee quotes the following figures:

> An 1865 census showed 31,784 inhabitants; another of May indicated a gain of 7,326, making a total of 39,010. This represents an approximate growth of 7% to 8% per year. During 1868, 850 buildings were erected within the city limits, at a cost of about 2-1/2 million dollars. In my opinion we are justified in considering that such statistics indicate a building boom. Syracuse was becoming a city of three and four story commercial buildings, brick and stone churches, frame and brick dwellings, of which some were block or row dwellings.[8]

Archimedes Russell worked as Horatio Nelson White's sole employee until 1868, when he set up his own practice. On January 2, 1868 the following notice appeared in the Syracuse Journal:

> Mr. A. Russell, architect, who for five years has been in the employ of Mr. H. N. White, has established himself in the Kirk Block--entrance to his office from Salina Street. Mr. Russell possesses rare accomplishments and an extended experience which strongly recommend him to the patronage of those who intend to build, or to improve present structures.

And again in the Syracuse Journal on January 15:

> Notice: A. Russell, architect (for the past five years with H. N. White) would inform his friends and the public generally, that he has taken an office in the Kirk Block. Trusting by a strict attention to business to receive the encouragement and patronage of the public.

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[8]McKee, "Syracuse Architecture of the Post Civil War Boom," unpublished paper presented to the Central New York Chapter, S.A.H., May 14, 1955.

His connections with rich and influential Syracuse families assured his business success. With more than seven hundred commissions,[9] large and small, to his credit, he appeared to be the most sought after architect in town. Frequent enthusiastic comments in the local papers about various buildings designed by Archimedes Russell not only attest to local pride but also to the fact that he was held in high esteem.

According to the Syracuse City Directory from 1870-1906, he moved his office in 1870 to the Larned Building, where he stayed until 1899. His next office location was in the Bastable Block, from 1899-1905. In 1906 Russell and King moved to the Snow Building.

As did White, Russell probably worked with only one other employee, at least during the early years of his career. In 1870 Asa L. Merrick started to work for him as his assistant, continuing until 1877, when he set up his own office.[10] Charles E. Colton worked in Russell's office from 1875 until 1878. In 1889 Melvin L. King, who had previously worked for Kirby, entered Russell's office and became his partner in 1906. A list of architects in Syracuse published by Forbes & Co. of Boston in 1899 lists Russell's office as consisting of three people: Archimedes Russell,

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[9]The firm's account books are available from 1885-1914 and are currently held by Syracuse University Archives. For the years 1868-1885 see Chapter 3, footnote 1, page 40.

[10]In 1888 Asa L. Merrick went into partnership with James H. Kirby.

architect; Edward A. Howard, office manager, and Melvin L. King, head draughtsman.[11]

From 1873 to 1881 Russell taught courses in architecture in the newly-established College of Fine Arts at Syracuse University. He was a member of the Board of Fire Commissioners from 1881 to 1885 and was president of the Board during the last two years of his term. He also served as Supervisor of the old Seventh Ward from 1884 to 1887. His obituary does not list any other memberships other than having been supervisor of the Fourth Presbyterian Church and member of its Board of Trustees.[12] Apparently he was not a member of the Western New York Chapter of the American Institute of Architects. He was a member of the Republican Party but never sought political office.

At various times Russell was connected with the work at the Capitol in Albany.[13] In 1877 he was summoned for the first time to Albany to testify in regard to the new Capitol

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[11]This list was furnished to Harley McKee by Walter Cassebeer, Rochester. McKee, Box 46. There are fifteen firms on the list. Russell's firm and that of Merritt C. Conway are the only ones who list an office manager and a head draftsman.

[12]Herald Journal, April 3, 1915. McKee, Box 46.

[13]Hitchcock gives an account of the scandal in connection with the building of the State Capitol in Albany, especially in regard to Richardson's "confused and tragic-comic relationship with the New York State Capitol". Henry Russell Hitchcock, The Architecture of H. H. Richardson and His Times (Cambridge, Mass.: M.I.T. Press, 1966), 167-171. The American Architect and Building News followed the developments closely, and the Syracuse Daily Journal published an account of the Grand Jury Hearings and the trial. (1889: 3-9, 3-12; 3-13; 3-22; 4-4; 4-20; 9-12; 11-8; 11-25).

plans before a joint finance committee.[14] On January 25, 1889 the Syracuse Daily Journal published the news item that "Architect A. Russell has been invited by the Assembly Committee on Appropriations to be one of the five experts to examine the new ceiling in the Assembly Chamber." In 1887 the Legislature had appointed a committee to remove the vaulted stone ceiling in the Assembly chamber, since it appeared to be a failure. The ensuing scandal connected with this work was such that another committee of experts, with Russell being one of them, was authorized to examine the work. The committee recommended further legal investigation, which was acted upon. On March 13, 1890 the Standard wrote that members of the special commission were again called to testify. While Stanford White felt that it was not necessary to change the ceiling construction, that it would be all right with wall bolsters, Archimedes Russell, although confirming much of the testimony of the others, stated that "in his opinion, the work was not thoroughly done and the contractor had not fulfilled the contract. In his opinion the specifications could not have been carried out as to the iron work..."

Russell was a large man, six feet four inches tall and weighing about 235 pounds (Figure 1). Later in life he suffered from a heart ailment. On March 15, in 1909 he was stricken by apoplexy on his way to the office in the Snow

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[14] Syracuse Daily Journal, Feb. 23, 1877. McKee, Box 46.

Building. The stroke apparently left him paralyzed for a while, but he recovered.

On April 3, 1915 the Herald Journal carried the following notice:

> Archimedes Russell died in the store of Sidney B. Schultz, 156 Orange Street. Services will be held in his home at 617 East Genesee Street.... His death was due to heart disease. It was Russell's custom to buy groceries each morning accompanied by his nurse. He appeared in unusually good health. When he came to the market, he sat down to rest and then fell from the chair. When the physician came a few minutes later, Russell was dead. He had retired from business in 1909...

He was survived by his wife Susan M. (Bartlett) Russell of Boston. They had married in Boston on June 30, 1864 and had remained childless. Russell left his wife an estate of $170,000.[15]

Susan Russell stayed on in the house at 617 East Genesee Street which they had occupied since 1889. She died in 1922 and was buried in Boston, as was her husband. The "Archimedes Russell" house (Figure 2) apparently became a boarding house for some time until it was torn down to make room for Route 81.

Melvin L. King continued the firm in his own name after Russell's death. As King and King the firm is still in existence in Syracuse.

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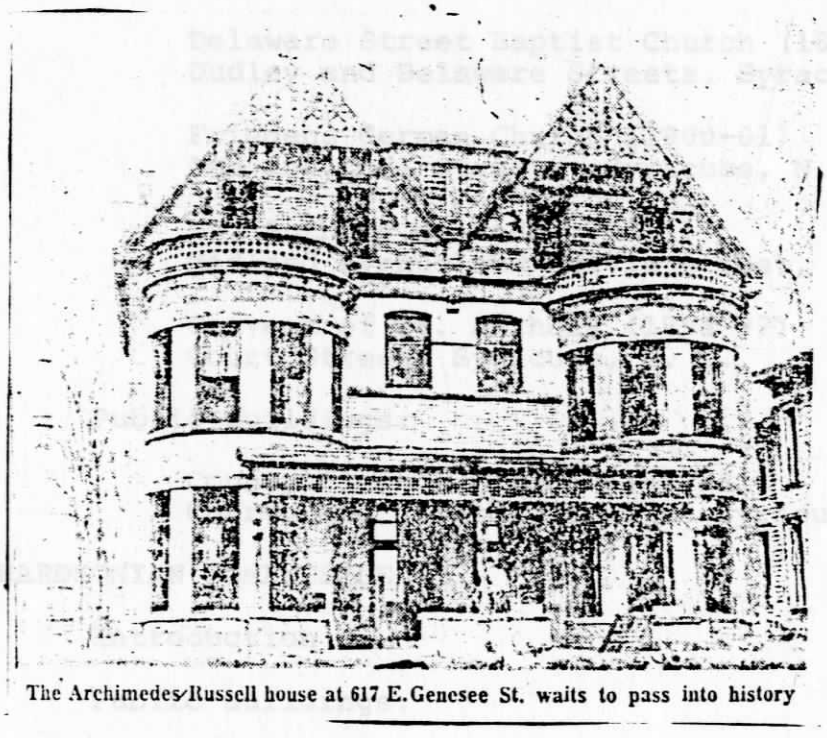
[15] Post Standard, Dec. 16, 1915. McKee, Box 46.

Figure 1 Archimedes Russell, 1840-1915



The Archimedes Russell house at 617 E. Genesee St. waits to pass into history

Figure 2 The Archimedes Russell House - 617 E. Genesee St. Syracuse, N. Y.

CHAPTER III

ROMANESQUE REVIVAL

Introduction

Churches:

Dempster Methodist Episcopal Church (1871-72)
East Genesee Street and University Avenue,
Syracuse, N. Y.

Cazenovia Methodist Church (1872)
Lincklaen Street, Cazenovia, N. Y.

Memorial Presbyterian Church (1884-86)
Grape and Monroe Streets, Syracuse, N. Y.

Furman Street Methodist Episcopal Church (1886-87)
Furman Street, Syracuse, N. Y.

Delaware Street Baptist Church (1890-97)
Dudley and Delaware Streets, Syracuse, N. Y.

Friedens German Church (1900-01)
Ash and Lodi Streets, Syracuse, N. Y.

St. Anthony of Padua (1911)
Midland Avenue and Colvin Street, Syracuse, N. Y.

Convent of St. Anthony (1896-97)
Court Street, Syracuse, N. Y.

Public Buildings:

County Clerk's Office (1880-81)
Church and Clinton Streets, Syracuse, N. Y.

RICHARDSONIAN ROMANESQUE

Introduction

Public Buildings:

Crouse Memorial College (1887-89)
Syracuse University, Syracuse, N. Y.

Von Ranke Library (1888-89)
Syracuse University, Syracuse, N. Y.

Conclusion

The encouragement and patronage of the public were not slow in coming. Between the years of 1868 and 1915 Russell had approximately seven hundred commissions in and around Syracuse.[1]

With its location on the main westward route to Chicago, Detroit and the Middle-West, Syracuse became home for New England families who settled for a few years and then went further west. They were joined by immigrants from European countries who came by railroad and by boat up the canal during mid-century. A great number arrived from Germany. They were viewed with suspicion and were considered "half savage, half civilized,"[2] especially those who were Catholic.

Mobility made for a more complex society in which values changed quickly. New social problems had to be faced

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[1]I am only able to approximate the number of his commissions, since Russell's account books, in the archives of King and King at Syracuse, start with the year 1884. The previous years were covered in an appendix to a seminar paper by C. H. Goldman in the McKee collection, Box 46. Goldman claims that she compiled the list with the aid of Mr. McKee's list of buildings by Russell, that she obtained in the architecture library at Syracuse University at the time of writing her paper. Her paper is not dated, and there is no such list in the library now.

[2]Catherine Covert Stepanek, Founding of Park Central Church and Society, 1972, 19. Pamphlet at Park Central Church Office.

and it was often the church that was expected to control and ameliorate social ills. In an age without movies, television or radio, church sermons were not only the focus for spiritual attention but also provided a means for entertainment.

It stands to reason that the building of church edifices comprised an important part of an architect's ouvre. By looking into a distant past, people sought values which they found more stable and reassuring than those of their own turbulent age, values and ideas which they tried to express in the design of structures that were focal points in their spiritual community life. The middle ages provided the prototypes favored for church building around the middle and during much of the second half of the nineteenth century.

The Romanesque Revival or "Round" Style, also called "Byzantine," "Norman," or "Lombard" Style, vied with the pointed arched Gothic Revival Style for popularity. The Presbyterians, Methodists, Baptists, Unitarians and Congregationalists readily adopted the round-arched vocabulary. Catholics and Episcopalians did so to a lesser extent.

The English architect John Shaw, a proponent of the "Norman", claimed that

> ...Lombard architecture contains in an eminent degree the qualities now so important...economy, rapidity of execution, strict simplicity combined with high capability of ornament...durability, beauty...[3]

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[3]Quoted in Carroll V. Meeks, "Romanesque before Richardson in the United States," Art Bulletin, 35, 20.

According to Meeks,[4] English and American examples were not closely related. An important source was the German Rundbogenstil that was being revived in Munich, Berlin and other German cities. It came to the attention of American architects through German architects working in the United States, scholars, travelers, and publications. French and Italian architects were part of this international movement and American architects who studied in Paris and traveled through Southern Europe learned the vocabulary and translated it into their own language on the other side of the Atlantic.

The first American architect to build in the Norman manner may have been Richard Upjohn with his Church of the Pilgrims in Brooklyn, New York of 1844-46.[5] James Renwick followed suit with the Church of the Puritans on New York's Union Square, built in 1846.[6] Renwick also designed the Smithsonian Institution (1846-49) in that same style and acted as an advisor to Robert Owen, who published Hints on Architecture advocating the use of "Norman" architecture in America.[7]

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[4]Ibid, 21. Meeks quotes Heinrich Huebsch, Bauwerke, Karlsrube, 1838, and Altchristliche Kirchen...Karlsruhe, 1862-1863, by the same author.

[5]Ibid., 22, and his figure 1.

[6]Ibid., 22, and his figure 3.

[7]Ibid., 22.

In Syracuse, as elsewhere in the United States, the Romanesque Revival style became quite popular. Horatio Nelson White built three round-arched churches during 1862-1868, the years that Russell was working for him. The Roman Catholic church of St. John the Baptist at Court and Park Streets, built in 1867, is unusual in that it has one single tower on axis. According to Meeks, the axial tower with the entrance through its base was not often used in America during this period.[8] None of the Romanesque Revival churches Russell built in Syracuse and Cazenovia between 1871 and 1891 show that feature. In each of the examples discussed below Russell made use of the "basic box" with one tower at the corner or two towers of unequal height on each corner. It is not clear, writes Meeks,[9] whether architects deliberately built dissimilar towers in order to achieve a picturesque effect and to replicate medieval examples of unfinished churches, or whether expenses prevented them from building two towers equal in height.

Russell's first Romanesque church, the Dempster Methodist Episcopal Church on the northwest corner of East Genesee Street and University Avenue was begun in May 1871 and completed in December 1872.[10]

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[8]Ibid., 20. In his illustrations that accompany the text, Meeks shows the exterior of twenty-four churches built between 1846 and 1873. Only one example has one tower.

[9]Ibid., 28.

[10]Unpublished notes by Harley J. McKee, quoting Syracuse Daily Standard, May 28, 1871 and December 7, 1872. McKee collection, box 46.

In May 1871 a temporary chapel was built and at the same time the contract of $34,930 was awarded to J. E. van Cleek, a local builder. The dimensions of the church were 54 feet by 110 feet, and the Syracuse paper called it proudly "one of the largest in Central New York...occupying a commanding position in the eighth ward..."[11].

The main facade (Figure 3) showed an asymmetrical composition with the large tower of 160 feet on the corner of East Genesee Street and University Avenue, and the smaller one of 98 feet flanking the other side of the main facade. The four-cornered spires were well integrated with the tower by the use of gable dormers. The two main entrances were in the towers. Round-arched windows and portals were capped by heavy hood-molds with corbel stops, each seemingly held in place by a large keystone. The round-arched motif was repeated in the blind arcade in the large tower and the corbel tables. A molded belt course visually connected the towers to the main facade.

The materials used were pressed brick with stone trim. The foundation walls of rough cut stone enclosed an eleven foot basement above grade which housed Sunday school rooms and lecture halls. Iron columns supported the auditorium above, which was 52 feet by 80 feet in size and 30

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[11] Syracuse Daily Standard, December 7, 1972. Onondaga Historical Association files (from now on referred to as OHA), folder blk. 22.

Figure 3 Dempster Methodist Episcopal Church (1871-72)
East Genesee Street and University Avenue
Syracuse, N.Y.

feet high.[12] A wide staircase led into the auditorium, which was "frescoed in mild colors." Movable seats of chestnut trimmed in black walnut and upholstered in green, faced the altar in the west end of the room, which was slightly raised and enclosed by a heavy altar rail of "neat design". The wainscoting in the auditorium and the other rooms was of oiled and varnished chestnut. A fresco painting behind the altar by H. C. Allewelt caused reporters to exclaim, "there is nothing in the city like this..."[13]. The"trompe d'oeil" painting representing a room opening upon the altar visually enlarged the auditorium. The interior was lighted by gas chandeliers and large stained glass windows that were made by Davis and Co. of Utica. In February 1914 the church was destroyed by fire.[14]

Before the Dempster Methodist Episcopal Church was completed, work was begun in April, 1872 on the new Cazenovia Methodist Church in Cazenovia, New York. A more modest church than the one in Syracuse, it was to cost $35,000. (Figures 4, 5).

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[12]The local papers give conflicting reports: The Syracuse Daily Standard in April 1872 writes of 300 people that may be seated in the auditorium. On December 7, 1872, the number given is 850.

[13]Syracuse Daily Standard, April 25, 1872. OHA files, folder blk. 22. H. C. Allewelt was a local interior designer and artist who was associated with the College of Fine Arts at Syracuse University.

[14]Syracuse Daily Journal, October 17, 1914. The description of the dimensions and interior of the church was taken from a report in Syracuse Daily Standard, April 25, 1872, and December 7, 1872.

Figure 4 Cazenovia Methodist Church (1872)
Linklaen Street, Cazenovia, N.Y.

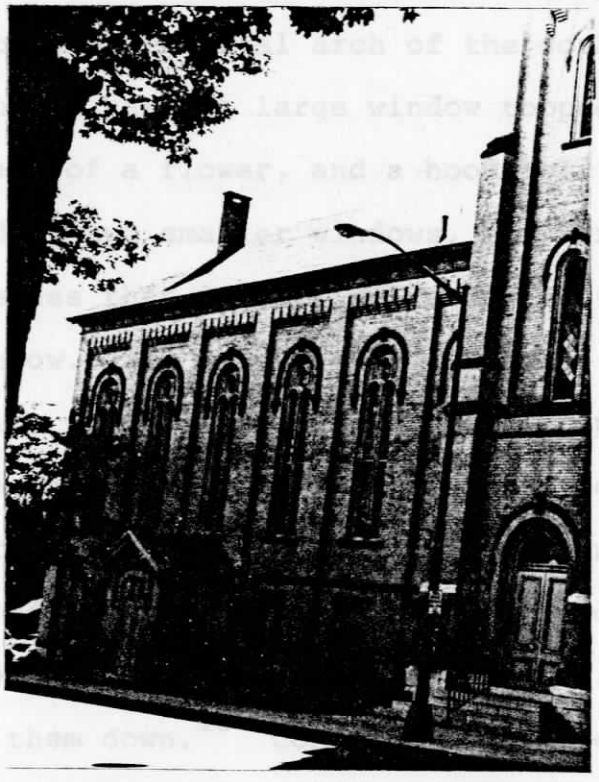

Figure 5 East Facade

Stone from the Manlius Quarry was used for the foundation, limestone for the trim and native yellow brick for the rest of the structure. The cornerstone was laid on July 4, 1872. The old church on the site had faced east and most of the congregation wanted the same orientation for the new church. However, there was insufficient room for this arrangement and the building committee finally agreed to a building facing north with a door on the east side. The other two entrances are through the unequally high towers which flank the main facade. It resembled the facade of the Dempster Methodist Episcopal Church in that here too, four large windows connected by their dripstones are separated from the second story by a belt course. While the church in Syracuse featured two large windows, flanked by two smaller ones, spanned by the segmental arch of the corbel table, the church in Cazenovia has one large window topped by an ornament in the shape of a flower, and a hood mold with corbel stops. Flanked by two smaller windows, the arrangement is set within a recess that in outline resembles the shape of a Palladian window.

Originally the towers were crowned by spires. They were taken down in 1953 because they were thought to be unsafe. The fragility of spires was well known. They were often wood-framed and could easily be destroyed by fire or lightening. Even stone spires were not immune. Storms were likely to blow them down.[15] Consequently, often spires were

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[15]Meeks, op. cit., p. 24.

not rebuilt after a disaster or were removed in order to prevent mishap.

Plans called for the seats in the auditorium, the Sunday school room, the infant class room and the ladies' parlor to be of chestnut trimmed in black walnut. The church was lighted by oil chandeliers and stained glass windows of geometric design with symbolic pictures in the oval of each window. The church is extant. The interior was newly painted and carpeted in 1953, oil heat was installed and the organ was rebuilt. In 1964 the exterior was sandblasted.[16]

Archimedes Russell designed several Gothic Revival churches in the late 1860s and 1870s, which will be discussed in another chapter. He returned to the Romanesque Revival mode in 1884 and 1886.

The cornerstone for the Memorial Presbyterian Church on the corner of Grape and Monroe Streets in the seventh ward was laid in October 1884, and the church was dedicated in 1886. It was also referred to as the "Scattergood Mission" or the "Scattergood Chapel" (Figure 6).

The Scattergood Mission had started as a Sunday School in 1859 and the First Presbyterian Church took it under its wings. The lot on Monroe Street had been donated

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[16]Roberta Loyster Hendrix, "We Methodists: A History of the Cazenovia Methodist Church, 1830-1966. Pamphlet in church archives.

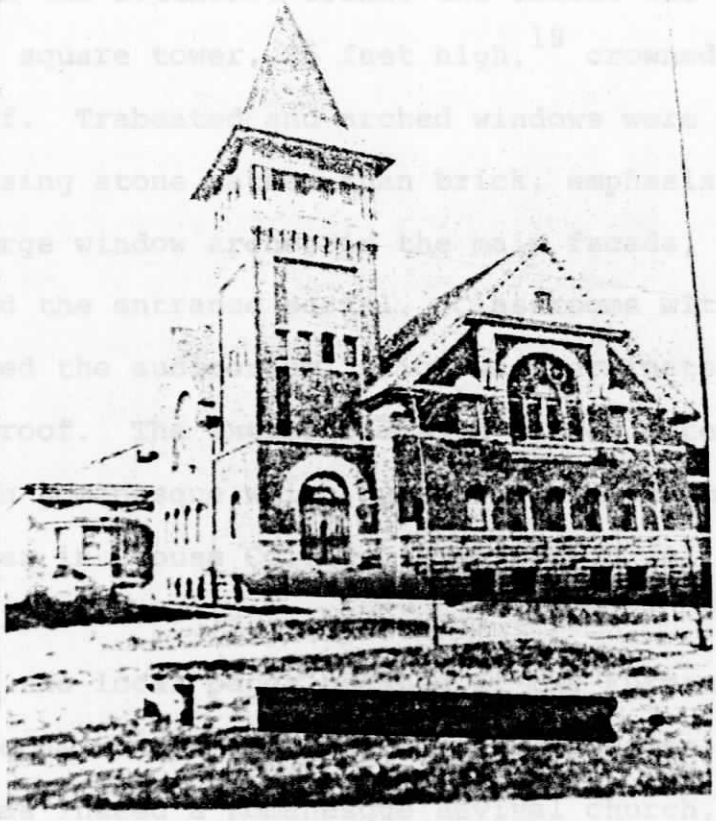

Figure 6 Memorial Presbyterian Church (1884-86)
Grape and Monroe Streets
Syracuse, N.Y.

and the first chapel was erected there in 1863. In 1881 the building was enlarged, but a more commodious structure was needed. Therefore an adjoining lot on Grape Street was purchased for a new church which Russell designed.[17] It was a simple brick structure, 45 feet by 73 feet, with a 16 by 36 foot transept and raised basement floor of rusticated stone. On the southeast corner the facade was punctuated by a square tower, 96 feet high,[18] crowned with a pyramidal roof. Trabeated and arched windows were used together. By using stone rather than brick, emphasis was given to the large window arches in the main facade, the cross dormer and the entrance portal. Classrooms with galleries surrounded the auditorium, which was terminated by an open timber roof. The exterior design showed attempts at Richardsonian Romanesque which Russell exhibited more exuberantly later in Crouse College. The church fell victim to urban renewal.

Although the local paper boasted of the Furman Street Methodist Episcopal Church as being a "fine specimen of Gothic,"[19] it was indeed a Romanesque Revival church, in overall composition not unlike the Memorial Presbyterian Church.

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[17]Bruce, op. cit., 491.

[18]Syracuse Daily Journal, July 17, 1884.

[19]Newspaper clipping, n.d. OHA files, folder blk. 1006.

The cornerstone was laid in 1886 and the church was dedicated in 1887. Rusticated stone was used for the basement level, red brick for the superstructure. Russell's ledger indicated that plans were changed, perhaps work was not awarded to the original bidders. The church is of asymmetrical design with a handsome, very simple facade. The ornamentation consists of fine brickwork with flower symbols on all four sides of the gables in the pyramidal spire which tops a square tower. The tower is placed to the left of the entrance porch that displays a "fanned-out" arch in its pediment. The use of cross dormers, porches, a smaller roof tower in back of the building, and chimney stacks (Figure 7) made the design cautiously picturesque, a quality lost to some extent when the congregation needed more space and an addition was erected at right angles to the old structure in 1909.

The auditorium with its semi-circular wooden pews facing the elevated wooden platform, seats about 300 people. It has an open timber roof with a support system of quatrefoil design. The walls are punctured by handsome stained glass windows bearing memorial inscriptions.[20] The structure was built at a cost of $13,600.[21]

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[20]Walter K. Long, the Director of the Cayuga Museum of History and Art, worked for four years on two life-size murals depicting the "Sermon of the Mount" and "Christ with the Money Changers." The paintings were designed to "harmonize with and become an integral part of the front section of the church." The paintings are dated February 16, 1940. I am grateful to Rev. Flemming for showing me through the church and letting me have access to the archives.

[21]Syracuse Daily Journal, July 7, 1887. Church archives.

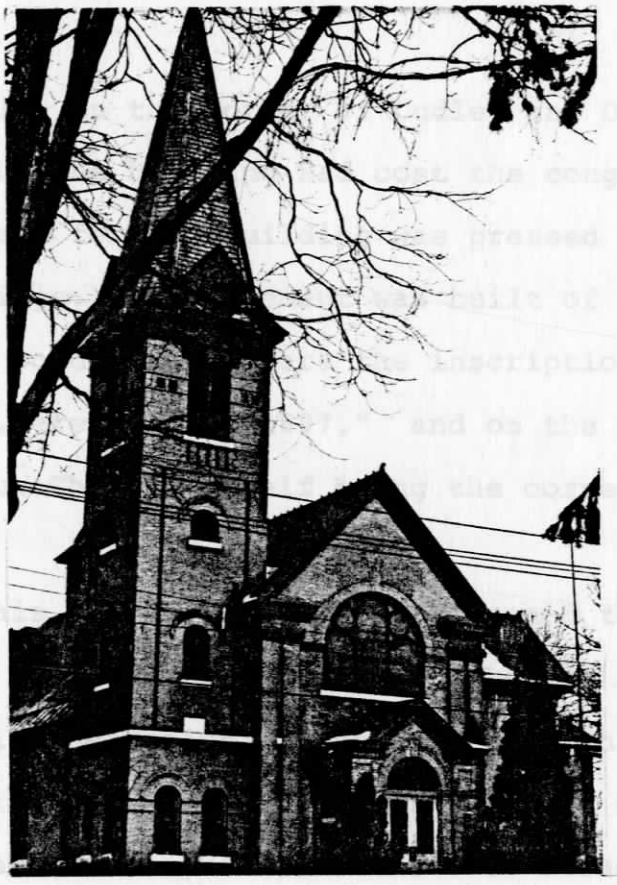

Figure 7 Furman Street Methodist Episcopal Church (1886-87)
Furman Street, Syracuse, N.Y.

> ...Only Archimedes Russell could have designed this ruddy building with its angular front, carved, cast and brickwork ornamentation, round filligree filled arches, open quatrefoils and elegant finials...

stated the Post Standard of December 2, 1962. The writer was referring to the Delaware Street Baptist Church, designed by Archimedes Russell and built between 1890 and 1897 in the fifth ward.

The lot on the corner of Dudley and Delaware Streets together with the building had cost the congregation $12,000. Materials used for the building was pressed brick with limestone trimmings. The basement was built of rockfaced limestone. The cornerstone bears the inscription: "Organized Mr. 6, 1889, erected 189-1897," and on the Dudley Street side: "Jesus Christ himself being the cornerstone. Eph. II-20."

In this church Russell again framed the principal facade with two towers of dissimilar height (Figure 8). The similarity in the design of the towers of this church to those of Friedens German Church of 1901 and Crouse College of 1888 is apparent.[22] But while the four corner turrets of Crouse College and Friedens German Church are round, here they are square. The large tower is on the corner of Dudley and Delaware Streets. Each square tower is capped by a polygonal spire. An old photograph in the church archives as well as Russell's drawing of the elevation show the main entrance

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[22]See Figure 14.

on the Delaware Street side consisting of double arches springing from compound piers. This entrance has been closed and the openings were filled with stained glass, probably in the 1950s (Figure 9).[23]

The band of geometric design in stone marks the balcony level in the interior. The upper portion of the facade is occupied by three large windows, each adorned with a finial on top. Here window arches spring from pilasters with ornate capitals. A molded beltcourse unifies towers and main facade. The first story windows in both towers are set into recessed rectangles that are terminated by fine ornamental brickwork. The windows in the second story of tower and facade are decorated with trefoil tracery. Some of the decoration of the former main portal as well as the segmental ornamentation above the first floor windows may be of cast iron. The use of Colonial Revival details, such as pilasters, columns, dentils under the beltcourse and the egg and dart archivolt molding points to the same detailing Russell used in many of the residences he built during that time (Figure 10).

The 49 by 63 foot auditorium of the church seated 425 people. Seating, arranged in three sections, radiated from

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[23] I am indebted to Ruth Houser and Reverend Durham for information about the church. The church archives contains photographs of the old sanctuary before the fire.

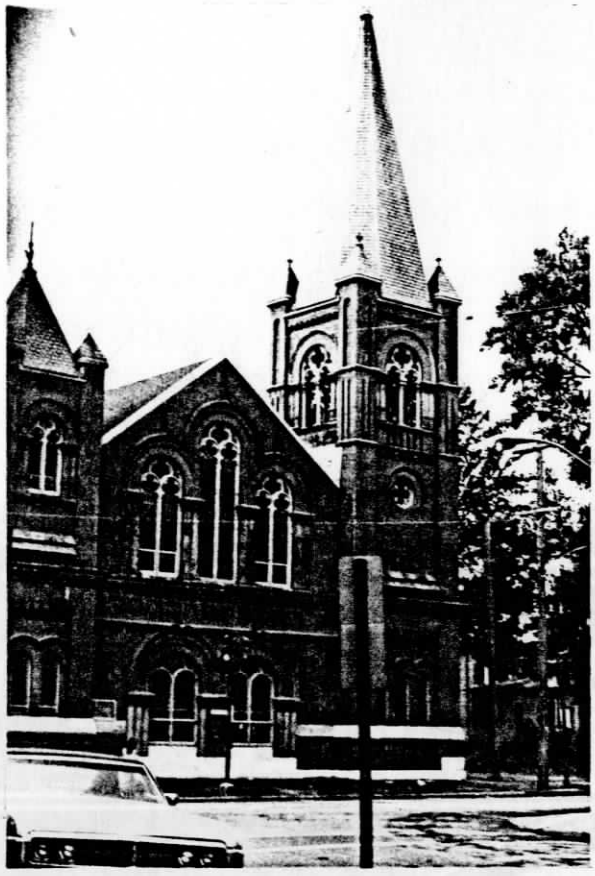

Figure 8 Delaware Street Baptist Church (1890-97)
Dudley and Delaware Streets, Syracuse, N.Y.

Figure 9 Former Entrance on Delaware Street

Figure 10 Beltcourse and archivolt molding, south facade

the focal point, the Baptistry, which was located in the northeast corner of the auditorium (Figure 11). There was a secondary entrance through the small tower on the Dudley Street side which also gave access to parlors and other rooms on the second floor. The walls were wainscoted and plastered. There are about 70 memorials on stained glass throughout the entire building.[24] Especially handsome are the stained glass windows on both sides of the auditorium. The ones on the side toward Onondaga Circle were later made by Keck Studios.

In 1958 a fire destroyed much of the two older wings. In the following year the interior was gutted and completely refinished by the local architectural firm of Sargent, Crenshaw, Webster and Folley.[25]

On the corner of Ash Street and Lodi Street stands the Friedens German Church, erected and designed by Russell in 1901. Unfortunately the building is spireless now, and with its spire it also lost its turrets and gables. All was taken down in the spring of 1927 for fear that the steeples had been weakened (Figure 12).

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[24] Syracuse Daily Standard, November 14, 1890. OHA files, folder blk 131A.

[25] Herald Journal, June 2, 1959. OHA files. The new stained glass window installed over the old entrance in 1959 was designed by Danny Shaw, who worked for Keck. It was an unfortunate choice, since its colors do not harmonize with the muted tones of the older art glass windows.

Much of the information about stained glass windows in this church and in other churches I owe to Stanley Worden, who used to work for Keck Studios.

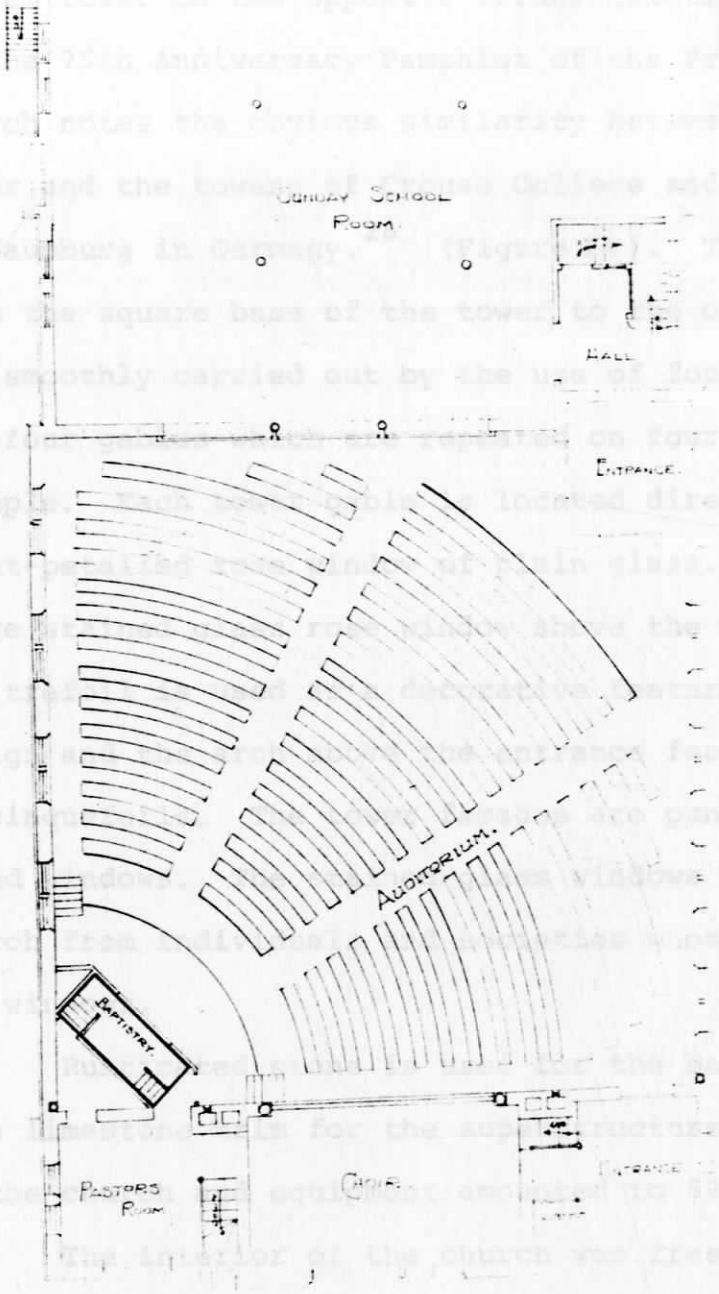

Figure 11 Plan Delaware Street Baptist Church

The church as originally designed was asymmetric, with the large tower on the important street side and a lesser tower on the opposite corner (Figure 13). The writer of the 75th Anniversary Pamphlet of the Friedens United Church notes the obvious similarity between the large tower and the towers of Crouse College and the Dom church of Naumburg in Germany.[26] (Figure 14). The transition from the square base of the tower to the octagonal steeple was smoothly carried out by the use of four corner turrets and four gables which are repeated on four sides of the steeple. Each tower gable is located directly above an eight-petalled rose window of plain glass. They balance the large stained glass rose window above the main entrance. The trefoil is used as a decorative feature in the window design and the arch above the entrance features a garland of cinquefoils. The tower facades are punctured by small paned windows. The stained glass windows are gifts to the church from individuals and societies whose names appear in the windows.

Rusticated stone is used for the basement level, brick with limestone trim for the superstructure. The total cost of the church and equipment amounted to $25,000.

The interior of the church was frescoed in 1903. A drawing of the sanctuary in the anniversary pamphlet shows

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[26] Friedens United Church of Christ, 75th Anniversary, 1900-1975, n.d., 90. Pamphlet in church archives.

Figure 12 Friedens German Church (1900-01)
Ash and Lodi Streets, Syracuse, N.Y.

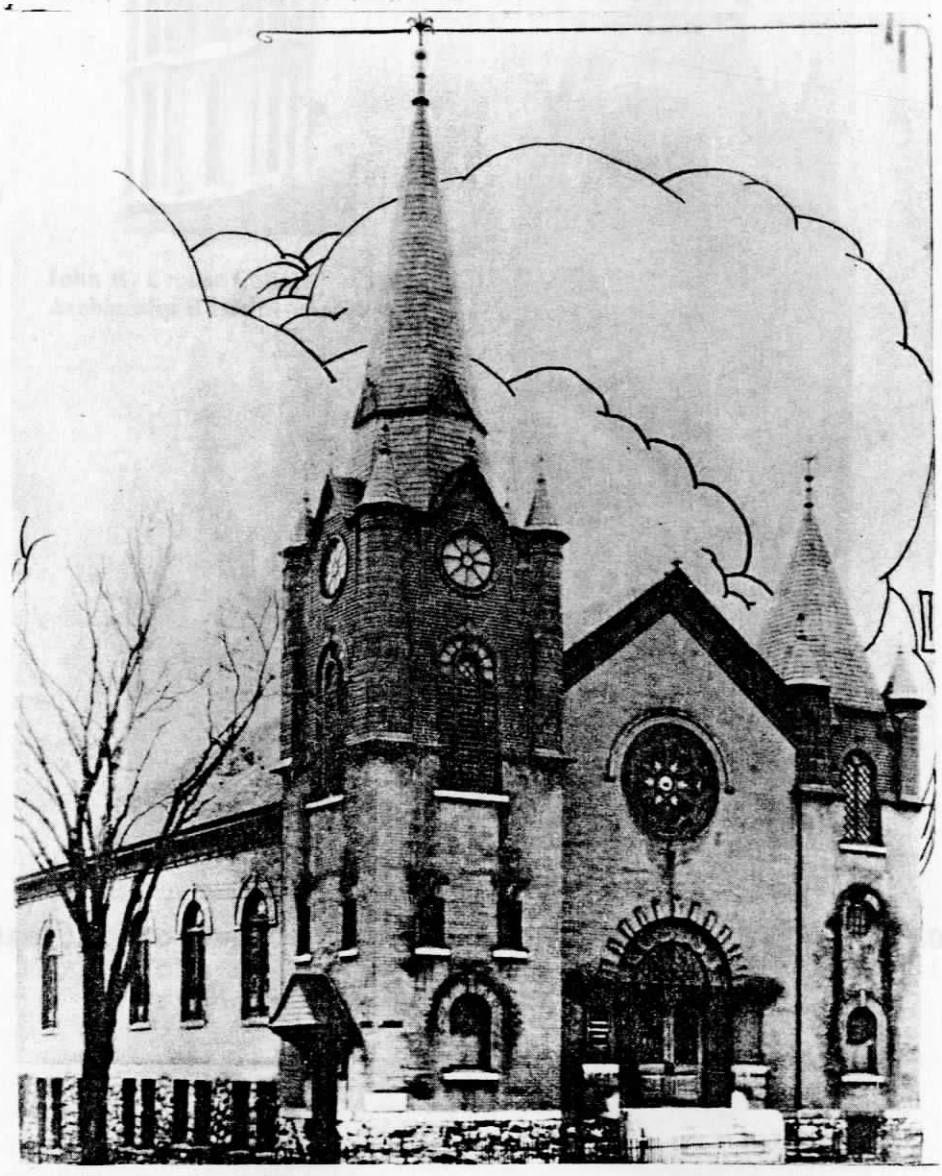

Figure 13 Friedens German Church before 1927

Dom Church, Naumburg, Germany
10th Century

John R. Crouse College 1889
Archimedes Russell — Architect

Friedens Church 1900
Archimedes Russell — Architect

Figure 14 Towers of Dom Church, Naumburg, Germany, 10th century
John R. Crouse College, 1889
Friedens Church, 1900

stencilling in the arch of the organ loft. At one time the barrel vault ceiling across the nave was painted with gold stars. Considering the rich palette used in the second part of the nineteenth century, the interior with its painted walls and ceiling, stencilling and stained glass windows must have presented itself as a bountiful repast for the eye.

In time the gold stars were covered by a tin ceiling. The interior was redecorated in 1922. The auditorium seats 250 people. In the narthex hang gas fixtures from the Russell-designed Evangelical Lutheran Zion's Church, torn down in 1963. Not until 1913 were English services introduced into the church worship and in 1924 the English language was made the official language of devotion in the 10 a.m. services.[27]

Syracuse had seen the arrival of Catholic immigrants from Germany during the mid-nineteenth century. A French Catholic congregation was established in 1869 but the big Catholic influx came with the Irish emigrants who built the Erie Canal, the Chenango Canal which cuts its way from north to south, and the railroad. They were followed in the 1880s by a wave of Italian immigrants who worked on the construction of the Westshore Railroad. The remarkable growth of the Catholic population of the city led to the further division of St. Mary's (established in 1841) and the formation of the new parish of St. Anthony of Padua. Between

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[27] I owe much of this information to Mr. Rapp, the caretaker of the church.

1901 and 1906 there had been an increase of 250 families in that parish on the south side. A new church was needed. Land was purchased on Midland Avenue and Colvin Street, and in June 1911 the cornerstone for a new church was laid.[28]

> ...A beautiful marble church arose, a perfect example of Romanesque architecture. In August 1911 church windows were ordered from Mayer Studios in Munich, Germany. It took a long time for those master craftsmen to make those beautiful windows which now adorn the church. They were completed and ready for shipment in 1914. But war had broken out in Europe. Shipment was so dangerous that insurance companies would not assume the risk. For that reason the windows were kept in Germany until 1918.[29]

When the windows finally arrived the local papers described the church as being "one of the most complicated glassed churches in the city."[30] Altogether there were more than forty windows filled with stained glass. As in medieval European churches, the windows depict biblical stories.

Indications given in the church pamphlet as well as in the local papers are that the church was built of Gouverneur marble and limestone. This probably meant that

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[28] Church of St. Anthony of Padua, 1901-1950, 8, pamphlet in church archives. Here the writer maintains that the cornerstone was laid in June 1911. It seems that there were long negotiations between church officials and Russell and King. According to his account book Russell was paid $120.00 on July 8, 1901, and according to his ledger of September 21, 1910, he was paid at 2-1/2 percent for plans and services, i.e., $2,185.00.
Chase, op. cit., 774. Chase reports that the cornerstone of the church was laid in fall of 1910.

[29] Church of St. Anthony of Padua, 1901-1950, 9, 10.

[30] Newspaper clipping, n.d. OHA files, Church folder, St. Anthony of Padua.

the gray limestone was used for the exterior and marble for the interior. Three altars, the sanctuary railing and pulpit are of carved marble. Oak was used in pews, choir loft and woodtrim, some of it handsomely carved.

Originally the interior was painted in soft shades of green and gray. Now vaulted plaster ceiling and walls are painted to resemble the interior of Renaissance churches. The circular motif of ornamentation is prevalent throughout.

The exterior is of rusticated stone throughout with limestone trim (Figures 15, 16). Here again the composition is asymmetrical with the larger tower at the southeast corner of Midland Avenue and Colvin Street. The principal facade is enriched by wall buttresses, blind arcades and round decorative elements as in the round window-tracery and the round ornaments on panels between windows. The upper halves of both towers are cornered by rounded buttresses. Unlike Russell's other Romanesque churches, the towers of St. Anthony of Padua terminate in cupolas. This may have served to indicate the very distant architectural relationship to S. Antonio of Padua in Italy. There the cupolas sit on large round towers,[31] whereas here in much smaller form they top square Richardsonian towers. The church seats 1,160 people and the cost of the structure was $75,000. The plan is that of a Greek cross.

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[31]Kenneth John Conant, Carolingian and Romanesque Architecture 800-1200 (Baltimore: Penguin Books, 1959), fig. A, 136.

Figure 15 St. Anthony of Padua (1911)
Midland Ave. and Colvin Street
Syracuse, N.Y.

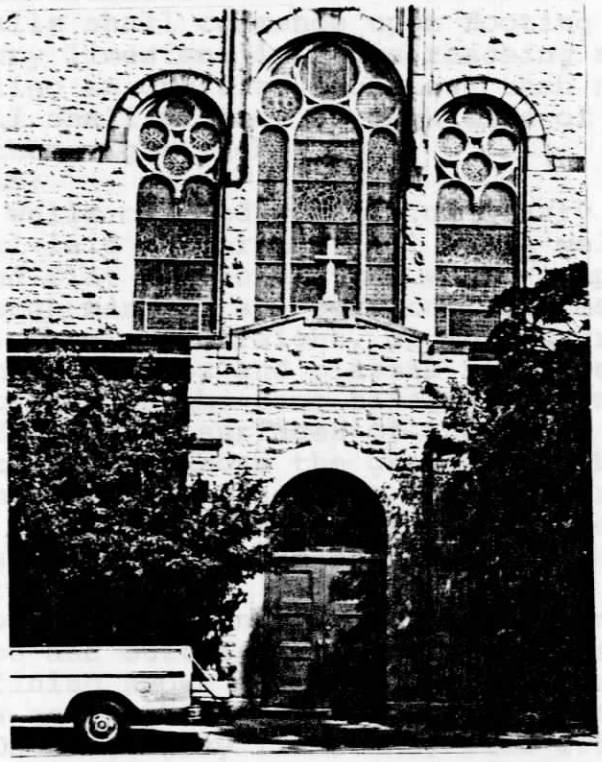

Figure 16 Entrance and windows on north facade

On November 14, 1896 the Post Standard reported that the contractor Henry Ryan was building St. Anthony's Convent on Court Street, the novitiate of the Sisters of St. Francis. The convent was to be erected for the amount of $16,243, a stable for $1,740, and "extras" which amounted to $749.03. The extras probably included removal of the older existing buildings on the property, of which only the chapel was left.

According to Russell's account books he received his first payment for the structure on May 8, 1896. The Courier reports on October 29, 1897 that the dedication of the chapel was to be the next day. The following are excerpts from Russell's handwritten specifications which are kept in the archives of the Convent:

> Footing and courses:
> All the walls shall commence upon footing courses of sound quarry limestone in flags reaching across the whole footing in one flag, not less than nine inches thick. All shall project on each side of the walls not less than eight inches...
> Stone Walls:
> All stone walls of good quality of quarry blue limestone, well laid in mortar...all walls well bound with well bedded flat stones and the whole completed in the most thorough manner, all surfaces, angles and corner laid even, regular, straight, plumb and true.... All foundations for steps and piazzas shall be laid as above specified in the same careful manner.... All the outside visible surfaces of the stone walls as shown by the plans above the grade shall be laid in the best manner, with the best Onondaga gray limestone rockfaced regular cornered ashlar...pointed with white lime the same color of the stone.
> Cut Stone:
> All the door sills, window sills, front entrance platform, steps and buttresses, string courses, and all exterior finish shown as stone work in the plans, elevations and working drawings shall be fine cut with the best Onondaga gray limestone, free from...imperfections.... The window sills in the ashlar shall also be

rockfaced.... All the area shall be provided with gray limestone coping eight inches thick, eighteen inches wide, well bush hammered, securely set and pointed.

Brick work:

All the walls shall be laid...with best quality of well burned bricks all made of National Brick Co., or the Onondaga Brick Co. All laid in best water lime mortar, close joints, well filled with mortar and bound with headers every sixth course.... All outside visible surfaces of all the exterior walls shall be laid with best Central City pressed bricks of a uniform red color, all laid in plum bond in mortar composed of best white lime and sharp sand and colored a deep red with Clinton metallic paint. All the outside pressed brick work shall be thoroughly washed down with a weak solution of muriatic acid and the whole covered with one good coat of raw linseed oil.

Plastering:

All apartments in first, second, and third stories shall be lathed in best seasoned white pine lath, all plastered with two good coats of Chaumont white lime mortar.... All interior brick walls shall be plastered directly on the bricks without lathing.... All ceilings shall be plastered, except those finished with wood.

Carpenter work:

First, second, and third floor joists three inches by twelve inches, sixteen inches from center. Attic two by twelve inches, sixteen inches from center; rafters two by ten inches, twenty inches from center. All necessary timbers shall be of proper and sufficient size, all framed with Pennsylvania hemlock timber.... Wall plates shall be two by twelve inches double with joints alternated, provided with anchors less than six feet nor more than eight feet apart...lintels over all openings three by eight inch planks each floor and ceiling cross bridged with two by three inch bridging, six feet apart. All partitions shown as bearing stud partitions shall be set with three by six studding twelve inch from centers. All other partitions set with two by four inch studding twelve inches from centers.... All the outside walls shall be furred with one and one-quarter inch furring, twelve inches from centers.

Roofs:

All covered with square edged hemlock boards, all planed and laid planed side in. All covered with "Neponset" waterproof sheathing felt. All roofs covered with Taylor's Old Style roofing tin fourteen inches by twenty inches sheets. Cupola and ventilator domes covered with same. Floor of cupola covered with galvanized iron. All the roof leaders - to carry roof water to bottom of cellar - of heavy cast iron pipes.

Outside Finish:
All outside finish, including porches, piazzas, railings, rearsteps, ballustrades, etc., of well seasoned white pine. All corners and gables and pinnacle spires constructed with Nr. 26 galvanized iron; also cross.
Floors:
First, second and third floor will be covered with **hemlock** floor laid on joists of seven eighth inch boards. Attic floor of white pine seven eighth inches thick not more than five inches wide, tongued and grooved. First, second and third floor will be covered with kilndried and clear quartered long leaf Georgia pine one and a quarter of an inch thick and two and one half inch wide.
Deadening:
First, second and third floor will be covered with Cabot's Seaweed Deadening Quilt, over this will be laid seven eighth by two inch strips over each joint and between strips of seven eighth inch of best mineral wool.
Windows:
Windows will have white pine frames. Two sash frames will be hung on Silver Lake cords with cast iron weights and two inch axle pulleys. Basement windows will have iron rods. Windows in three stories will have inside shutters of white pine. All apartments, halls, toilets will be wainscoted with Missouri Pine as is the other inside finish. Wainscot will be formed with plain grooved pieces, six inches wide and three inches moulded and tongued pieces between.
First, second, third story ceilings will be of Missouri pine, seven-eighth inches thick, tongued and grooved and beaded, two and one half inches wide, laid in diagonal pattern. Doors will be made of white pine and have transom lights. All exterior wood and metal work will be painted with three coats of pure Brooklyn white lead and American boiled linseed oil. White Oak entrances will be covered with three coats of Crockett's Varnish. Interior finish will be covered with three coats of Rosenberg's Elastica.

Specifications for the stable are also kept in the convent archives. The materials used here were Central City pressed brick and blue limestone, Georgia pine, hemlock and white pine, and provided room for cows, chickens and a carriage. This building does not exist any more.

The convent is still used and stands surrounded by a landscaped garden. The building might be categorized as Richardsonian Romanesque[32] with Queen Anne detailing. (Figures 17, 18) In its massing and articulation of the principal facade it might be compared to Richardson's Sever Hall in Cambridge, which had been built in 1878-80.[33] Both are symmetrical designs with a round arched entrance in the center. While the center part of Sever Hall is emphasized by two flanking towers and a pedimented walldormer above the entrance which only slightly protrudes, the projecting midsection of the Russell building is flanked by the familiar rounded buttresses which are repeated rhythmically on both wings and throughout the other facades. Both buildings, Richardson's and Russell's, have heavy stone lintels above rectangular windows, but the windows of the third floor and of the main gable of the convent are arched. The flower symbols in the gable of the pediment, on both sides of the stone plaque underneath the three gable windows and in the upper corners of the main entrance, as well as the dormers, are part of Russell's Queen Anne repertoire. The main cupola and the two ventilation cupolas on the hip roof seem to be derived from American Colonial Revival prototypes.[34]

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[32]See explanation of Richardson Romanesque on p.

[33]Henry-Russell Hitchcock, The Architecture of H. H. Richardson and His Times (Cambridge, Mass: MIT Press, 1966), his fig. 51.

[34]Queen Anne Revival and Colonial Revival will be discussed in Chapter 9.

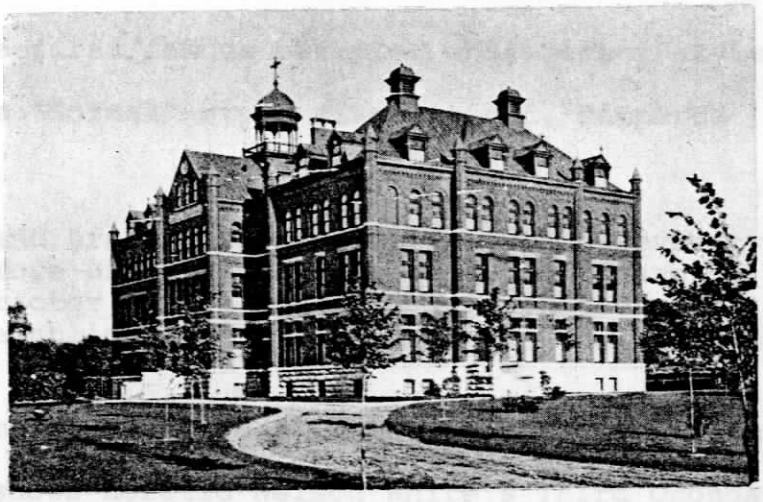

Figure 17 St. Anthony Convent (1896-97)
Court Street, Syracuse, N.Y.

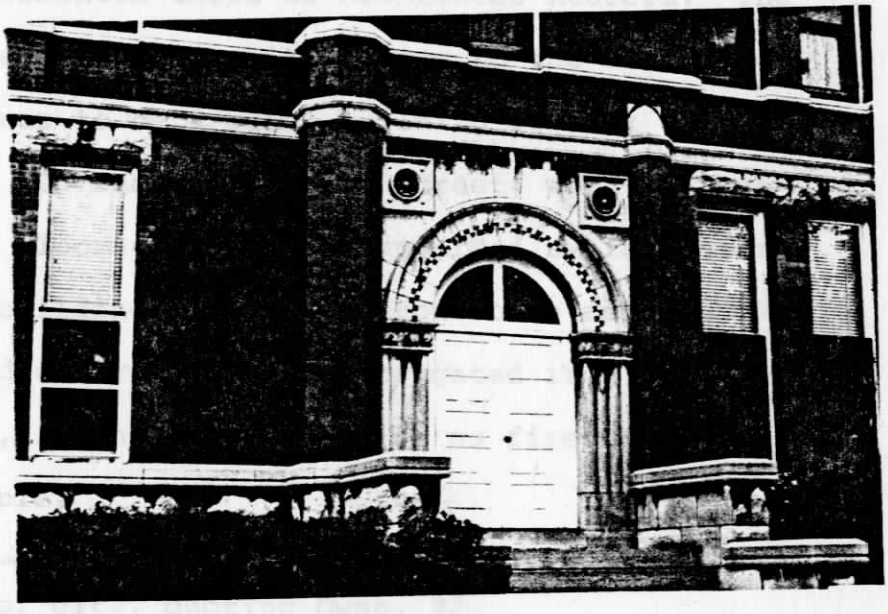

Figure 18 Entrance on west facade.

In his Hints on Public Architecture mentioned above, Robert Owen also strongly urged the use of the Romanesque style for secular architecture. With Renwick's Smithsonian Institution as the first famous example, what better style was there than the "Norman" style since it had, compared with the Gothic,

> ...more mass and breadth, more simplicity and severity of outline...more of an appearance of solidity and if political character may be ascribed to architecture, it was more republican...[35]

As one of the examples of the use of the Romanesque for public buildings, Meeks shows Horatio Nelson White's Third Onondaga County Courthouse in Syracuse, which had been built in 1855. (His fig. 11).

In 1880 a County Clerk's office was needed and Russell, Colton, Kirby, Merrick and W. B. Olmstead prepared plans. The Syracuse Courier reported on April 28, 1880 that the committee recommended those of Archimedes Russell. The building committee and the architect came to the following conclusions: It was to be a brick building 60 feet on Church Street and 100 feet on Clinton Street, with 24 inch hollow walls, the floors were to be supported by iron beams and columns, the building would have iron doors and window frames, sashes and stairways and a corrugated iron roof supported by trusses, in short it was to be as fireproof a building as possible.

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[35]Meeks, op. cit., quoting Owen, 22.

On March 1, 1881 the Syracuse Daily Journal reported that the building committee and Archimedes Russell had gone to Buffalo to examine the County building there since the Erie County Building was said to be one of the best constructed and arranged public structures in the state.

The new building abutted the courthouse on Clinton Street and there was easy access between the two structures. The basement was of Onondaga limestone, the superstructure of Trenton faced brick laid in white mortar. It was trimmed with brown sandstone and the ornamentation was of molded brick. The Church Street facade (Figure 20) had a projected pavillion which was supported by four sandstone columns. The tripartite division of the facade facing Church Street was repeated on the Clinton Street side, only here the mid-section is flanked by two bays of round arched windows. Both street facades were symmetrical. The repetition of window openings, a large round arched entrance, and arches repeated in the corbel table relieve the angularity of the block. The handsome corbel table, a finely etched projecting cornice, and pilasters articulating the facade and extending into turrets beyond the roof are the only elements of ornamentation. The design relationship between the County Clerk's Office and the adjacent Third Onondaga Courthouse as to massing, scale and mode of building was well worked out.

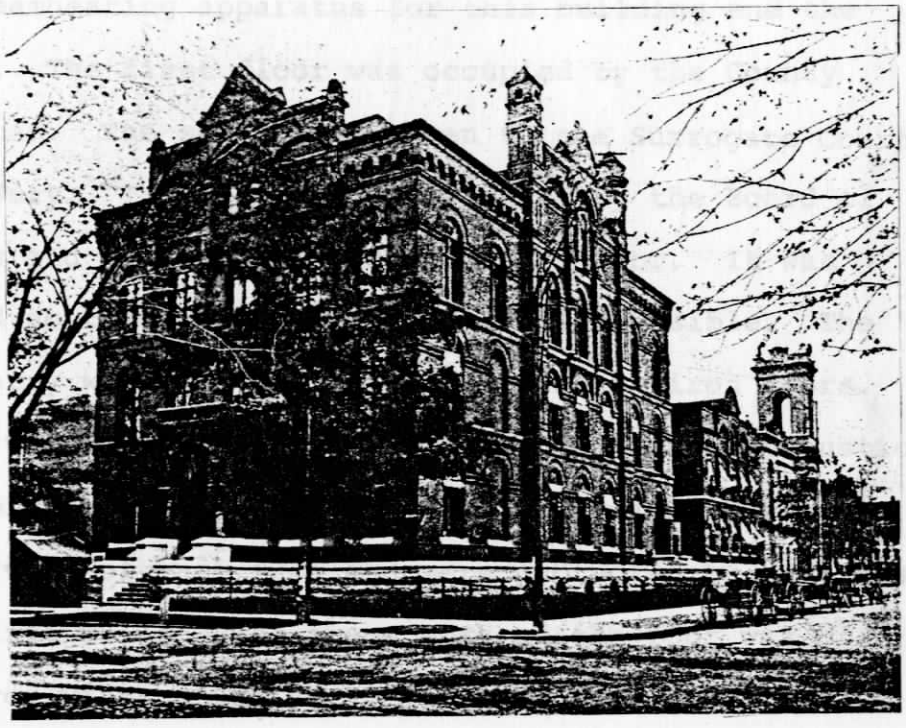

Figure 20 County Clerk's Office (1880-81)
Church and Clinton Streets, Syracuse, N.Y.

It was a three story structure, 75 feet high with each room having a 15 foot ceiling. The Clinton Street entrance on the southwest end led to the second and third floors; the main entrance was on Church Street. The basement was occupied by storage rooms, fuel and boiler rooms and the steamheating apparatus for this building and the courthouse. The first floor was occupied by the County Clerk offices. The second was given to the Surrogate Court and the Grand Jury. The third floor was used by the Board of Supervisors and the Superintendent of the Poor. It was constructed so that hardly any woodwork was visible. The only carpentry work was the "stuffing" of the iron doors. The floors were of brick covered with English and encaustic tiles supported by rolled iron beams. All window frames and sashes were of cast iron and were protected by shutters that slid into walls. The frame work of the roof was of iron, covered with galvanized corrugated iron. Moldings, gutters and ornamental pieces were wrought of copper. Stairs were built on an iron frame work and the steps were of black Pennsylvania slate. Particular attention was paid to ventilation and drainage.[36]

"The new County building will be the finest in Central New York" rejoiced the Syracuse Courier on April 30, 1880, more than a year before the dedication in December 1881. Everyone was especially pleased since the building

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[36]Syracuse Daily Journal, Nov. 15, 1881. OHA files, folder blk 81.

had cost only $87,575 in comparison to the County Clerk office in Rochester, which had been built for 1/4 million dollars and that in Buffalo which was 1-1/2 million dollars. To heighten the pleasure, "ours was much more artistic and substantial and would accommodate fifty years to come," wrote the Syracuse Daily Journal on November 15, 1881.

It did not happen this way. In 1907 the County Clerk's office moved into the newly erected Fourth Onondaga Court House. The old building was vacant for some time. After the Russell-designed House of Providence burned down, it temporarily became home for the orphaned boys. The city bought the old building and in 1909 the police established its headquarters there. In 1958 the Herald bemoaned the "dilapidated, overcrowded Police Headquarters, the inadequateness of the ventilation and lighting system. The only favorable features remaining in the obsolete law enforcement center was the mosaic quarry tile flooring, thousands of small kilnbaked pieces which had come from Ohio..." In 1960 the Public Safety Building replaced the "dirty brick monument to antiquity..."[37]. Sic gloria transit mundi!

Henry Hobson Richardson (1838-86), who thought the Romanesque to be the most proper source of inspiration for American architects, is considered the foremost proponent of the Romanesque Revival style in America. While studying at the Ecole des Beaux-Arts in Paris, Richardson became

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[37] Post Standard, December 29, 1963. OHA files.

intrigued by the Romanesque style of Southern France and Northern Spain.[38] His personal style was not an archaeologically correct one. He freely used Queen Anne and French Renaissance details and was also particularly fond of the broad low Syrian arches. The overall effect of his buildings depended on mass, volume, scale and materials, rather than surface decoration.[39]

The buildings in Syracuse that may be termed Richardsonian Romanesque are Charles F. Colton's City Hall (1892), the Alexander T. Brown house on West Onondaga Street by Gordon Wright (1895), and Syracuse University's Crouse Memorial College designed by Archimedes Russell in 1888. (Figures 21, 22).[40] The latter was a gift to Syracuse University from John Crouse and his son D. Edgar Crouse, the richest men in Syracuse at that time.

John Crouse (1802-89) had started a wholesale grocery business with his brother James in Syracuse in 1853. He was one of the founders of the Syracuse City Bank, and he established the Crouse Bank together with James and Daniel Crouse. He served as officer in the First National Bank and continued his grocery business until his retirement in 1887.

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[38] The towers of the Cathedral in Salamanca served as inspiration for the Trinity Church tower in Boston (1872-77).

[39] Hitchcock, op. cit., 180-181.

[40] Published in Architectural Era I, November, 1887. Charles Colton also submitted a design which was unsuccessful. It was also published in Architectural Era I, December 1885, see fig. 22.

Figure 21 Crouse Memorial College (1887-89)
Syracuse University, Syracuse, N.Y.
(A. Russell)

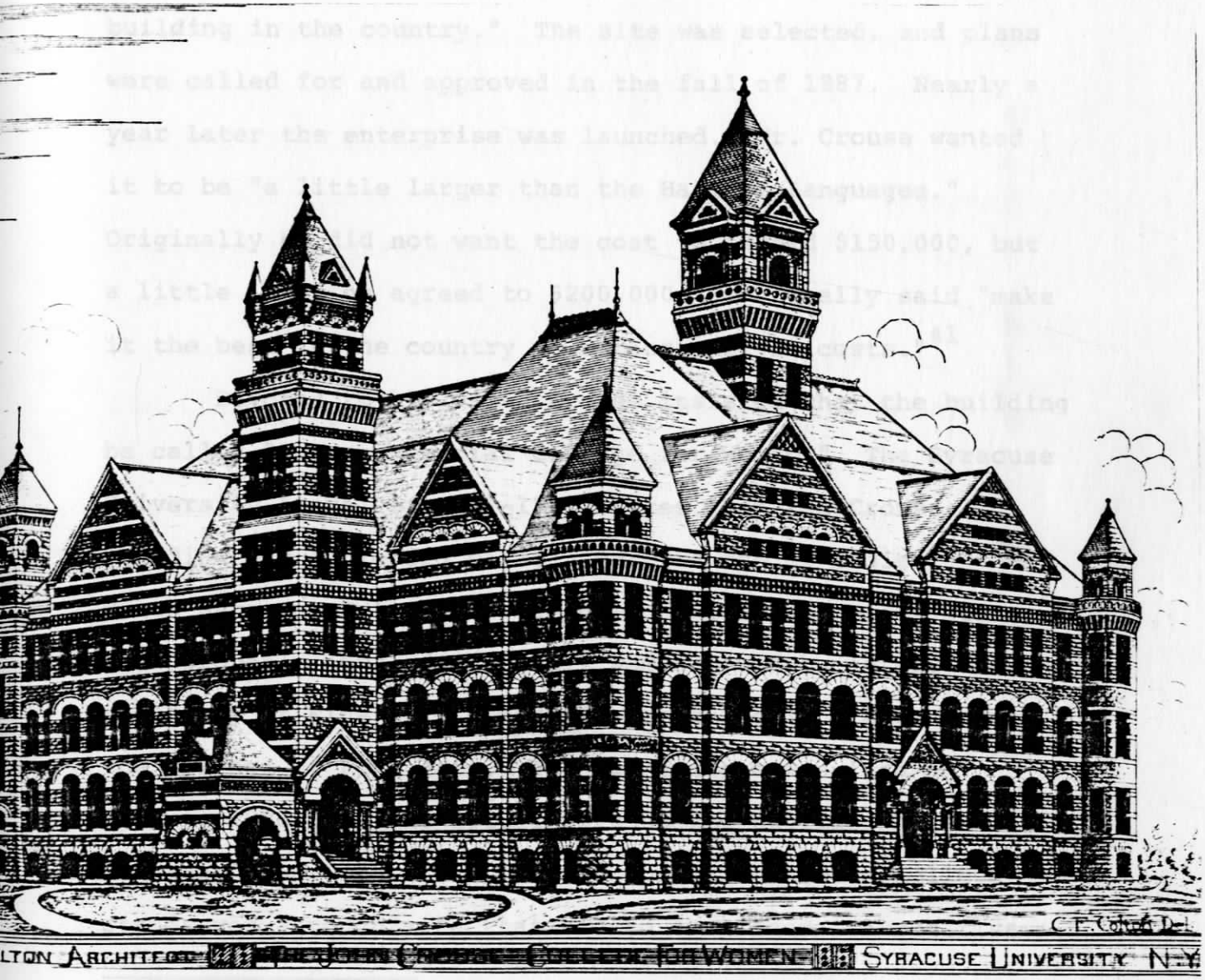

Figure 22 Crouse Memorial College, Syracuse University, Syracuse, N.Y. (C. F. Colton - competitive design, not accepted)

At his death, three months before Crouse College was dedicated, his fortune was estimated at ten million dollars.

Chancellor Sims reported in his journal that the subject of a great gift to the University had been discussed for years between Mr. Crouse and himself. John Crouse told him one day that he was going to build the "best college building in the country." The site was selected, and plans were called for and approved in the fall of 1887. Nearly a year later the enterprise was launched. Mr. Crouse wanted it to be "a little larger than the Hall of Languages." Originally he did not want the cost to exceed $150,000, but a little later he agreed to $200,000, and finally said "make it the best in the country no matter what it costs."[41]

Devoted to his wife, Crouse insisted that the building be called "Crouse Memorial College for Women." The Syracuse University Annual of 1887-1889 states that the Crouse building was "intended chiefly for the use of ladies." Since Syracuse University was coeducational from its start, this probably implied that only women would be interested in the study of Fine Arts. Indeed, Crouse College did become the College of Fine Arts. The cornerstone was laid on June 6, 1888, and the actual work on the building began on New Year's Day of 1888. The hill on which Crouse College stands was a rough site that had to be graded. About five

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[41]Syracuse University Archives, papers of faculty and staff, Charles N. Sims, 1858-1939, RG 13, bx 12.

or six feet of surface had to be removed and the crown of the hill had to be enlarged.[42] The contract had been awarded to Norcross Brothers of Worcester, Massachusetts, a firm that had built several of Richardson's buildings in New England. The cost of the contract construction was $220,000. The steam fitting contract was let to Pierce, Butler and Pierce of Syracuse at $41,000. The entire cost of building and equipment was about $500,000 and Russell received three percent of all contracts.[43]

John Crouse supervised the work himself. Whenever plans had to be altered, he willingly assumed the extra cost. In Syracuse as elsewhere, it was apparent that architecture was the rich man's game. John Crouse died on June 27, 1889, when the building was nearly completed. His son D. Edgar carried on in his father's role as benefactor. The formal dedication of the building was on September 18, 1889.

The building, consisting of basement, three stories, and an attic, occupies an area of 162 by 190 feet in outside

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[42] Herald Journal, October 3, 1964.

[43] Sometimes Russell only received 2 percent, or even 1 percent. This was not very much, even for the mid-nineteenth century. In 1876 the English architect G. G. Scott stated that he never took 2-1/2 percent commission, and only once did he take less than 5 percent. He doubted that an architect could be a member of the Royal Institute of Architects if less commission were taken. American Architect and Building News, 1 (July 22, 1876), 240. The A.I.A. endorsed 5 percent as professional charges for full professional services, indluding supervision, 1 percent for preliminary studies, 2-1/2 percent for preliminary studies, general drawings and specifications, and 3-1/2 percent for preliminary studies, specifications, general drawings and details. American Architect and Building News, 16 (December 27, 1884), 308.

dimensions.[44] In the belfry of the large tower the Crouse Chimes were hung. As the name implies, they too were a gift of John Crouse. They were cast in Belgium and had cost $6,000. The chimes consisted of nine bells, set to E flat and "were the first to be placed in any tower of Syracuse and the first to be rung here."[45]

The structure is of Longmeadow brownstone ashlar on a granite base. Granite is also used for the steps of the arcaded porches on the south end and the main entrance on the north side.

The similarity between the design of the towers of the Friedens German Church, the Naumburg Dom church and Crouse College had already been noted. Richardson repeatedly used the square tower rounded off by corner turrets. In his Administration Building of the State Hospital in Buffalo (1872-78) the turrets are corbelled. The Allegheny County Court House in Pittsburg (1884-88) has a square tower with turrets on each corner. There is a similarity between the towers of Trinity Church in Boston and those of Crouse College, although the Trinity tower is much more massive than the slender tower of Crouse, which is almost Gothic in its upward surge. In each case there are four round turrets

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[44] W. Freeman Galpin, Syracuse University, the Pioneer Days (Vol. 1, Syracuse University Press, 1952), 112-114.

[45] Syracuse University Alumni News, March, 1930. C. R. Goldman states in her paper that the chimes were manufactured and installed by the Clinton H. Meneely Bell Co. of Troy, N.Y. McKee collection, Syracuse University Archives, box 46.

divided by string courses that seem to tie the turrets to the main body of the tower, there are gables on all four sides, and pinnacles that crown turrets, gables and the pyramidal spires in both buildings.[46] The Trinity Church tower is square, while that of Crouse College is rounded off up to the fourth level where it is terminated by an ornate string-course above a band of small arcaded windows separated by colonettes. The belfry above it is square.

Much of Richardson's work was published in the American Architect and Building News. The issues of 1887 especially were full of illustrations of Romanesque churches and college buildings with towers and corner turrets. The tower of Trinity Church was published in December 31, 1887. Russell may have been inspired by illustrations in the journal. Since his wife Susan was a native of Boston, it is likely that he saw Trinity Church there as well as other Richardson buildings in Boston and New England.

The organization of the windows on the east and west facades of Crouse College, i.e., basement, two stories and balcony level grouped vertically under four arches, points to several Richardson buildings in which facades were articulated in the same manner. An example of this is the Cheney block in Hartford (1876-76), which, according to Hitchcock,[47]

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[46]Illustrations of the Richardson buildings in Hitchcock, op. cit., his figs. 22, 90.

[47]Ibid., 164. Hitchcock (109) points out that the Cheney building was one of the few buildings by Richardson in which brownstone was predominantly used. He generally preferred granite walls with dark trim. Richardson's

was the first step toward the Marshall Field Store in Chicago, built ten years later. Russell used the same design on the facades of his Snow Building on Warren Street which was built between 1887 and 1888, about the same time as Crouse College.

In Crouse College trabeated windows are used in the basement and first floor levels while round arched windows, arranged in ribbon-like fashion, appear in the upper two levels. They are divided by stone mullions and transoms into rectangles, squares and arcades. These elements, as well as Crouse's steep-gabled wall dormers, are also part of the Richardsonian vocabulary. The asymmetrical plan, square and polygonal bays, a large tower, the use of pilasters, corbelled turrets, rounded corbelled buttresses, chimneys and small towers growing out of the hipped roof, all emphasize the picturesqueness as well as the plasticity of the edifice. (Figure 23).

As John Crouse liked to decorate his wife Catherine with jewels,[48] so must he have urged his architect to enrich the exterior of his College for Women with ornament

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imitators seemed to have ignored this, using Longmeadow brownstone and then reacting to the "Dark Ages" of American cities by turning to Bedford limestone and buff brick, thus starting the "bright dawn of an American Renaissance." For illustration of the Cheney Building and the Marshall Field Warehouse see his figs. 43, 95.

[48]See portraits of Catherine and John Crouse hanging in Crouse College on the second floor in the north wing. They were painted by James Bogardus, engraver and miniaturist, and given to the University in 1889.

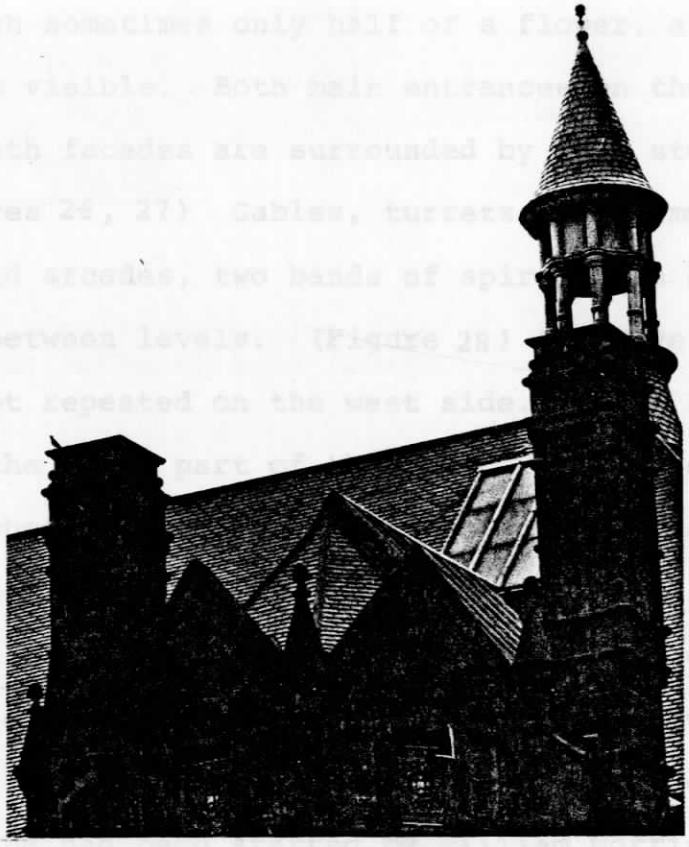

Figure 23 Towers, corbelled buttresses, east facade

so that both might testify to the donor's generosity and wealth. His architect complied. A stylized sunflower motif of terra cotta is especially apparent. It appears in gables, pediments, richly carved capitals (Figures 24, 25) and in the interior on ornate newel posts. It is normally eight-petalled, although sometimes only half of a flower, a four-petalled motif is visible. Both main entrances on the north and the south facades are surrounded by rich stone carvings. (Figures 26, 27) Gables, turrets and chimneys are adorned with blind arcades, two bands of spirals run along the east facade between levels. (Figure 28) Strangely enough this is not repeated on the west side. Three niches are carved into the lower part of the tower. They are empty and one wonders whether they were meant to house pieces of sculpture.

Niches filled with sculpture, sunflowers, and circular motifs of Japanese derivation were much favored by "Queen Anne" architects in England, especially by Shaw and Nesfield. The sunflower vogue had been started by William Morris and some of the pre-Raphaelites. Out of old fashioned gardens sunflowers had started their triumphant march into canvases, wallpapers, children's books and finally, carved in brick or terra cotta, onto facades of buildings. Girouard notes that in the latter part of the century sunflowers were everywhere and their original proponents were "sick at the sight of them."[49]

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[49]Mark Girouard, Sweetness and Light, the Queen Anne Movement 1860-1900 (Oxford: Clarendon Press, 1977), 32.

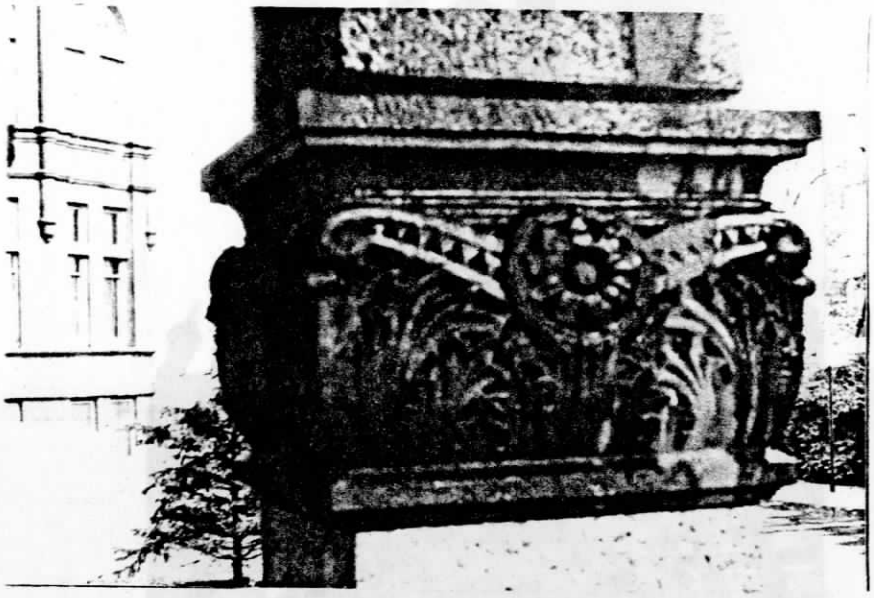

Figure 24 Terra cotta sunflower motif in capital, porte cochere, east facade

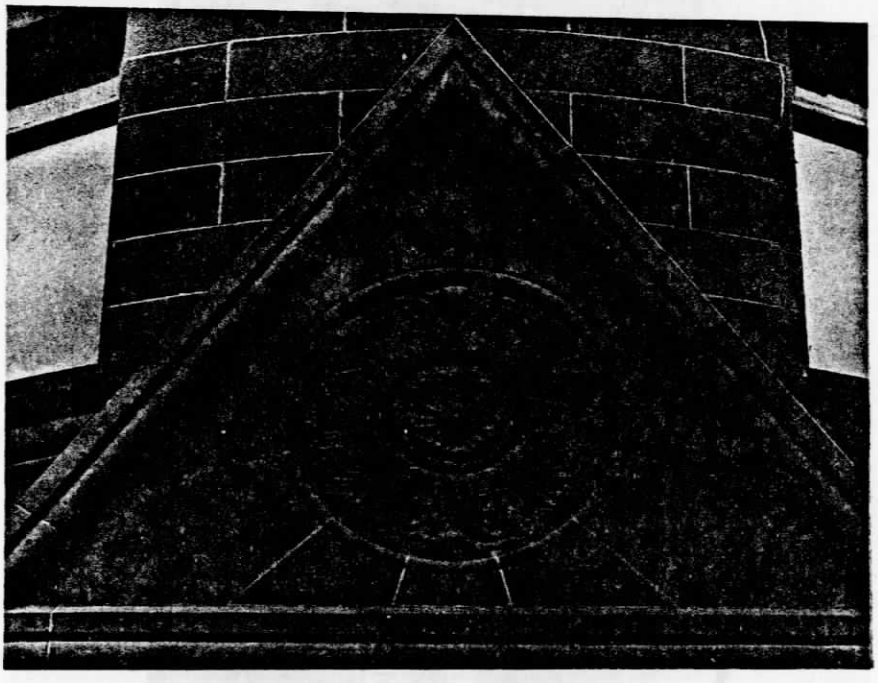

Figure 25 Terra cotta sunflower motif in pediment above main entrance

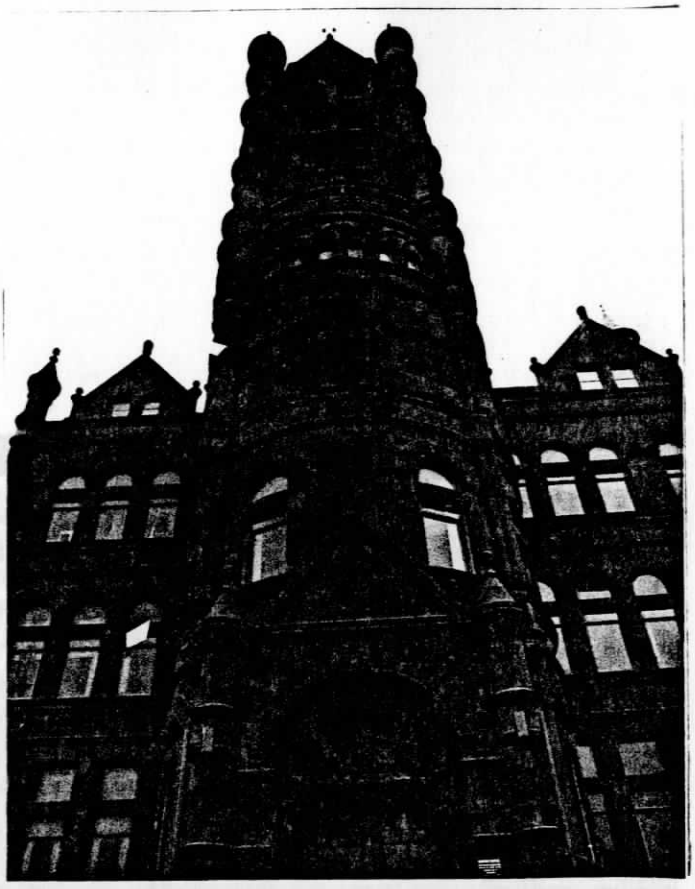

Figure 26 North facade (main entrance)

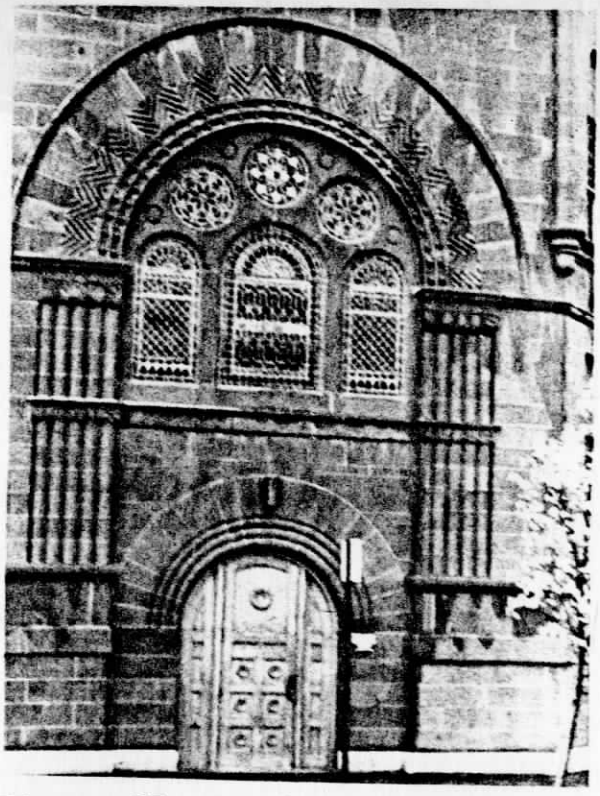

Figure 27 South entrance

Figure 28 Circular spiral motif on east facade

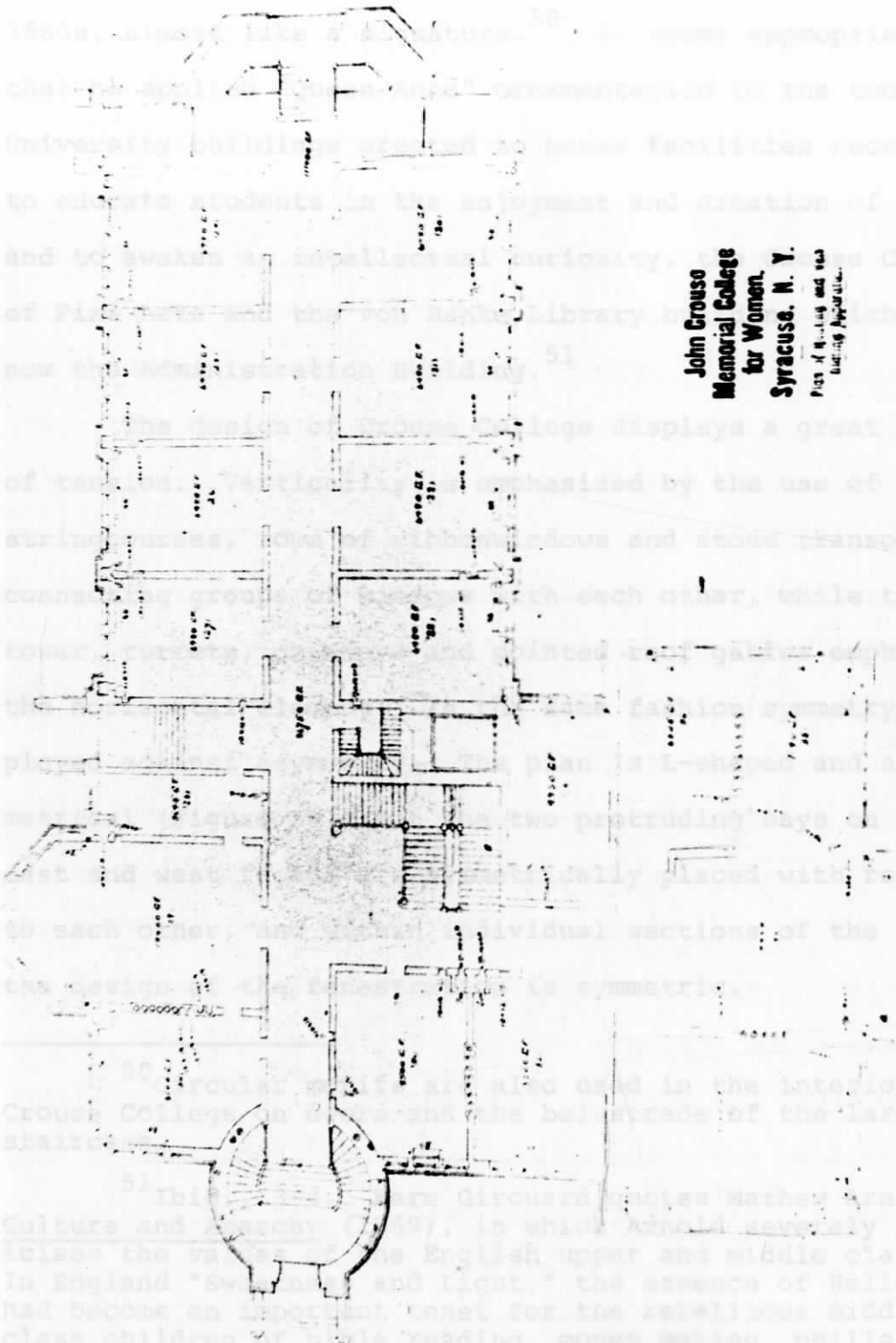

Figure 29 Plan of Crouse Memorial College

Archimedes Russell was very fond of this symbol. He used a very stylized flower in many of his buildings in the 1880s, almost like a signature.[50] It seems appropriate that he applied "Queen Anne" ornamentation to the two University buildings erected to house facilities necessary to educate students in the enjoyment and creation of beauty, and to awaken an intellectual curiosity, the Crouse College of Fine Arts and the von Ranke Library building which is now the Administration Building.[51]

The design of Crouse College displays a great deal of tension. Verticality is emphasized by the use of stringcourses, rows of ribbonwindows and stone transoms connecting groups of windows with each other, while the tower, turrets, chimneys and pointed roof gables emphasize the horizontal element. In the same fashion symmetry is played against asymmetry. The plan is L-shaped and asymmetrical (Figure 29), yet the two protruding bays on the east and west facade are symmetrically placed with regard to each other, and within individual sections of the building the design of the fenestration is symmetric.

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[50]Circular motifs are also used in the interior of Crouse College on doors and the balustrade of the large staircase.

[51]Ibid., 3-4. Here Girouard quotes Mathew Arnold's Culture and Anarchy (1869), in which Arnold severely criticises the values of the English upper and middle classes. In England "Sweetness and Light," the essence of Hellenism, had become an important tenet for the rebellious middle class children of bible reading, money making, philistine parents. These ideas were not only expressed in attitudes, but in art, architecture, landscape and interior design.

The main entrance is on the north side through the tower. It faces another entrance on the south side, with the two connected by a long corridor. The grand staircase which connects the first, second and third floors, is to the rear and west of the north entrance. Its ornate newel-posts and turned balusters are made of oak. The staircase was originally planned in marble. However, after John Crouse's death, shortly before it could be installed, his son D. Edgar commissioned it in wood for financial reasons. The structure consists of basement and three full stories with an attic story under the highpitched roof. The basement was to serve the janitor with a spacious apartment and it was also to house heating, consisting of the "hot blast system," ventilation and fuel storage. In addition there was also a complete system of direct radiation. Music rooms were on the first floor, while the classrooms for painting and drawing on the story above have north-western exposure. In the southern part of the main area of the second floor, the Grand Memorial Music Hall seats 1200 people. It was also used for chapel services until Hendricks Chapel was built. The appearance of a church interior was conveyed by the 70 foot high open timber roof and stained glass windows, four on each side, ending in arches above the balcony, which is supported by slender cast iron columns with ornate capitals. The design of the stained glass is geometric, and circles, squares and fan-shaped motifs are prevalent. The

circle and square ornamentation is repeated in wood in door fillings and the fan-design reappears in stained glass in the fan lights of the side doors.

Stairs connect the auditorium stage and the gallery. The organ recess is 32 feet wide, 45 feet high and 12 feet deep. The organ case, made of cherry, was finished to resemble mahagony. The organ was made by Frank Roosevelt of New York and had been purchased at a cost of $15,000. It was also a gift of John Crouse. In 1950 the present much larger Holtkamp organ was installed.[52] Old photographs show that the stage was originally smaller than it is now. The stencilling around the arch of the organ recess had been repainted as part of a restoration project in the 1950s.

During that time the old seating of molded wooden chairs bearing the initials JC on the backs was replaced by the present seating arrangement. New stenciling which had not been part of the original design was added around windows and the circles between the windows. About 1956 cracks appeared in the plaster above the organ alcove, a space that had been ornamented with a peacock design. This was unfortunately painted over when the damage was repaired. Here again many different colors were combined to create a visually exciting interior space.

The frosted glass that fills the transoms in the doors along the corridors was imported from Italy. The

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[52] Syracuse Daily Journal, September 18, 1889.

design differs slightly on each floor.[53]

After Crouse College had been built, the name of Chestnut Street was appropriately changed to Crouse Avenue. The Syracuse University Record reported on July 8, 1971, that Henry Keck restored the stained glass. In 1973 four fused glass windows by Professor Wolff of the School of Art were installed in the north entrance. In the early 1970s the building was renovated. The exterior was sandblasted, and a new slate roof was installed. In the interior walls were cleaned and painted, the oak woodwork refurbished, offices were renovated and new lighting was installed. On July 30, 1974 Crouse College was entered on the National Register of Historic Places.

The University's difficulties of having to function without a library became more and more apparent as time went on. A gift of $5,000 by John Morrison Reid, one-time president of Genesee College, had bought the University a small number of books. Reid's attention had been called to the library of the German historian Leopold von Ranke, and when von Ranke died in 1886, Dr. Bennet, professor of logic and history was dispatched to Germany to buy the von Ranke collection.[54] The purchase price remained a mystery.

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[53]Interview with Professor Headlee of the School of Music in Crouse College, to whom I owe a great deal of information about the building.

[54]Galpin, op. cit., 88-101. Galpin gives an interesting account of the purchase of the von Ranke collection and its further development.

Ranke's books, desk, chair and his life-size portrait were shipped in 83 boxes weighing more than 19 tons. It was disclosed that Dr. Reid had been the donor. He had made the gift on condition that a fireproof building be erected to house the library. Until now the small number of books had been kept in the Myers block building downtown.

When Syracuse University moved into the Hall of Languages in 1873, the books were moved to a central room on the main floor. Plans for a library building were begun during the 1887 Commencement ceremonies. Chancellor Sims together with Dr. Reid and Archimedes Russell visited several other library buildings. The laying of the corner-stone was celebrated on June 25, 1888 and the new building was formally dedicated exactly one year later. The annual financial report indicated that the building cost $34,850.88, an amount covered by various contributions.[55]

The foundation and part of the first story are of dressed stone, the walls above of Trenton brick dressed with terra cotta. Floorplans show that the first and second floors of the building are nearly identical.
The 50 foot by 73 foot stackroom was "absolutely fireproof" and had a capacity of 150,000 volumes. The cases were built of gas pipe and angle iron with wood shelving after the pattern of the new library in Buffalo. The stacks rose to

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[55]Ibid., 94-95.

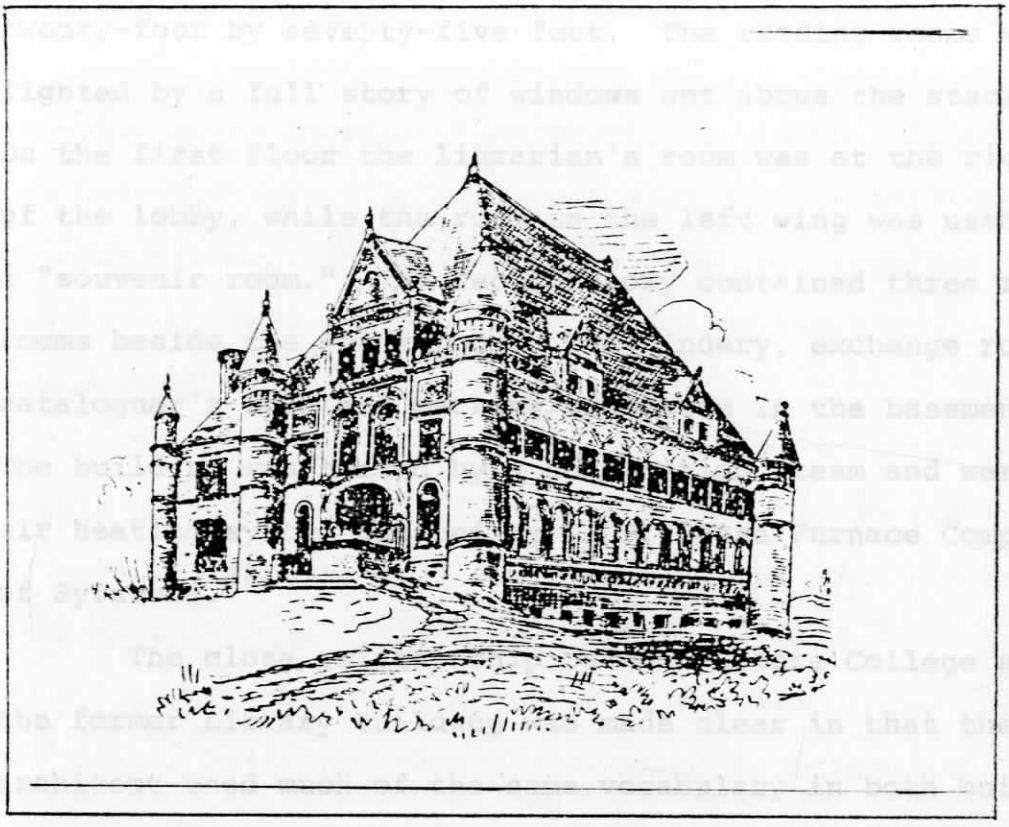

Figure 30 von Ranke Library (1888-89) perspective drawing
Syracuse University, Syracuse, N.Y.

a height of twenty-three feet and were divided into three stories with galleries and balconies. The various levels were connected by an iron fireproof staircase. In the center of each stack room was the reading room, each twenty-four by seventy-five feet. The reading rooms were lighted by a full story of windows set above the stacks. On the first floor the librarian's room was at the right of the lobby, while the room in the left wing was used as a "souvenir room." The second story contained three reading rooms beside the stack room. The bindery, exchange room, cataloguer's room and packing room were in the basement. The building was heated by a combination steam and warm air heating system donated by J. F. Pease Furnace Company of Syracuse.[56]

The close relationship between Crouse College and the former Library Building was made clear in that the architect used much of the same vocabulary in both buildings. The original structure was asymmetrical (Figure 30). The north elevation shows a symmetrical design in its main section focused around the entrance behind a large semi-circular arch that springs from short piers with ornate capitals. This section is flanked by two short round turrets topped with conical roofs. The east wing, which is about half the width of the principal section, is rounded off by buttresses at the corners. They are

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[56]Syracuse University Archives, Box 12.

terminated in the same way as are the turrets. Here again round arched windows alternate with rectangular ones. Pinnacles, ornate terra cotta panels and flower motifs, ribbon windows on south, east and west elevations, molded bellcourses and gabled dormers whose pediments are adorned by flowers testify to its creator and its close relationship to Crouse College (Figures 31, 32). This connection was unfortunately destroyed when Maxwell Hall was built between the two buildings and when the west wing was added to the von Ranke Library in 1906, making the composition a symmetrical one.[57]

The architectural critic Montgomery Schuyler was highly critical of the architecture of Syracuse and that of Syracuse University. He especially deplored the lack of a general plan. Of Crouse College he said

> ...perhaps the very worst of all in its random aggregation of unstudied forms and features is a Gothic building, though its author might prefer to call it Romanesque; and this building, Crouse Hall is most sadly and strangely the "College of Fine Arts." There is, it seems a course of architecture at Syracuse, which will fail of its purpose unless it inculcates upon its students the primary necessity of refraining from doing anything like the buildings of the campus...[58]

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[57] In 1906 the von Ranke Library Building became the Administration Building and the books were moved to Carnegie Library.

[58] Montgomery Schuyler, "Architecture of American Colleges," Architectural Record, 30 (Jul-Dec.) 1911, 572-573.

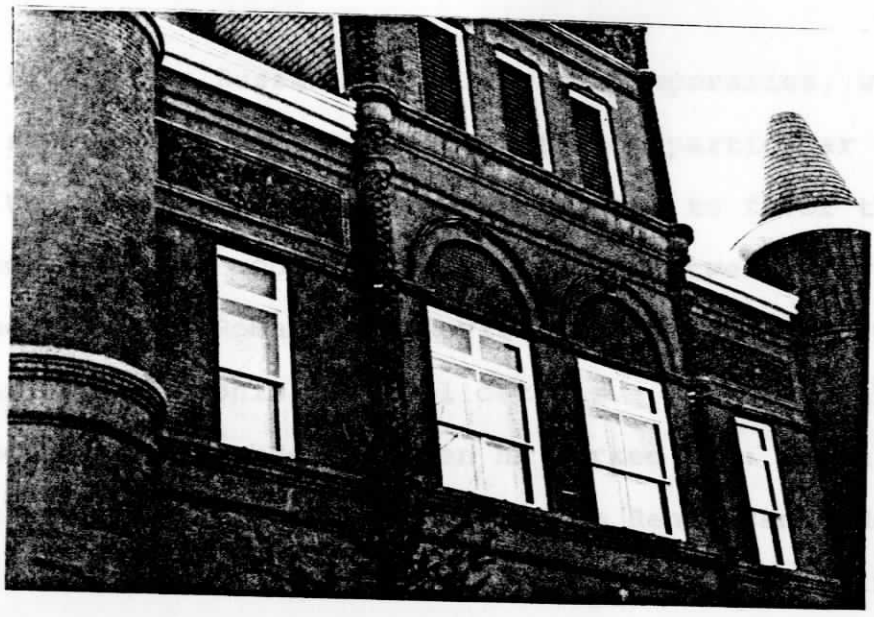

Figure 31 North facade

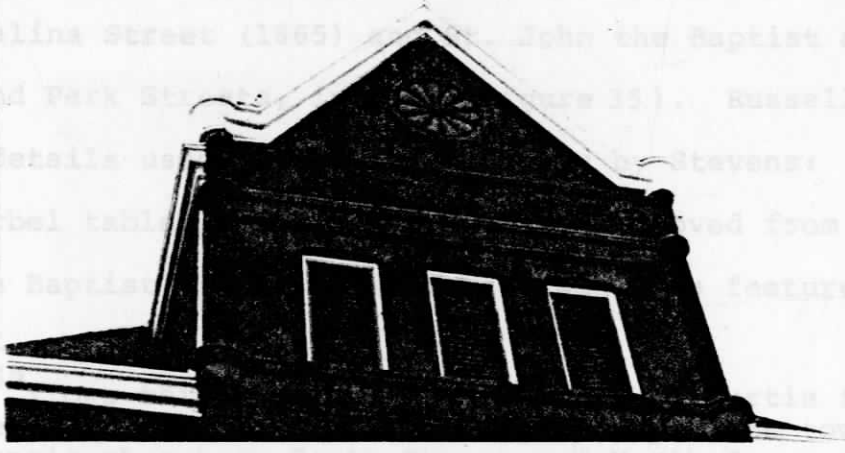

Figure 32 Gabled pediment with sunflower motif
North facade

Archimedes Russell, like his contemporaries, worked in the styles that were prevalent at that particular time in the United States. He, however, seemed to favor the Romanesque Revival mode. Over a period of twenty-five years he designed Romanesque Revival buildings, some with Queen Anne and Colonial Revival details. His immediate influences may have been the men he worked for: John Stevens and Horatio Nelson White. Two Renaissance Revival churches were designed and built by John Stevens during the years Russell worked for him, which Russell may have helped to design: The North Congregational Church of Haverhill, Massachusetts, which was erected between 1859 and 1860 (Figure 33) and the South Church in Andover which was built in 1860 and dedicated in 1861 (Figure 34).[59] While Russell worked for H. N. White, two Romanesque Revival churches were built by White: The Church of the Assumption on North Salina Street (1865) and St. John the Baptist at Court and Park Streets, in 1867 (Figure 35). Russell makes use of details used by White as well as by Stevens: handsome corbel tables, corner turrets (now removed from St. John the Baptist), and small round windows, a feature that

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[59] I owe this information to Howard W. Curtis from the Haverhill, Massachusetts Public Library. The towers of Stevens's churches--South Church and North Congregational Church may be compared to that of the Church of the Holy Apostle in New York City, which was built by Minard Lafever and completed in 1848. See Jacob Landy, The Architecture of Minard Lafever (New York: Columbia University Press, 1970), 153, his figs. 59, 61. A Design for a Village Church, copied from Lafever, Architectural Instructor, pl. XCVIII.

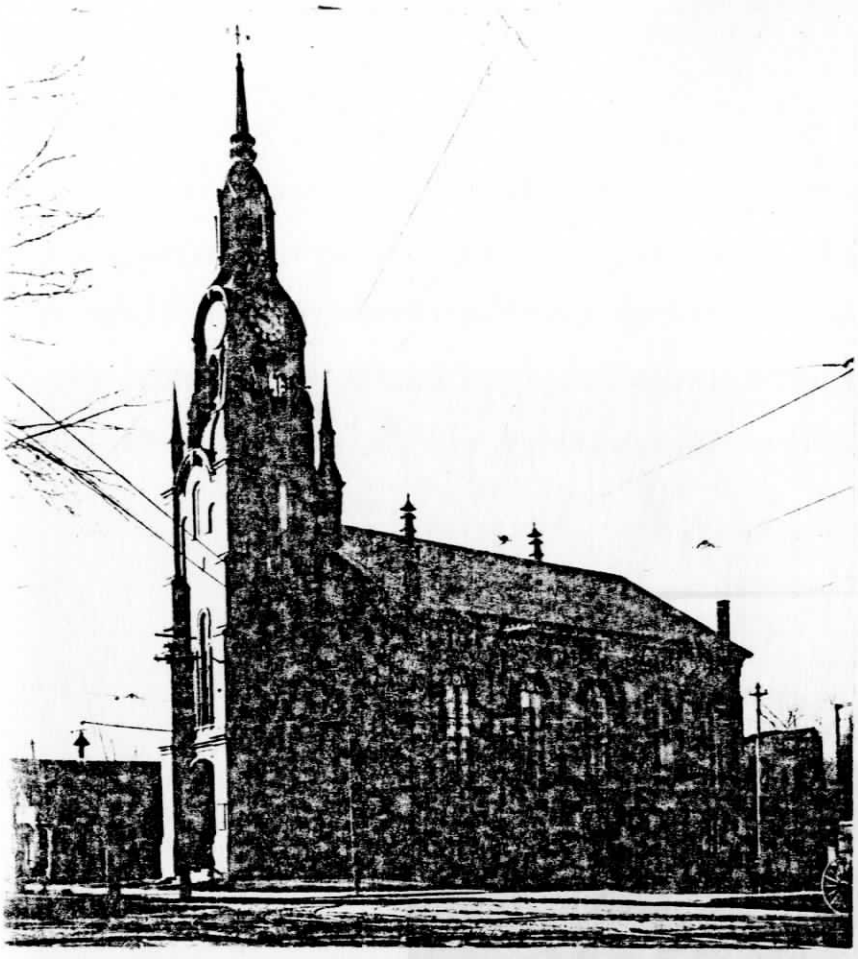

Figure 33 North Congregational Church (1859-60)
Haverhill, Mass. John Stevens

Figure 34 South Church (1861), Andover, Massachusetts
John Stevens

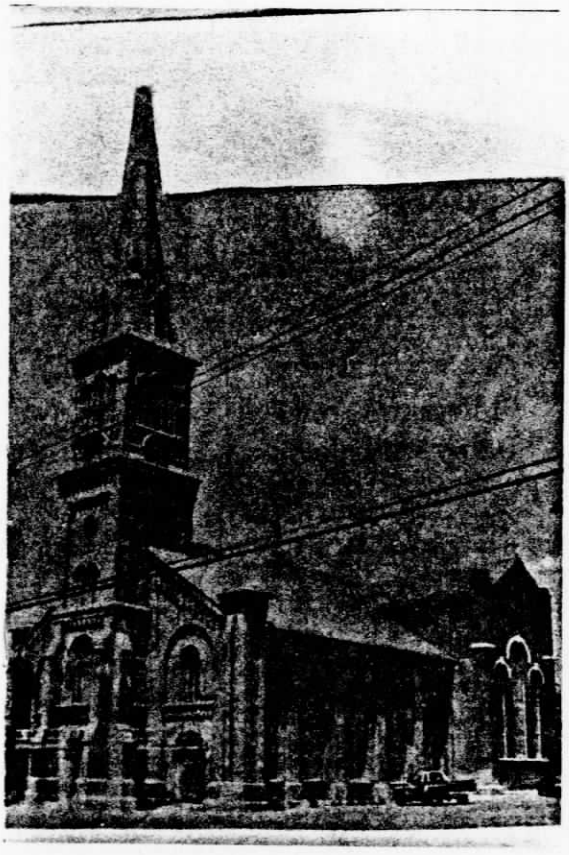

Figure 35 Church of St. John the Baptist (1865)
Court and Park Streets, Syracuse, N.Y.
(Horatio Nelson White)

White uses a great deal and that appears over and over again in Russell's buildings.

In general, however, Russell's Romanesque Revival buildings have a greater resemblance to White's than to Stevens's Renaissance Revival churches. And in spite of the Romanesque vocabulary, the overall feeling that is imparted by many of his churches and especially by Crouse College, is Gothic.

CHAPTER IV

Gothic Revival

Introduction

Churches:

Evangelical Lutheran Zion's Church (1868)
Butternut and Prospect Streets, Syracuse, N.Y.

Park Central Presbyterian Church (1871-75)
Grape (now Townsend) and Fayette Streets
Syracuse, N.Y.

St. Lucy's Roman Catholic Church (1873-1875)
Gifford Street, Syracuse, N.Y.

Camillus Baptist Church (1879-80)
Genesee Street, Camillus Village, N.Y.

First Methodist Episcopal Church (1903-04)
East Onondaga, State and East Jefferson Streets
Syracuse, N.Y.

Funerary Monuments:

General Granger Mausoleum (1870)
Oakwood Cemetery, Syracuse, N.Y.

Orrin Welch Mausoleum (1879)
Oakwood Cemetery, Syracuse, N.Y.

Conclusion

The Gothic Revival, a reaction against the stringencies of the Greek Revival, came to the United States from England. It had its sources in literature and painting. The romantic landscapes of Claude and Poussin had evoked nostalgic feelings about an earlier age. Horace Walpole, who wrote Gothic tales which were extremely popular in Europe and America, built Strawberry Hill between 1749 and 1792 in the Gothic mode. Sir Walter Scott extolled the beauties of life in the Middle Ages in his writings and built Abbotsford, a "Scottish Baronial" house, in the beginning of the nineteenth century.[1] A picturesque composition, the asymmetrical massing and combination of a variety of forms, was not only used in architecture but in landscape design as well. The informal English garden that replaced the well-ordered architectural gardens established by Le Nôtre was an important component of the architectural scene in the early nineteenth century. While until now man had imposed his art like a monument to himself onto the landscape, his art now became part of the pastoral scene.

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[1]It became the model for Balmoral, the Scottish residence of Queen Victoria and Prince Albert. Between 1851-53 it had been reconstructed in the manner of Abbotsford by the son of John Smith, the architect who had designed Abbotsford. Henry-Russell Hitchcock, Architecture, Nineteenth and Twentieth Centuries (New York: Penguin Books, 1977), 146.

Jean Jacques Rousseau had changed the attitude of men towards nature and had praised the virtue of "natural man." Later in the nineteenth century artists such as Constable, Inness and the Hudson River School painters tried to make people aware of the beauty of nature and thus provided the visual image of this new philosophy. In America and England the "Glorious Gothic" became the rage. Villas, churches, college buildings were built in the style. Batty Langley's book Gothic Architecture improved by Rules and Proportions (London, 1742) crossed the Atlantic and became as influential in America as it had been in England.[2] Andrew Jackson Downing, landscape architect and friend of the "Gothicist" Alexander Jackson Davis, in the 1830s became one of the most successful popularizers of the new style.[3]

But all their concerns with space and embellishments pleasing to the eyes were mere frivolities in the eyes of Augustus Welby Worthmore Pugin who, together with his fellow

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[2]Batty Langley tried to improve the abuses of the "Gothick" by creating Gothic orders along Palladian lines. Jacob Landy, The Architecture of Minard Lafever (New York: Columbia University Press, 1970), 62. In regard to garden design the dichotomy of political systems was also suggested: A centralized totalitarian system reflected in the French garden vs. the freedom of the English parliamentary system reflected in English gardens. Needless to say, the latter appealed to Americans.

[3]A. J. Downing published books of designs of Gothic villas, cottages and country houses. One of his most influential books is Architecture of Country Houses (1850) which served as style book throughout the eastern United States.

architect Sir Charles Barry had rebuilt the Houses of Parliament in the Gothic mode (1840-64), after their destruction by fire. Pugin, a convert to Catholicism, built a few churches in the Gothic mode but his most important contributions to the Gothic Revival Style were a number of books which he published between 1836 and 1843.[4] Pugin believed the building of Gothic churches to be a moral necessity, but if Gothic was to be revived, its basic principles must be understood and accepted. Merely to copy Gothic forms he considered immoral and futile.[5]

The threat of liberalism and scientific discovery in England had led to several reform movements of the Established Church. In the early nineteenth century Parliament had voted a considerable amount of money for the building of new churches. A group of theologians at Oxford established the Oxford Movement which advocated the doctrinal reform of the Church of England. The Cambridge Movement became the publicist of the reform of the liturgy and of church building. Established about 1836, it was known as the Camden Cambridge Society and later became the Ecclesiological Society. Its journal The Ecclesiologist (1841-69) was probably one of the most important architectural

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[4]Phoebe B. Stanton, The Gothic Revival and American Church Architecture: An Episode in Taste, 1840-1856 (Baltimore: Johns Hopkins Press, 1968), 20. In her footnote 29, she lists titles of Pugin's books and discusses his main principles set forth.

[5]Hitchcock, Architecture, op. cit., 47.

journals in England. Widely read, it gave basic prescriptions on how to build churches, generally echoing Pugin's ideas.[6]

The Ecclesiologist and the works of Pugin and others found their way to America where they were read by architects and the public. Churchmen and American travellers visiting England saw the newly built churches at firsthand. Phoebe Stanton gives an interesting account of the crosscurrents between England and America in respect to church building during that time.[7] Finally in 1848 the Americans founded their own organization, The New York Ecclesiological Society, which published the New York Ecclesiologist. Less concerned than the British about Pugin's belief in Catholicism, it was outspoken in its admiration for Pugin and his books. It was also less stylistically conservative than its English counterpart and open to ideas on how "in the nineteenth century, revival of the Gothic could be of service to 'the Age'," [8]. A very unorthodox position by English standards.

Richard Upjohn, who was greatly influenced by Pugin and the English Parish Church Revival, was probably the most doctrinaire Gothic revivalist in the United States.[9] An

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[6]Roger Dixon, Stephan Muthesius, Victorian Architecture (New York: Oxford University Press, 1978), 193-4.

[7]Stanton, op. cit., 31-90.

[8]Ibid, 159, 180.

[9]The proposal to recommend the medieval English parish church as a model for church building is a specialized manifestation of the Gothic Revival. Stanton gives an account of the state and status of the English parish church. Ibid, XX-XXI.

architect of the Trinity Church in New York (1839-46), he also built a number of churches and public buildings in central New York.[10]

James Renwick, who made his first reputation with the building of the Episcopal Grace Church in New York in 1843-46, which revived fourteenth century English Gothic forms, continued in the same style with St. Patrick's Cathedral in New York (1859-79). It was considered the largest church in New York at the time.

A splendid replica of a castellated medieval dwelling was designed by Renwick and built in Syracuse between 1852-53. It was surrounded by the first landscaped gardens in the city. The house fell into the hands of Syracuse University to be used as a journalism school. In 1953 it was torn down and replaced by the Basic Science Building of the Upstate Medical Center.[11]

One of the most important architects of this time was Alexander Jackson Davis, who designed in all current styles but preferred the Italianate and the Gothic. A friend and collaborator of A. J. Downing, he was in partnership with Ithiel Town in New York from 1828 to 1835. The firm owned a splendid architectural library which they allowed architects

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[10] McKee, Box 46. A list compiled by Harley McKee (he quotes E. M. Upjohn, Richard Upjohn), lists the following buildings in Central New York, designed by R. Upjohn: St. James Church, Pulaski (1849), St. Thomas Church, Hamilton (1847), St. Peter's Church, Cazenovia (1848), St. Paul's Church (1856 and City Hall in Utica (1852), St. Paul's Church in Chittenango (1865) and churches in Rochester, Binghamton, Geneva and Watertown.

[11] McKee, Box 46.

and builders to use. Most of Lyndhurst in Tarrytown, New York (1838-65) was designed by Davis. He also left his imprint on the upstate New York area. The Sedgewick cottage on James Street (1845)[12] and the extant Reul Smith House in Skaneateles (1849-52) attest to his fondness of the Gothic.

Another convert to the Gothic Revival mode, Minard Lafever,[13] was called to Syracuse to build the First Presbyterian Church (1849-50).[14] According to Landy[15] two other churches were built by Lafever in Syracuse between 1848 and 1850: the First Baptist and the Dutch Reformed Church. At a later date Lafever built the Munroe Mansion and Academy in Elbridge, New York. These structures were all designed in the Gothic Revival style.

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[12]It was torn down in 1962.

[13]Lafever started his career as carpenter, published a number of Builder's Guides and built mainly Gothic churches in New York City, New York State, New Jersey, New England and Upper Canada.

[14]It stood on the southeast corner of Salina and Fayette Streets, a site now occupied by the Woolworth store. Harley McKee refers to correspondence in existence at OHA. He thinks that the building was demolished in 1905. According to McKee, Lafever promised plans for a store for Henry Dillaye in 1856, next to the First Presbyterian Church. The building is considerably altered now, but "...one can catch a glimpse of some ornamental window above the roof of the Woolworth store and an ornamental cornice, which is the only existing design by Lafever known to be in Syracuse...". McKee, Box 46.
Landy claims that the First Baptist Church (1848-50) on West Genesee Street was by Lafever. He quotes Chase, Syracuse I, 356, Clark, Onondaga II, 95-96, and McKee, who claims that the church was built by the Boston firm of Malvin and Young. McKee also lists the first Wieting Block as a Lafever building. Landy does not mention the Wieting Block. Jacob Landy, op. cit., 278.

[15]Landy, op. cit., 59.

Horatio Nelson White too built several Gothic Revival churches. The "Norman-Gothic" Central Baptist Church at the corner of Jefferson and Montgomery Streets in Syracuse had probably been planned when Russell was still working in White's office, since excavation had begun as early as 1868. There was a lapse of two years before the actual construction began.[16] Another example was White's Grace Episcopal Church (1876-77) at the corner of Madison Street and University Avenue. It resembles an English Parish church.[17] These were some of the Gothic Revival examples in Syracuse that Archimedes Russell would have known directly.

The Evangelical Lutheran Zion's Church was Russell's first big commission after he had started his own office. The brick structure was to be built on the southwest corner of Butternut and Prospect Streets.

There had been difficulties within the community of the Evangelical Lutheran Church of St. John. Part of the congregation left and established its own parish, the Evangelical Lutheran Zion's Church.

After their wooden church burned, the congregation decided to build a brick church. The cornerstone was laid on July 18, 1868, and on October 5 of the same year the New York Tribune reported that a wall of the unfinished

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[16]Harley J. McKee, "Horatio Nelson White," Pt. VI, Empire State Architect (Mar.-Apr. 1962), 22-23.

[17]Ibid., 25. McKee writes that when the church was built, that neighborhood between the city and the university was practically vacant. The church is extant but spireless.

Lutheran German Church had fallen, thereby fatally injuring one workman and severely hurting others.[18] According to the Syracuse Daily Journal of December 31, 1868, the New Year was going to start with a dedication of the organ manufactured by Andrews of Utica and the congregation was ready to move in. The church had been built at a cost of $24,000. Church archives at the Onondaga Historical Association describe the church as having a large tower on the northeast corner of the building. The stone in front of the building bore the inscription "Evangelische Lutheranische Zions Kirche, erbaut A.D. 1868." The simple varnished pews in the square church auditorium seated about 620 people. The chancel was enclosed by a dark wood railing, with the painting of "The Lord" over the chancel. Richly carved woodwork decorated the altar and the pulpit. Outside light came through stained glass memorial windows.[19] Russell's ledger of January 1901 notes that he received "$160.- to plans and services in erection of chapel."

The exterior of the building (Figure 36) had only a few features that show Russell's "gothicizing" intentions.

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[18]The church seemed haunted by accidents. According to OHA files, a steeplejack fell off the steeple and was killed on August 14, 1922.

[19]According to the Syracuse Daily Journal a Jacob Goettel & Son had furnished the painting and the art glass. The Evangelical Lutheran Church of St. John's on Dewitt Street has good photographs in its archives. It also saved the altar and some other artifacts when the Zion's church was razed. People who remember the church told me that the interior was "dark and beautiful."

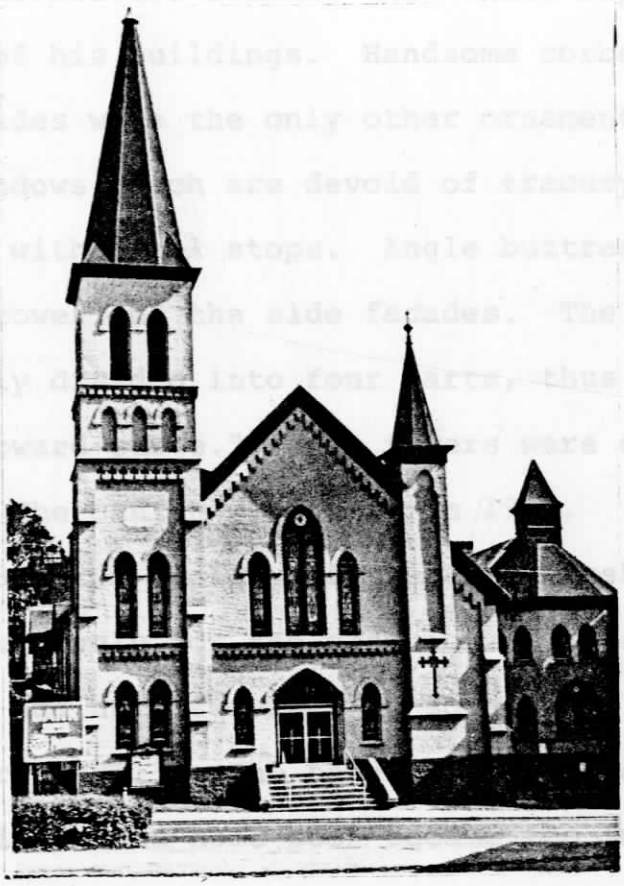

Figure 36 Evangelical Lutheran Zion's Church (1868)
Butternut and Prospect Streets,
Syracuse, N.Y.

The overall plan was picturesque, the main part of the church had the usual box shape. Two towers of different sizes articulated the facade. With ornamentation recessed into the brick facade of the small tower above the cross, Russell seemed to pay homage to his former employer H. N. White. It is the same kind of decorative element that White repeatedly used on the facades of his buildings. Handsome corbel tables and blind arcades were the only other ornamentations here. The lancet windows which are devoid of tracery were capped by hood molds with label stops. Angle buttresses articulate the tall tower and the side facades. The large tower was horizontally divided into four parts, thus minimizing the "Gothic upward surge." Both towers were capped by polygonal roofs. The church was razed in 1976.

As early as 1871 the Society of the Park Presbyterian Church had agitated actively for the erection of a new and larger church. They had held services in some rooms in the old Greek Revival Market Hall. The handsome Greek Revival church which was their second home soon became too small for the growing congregation. A lot was purchased on Grape and Fayette Streets.

According to the Syracuse Daily Journal of June 22, 1875, various plans for a new structure had been submitted, and those by Archimedes Russell were chosen. Foundation and body walls were laid in 1871. The cornerstone was laid on September 9, 1872. Work on the chapel was finished in 1874

and not until the fall of 1874 did the work on the main building begin.

The Syracuse Daily Journal announced a housewarming for the church with oyster supper and other festivities on November 9, 1874. The same paper reported on January 21, 1875 that it was expected that the building would be completed in April.

On June 22, 1875 the Syracuse Daily Journal published a description of the new church which was to be dedicated two days later. The building in the early "English Gothic style" was of pressed brick with Ohio sandstone trimmings, the foundation walls were of "rock-dressed" Onondaga limestone. The whole edifice covered an area of 61-1/2 feet by 168 feet (Figure 37). The main entrance was on Grape Street and another entrance was in the base of the main tower located in the northwest corner of the building on Fayette Street. The small brick tower had a slated spire of 100 feet, while the main tower was crowned by a "graceful hexagon-shaped and slated spire which ascends to 150 feet."

On either side of the several entrances were round Ohio sandstone pillars supporting pointed arches of the same material. Ascending several stone steps at the main entrance one passed through heavy double arched doors of solid black walnut trimmed with bronze fixtures; the same material was used for all other doors. The main vestibule across the front of the church, 12 feet by 57 feet in size, was

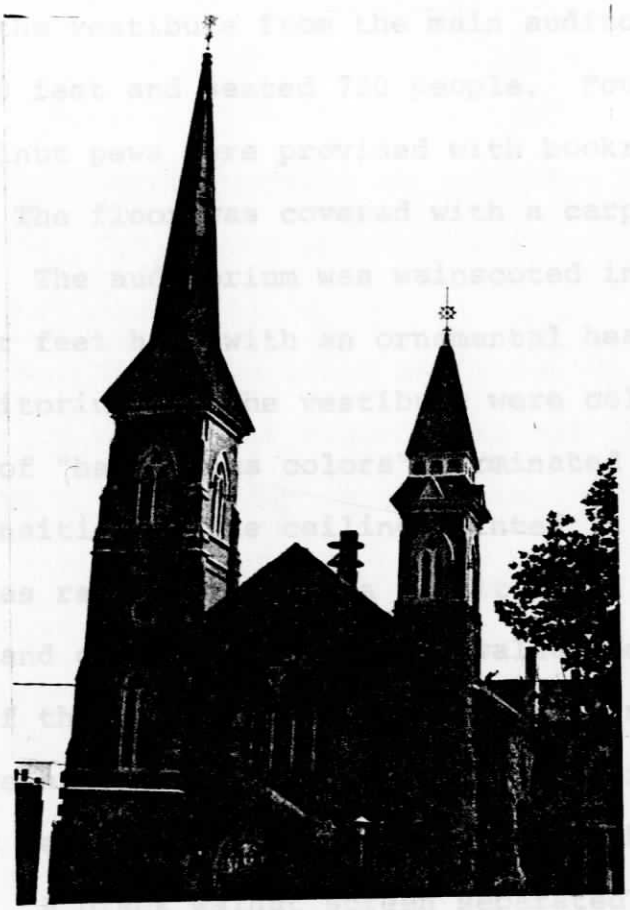

Figure 37 Park Central Presbyterian Church (1871-75)
Grape (now Townsend) and Fayette Streets
Syracuse, N.Y.

wainscoted in black walnut four feet high and was lighted by narrow windows in groups of two and three. Stairs led from the vestibule to the galleries immediately above. Three doors separated the vestibule from the main auditorium. It was 57 feet by 80 feet and seated 730 people. Four rows of movable black walnut pews were provided with bookracks and brown cushions. The floor was covered with a carpet of scarlet and tan. The auditorium was wainscoted in solid black walnut four feet high with an ornamental heading. The walls of the auditorium and the vestibule were colored in gray. A border of "harmonious colors" terminated the walls and made the transition to the ceiling painted in blue. Part of the ceiling was raised, forming a longitudinal section between gallery and organ recess. Black walnut moldings along the base of this section served as strips from which gas fixtures were hung. The roof of the main auditorium was supported at regular intervals by rafters with black walnut moldings. A black walnut screen separated pews from the pulpit platform. In the rear of the pulpit platform within an arched alcove stood the organ, decorated with a black walnut front in the "Gothic style." The twelve stained glass windows in the main auditorium as well as the rose window were done by William Morgan of New York City.

The article continues with such details as ceiling height, dimensions and descriptions of the pastor's study, the Sunday school rooms, infant class room, kitchen and

dining room. All these subsidiary rooms were finished in oak with black walnut wainscoting. One reporter of the Syracuse Courier[20] was especially happy about the fact that the church was so well heated. "...We have so many chilly churches, now we have one properly heated. The church is heated by a single furnace overhead, The Rescue Furnace, an invention of Mr. W. Twitchell of Syracuse. It is the most prodigal of heat, and the most economical of coal..." [21]

The entire cost of the building was about $80,000.

In 1893 the auditorium was redecorated and the result was "entirely unlike anything seen in this city."[22]

In 1961 the exterior of the sanctuary was sandblasted and the brick walls were repointed. Since 1962 the main entrance to the church sanctuary is through the west porch on South Townsend Street, an addition constructed in that year. The transom window is sculpted and gilded. The one hundredth anniversary of the church was celebrated by further remodelling, especially of the interior.

Russell here paid obeisance to the early English Gothic style by puncturing the walls of the structure with narrow lancet windows. Those on the side facades are set into recessed arches and are covered with corbelled dripstones.

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[20]Quoted in Syracuse Daily Journal, November 3, 1874.

[21]Furnace and plumbing was supplied by Pierce and Butler of Syracuse.

[22]Typed notice dated September 30, 1893, OHA files, Folder, Park Central Presbyterian Church.

(Figure 38). The windows are divided by four mullions which end in quatrefoil-like tracery in the head of the window. Slightly projecting string courses mark the different stages of the building. The main part of the church is flanked by two towers unequal in height. It has a high pitched roof and its main facade is ornamented with a rose window above a group of four narrow windows. This arrangement too is set into a recessed pointed arch. Both towers are pierced by lancet windows with corbelled dripstones and each tower also has a circular window with dripstone. The hexagonal spire of the large tower is covered with light and dark gray slates laid in a pattern. It seems that the set-back buttresses of the first stage continues as angle buttresses for the following two stages and terminates as clasping buttresses in the last stage of the towers. (Figure 39).

Although there is asymmetry in the overall configuration, the plan is rectangular. In some details the style may have been inspired by thirteenth century English Gothic churches, but the similarity with Russell's Romanesque Revival churches, especially with the Dempster Methodist Episcopal Church (Figure 3) is apparent. In both cases the main part of the church is flanked by towers of unequal height and of similar design. The church is extant in a somewhat altered form.

A comparable description may be given of St. Lucy's Church on Gifford Street (Figure 40). It was constructed at

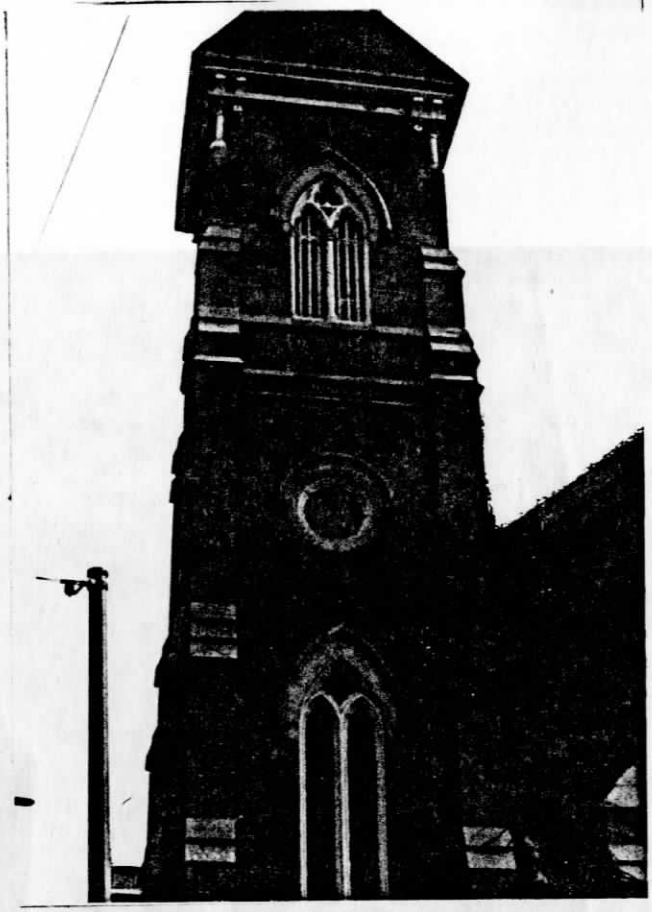

Figure 38 Lancet window with corbeled dripstone

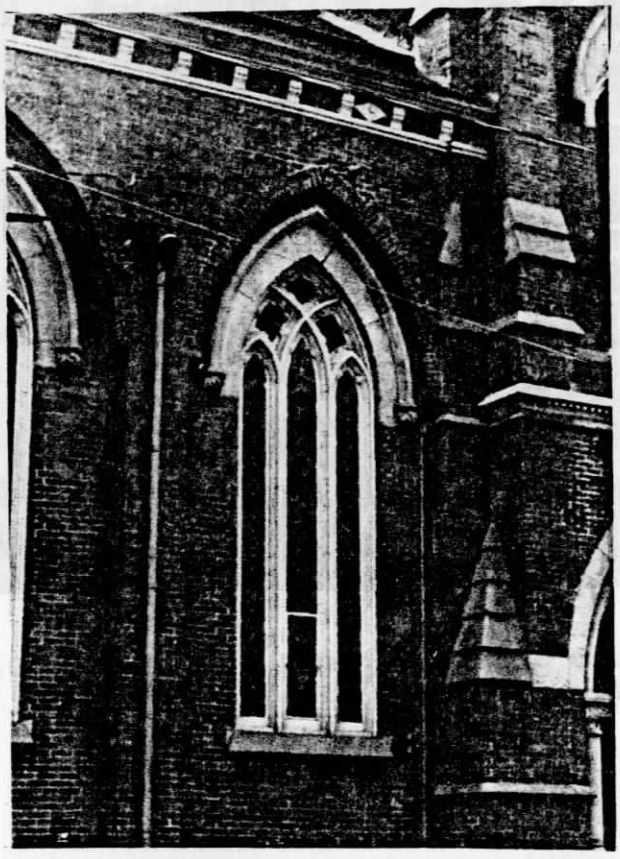

Figure 39 Large tower and buttressing

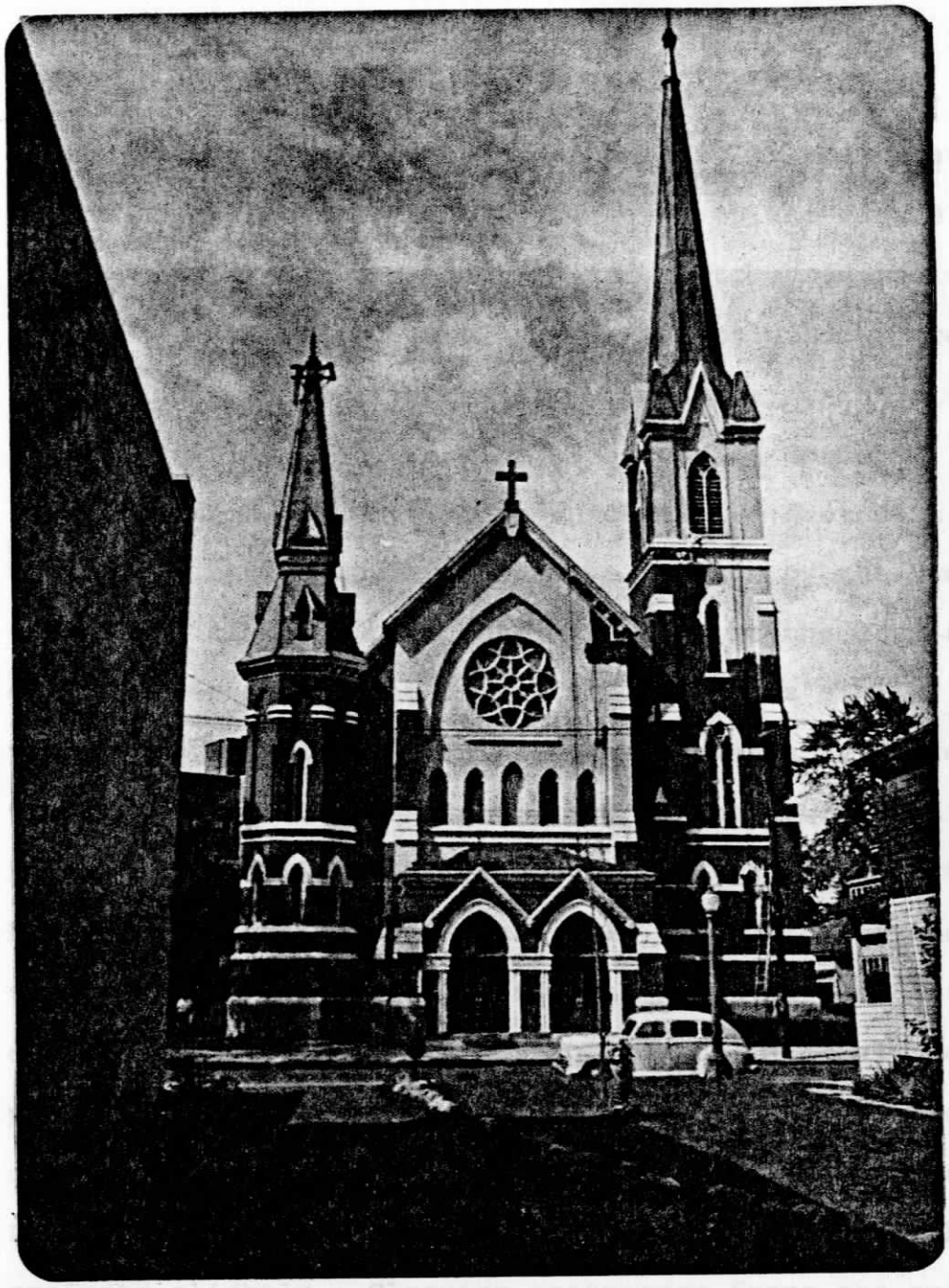

Figure 40 St. Lucy's Roman Catholic Church (1873-75)
Gifford Street, Syracuse, N.Y.

the same time as Park Central Presbyterian Church. In June 1873 the cornerstone of the church was laid and two years later the church was completed. There are, however, slight variations on the same theme, especially in the treatment of the tower facades. The small tower on the east elevation is polygonal and two rows of paired beltcourses indicate the levels. On the third level narrow lancet windows are set into blind arcades (Figure 41). The spire, which rises to a height of 100 feet, is pierced by gabled dormers. In the large tower on the west side, which is 160 feet high, the transition between tower and spire is made by the use of gables and clasping buttresses starting at the last stage of the tower and ending in turrets. This is similar to the vocabulary Russell uses in his later Romanesque churches. The large window in the last stage of the tower is divided by one stone mullion and is decorated by quatrefoil tracery below the pointed arch (Figure 42). The main entrance is in the center of the principal facade and is divided into two doorways. Pointed arches spring from foliated clustered piers and are further emphasized by gables above, each apex carrying a cross (Figure 43). In contrast to Park Central Presbyterian Church, here the main section between the towers projects slightly. Clasping buttresses frame the entrance porch, while angle buttressing is used in the large tower and the center section.

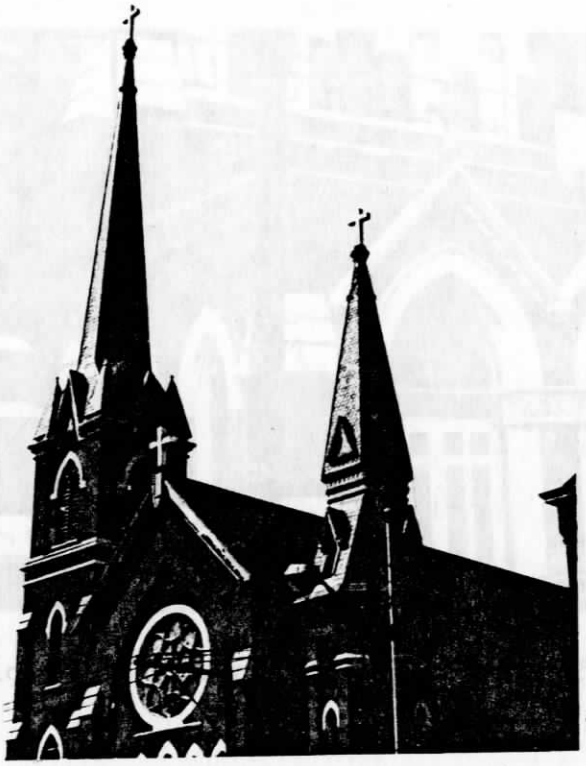

Figure 41 Detail of small and large towers

Figure 42 Window in third stage of large tower

Figure 43 Main entrance, south facade

Figure 44 St. Lucy's Academy (1882)
Gifford Street, Syracuse, N.Y.

The Syracuse Daily Journal gave a description of the church on December 18, 1875.[23] Pressed brick was used for the structure and limestone for the trim. The auditorium consisting of nave and aisles, terminated in an open groin vaulted ceiling, finished with molded ribs, bosses, corbels and pendants which were beautifully gilded. The vaulted part of the ceiling was painted blue and studded with gold stars. A series of frescoes by A. Entle were painted along the entire length of the auditorium on both sides. The main fresco behind the altar depicted St. Lucy's ascension to heaven.[24] The colors of the frescoes harmonized with those used in the stained glass of the windows, which was purchased from Charles P. Davis & Son of Utica. The apsidal ceiling above the sanctuary was supported by pillars with richly carved capitals and bases. Chestnut in combination with black walnut was used for the wainscot, the corbel table around the sanctuary, in the sanctuary railing, confessionals, galleries and pews. The confessionals situated at each side of the sanctuary were furnished with hanging screens of red damask and lattice work. The organ, manufactured by Marcrove in Utica, was encased in walnut and

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[23]The overall dimensions are 138 feet by 66 feet. Vestibule 16 feet by 60 feet, auditorium 60 feet by 92 feet, sanctuary 29 feet by 25 feet, sacristy 25 feet by 15 feet (which has been furnished with an addition giving needed space), ceiling height of nave 44 feet and above aisles 29 feet.

[24]St. Lucy was a native of the Sicilian Syracuse. The other frescoes depict her life and martyrdom. It was pointed out to me that her statue in the entrance had been touched so much that the marble is worn.

chestnut. The church was lighted by gas lights hanging in clusters of four from the ceiling as well as from wall brackets. The building was steamheated, and the cost of the entire structure amounted to $75,000.

The newspaper also mentions a "conspicuous beam tracery ornament" in the main gable and an iron cresting which ran along the roof. Neither element is now extant. The interior was renovated between 1949-54. It is interesting to see that, when Russell built St. Lucy's Academy on the east side of the church in 1882, he built it in the Romanesque Revival style rather than continuing the Gothic mode of the church (Figure 44).

A brief look at two other churches show that they are part of Russell's gothic repertoire.

The First Presbyterian church, on the southwest corner of Caroline and Lock Streets, in Clyde, New York was built in 1870 (Figure 45). One year later he built the First Presbyterian Church on Cayuga Street in Seneca Falls, New York. An interesting element is the "beam tracery ornament" in the main gable, which he may have repeated in St. Lucy's (Figure 46).

One of Russell's most interesting Gothic Revival churches is undoubtedly the Camillus Baptist Church (1879-1880) (Figure 47). It is pictured in Marcus Whiffin's American Architecture since 1780 - a Guide to the Styles, as well as in Architecture Worth Saving in Onondaga County.

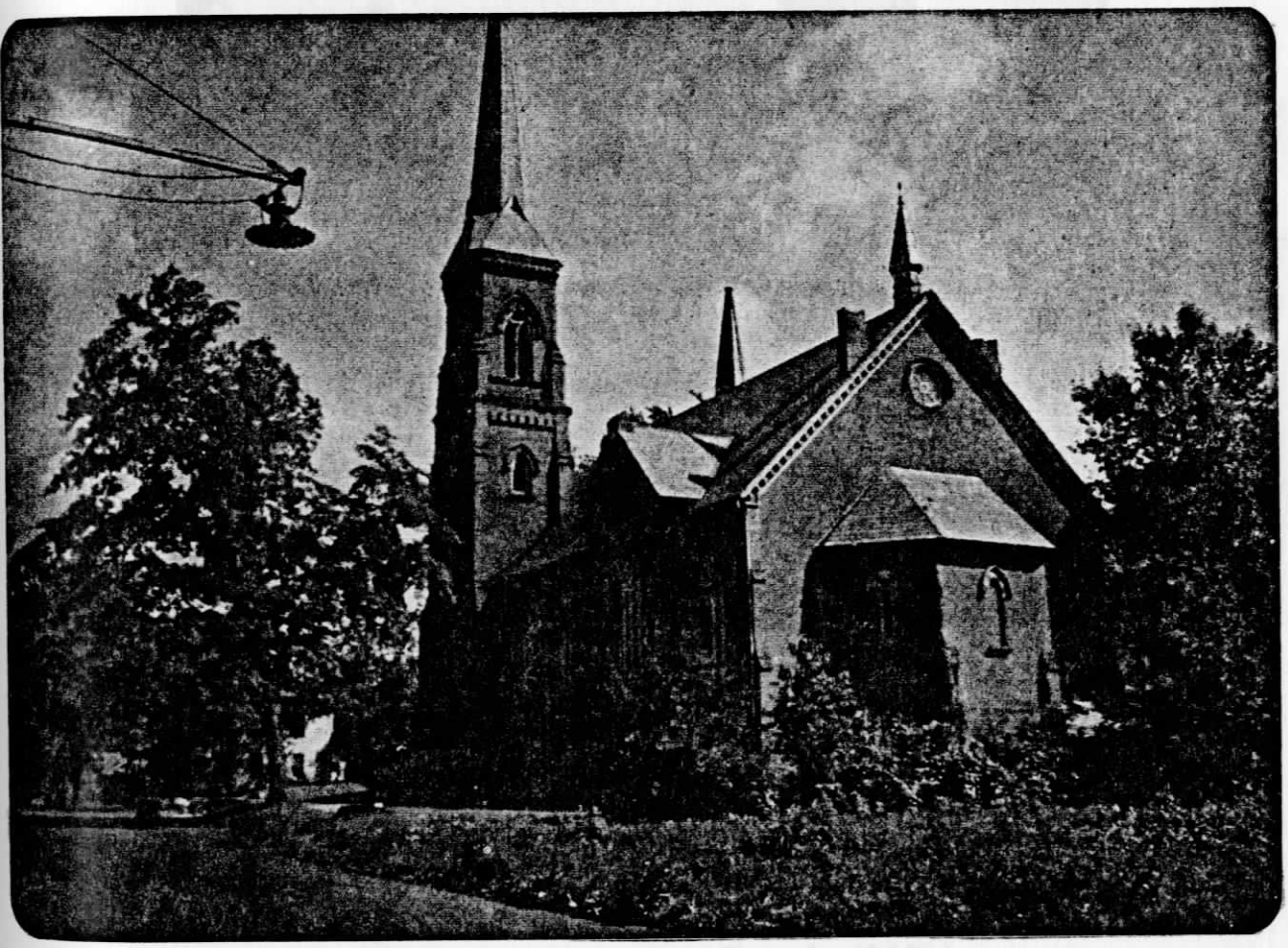

Figure 45 First Presbyterian Church (1870)
Clyde, New York

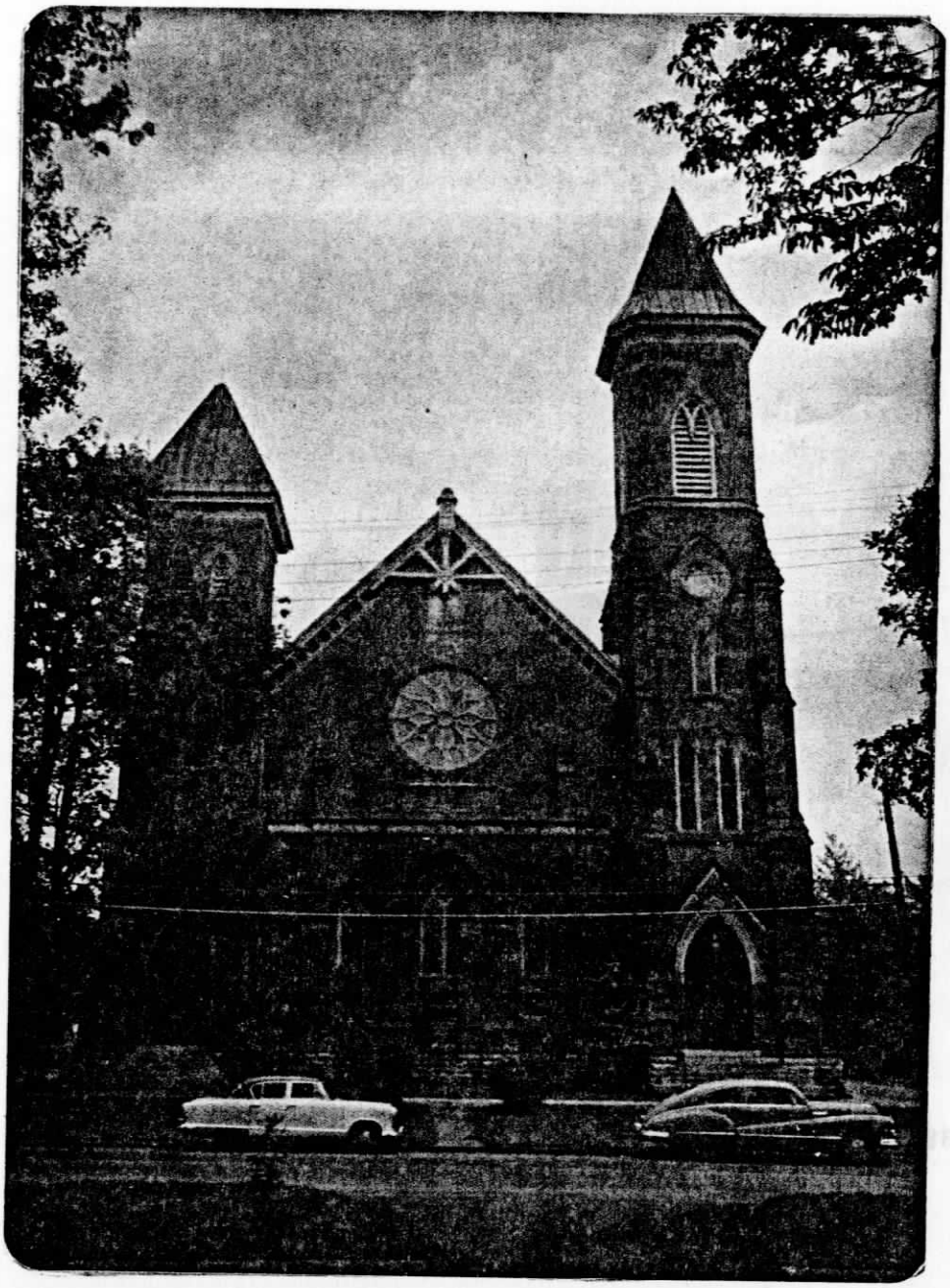

Figure 46 First Presbyterian Church (1871)
Seneca Falls, New York

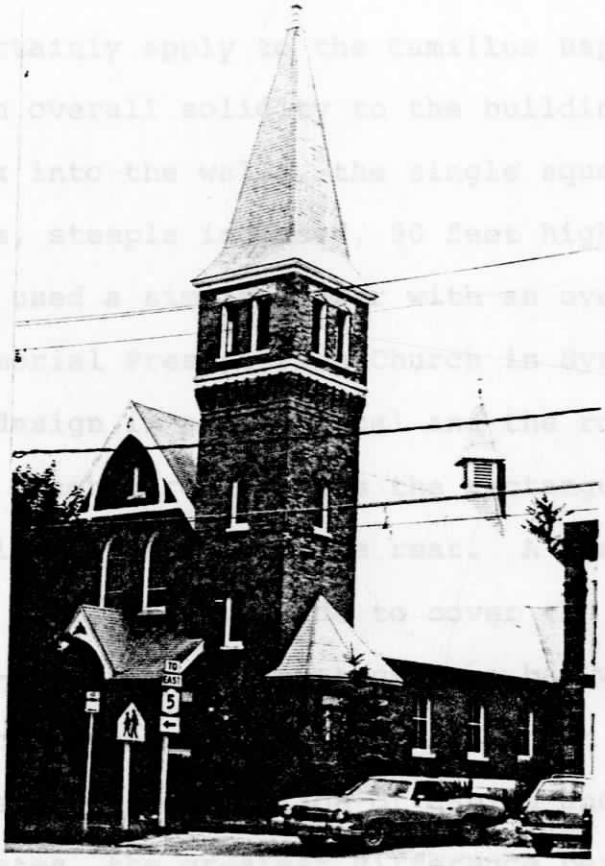

Figure 47 Camillus Baptist Church (1879-1880)
Genesee Street
Camillus Village, N. Y.

Whiffin lists it in his chapter on High Victorian Gothic.[25] The writers of Architecture Worth Saving call it a "fine example of liberal eclecticism little concerned with the academic correctness which was to atrophy much of American architecture after the turn of the century."[26]

Some of the characteristics Whiffin lists as High Victorian Gothic certainly apply to the Camillus Baptist Church. There is an overall solidity to the building, the windows are set back into the walls, the single square tower on the west front is, steeple included, 90 feet high. Four years later Russell used a similar tower with an overhanging top stage in the Memorial Presbyterian Church in Syracuse (Figure 6). The design is asymmetrical and the roofline complex. A steeply pitched roof covers the rectangular main part, a small steeple projects from the rear. A small gabled roof extends from the east side to cover the side entrance and a five-cornered roof protects the bay window which is attached to the tower. The entrance porch facing the street is covered by a combination of gabled and shed roof. As Whiffin notes, the greatest difference between the earlier Gothic and the High Victorian style is the polychromy of the latter.[27]

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[25]Marcus Whiffin, American Architecture since 1780: a Guide to the Styles (Cambridge: MIT Press, 1969), 92, and his figure 2, p. 96.

[26]Architecture Worth Saving in Onondaga County, 146-47.

[27]John Ruskin, a British architect, had published the Seven Lamps of Architecture (1849) in which he urges the use of color on the exterior of buildings, integrated with the

This also is evident in the Camillus Baptist Church. Here materials of different colors and textures are used to create an interesting effect. Light sandstone windowsills and tower beltcourses, and woodwork painted white contrast with the red brick of the superstructure. The focal point is the main entrance porch (Figure 48) with its polychromatic voussoirs of the pointed arch which is supported by polished stone columns with richly foliated capitals (Figure 49). The geometric design of the wrought iron grate in the arch and of the stained glass windows (Figure 50) act as diaper work so often used in buildings of the Victorian Gothic style.[28] The assemblage is overshadowed by the white woodwork in the gable end of the roof of the entrance porch, and, two stages above by the woodwork in the gable of the main roof. The design of tie-beam and arched brace used here repeats that of the open timber roof in the interior (Figure 50). The design of the woodwork on the porches echoes the geometry of the plan. The gable of the porch roof on the east side facade holds two squares between tie-beam and collar-beam. Both have cinquefoil cutouts. The cutout shape of a semi-circle above is topped by that of a diamond (Figure 51). One large and three small circular cutouts

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materials used in construction. Ruskin published a number of books which were widely read in the United States. A good example of Ruskins color theory is Silsbee's Syracuse Savings Bank of 1876, a building for which Archimedes Russell also had submitted plans.

[28]Diapering was done by laying polychromatic or bichromatic stones in patterns of squares or lozenges.

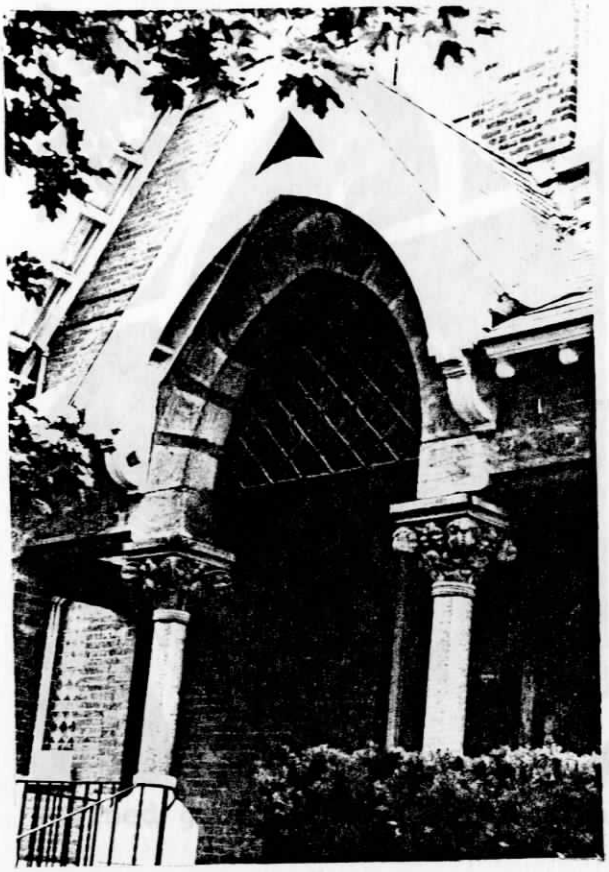

Figure 48 Main entrance porch

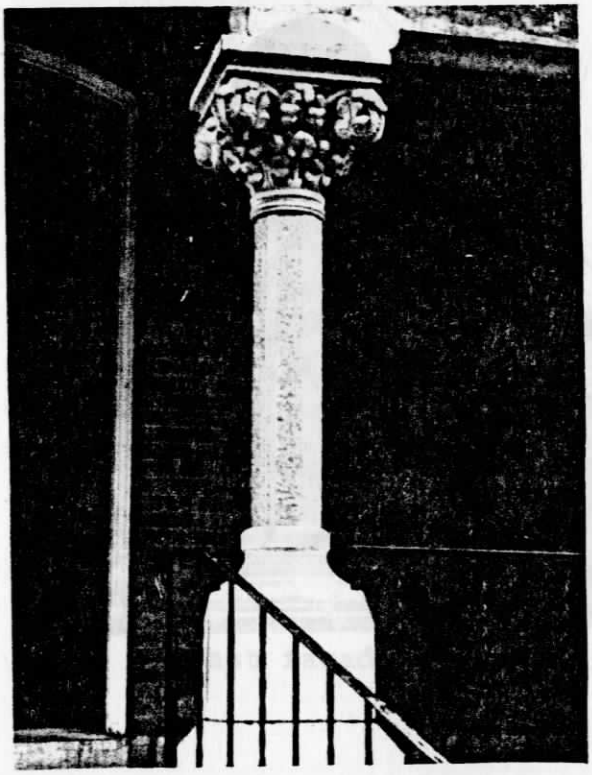

Figure 49 Stone columns with foliated capitals, main entrance porch

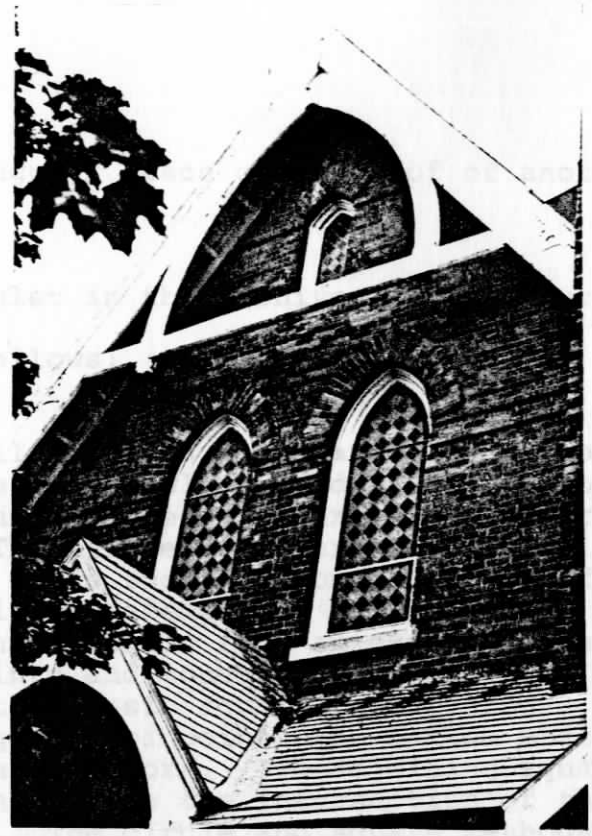

Figure 50 Stained glass windows, north facade

Figure 51 Porch on east facade

fill the triangular space of the roof of another side porch (Figure 52).

A pamphlet in the archives of the church describes the plan as follows:

> Mr. Russell employed mathematical and geometric designs to achieve the excellent and pleasing proportions of our church. He used the circle and square design method. The entire structure of the Camillus Baptist church in cross section from the church floor to the highest visible element at the ridge and from outside wall to inside wall, form an exact square. A circle will fit into and touch all sides of the square. Dividing this basic square into quarters, each another perfect square, pinpoints the bottom most member of the church framework. Two adjoining squares inside the church locates the intersection of the roof and sidewalls. The circle and square methods were used by Mr. Russell to proportion the stair tower, entrances the side of our church and were even incorporated in the stained glass windows in the nave, narthex, stair-tower and the parish hall. The stained glass windows, instead of the ornate picture and bible story windows of the Gothic period, are quite simple, though geometrically magnificent and are intertwined with acanthus leaves.[29]

This acanthus leaves motif is also used on the capitals of the columns on the entrance porch. The auditorium, frescoed by Mr. Allewelt, seated 270 people and was finished in ash and walnut. The room behind the auditorium to be used for social purposes and for Sunday school meetings, will seat 100 people. The cost of the church was $12,000, and the dedication was celebrated on June 5, 1880.[30]

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[29] In July of 1968 the Camillus Baptist Church was Struck by Lightning, Caught Fire and Burned for over 8 hours. Pamphlet in Church Archives and OHA files, folder Camillus Church - Baptist. In light of all this geometry one should remember that Archimedes' namesake also lived in Syracuse.

[30] Syracuse Daily Journal, June 5, 1880. OHA Files, folder Camillus Baptist Church.

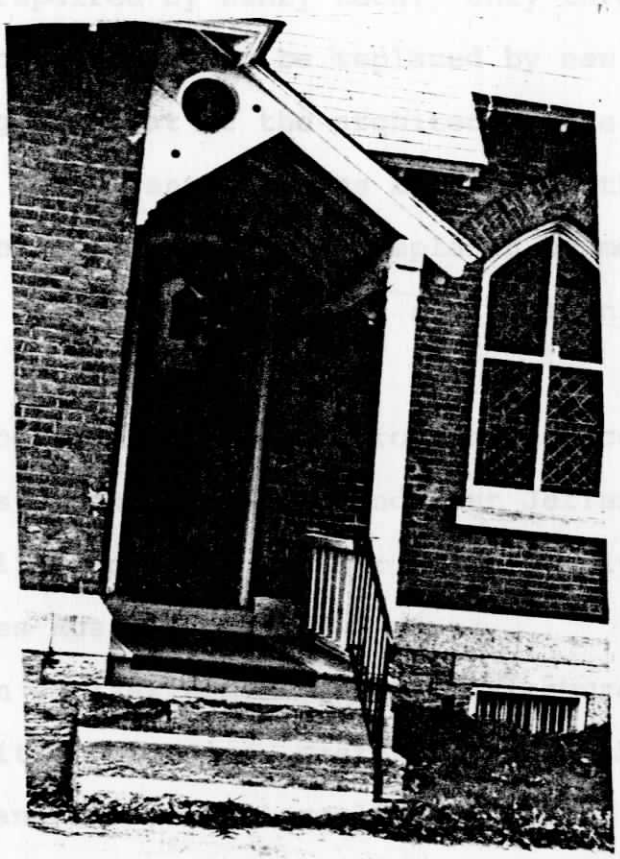

Figure 52 Side porch

The Syracuse Herald Journal reported on July 10, 1968 that lightning had struck the steeple, and that fire, smoke and water had caused extensive damage. The church was restored with great care by Robert S. van Keuren of Syracuse. All but one of the old trusses were salvaged. Special tools were designed for reglueing the wood. The damaged stained glass was carefully repaired by Henry Keck. Only three windows in the church tower had to be replaced by new panes very similar in design to that of the architect. The baptistry is new and a rear entrance was added. Furthermore, the old "back-breaking" pews were replaced by more comfortable ones.[31] But the shell is the same, reminiscent of an English parish church.

The First Methodist Episcopal Church which once stood on the corners of East Onondaga, State and East Jefferson Streets, was very unlike any of the other Gothic Revival churches by Archimedes Russell (Figure 53).

It replaced an earlier Romanesque Revival church designed by H. N. White. Dr. Sims, pastor at the Methodist Church between 1898 and 1903, was largely responsible for the new building. Having had a successful work relationship with the architect of Crouse College a decade ago, he again called on Russell to draw up plans. Indeed, the large

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[31] Syracuse Herald American, December 7, 1969. OHA files, ibid.

Figure 53 First Methodist Episcopal Church (1903-04)
East Onondaga, State, East Jefferson Streets
Syracuse, N. Y.

square tower seems to be an abstraction of that of Crouse College minus the steeple.[32]

After plans had been prepared, the Post Standard of April 7, 1899, boasted about it as a "strikingly handsome edifice...the style of which borders on the Gothic..." Cathedral glass windows at an estimated cost of $50,000 were to be installed. The interior was to be like an amphitheater with seats, to accommodate 1000 people, placed on an incline. The ambulatory was to be separated from the auditorium by panelled partitions from the main floor to the gallery which was to extend around three sides of the church. One main entrance would be on East Onondaga, another on State Street. An entrance leading to the Sunday school rooms would be on Jefferson Street. The church was to be finished in "a severe yet artistic manner, with appropriate woods and ornaments." Indiana limestone and cut stone were to be used for the structure. The estimated cost was $130,000. The cornerstone was laid in July, 1903.

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[32]Dwight H. Bruce tells the following anecdote: The first Methodist church was built in 1837 on marshy grounds. Curious incidents occurred when the steeple was raised: one of the bell deck timbers fell and seriously injured one man. After the steeple had been completed, the lightning rod attached to the lower end was left dangling in the air. A flash of electricity struck and shattered the steeple. It was repaired, but before the scaffolding was removed, a whirlwind struck it, twisted and broke the steeple at bell deck and threw it to the ground. This apparently was a triumph for Father Pease, a prominent church member who thought this "...to be a just judgment of God and a manifestation of wrath against building of steeples, especially tall steeples on Methodist churches..." Bruce, op. cit., 499. It may be that Russell knew the story and hence refrained from designing an edifice with a steeple.

The rustication of the stone and the three crenellated towers gave the building a solid fortresslike appearance. The overall design seemed well suited for the building site. The large square tower marked the intersection between State and East Onondaga Streets. The rectangular sanctuary in the rear of the tower paralleled State Street. The polygonal form carried the structure around the corner and turned the eye smoothly toward the smaller tower and along East Onondaga Street toward Columbus Circle. Here White's Central Baptist Church (1872) and later Gordon Wright's First Baptist Church (1911), as well as St. Mary's Church were proper companions for the First Methodist Episcopal Church. Indeed, the large square tower of St. Mary's, designed by Russell in 1906, resembles the square tower of the First Methodist Episcopal Church.[33] The church burned on January 15, 1957.

The last structures to be discussed in this chapter are the mausoleums in Oakwood Cemetery that Russell built for General Granger in 1870 and for Orrin Welch in 1879, although the latter is not in the Gothic mode. (Figure 54). The Syracuse Daily Journal of October 9, 1870, describes the Granger mausoleum as "English Gothic." A multitude of materials have been combined in this relatively small mausoleum. The base is of Onondaga gray limestone. From the limestone plinths rise smoothly polished columns of Scotch Granite (Figure 55). From its foliated capitals made of American

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[33] Illustrations for St. Mary's Church in Onondaga Landmarks, 8.

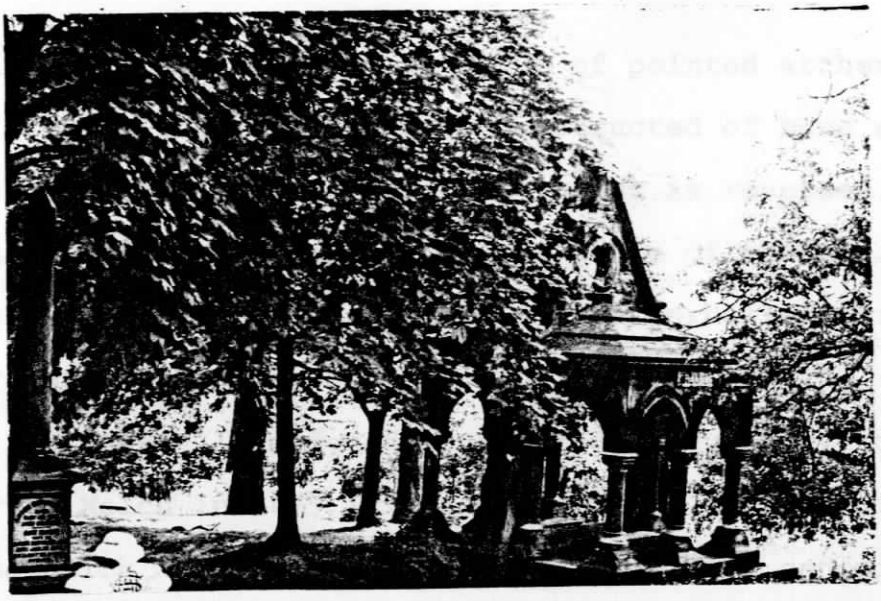

Figure 54 General Granger Mausoleum (1870), Oakwood Cemetery, Syracuse, N.Y.

Figure 55 Limestone plinth and granite columns

statuary marble spring two bays of pointed arches (Figure 56). The superstructure is constructed of blue and white Ohio Sandstone. The order of things is reversed. Here rusticated stone appears in the gable of the pediment which is pierced by circular windows with corbelled dripstones. (Figure 57). The cost had been $3,500.

Russell designed a more modest funerary monument for Orrin Welch in 1879 (Figure 58) at the expense of $1,300. The Welch monument is a sarcophagus with a canopied spire, 12 feet 8 inches in height. The base which is 8 feet by 4 feet is a block of solid Quincy granite, which was chosen because of its permanence in color and durability (Figure 59). Since Orrin Welch had been a Mason, the monument had been erected by his Masonic fraternity. The finial is a Post Grand Commander's cross.[34]

Jacob Landy has suggested that mausoleums reflected the social and economic status of their owners in life.[35] Woodlawn Cemetery in Brooklyn became one of New York's most fashionable burial places. It was eagerly emulated by others in the country. There, as in Oakwood Cemetery in Syracuse, the remains of the rich and distinguished rest in monuments which attest to their wealth, their taste and their erstwhile station in life.

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[34]Unpublished notes for both monuments in McKee collection.

[35]Jacob Landy, "Architecture of the 'Robber Barons'," Marsyas 5 (1947-49), 76.

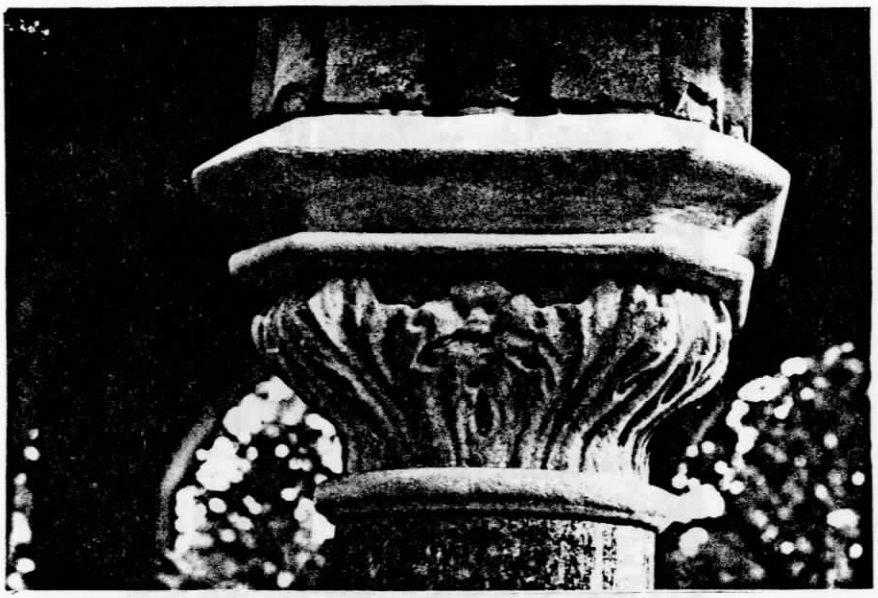

Figure 56 Foliated capitals

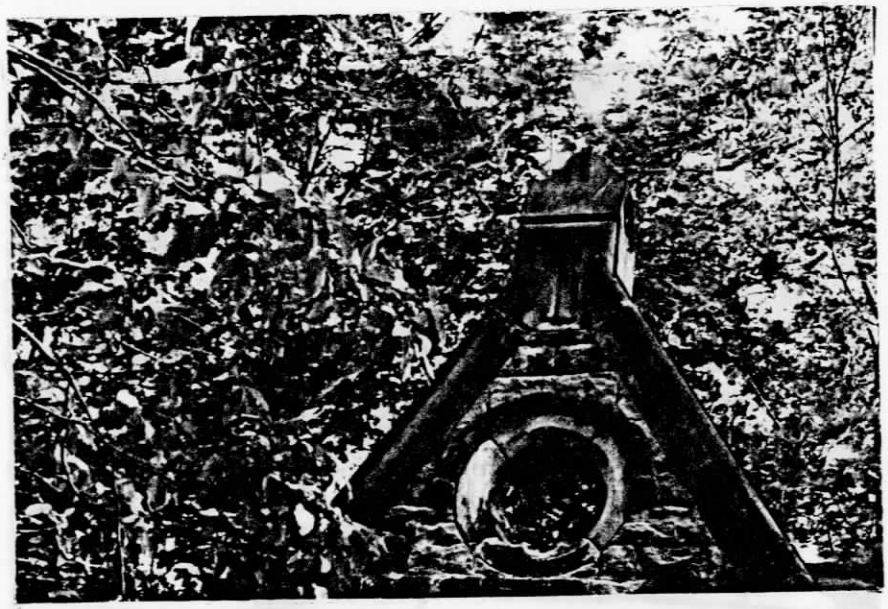

Figure 57 Gabled pediment with circular windows

Figure 58 Orrin Welch Mausoleum (1879)
Oakwood Cemetery, Syracuse, N.Y.

Figure 59 Orrin Welch Monument

In the design of most of the Gothic Revival churches discussed in this chapter Archimedes Russell used a specific vocabulary that was repeated with small variations in churches such as the Evangelical Lutheran Zion's Church, Park Central Presbyterian Church, St. Lucy's Roman Catholic Church, the Presbyterian Church in Clyde and that in Seneca Falls. He did, however, break away from this formula with the design of the Camillus Baptist Church and the First Methodist Episcopal Church of Syracuse. It is interesting to see that as late as 1903 Russell built the First Methodist Episcopal Church in a style which could be classified as "Early Gothic Revival," a mode which had reached its zenith in the United States between 1820 and 1860. This suggests that "Russell's enthusiasm for novelty"[36] was not the only determining factor in the design of his structures, but that other considerations such as building's site and the wishes of the client may have played as important a part. In Syracuse Russell restricted his building in the Gothic Revival mode to church buildings.

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[36]This had been suggested by a reporter in the Post Standard, February 12, 1961, when discussing the Park Central Presbyterian Church.

CHAPTER V

Italian Villa Design and High Victorian Italianate

Introduction

St. John the Evangelist Rectory (1874)
North State and Willow Streets
Syracuse, N.Y.

Bishop Doane of New Jersey, a strong proponent of the ecclesiological movement in the United States, had commissioned the Scottish-born John Notman to build an Italian villa for him in Burlington, New Jersey, in 1837. A few years later Andrew Jackson Downing described and published pictures of Notman's Italian villa in his Treatise on the Theory and Practice of Landscape Gardening Adapted to North America (1841) and in his later books published Italian villa designs by his friend Alexander Jackson Davis. He thus helped to popularize the style.[1] The style seemed well suited for detached houses but occasionally it was employed quite successfully for public architecture as well, as for instance in the City Hall at Utica, built by Richard Upjohn in 1852. Popular in the United States between 1820 and 1860, the Italian villa design metamorphosed into High Victorian Italianate. It was a domestic, but especially a commercial style, extremely popular in the United States until the end of the century. It was eclectic: an addition of French Baroque and Neo-Grec elements lent it "character." It "crashed through

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[1]Whiffin, op. cit., 71.

the rules of taste, was self-made, distorted convention... gave an expression of structural frankness" and, as Whiffin concludes, "was thoroughly democratic in the special American sense."[2]

In Syracuse a good example of the Italianate being used as a style for a public building was the Syracuse State School (1855)[3] on Burnet Park.

Residences in the High Victorian style proliferated here as they did elsewhere in the country. Several examples are illustrated in Onondaga Landmarks.[4] Also pictured in Onondaga Landmarks[5] is St. John the Evangelist Rectory, designed by Archimedes Russell in 1874. The house is situated on the southeast corner of North State and Willow Streets and faces the Gothic Revival church of St. John the Evangelist (1855) across the street.[6] The principal facade

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[2]Ibid., 100-01. Whiffin quotes J. Summerson, "The London Suburban Villa," Architectural Review, London, CIV (Aug. 1948), 63-72.

[3]Illustration and description of that building in Architecture Worth Saving, 64-6. According to this account, it was also the first building in the United States that was erected for the education of idiots.

[4]Onondaga Landmarks, op. cit., 14, 15.

[5]Ibid., 28.

[6]St. John the Evangelist served as Cathedral of the Roman Catholic Diocese of Syracuse until 1904, at which date St. Mary's became the Cathedral. St. Mary's new sanctuary was built on the site of the razed "La Concha" bath, a Russian and Turkish bath establishment. According to Russell's ledger of January 1, 1903, he was paid $1000 to plans and services in completion of sanctuaries, sacristies and chapels, and to improvements to the Cathedral. In 1909 the entry in his ledger indicates that he erected the towers to the church edifice on Jefferson, East Onondaga and Montgomery Streets.

of the three-story brick rectory faces North State Street (Figure 60). The elevation is symmetrically designed. Three-story bay windows flank a two-tiered porch in the center. The elements used here are quite characteristic of the High Victorian Italianate. The first story is lighted by tall, narrow windows in groups of three which terminate in stilted or straight-sided arches with projecting hood moldings. The segmental arch is used above the main entrance and the porch window above. The stilted segmental arch tops the second story bay windows. Trabeated windows give light to the third floor and are also employed on the side facades. On all elevations the windows become proportionally smaller as they go up.

The cupola, which is placed in the center of the low pitched hip roof, is pierced by small round arched windows in groups of three on all four sides. Chimneys placed on each of the four corners of the house add to the symmetry of the main part of the house, which is almost square.

A two-story addition that has a separate round arched entrance and trabeated windows abuts the back. The two bays and the porch lend a "baroque" plasticity to the facade. (Figure 61). It is likely that the second story front porch was originally open and was later enclosed. Heavy paired brackets underneath the wide eaves, ornamental corbelled hood molds with heavy keystones, paired Neo-Grec pillars flanking the main entrance and porch windows, and

Figure 60 St. John the Evangelist Rectory (1874)
North State and Willow Streets, Syracuse, N.Y.

Figure 61 St. John the Evangelist Rectory

a decorative frieze below the porch window, all painted white, impart the appearance of icing on a wedding cake.

The house is extant and is still used as a rectory and church office. The interior has been changed somewhat. Large rooms were divided and combined into smaller ones. The original parquet floors are still there and so are the mantels of the marble fireplaces. Their design echoes that of the round arched hood molds of the first-story bay windows. As far as I was able to determine, this is the only Italianate house that Russell designed in Syracuse.[7]

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[7]It may be the only extant Italianate house by Archimedes Russell.

There is some confusion about the Jacob Ackerman residence that Russell designed in 1878. It stood on the corner of Almond and Genesee Streets. It was finished in December and the Syracuse Courier of December 3, 1878 describes it as a brick building, two-story Queen Anne style with Mansard roof. The slide in the McKee collection, identified as the Jacob Ackerman Home, East Genesee Street, (not in McKee's handwriting) shows a two-story brick building with segmentally arched windows, without any ornamentation, an entrance placed on the left side of the elevation, and a cupola in the center of the low pitched hip roof. The style of the house could definitely be classified as "Italian Villa" style. It is possible that the slide received the wrong identification.

CHAPTER VI

The Renaissance Revivals

Introduction

Commercial Buildings:
The Yates Hotel (1891-92)
Washington, Genesee, Montgomery and Fayette Streets
Syracuse, N.Y.

Dey Brothers' Store (1893)
South Salina and East Jefferson Streets
Syracuse, N.Y.

Conclusion

The Romano-Tuscan mode of the Renaissance Revival came to the United States via England, where it had been initiated by Charles Barry. In 1829 he had built the Traveller's Club in London, which had been inspired by Raphael's Pandolphini Palace in Florence. A few years later, a free adaptation of Sangallo's Roman Farnese Palace, the Reform Club, also designed by Barry, was erected next door to the Traveller's Club.[1]

These astylar, straight fronted cubic blocks, usually with smooth surfaces, flat topped roofs and bold cornices were well suited for the cityscape. The Italian Palazzo mode was introduced to the United States by Trench and Snook, who built the A. T. Stewart store in New York City in that style in 1844-45, and by John Notman's Atheneum of 1845-46 in Philadelphia.[2]

In 1850 the North Italian Renaissance mode made its appearance in the United States with the "Sansovinesque" Sun Building in Baltimore, designed by R. G. Hatfield.

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[1]Whiffin, op. cit., 75.

[2]Mary Ann Smith, "John B. Snook and the Design for A. T. Stewart's Store," New York Historical Society Quarterly, 58 (January 1974), 18-33.

Essentially both Renaissance Revival styles were similar in that structures were cubic or rectangular in mass and had symmetrical elevations crowned by bold cornices. However, while the Romano-Tuscan mode showed rather plain facades, those of the North Italian style were much richer. Here the elevations were enriched with superimposed orders, sculptural ornamentation and arched windows. There was a minimum of unbroken wall surface.

The Sun Building had an entire facade of cast iron which had been manufactured in James Bogardus's New York factory.[3] The mass production of elaborate architectural elements in cast iron soon brought forth a wave of imitators. The enlargement of windows was also made possible by cast iron, a feature that was especially welcome in commercial buildings. The Harper Brothers Building in New York of 1854 was probably Bogardus's most famous building. Three years later his rival Daniel Badger manufactured the parts for the Haughwout Store in New York, designed by J. P. Gaynor.

For practical as well as for aesthetic reasons this style seemed the proper foil for American merchant princes. The solid block inspired confidence, it could easily be added on to when enlargement became necessary and it allowed a great deal of daylight to enter the interior. The richly ornamented facade attested to the wealth and taste of the owner.

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[3]Whiffin, op. cit., 79.

In 1883 McKim, Mead and White built the Villard Houses in New York.[4] This launched the Second Renaissance Revival. The buildings of this style tended to be larger in size and scale than those of the two earlier revivals. There seemed to be a desire to reintroduce simplicity and order as a reaction to the elaborate detailing that had been admired so much previously. Between 1888 and 1892 McKim, Mead and White built the most famous example of this style, the Boston Public Library.

Considering the association with wealth, Venice and Sansovino, it seemed fitting that Syracuse, with a canal flowing through its midst and bearing the somewhat grand title "the Venice of America,"[5] should have examples of this style.

The second Wieting Block of 1856 at the southeast corner of Salina and Water Streets, built by Horatio Nelson White,[6] was an example of the North Italian mode, as was the Bastable Block built by White between the years of

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[4]Ibid., 154. Whiffin states that the actual designer and the person responsible for the choice of the building had been the talented Joseph Morrill Wells, who died a few years thereafter when still quite young.

[5]The writer of an article in the OHA pamphlet which was published to announce the April meeting of 1955, relates the following anecdote: "...standing on the footbridge one night in 1880, a famous artist remarked, 'look up and down the canal and you can imagine without difficulties that you are in Venice and may fairly expect to see a gondola creep out from the deep shadows'..." McKee, Bx 46.

[6]Illustration in Empire State Architect, 20-21 (Jul-Aug. 1961), 18.

1863 and 1864, during which time Russell worked for him. Another important commission during that time was the Rodger Block in Jordan, New York (1866), also built in the Palazzo style. Two other buildings representative of the style, also by White, were the Vanderbilt House (1868) and the Larned Building (1869).[7]

Undoubtedly the Yates Hotel belongs to the important commissions Russell received during his career. The entry in his account book of May 20, 1891, indicates that he charged $4,800 "to plans and services in the erection of 'The Yates' on the corners of Washington, Genesee, Montgomery and Fayette Streets." It was built with the money from the estate of Alfonzo Chester Yates of Yates Castle, who had died in 1880. He was survived by a wife and four children. Shortly before he died Mrs. Yates had commissioned the building of the Yates block, also designed by Archimedes Russell, and the Montgomery Flats. This entire block and a

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[7]The Larned Building on Warren and Genesee Streets had been built with a Mansard Roof which was later removed. From 1870 to 1893 Russell had his office in the Larned Building. The second Wieting Block on the southwest corner of Salina and Water Streets burned in 1881, the Bastable Block on Water, Warren and Genesee Streets burned in 1891. The Vanderbilt house on the corner of Warren and Washington Streets was torn down between 1914-1924.

A new Bastable Block was built in 1893. According to the local press, it was a seven-story building. Russell had his office in this building from 1893 to 1905. In 1893 Russell had also been commissioned to draw up plans for an opera house which would occupy the remainder of the Bastable property on Water Street. The Syracuse Standard of August 13, 1893 gives an account of the interior of the new Bastable Theater which was to replace the old Shakespeare Hall, which had burned down in 1891.

great part of the business section in downtown Syracuse had been destroyed by the great fire of March 14, 1891.

In 1892 the new hotel that had been erected on the site of the Montgomery Flats and Yates Block celebrated its opening by inviting 4000 guests. "...On that September night in 1892, the huge brick hotel, second to none in the state outside of New York City, was illuminated from cellar to roof..." reminisces Walter Carroll.[8] He goes on to describe the rooms with their Louis XIV and Louis XVI furniture, the ornamented relief ceilings, tinted walls and Brussels and Irish lace curtains, with heavy portieres made of damask, plush and brocaded silk, and floors of Venetian marble mosaic covered with rich Axminster carpets. The highly ornate Gentleman's bar was made of Tennessee marble with a bar slab of heavy plate glass through which the customer could see "the admirable bar arrangements."

The Herald Journal of June 1, 1971 reported that all the lighting fixtures had been made of hand hammered copper by Gustave Stickley. There had also been a hand hammered copper hood by Stickley over a fireplace in one of the rooms.[9]

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[8] W. Carroll, "Queen of Central New York Hotels," Post Standard Pictorial Magazine (Dec. 9, 1964), 4. OHA files, Folder Blk 109 - Yates Hotel. This issue has good illustrations of the exterior as well as of the interior of the Yates Hotel.

[9] Herald Journal, June 1, 1971. OHA files, Yates Hotel. According to Professor Smith, Stickley was not active in Syracuse until after the hotel was completed. His lighting fixtures and the fireplace hood must have been added in a remodeling. According to Kinsey, Stickley stayed in the Yates

The hotel had more than two hundred rooms and several owners. "The very fact Syracuse boasts of such a hotel gives tone to its domestic economy, confidence in its business prosperity and evidence that life is lively and progressive..." suggested the Syracuse Daily Standard with pride. It continued, describing the cigar stand, "a handsome structure of carved oak draped with wine colored silk and plush..." and announced that the mechanical features of the hotel were open for public inspection. This included the electric light plant and the ice machine "...the latter an entire novelty to most people..."[10]

While most Syracusans raved about their new hotel as the finest in the land, provided one ignored some other fine examples in New York City and Chicago, and a reporter was so swept away that he wrote, "I dreamt I dwelt in marble halls," the owners of the hotel felt slightly apologetic about the unassuming "Romanesque" exterior of the hotel (Figure 62). In a souvenir booklet they pointed out, however, that the quality of the materials used were first class:

> ...the girders used in the construction were of best rolled steel, secured by cast iron separations and well bolted in place.... All of the framing and connections with the pillars, girders and other parts of the work were securely and strongly framed with angle plates, making the building so strong and substantial that were the entire outside walls to be

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in 1893 before he and his family moved to Syracuse in 1894. (Sally D. Kinsey, Gustav Stickley and the Early Years of the Craftsman, 1901-1906, MA thesis, Environmental Arts, Syracuse University, 1972, 9.) The Herald Journal reported on July 8, 1971 that "bits of the old Yates," as for instance the fixtures are now at Midlakes Country Club on Skaneateles Lake in Outer Borodino. According to the paper the owner is a grandson of Stickley. Newspaper clippings at OHA files, Yates Hotel.

[10] Syracuse Daily Standard, Sept. 18, 1892, OHA files.

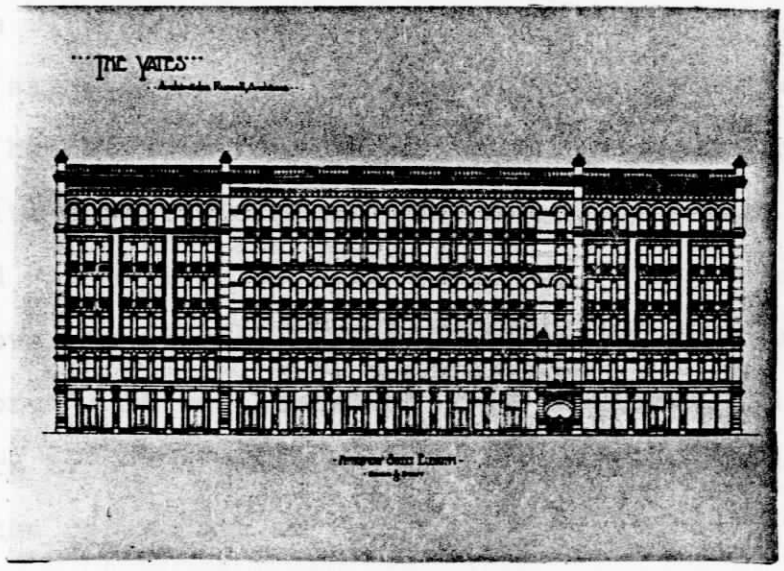

Figure 62 The Yates Hotel (1891-92)
Washington, Genesee, Montgomery
and Fayette Streets
Syracuse, N.Y.

> removed there would not be the slightest danger of the balance falling...[11]

Russell was indeed quite concerned that the occupants of the Yates Hotel would have complete fire protection. He suggested that more than one staircase be built. To this the owners objected by maintaining that the space was too valuable and that one staircase would do. This apparently caused a good deal of talk. A compromise was reached, and fire escapes "prettily designed" were built on the exterior in the back of the building.[12]

The site occupied by the Yates Hotel covered an area of one acre with a total frontage on three streets of 461 feet. The six-story brick and brownstone building measured 92 feet in height. The design of its exterior was much like that of White's Bastable block (Figure 64), in which Russell had his office from 1893 to 1906. The ground floor was given over to stores. Special attention was paid to the second floor.[13] It was separated from the first and the third floors by an unbroken entablature, stringcourses connected the upper part of the trabeated windows. Trabeated windows in groups of four, and in groups of three on the main facade, gave light to the third, fourth and fifth

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[11]Quoted by Walter Carrol in "Queen of Central New York...", 4, OHA files, Yates Hotel. See also floor plan (Figure 63).

[12]Syracuse Standard, Dec. 10, 1891. OHA files, Yates Hotel. See also floor plan (Figure 63).

[13]Historically this floor was also the most important in Italian Palazzos and was visually always emphasized.

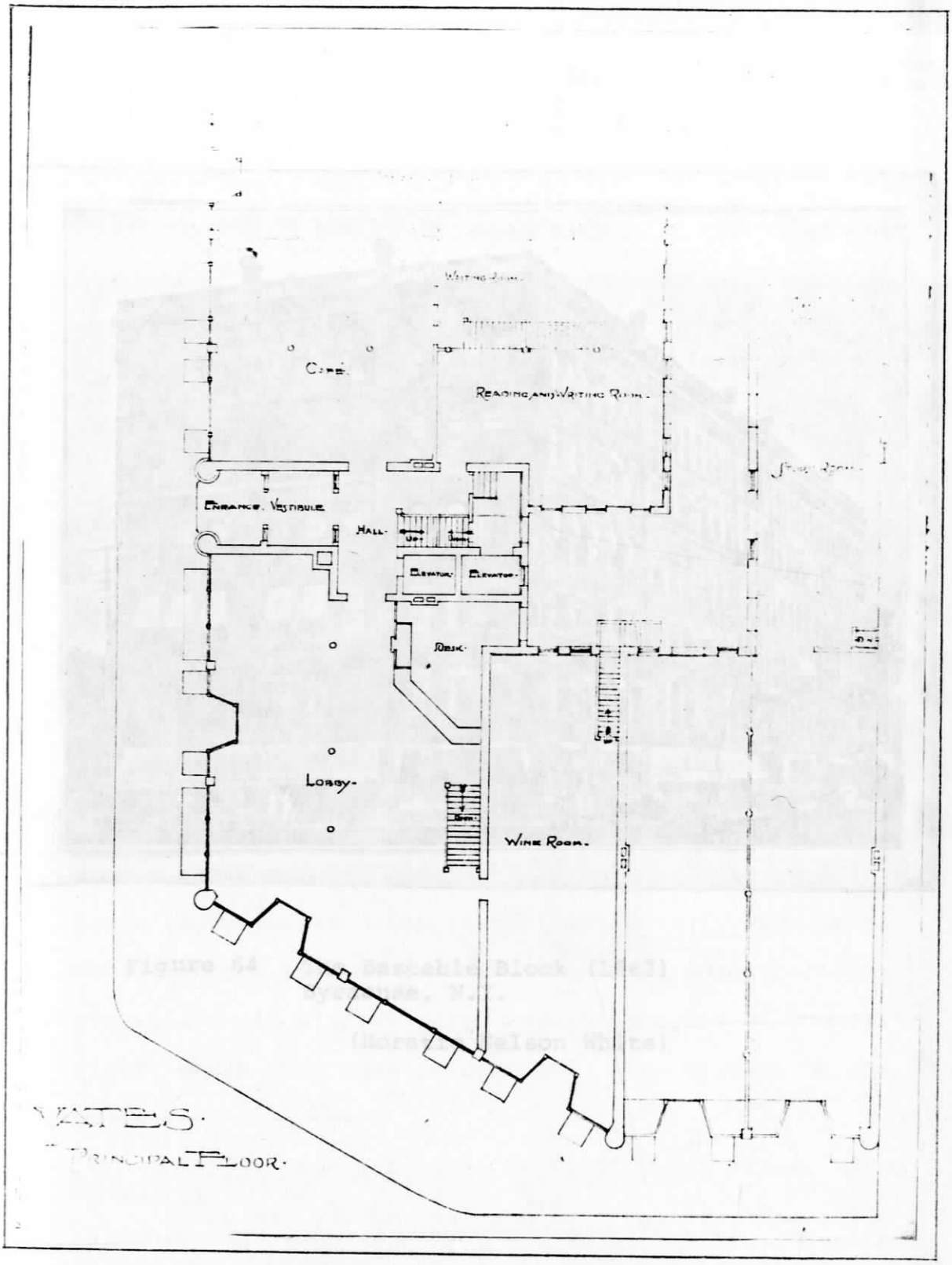

Figure 63 Plan, principal floor

Figure 64 The Bastable Block (1863)
Syracuse, N.Y.

(Horatio Nelson White)

floors. The sixth floor was opened by round arched windows. A row of round arched windows on the fourth floor was also used to give emphasis to the center section of the main facade. Pilasters, uninterrupted from the third to the fifth floor, except on the main facade, articulated the elevations vertically, the entablature which also indicated the various floor levels, gave them horizontal articulation. The geometry used in the design of the facade echoed the geometry of the mass. There was very little ornamentation on the building. The pilasters and corner turrets extended beyond the balustrade above a decorative cornice. The main entrance was a large round arched opening.

In 1971 the building was razed to make room for the First Trust Plaza.[14]

Much the same description given to the Yates Hotel also fits the Dey Brothers' Store, a flat roofed rectangular block that was erected on the southeast corner of South Salina and East Jefferson Streets in 1893 (Figure 65). Again emphasis was given to the second story, the next three stories were divided into three bays separated by piers, and all windows were trabeated except on the sixth floor, where they were roundarched. The windows on the

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[14] Post Standard, June 16, 1971. OHA files, Yates Hotel.

On May 12 the Post Standard reports that a 800 pound marble newel post from the Yates Hotel had been auctioned off on Telauc. The Eagle Bulletin-Dewitt News Times of August 28, 1975 (in OHA files) reports that Serglio's Restaurant and Diner between Canastota and Chittenango on Rt. 5 bought the eighty-year-old backbar from the Cocktail Lounge of the Yates Hotel.

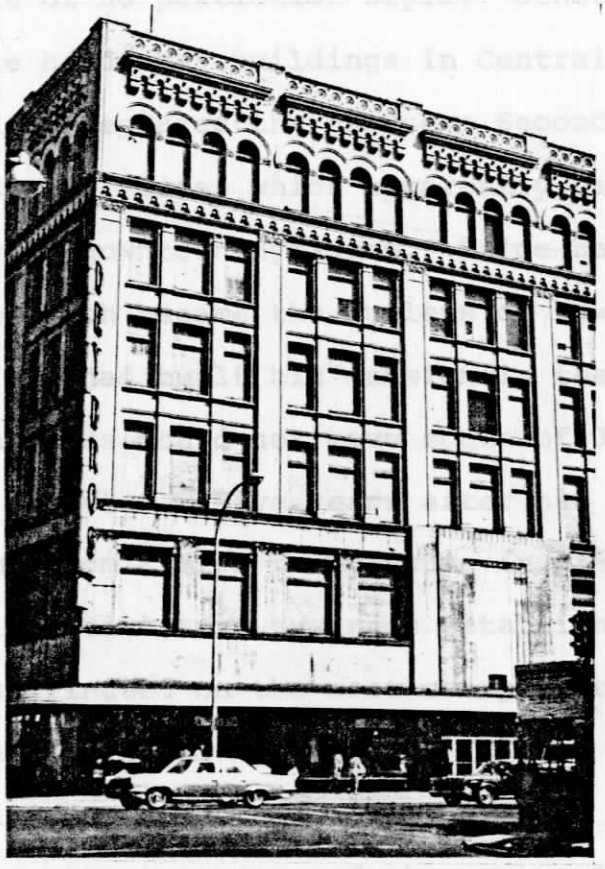

Figure 65 Dey Brothers' Department Store (1893)
South Salina and East Jefferson Streets
Syracuse, N.Y.

sixth floor were emphasized by being horizontally framed by an ornamental terracotta entablature and a richly carved corbeltable underneath a cornice that was decorated with a band of circular motifs. Other than that there was no ornamentation on the flat facades. A roundarched entrance led into the interior, which was decorated in carved oak. While some local papers condescendingly termed it "Romanesque architecture of no particular style," others thought it was "one of the handsomer buildings in Central New York."

The new store replaced the handsome Second Empire residence of Milton S. Price, which apparently had been one of the showplaces of downtown Syracuse. Price had opened a store in Syracuse which became the nucleus of Edwards & Son after his death. He had built his mansion in the 1860s, believing that business would not move south of Jefferson Street to Salina Street.[15] Five years after his death the Deys, who had come from Elmira to Syracuse in 1883, were the first to build a six story business establishment in the then 400 block, indeed on the most conspicuous corners of the main thoroughfares of the city.[16]

The building, constructed of gray pressed brick with Perth Amboy terra cotta trimmings of the same color, rises

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[15]One is reminded of a parallel development in New York City where business establishments replaced the mansions of the Robber Barons on Fifth Avenue.

[16]Post Standard, Feb. 9, 1942. OHA files, folder Blk 116 - Dey Bros.

to the stately height of 104 feet and thus was 12 feet higher than the Yates Hotel. It has a frontage of 118 feet on Salina Street and 149 feet on Jefferson Street. When it was built the first floor had large plate glass filled openings between "massive and elegant piers." The grand entrance with its portal extending into the second story and leading into the vestibule, was placed in the center of the Salina Street elevation. In the rear interior corner of the building a spacious court with adjoining freight elevator could be reached by a driveway from Jefferson Street. In the basement beneath the court, boilers, engines, elevator machinery and other mechanical equipment was placed.

A carriage entrance near the center on Jefferson Street led into a handsome vestibule from which the centrally located grand stairway and two passenger elevators with the capacity of 16 people could be reached. The elevators had been furnished by the Graves Elevator Company. The pressure for the elevators was supplied by a Knowles compound hydraulic pump which weighed fourteen tons without foundation. According to the newspapers, the senior class of Cornell University students had been busy for days making tests on the machinery used in the building.[17]

The building was steam heated and had electric light. There were 1,620 automatic sprinkler heads in the building. The Feed and Fire pump of 125 horsepower capacity that

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[17]Newspaper clipping, n.d., in OHA files: Dey Bros.

connected with the sprinklers had also been manufactured by the Knowles Company and had been exhibited at the World's Fair. There was also a smaller pump to back up the larger one in case of failure. The pumps were connected to the city water system and to a well 83 feet deep.

Another feature that had attracted special attention was the telephone system within the building. Besides a long distance telephone in the Bargain Basement, there were twelve telephones in various parts of the building which could be used from the central station on the first floor. Otherwise the building was divided in the usual way: Bargain basement and the other three floors given largely to merchandise with offices also on the third floor; the fourth floor housed the dressmaking department, in the fifth were stock rooms which were connected by a small elevator to the other floors. A large part of the sixth floor was occupied by the factory of Dey Patents Company, manufacturers of time registers that recorded the flow of employees. The cost of the building had been $200,000.[18] The newspaper report ended with an accolade to the architect: "The whole building is constructed on the best principles of warehouse construction, strength, durability and safety. Under supervision of Archimedes Russell, it stands as monument to his skill."[19]

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[18] Ibid.

[19] Ibid.

The building was completely renovated and modernized in 1950. The Herald Journal of December 15, 1968 announced that the Cahill Building at Jefferson and Warren Streets, as well as the Getman Building on Jefferson Street were demolished to make room for a new structure that was to become part of the store complex. The Schraffts Restaurant on Warren Street was also integrated into the new complex.

On July 10, 1969 the Herald Journal announced a "multimillion dollar reconstruction" and installation of a marble facade. Although the building as such is extant, there is not much left of the old store.

Both buildings discussed in this chapter seem to have been primarily influenced in their style by Horatio Nelson White's Bastable Block of 1863. Another prototype may have been Burnham and Root's Rookery building in Chicago, which was built in 1885-86.[20]

Not only did the Renaissance Revival style reflect (by association) the owners' wealth and the overall prosperity of the country, but its form responded to the growing and changing cityscape and its size to the new technology and inventions that were made during the second half of the nineteenth century. The buildings could easily be enlarged. Otis, with the invention of the elevator, made the tall building possible, the manufacture of cast iron front made it possible to have greater expanses of open spaces, thus

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[20]Illustration in Jordy, op. cit., 74.

bringing a great deal of daylight into stores and office buildings. Edison's light bulb brought light into the interiors when daylight was not available, and Bell's telephone had made face-to-face contact unnecessary, thus saving time and energy in offices and department stores that increased in size.

The new Dey Brothers' Store as well as the Yates Hotel reflected in microcosm, changes and innovations that were evident in the rest of the country. The new technology made the large department store and the luxury hotel possible. Both were American inventions.

It is interesting to see that Russell still used the old and tried Palazzo formula in the 1890s. By the end of the century in many other cities in the United States, large buildings had become skyscrapers, some rather hesitantly. This new verticality had been the response to expensive city lots, new building technologies and especially the passenger elevator. But, as Weisman notes, in cases where height was not increased, commercial buildings stayed within the five-story limit and the Palazzo style was used as before well after the 1870s. This especially in the east, where this mode had been well established. In some cases Mansard roofs were added which would accomodate one extra story or two. Weisman calls this the "Baroque" phase of the Palazzo style.[21] Its final demise came in

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[21]Winston Weisman, "Commercial Palaces of New York," Art Bulletin, 36 (Dec. 1954), 298-99.
He notes that in the mid-1870s the decline of the

the twentieth century with the advent of the International Movement.[22]

Palazzo style was signaled by the erection of Post's Western Union Building and Hunt's Tribune Building, both in New York.

[22]Ibid., 302.

CHAPTER VII

The Commercial Style

Introduction

The Snow Building (1887-88)
Warren Street, Syracuse, N.Y.

Conclusion

Chicago is usually associated with the birth and development of this uniquely American style, the commercial style. Here the Great Fire of 1871 had destroyed the center of the city. The panic of 1873 curtailed an extensive and needed building program which, however, was energetically resumed in the 1880s and 1890s, making use of new technologies and construction methods. The conflagration had shown that cast iron buildings were not fireproof.[1] The buildings that introduced the new commercial boom were taller and less ornate. Metal construction was imbedded in masonry walls, as in William LeBaron Jenny's First Leiter store (1879) in Chicago. "In no American city has commercial architecture become so exclusively utilitarian as in Chicago," wrote Montgomery Schuyler in 1896.[2]

Although Chicago was the city where the requirements of commerce and real estate were most generally realized in metal frame buildings, also called "Chicago construction,"

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[1]Cast iron was used until the 1880s. In some instances cast iron was simulated by masonry in some palatial houses of commerce in Chicago. Jordy, op. cit., 12-13.

[2]Quoted by Whiffin, op. cit., 186.

Winston Weisman points out that the beginnings for the new style started in Philadelphia and New York.[3] Around 1865 the average business structure in New York City was five stories tall. In 1870 the Equitable Life Insurance Company was built on Broadway. It was designed by Arthur Gilman and Edward Kendall with George B. Post as consultant in matters of construction. It was a five story building, 130 feet high, but it was epochmaking in regard to new commercial architecture in New York: its design had incorporated the passenger elevator, the first office building to do so.[4] Only five years later the city saw its first skyscrapers: George Post's Western Union Telegraph Building and Richard Hunt's New York Tribune building. Both had been started in 1873. The Western Union Building was ten and a half stories

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[3]Winston Weisman, "Philadelphia Functionalism and Sullivan," JSAH, XX (Mr. 1961), 6. He also quotes Henry-Russell Hitchcock who notes that skeleton stone construction was employed as early as 1824 by Alexander Parris in the Quincy Market in Boston and by William Holden Greene in the Granite Block in Providence, R.I.

Lewis Sullivan had spent some time in Philadelphia in 1873, where he worked for the architectural firm of Furness and Hewitt. Weisman notes that Sullivan may have been influenced by "Philadelphia Functionalism" which was exhibited in many of the commercial structures built in that city during the beginning and the middle of the nineteenth century. Ibid., 18-19.

[4]Henry Baldwin Hyde, the vice president of Equitable, believed that an office building could be made more profitable and space more efficiently utilized by using the passenger elevator. Apart from the Haughwout Store this new device had so far only been used in a few other structures and not in office buildings.

Winston Weisman, "New York and the Problem of the First Skyscraper," JSAH, XII (Mr. 1953), 15.

high, measuring 230 feet; the Tribune building with its nine stories was 260 feet high from the sidewalk to the top of its tower. Both were higher than any other office building that had been erected until that time.[5]

Rather than the method of construction, self-supporting load bearing walls were used in combination with an interior framework of iron columns and beams, it was apparently the height that impressed everyone. Just as the Palazzo style through its association had inspired confidence, the height of the office structure now symbolized position, prestige, power. It was also awe-inspiring to look up at or down from a tall building, be it a Gothic Cathedral or a skyscraper. Weisman claims that by far the most important considerations for the creation of the tall building were not technological factors but economic ones. Real estate prices in cities became higher and spaces in the tall buildings could be sold or rented at a profit. Business financed technological experimentation because it hoped for greater profits. Structures like the Tribune and Western Union Buildings helped to transform New York City from a horizontal to a vertical city.[6]

In Chicago and New York City the commercial palazzo had "gone vertical" towards the end of the nineteenth century.

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[5]Ibid., 18.

[6]Ibid., 19-21.

In Syracuse this order of things was somewhat reversed in that Archimedes Russell built the "first skyscraper" in this city in 1888 and returned to a sprawling horizontality in the early 1890s with the construction of the Yates Hotel and the Dey Brothers Store, which were discussed in a previous chapter. This was undoubtedly so because real estate was at a higher premium in the main centers of commerce and industry than in the provincial cities.

Here as elsewhere people were impressed with the height of the then eight-story Snow building on Warren Street after its completion in 1888 (Figure 66). "The imposing...brick structure called the Snow building excites the passerby on account of its height and architectural beauty..." remarks Sutherland.[7] The "lack of a general plan" that Schuyler deplored in connection with the Syracuse University Campus was especially apparent on Warren Street. The Snow building abutted and towered over the Remington block, which was half its height. To the south across a narrow alley it faced the Post Office, a Renaissance Revival structure of rusticated stone, also four stories high.

C. V. Snow, a wholesale druggist, had bought the property between the Remington block and the government building, and in 1886 had proposed to erect a building there. Russell drew up plans and the contract was awarded to Leamy Brothers at $100,000. The entry in Russell's account book on April 28, 1887 shows some confusion: he

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[7] H. J. Sutherland, City of Syracuse and its Resources (Syracuse, 1890), 22.

Figure 66 Snow Building (1887-88), Warren Street, Syracuse, N.Y.

was to receive circa 2 percent on cost, $70,000. This was changed to circa 1 percent on cost, $50,000, to plans and services.

The Snow building was to be the best fireproof structure in the city. By having served as Fire Commissioner from 1881-1885 and as President of the Board of Fire Commissioners from 1884-1885, Russell's concern for the fireproofing of buildings had already been expressed in theory.

The work on the building probably began in early 1887.[8] The Syracuse Daily Journal noted on August 10, 1887 that the work was hindered by a delay in the shipment of beams and that the bricklayers were transferred to another job in the interim. The local papers had remarked that 1887 was the year of the building boom in Syracuse and labor was in great demand. On November 14 of the same year the Syracuse Daily Journal stated that the enclosure for the Snow building was nearly completed and that the laying of the roof, 120 feet above the ground, had begun. In June 1888 the Robert Gere Bank moved into the second story.[9] Previously advertisements for office space rental had appeared in the Syracuse Daily Journal. The structure hailed by Bruce as being "the

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[8]Unfortunately there is a gap in the holdings of the Syracuse papers on microfilm at the Syracuse Public Library. According to Harley McKee there was a notice about the Snow building in the Syracuse Daily Journal on November 5, 1886. This was not available.

[9]Syracuse Daily Journal, June 6, 1888.

loftiest and one of the best fireproof buildings in Syracuse"[10] was a wall-bearing structure with concrete slabs reinforced by steel beams.

In 1911 Russell and King added two stories to the existing eight in order to conform to the height of the University block which had replaced the Remington block in 1898. The two new stories housed the Citizens' Club and were connected to and accessible only through the University building.

The appearance of the principal facade facing Warren Street and the south facade, which was lost when in 1961 the Merchants National Bank Building was erected by Sargent, Webster, Crenshaw and Foley, reflects the design of some of Lewis Sullivan's tall buildings such as the Auditorium Building in Chicago of 1886-90. Sullivan, too, was much influenced by H. H. Richardson, which is evident particularly when comparing the Walker Warehouse in Chicago (1888-89) to Richardson's Marshall Field Wholesale Store of 1885-87.[11] The Warren Street facade of the Snow building has a two-story stone base, with the main entrance flanked by two large plate

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[10] Bruce, op. cit., 57. This was also the year (1888) when the Eiffel Tower was built.

The "loftiness" was made possible by the invention of the passenger elevator. Elisha Graves Otis had installed the first passenger elevator with automatic safety devices in the Houghwout Store in New York City in 1857.

John Burchard, Albert Bush-Brown, The Architecture of America (Boston: Little, Brown and Company, 1961), 344.

[11] Jordy, op. cit., his fig. 50.

glass windows and three round arched windows of the second story symmetrically placed above. Three bays of stories three to five are vertically organized as a unit by an arcade composed of three story piers topped by round arches. The arches spring from foliated capitals; the ornamental terracotta work of the spandrels as well as an egg-and-dart stringcourse terminate the middle part. Stories six to eight are lighted by a row of smaller windows. In this section horizontality again comes to the fore in that the mullions are intersected by spandrels and the sixth floor is terminated by a frieze of "pie" decoration. The windows of the third, fourth, sixth, seventh and ninth stories have slightly arched frames which tend to soften the horizontality. This is a feature which was also used in two of Stephen D. Button's buildings in Philadelphia, a commercial building on Chestnut Street (1852) and the Leland building of 1855.[12] In the latter case the verticality of the piers which are carried the full four stories and end in an arcade is uninterrupted, since the spandrels are recessed. It is probable that Russell saw these buildings on a trip to Philadelphia. It is certain that Sullivan did during his stay there in 1873.

In 1925 Merchants' National Bank and Trust Company bought the Snow building for $250,000 and Albert L. Brockway,

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[12]Weisman, "Philadelphia Functionalism...", his figs. 24 and 21.

a Syracuse architect (1883-1963), was hired to rebuild the structure. In much altered form the building still exists, its east facade facing Warren Street. High above, almost underneath the cornice, an occasional sunflower attests to Archimedes Russell's fondness for that symbol.

Although many of the commercial buildings of the 1880s might be categorized as commercial "Romanesque" by virtue of their round-arched windows, rusticated basements, brown color and foliated ornamentation, their attempt at verticality militates against this stylistic label. The pages of the American Architect and Building News of the 1880s are full of examples of structures that show more or less awkward attempts by architects to come to terms with the articulation and functionalism of the tall building, a factor also exemplified in the Snow building.

It was left to Sullivan and the Chicago School to promote successfully a functional, vertical, structural architecture. And, as Weisman points out, although Sullivan may not be regarded so much as its innovator, he was "...one of the few men who understood the merit of what had happened in Philadelphia, made use of it to help formulate an architectural philosophy of his own, and applied the principle to the tall metal structure..."[13]

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[13]Ibid, 19. An example of the "Sullivanesque" style in Syracuse is the Robert Gere Bank Building, built in 1894 by Charles Colton. Illustration in Whiffin, op. cit., his fig. 3.

CHAPTER VIII

The Second Empire Style

Introduction

Early Buildings of Cornell University, Ithaca, N.Y.

McGraw Hall (1869-72)
Cornell University, Ithaca, N.Y.

West Sibley Hall (1870)
Cornell University, Ithaca, N.Y.

Conclusion

The Second Empire mode came to the United States from contemporary France. The name derives from the Second Empire of Napoleon III (1852-1870). Its tall, sculpturesque, ornate buildings capped with multiple mansard roofs were designed to impress the public and to represent the importance and elegance of Napoleon's court.

The first building of the style was the "New Louvre," the extension to the Louvre built in 1852-57 by the architects H. M. Lefuel and L. T. J. Visconti. In 1855 the International Exhibition was held in Paris. During this occasion visitors from England saw the building for the first time. When the Crimean War (1853-56) brought English and French officials into close contact, the English compared the accomodations they received in the New Louvre favorably with those they were provided with in Whitehall. A competition which was held for the building of a new Foreign Office and a War Office in Whitehall showed that most entrants had based their designs on that of Visconti and Lefuel.[1]

Richard M. Hunt, the first American who studied at the École des Beaux Arts in Paris, had been an assistant

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[1]Hitchcock, Architecture: Nineteenth and Twentieth Centuries, 228.

and pupil of Lefuel and had actually worked on the New Louvre. Nevertheless he did not build in the Second Empire mode upon his return to the United States in 1855. The same can be said for H. H. Richardson, who had studied at the Ecole about ten years later than Hunt.[2] It was rather through the English professional journals and books that came across the Atlantic that American architects and builders were kept informed on what was going on abroad.

McKenna observes[3] that the Second Empire style was probably launched by James Renwick, who built the Corcoran Gallery in 1859 in that style, as well as the Main Hall of Vassar College in 1860. This latter building was modelled after the sixteenth century Palace of the Tuileries which had been Napoleon III's official residence. The Boston City Hall, built between 1862-65 by G. J. F. Bryant and Arthur D. Gilman, started a wave of public buildings in the Second Empire mode, especially during the period between 1865 and 1874, when Alfred B. Mullet was Supervising Architect in Washington, D.C.[4] Perhaps the best extant example of the

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[2]Richardson's own stick style house Arrochar in Staten Island had a mansard roof with dormers. Illustration in Vincent J. Scully, The Shingle Style (Yale University Press, 1977), 115, his fig. 1.

[3]McKenna, Rosalie Thorne, "James Renwick Jr. and the Second Empire Style in the United States," Magazine of Art, 44 (1951), 97-101.

[4]Lawrence Wodehouse, "Alfred Mullet and his French Style Government Buildings," JSAH, 31 (Mr. 1972), 22-37.

Second Empire style is Mullet's State, War and Navy Department Building which he built in 1871-75 in Washington, D.C.[5]

Cornell University was founded in 1865, at which time American architecture had, according to Lewis Mumford,[6] "touched bottom." The founder of the College, Ezra Cornell, was a practical builder. He was concerned with economy in building and savings in architectural fees. Not insensitive to beauty, he knew what he wanted: a plain style of building. On the other hand, President White had a scholarly interest in architecture. His library contained many books on architecture and he offered to give these books and journals to the University provided a College of Architecture would be established. In 1870 he wrote to Cornell: "My architectural library is richer, better than four times that of the Astor Library, Harvard University and Yale College combined. It cost but little less than the Williams library...it is, I firmly believe, the best collection in the country."[7] He commissioned his villa to be built on

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[5]Illustration in Hitchcock, Architecture..., 242, his fig. 148.

[6]Lewis Mumford, The Brown Decades, A Study of the Arts in America, 1865-1895 (New York: Harcourt, Brace and Company, 1931), 113.

[7]A letter from White to Cornell quoted in Kermit Parsons, "The Quad on the Hill: An Account of the First Buildings at Cornell," JSAH, 22 (Dec. 1963), 201.

campus in the Ruskinian Gothic manner. He obviously preferred that building style.

The first building committee was appointed in 1865 and decided on the quadrangle plan for the first buildings. In 1867 Frederik Law Olmstead was asked by President White to come to Cornell to advise on the landscaping and layout of the grounds.[8] Most of the proposed designs sent by various architects to the building committee had mansard roofs.[9] After much confusion the design of two architects from Buffalo, H. M. Wilcox and Cyrus K. Porter, was chosen and Morril Hall was built in 1866. It was followed by its "twin" White Hall commissioned in the following year. Olmstead had strongly advised against a quadrangle plan. He argued that a symmetrical plan would not be flexible enough in regard to the particular topography of the campus and the demands of future generations. Unfortunately his advice was not heeded. White wrote to him that the committee was eager to erect a second building and that there was no time now to change the adopted plan.[10] Olmstead tried to save as much as he could. He strongly argued in favor of an exact duplicate of the first building, with its roof and base lines on precisely the same level as those of the

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[8] Ibid., 205, 210.

[9] Illustrations in Parsons, op. cit., 206-209.

[10] Ibid., 212.

first building.[11] His advice was observed. In regard to the third building on the west front, McGraw Hall, Olmstead and White were in agreement that this, being a central building, should be of greater importance architecturally than the other two structures flanking it.[12]

John McGraw of Dryden, a rich lumber merchant, had decided to provide funds for the new building. By 1868 the basic plan was laid out. It was to be built in three sections and to be "substantially fireproof." The middle section, four stories high and 100 feet by 60 feet, was to house the museum, library and scientific collections in its large galleried hall.[13] The flanking sections were to be used for lecture rooms and the tower in the center was to hold the chimes, presented to the college by McGraw's daughter Jenny. The center section of the building was to house the library and museum temporarily until other buildings would be erected for these purposes, at which time this section would be given over to the scientific collections.

During the winter of 1868-69 the university negotiated with Archimedes Russell. Presented with the requirements, Russell produced a building which was stylistically

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[11] In a letter to White, Olmstead also suggested that the west front of the quadrangle should be unified by a terrace. This was never realized. Parsons, op. cit., 213.

[12] Ibid., 214.

[13] According to Parsons, this hall was inspired by the Agricultural Museum in Albany, N.Y. Parsons, op. cit., 214.

a combination of Italian and French vocabularies and in many ways similar to Horatio Nelson White's Home for the Friendless, which was being erected in Syracuse at exactly the same time.[14] (Figure 67).

The building faces the west, rather than the quadrangle, but it was conceived as facing the proposed terrace, as were the two flanking buildings. The structure of "Cornell quarry" blue sandstone is symmetrically arranged with a projecting center section higher than the two flanking sections. Rusticated quoins articulate the facade vertically. A string course combining the three parts of the center section also separates the first floor from the following three stories. All windows, in pairs in the two end sections and arranged vertically in the central section, are round arched and are crowned by Onondaga limestone voussoirs. Three round arched entrances lead into the building. According to Russell's specifications "...the outside surface of the whole work must be laid in mixed courses with fresh hammered faces...with vertical and horizontal joints, and the whole to be done in the same manner as that in University Building nr. 2..."[15]

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[14]Illustration of the Home for the Friendless in Harley J. McKee, "Horation Nelson White," Pt. V, Empire State Architect, 21 (Nov.-Dec., 1961), 32.

[15]Specifications for Labor and Materials for McGraw Hall, in Cornell University Archives, building folder.

Figure 67 McGraw Hall (1869-72), Cornell University, Ithaca, N.Y.

The building is symmetrical on two axes in plan as well as in elevation and is covered with Mansard roofs of varying heights, studded by dormers and topped by brick chimneys symmetrically placed. The roof of the large tower in the center is also pierced by small roof dormers and is crowned by a ballustrade of ornamental cast and wrought iron grilling. Russell specified that the roofs were to be covered with Vermont roofing slate. Those of the tower and the center part were to be covered with purple, the other roofs with green slates.

McKenna writes that color was also important in Renwick's work of the Second Empire mode. She quotes Calvert Vaux, who wrote that "...every rural building requires four tints to make it a pleasant object in the way of color..."[16]

For the construction of McGraw Hall iron columns were used. Wrought iron doors led from the library building to the other wings. The inside finish was done in chestnut. Black walnut was used for stair rails, newels and ballusters.

The cornerstone was laid with great ceremonies in June 1869. The estimated cost of $70,000 grew into the final amount of $120,000. The interior was completed in 1872. Later it was the first of the University buildings

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[16]McKenna, op. cit., 101.

to be equipped with central heating. In 1885 electric lights were installed in the library. The building is extant. It was renovated in 1964.[17]

According to Parsons,[18] Cornell had been criticized for not having facilities for instruction for the Mechanic Arts, which had been a stipulation under the Morrill Act. Hiram Sibley and his son had donated money for a building to house the School of Engineering, and Archimedes Russell and Henry Miller, a student of architecture who was tutored by White, were asked to prepare plans. Russell's design for the first unit of Sibley Hall was selected. He furthermore provided designs for additions to the rapidly growing School of Engineering over the following fifteen years.[19]

The Syracuse Journal reports on August 8, 1870 that the contract for construction of Sibley Hall was awarded

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[17]Cornell University Archives, Building Folder. There was apparently a plan to connect all three west buildings by a wall. This wall was never built.

[18]Parsons, op. cit., 215.

[19]Ibid., 215. Russell designed the first portion, i.e., West Sibley and prepared a plan for future growth. East Sibley was completed in 1894 by Charles F. Osborne. The central dome was designed by Arthur N. Gibb (1902). According to the Scientific American of October 17, 1887 the Sibley buildings were designed by Professor Morris, who was professor of practical mechanics at Cornell University. However, the Scientific American was in error. According to a tribute that Dean R. H. Thurston made, Morris supervised the building of the early structures housing Sibley College. I owe this information to Kathleen Jacklin, Department of Manuscripts and University Archives at Cornell University.

to Moore, Dickison & Gillet of Syracuse for $22,400. The first unit was to be a main building of 100 feet by 53 feet with an additional wing of 20 feet by 33 feet. Apparently President White had spent much time with the architect during the planning and construction of McGraw Hall and the first unit of Sibley Hall. "...He hovered a whole day in Russell's office fending off visitors so that the architect could complete a set of drawings for Sibley Hall..." writes Parsons.[20] On August 10, 1870, White and Russell were staking out the foundations with the contractors, measuring the north side of the quadrangle.

The design of West Sibley Hall is very much like that of Morrill and White Hall: a rectangular block of rusticated stone capped with a mansard roof. Important was the fact that the two-story building was raised on an east-west terrace so that its roof line was on the same level with that of the three-story White Hall. In this way the north and west sides of the quadrangle were unified.[21]

President White had also persuaded Sibley to donate $3,500 for stone quoins in order to make the new building compatible with the earlier ones.[22] (Figure 68). Here, as in the earlier McGraw Hall, "Cornell quarry" blue sandstone

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[20]Parsons, op. cit., 215.

[21]Franklin Hall, which was designed by Charles Babcock, a son-in-law of Richard Upjohn, and erected in 1881 on the west side of West Sibley Hall on the same terrace does not observe the unifying cornice line.

[22]Parsons, op. cit., 215.

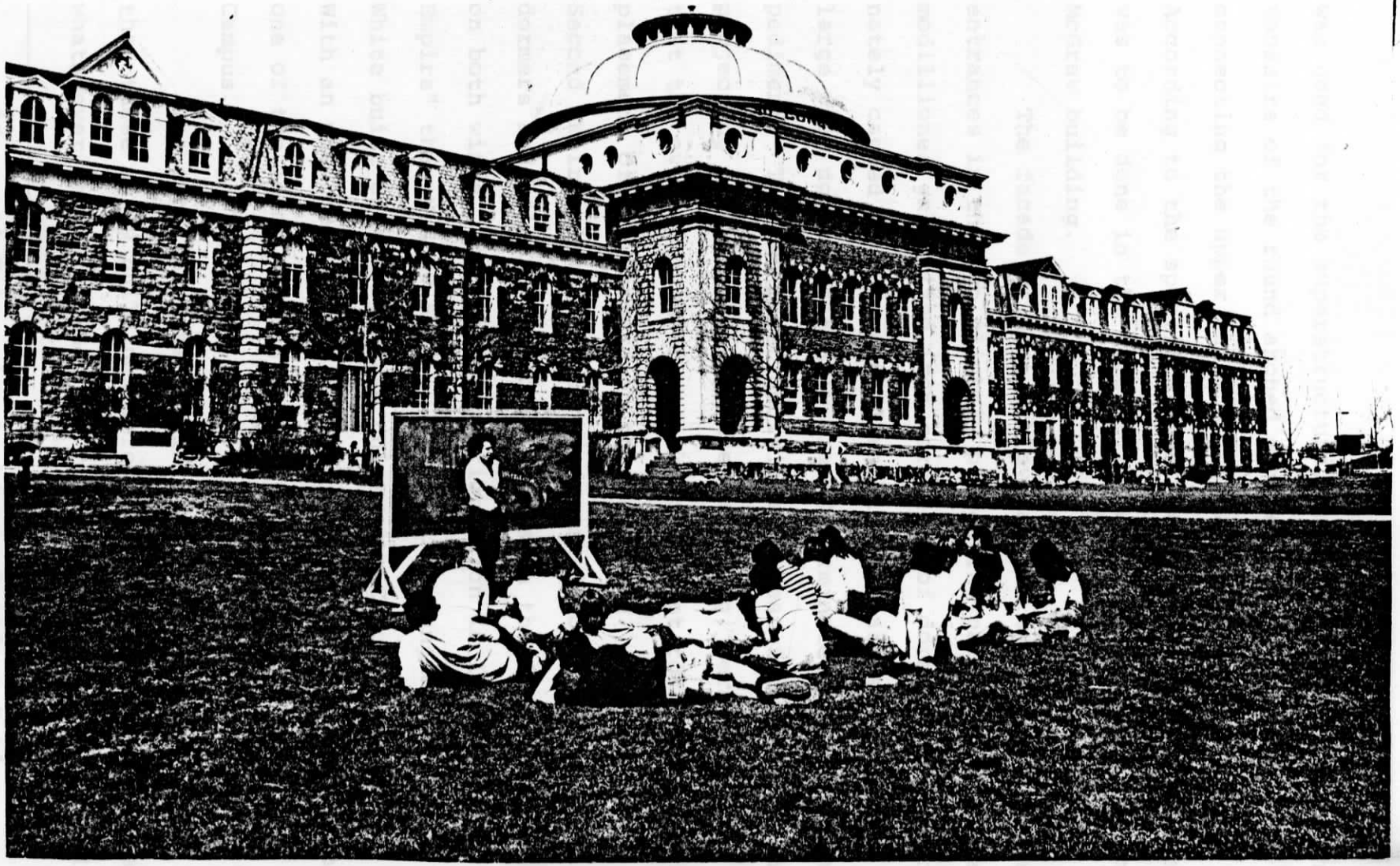

Figure 68 Sibley Hall (West Sibley Hall, 1870) Cornell University, Ithaca, N.Y.

was used for the superstructure, Onondaga limestone for the voussirs of the round arched windows and the stringcourse connecting the upper parts of the first story windows. According to the specifications[23] the whole outside surface was to be done in the same style and manner as that in the McGraw building.

The facade of West Sibley Hall is symmetrical, with entrances in the two slightly projecting parts. Above the modillioned galvanized iron cornice roof dormers are alternately capped with segmantal and triangular pediments. A large roof dormer centrally placed terminates in a triangular pediment. The two later additions to West Sibley Hall, the projecting central part and the east wing, were placed so that the overall symmetry was kept, except for details and placement of the dormers on the east wing. In spite of Second Empire elements, such as mansard roof, porthole dormers and tall first floor windows on the first stories on both wings, the overall configuration is less "Second Empire" than McGraw Hall or the Hall of Languages that H. N. White built on the Syracuse University Campus in 1871-73. With an unsuccessful nod towards Palladio perhaps, it remains one of the least distinguished buildings on the Cornell Campus.

The architectural critic Montgomery Schuyler felt that these early buildings were of no architectural interest whatsoever, that "...when the time comes for their removal,

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[23]Cornell University Archives, Building Folder.

the rooms of the pioneers would be preferable to their company and there will not be a dog to bark at their going."[24]

It is possible that the quadrangle with its first buildings reflects Ezra Cornell's pragmatic approach to building, while the later informally arranged structures, such as Sage College and Barnes Hall, symbolize White's commitment to Downing's and Olmstead's ideas of the relationship between architecture and landscape.[25]

Archimedes Russell returned to the style in 1896 when he built the Surgical Pavillion at St. Joseph's Hospital at Union and Prospect Streets in Syracuse.[26] Here again the Mansard roof with its dormers are the only distinct Second Empire elements in an otherwise neo-colonial brick building which is topped by a cupola.

Although the Mansard roof is still very much with us today, the Second Empire style as such only lasted for about a decade in the United States. This quick decline in its appeal may have been due to associations with the corrupt Grant government; Mullet, who designed so many Second Empire buildings, had been involved in financial scandals.[27] The arrogance of Civil War politicians seemed to be reflected in the costly structures that were built during their time.

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[24]Montgomery Schuyler, op. cit., 506.

[25]This had been suggested by Parsons, op. cit., 213.

[26]Illustration in McKee, "Horatio Nelson White," Pt. V., 33.

[27]Wodehouse, op. cit., 34.

CHAPTER IX

Queen Anne, Shingle, Stick Styles and Colonial Revival

Introduction

Stickstyle

Residences:

Hamilton Salisbury White's Fire Engine House (1878)
124 East Genesee Street, Syracuse, N.Y.

Brewster Hubbard House (1911)
321 Highland Avenue, Syracuse, N.Y.

Mrs. Charles Haeberle Dwelling (1913)
1658 James Street, Syracuse, N.Y.

Churches:

Westminster Presbyterian Church (1886)
Douglas and Graves Streets, Syracuse, N.Y.

Queen Anne and Colonial Revival Styles

Residences:

Howard Soule House (1877)
174 James Street, Syracuse, N.Y.

D. Edgar Crouse Stables (1887-88)
Mulberry Street (now East Fayette and South Streets)
Syracuse, N.Y.

George D. Whedon House (1890)
538 (now 672) West Onondaga Street, Syracuse, N.Y.

Charles F. Ayling House (1893)
601 University Avenue and Harrison Streets
Syracuse, N.Y.

F. W. Gridley Dwelling (1895)
615 (now 747) West Onondaga Street, Syracuse, N.Y.

C. W. Snow House (1910)
510 University Avenue and Harrison Street,
Syracuse, N.Y.

George L. Gridley House (1898)
1213 (now 1818) South Salina Street, Syracuse, N.Y.

George Zett House (1899)
702 Danforth Street, Syracuse, N.Y.

Charles A. Frank House (1899)
700 Danforth Street, Syracuse, N.Y.

Apartment Houses:
W. C. Harriman Flats (1900)
316 West Onondaga Street, Syracuse, N.Y.

The Snowdon (1902-04)
James Street and Burnet Avenue, Syracuse, N.Y.

Commercial Buildings:
McCarthy Wholesale Building (1876-77)
Washington and Clinton Streets, Syracuse, N.Y.

Hickox Building (or Hickok Building) (1877)
North Salina and Church Streets, Syracuse, N.Y.

Hendricks Building (1878-79)
Fayette Street at Bank Alley, Syracuse, N.Y.

Third National Bank (1885-86)
Salina and James Streets, Syracuse, N.Y.

The extravagance of America's post Civil War boom that found its architectural expression in the opulent Second Empire and High Victorian Gothic styles had come to an end, financially as well as emotionally, with the Panic of 1873. Although High Victorian Gothic structures were built for at least another decade, a nostalgia for a simpler way of life developed and with it a renewed fondness for American Colonial architecture. This interest coincided with a growing fondness for sea resort vacations.

Newport, Rhode Island, which had once been the most celebrated resort town in America and was rich in Colonial architecture, became the center of revivalist fervor. In 1873 Thomas Wentworth Higginson published "Oldport Days," a book of Colonial Newport stories "redolent with nostalgia for the good old times."[1]

In 1872 Charles Follen McKim (1849-1909) lived in Newport and restored the interior of the eighteenth century

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[1]Vincent J. Scully, The Shingle Style and the Stick Style (New Haven: Yale University Press, 1977), 26. He quotes T. W. Higgins, Old Port Days (Boston, 1873).

In 1875 Harper's New Monthly Magazine published a series of articles on the architecture and scenic beauty of Cape Cod, Cape Anne, Newburry Port, Gloucester, Martha's Vineyard and Nantucket. (Scully, op. cit., 29)

In the case of Nantucket especially, its economic decline prevented a "progressive building program" and thus many of its old buildings were saved.

Robinson House.[2] It was also in Newport that H. H. Richardson designed in 1872 the Andrews House, a wooden structure, and two years later the Watts Sherman house.[3] Both houses were asymmetrically massed with the emphasis on a sprawling horizontality. In the design of each Richardson had been inspired by the architecture of Richard Norman Shaw (1831-1912), a successful British architect. He, together with other architects, designers and artists, reacted to the then fashionable Gothic and Palazzo styles by drawing suggestions from the eighteenth century, which meant largely from Christopher Wren and his followers, and in England, a building style in brick. This new architectural style was given the stylistic label "Queen Anne."[4] In England the new style was seen as a reaction against the Gothic Revival. In America it meant a freer, medievalizing

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[2]Photographs of it were published in the New York Sketch Book (Page House, Montrose, New Jersey, 1874), and were reprinted in Examples of Architecture, 1880. (Scully, op. cit., 25)

[3]Illustration in Hitchcock, The Architecture of H. H. Richardson, his figs. 27, 28, for Andrews House, which was destroyed by fire. His figs. 36, 37 for Watts Sherman House.

[4]Queen Anne reigned from 1702-14. She succeeded William and Mary of Orange (1689-1702) and was succeeded by the three Georges (1714-1810). Many architectural historians find the term "Queen Anne" to be a misnomer. Hitchcock prefers to call the style "Shavian Manorial." The popularity of the style was aided by literature. Thackeray, who was fascinated by the eighteenth century, wrote many books about the Stuarts and the Georges. (Girouard, op. cit., 10).

picturesque style with textural surfaces and the use of "classic details" which Scully describes as "more or less eighteenth century Palladian details."[5] It was not unusual that a variety of architectural elements such as "Queen Anne," Stick style, Shingle style and neo-colonial details were combined in one building.

With the beginning of the 1870s Shaw's houses were published in the architectural press and were reproduced by the new technique of photolithography.[6]

In describing Richardson's Andrew House, Hitchcock does not find anything unusual in its plan. It is rather the interior which is novel and the use of shingles to cover exterior walls which proved to be most influential. Shingles, which had been popular in America during the late seventeenth and early eighteenth centuries, had disappeared from use for over a generation. Richardson's reintroduction of shingles made them again into a popular building material. They were used to cover the whole house, or sometimes only the upper part, while the walls of the lower stories were covered with clapboards. This coincided with the tile or

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[5]Scully, The Shingle Style..., 38.

[6]Vincent Scully believes that the introduction of photolithography in the early 1870s, with its painterly and textural reproductions of architectural renderings, brought about a new vision of textured surfaces. At the same time he sees a connection between the earlier hardline techniques of wood engravings of architectural reproduction and the linear angularity of the Stick style and the Gothic Revival. (Scully, The Shingle Style..., 10).

slate hanging for upper stories by the English Queen Anne revivalist, a device especially favored by Norman Shaw.[7]

These developments in Newport, McKim's restoration of an eighteenth century house and Richardson's creation of an "American Queen Anne" style, prefigured the Centennial in Philadelphia in 1876 which gave the final impetus to the enthusiasm for the revival of colonial architectural styles. The two British Government buildings at the Centennial were half-timbered English cottage style structures, which were called "Queen Anne." They received enthusiastic comments in the American Builder, which remarked that this style would be wonderfully adaptable to this country provided the difficulties a builder might have with authentic half-timbering and plastering could be surmounted by covering the surface with shingles.[8] Other attractions at the Exposition were Colonial American kitchens, a Japanese wooden building and stick style houses.[9]

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[7]Hitchcock, Henry Hobson Richardson..., 134-35.

[8]Scully, The Shingle Style..., 19-21, quoting American Builder, 12, 1876.

[9]The interest aroused in Japanese architecture was continued by the American Architect and Building News 1, Feb. 26, 1876, 68-70. It started publication of Violet le Duc's Habitations of Man in all Ages and reproduced Fat Fau's house and Japanese building techniques. Violet le Duc, French architect, scholar and restorer, believed like Ruskin in truth in architecture. Both authors were widely read by American architects.

In 1876 Henry Hudson Holly, an American architect, published a series of articles on buildings in the "Queen Anne" style in Harper's New Monthly Magazine. This was later

Despite its indebtedness to the wooden houses of Switzerland, Southern Germany, Northern Italy, and to Gothic forms, the Stick Style together with the Shingle Style "may be counted as the two most purely American styles of the nineteenth century."[10] According to Vincent Scully, who had named the style, its precursor had been Andrew Jackson Downing's designs of wooden houses. In his Cottage Residences (1842) Downing had strongly advocated the aesthetic quality of wooden frame structures. This was significant because "a feeling for the wood frame vertically sheathed as a light, thin skeleton of sticks was to become a basic factor in the development of the mid-century domestic style."[11]

The British architect Gervaise Wheeler and the American Eugene Clarence Gardner of Springfield, Massachusetts were ardent followers and publicists of Downing in theory and practice.[12]

In his National Architect, published in New York in 1868, George Evertson Woodward was the first of the pattern

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published as a book: Modern Dwellings (New York: Harper and Brothers, 1878). (S. Omoto, "Some aspects of the so-called Queen Anne Revival Style of Architecture," [Ph.D. dissertation, Ohio State University, 1954, published by University Microfilms, Ann Arbor, Michigan, 1976], 123-25, 129.)

[10]Whiffin, op. cit., 111.

[11]Vincent J. Scully, "Romantic Realism and the Expression of Structure in Wood: Downing, Wheeler, Gardner and the Stick Style, 1840-1876," Art Bulletin, 35 (1953), 129.

[12]Ibid., 135, 141. Downing published Wheeler's design Nr. XXV in his Country Houses.

book writers to show illustrations of houses in which diagonal bracing was used as part of the exterior expression of the structure.[13]

It is interesting to note that Downing, who died in 1852, had apparently never heard of the balloon framed house, "that most American of all wooden structures,"[14] which at mid-century had already been in use in the Middle West. These two parallel developments, the structural and the aesthetic, were not in touch with each other. Only after 1858 with William E. Bell's publication Carpentry made Easy, in which he explained the method of balloon framing, was this structural device used in the East.[15] With this convergence, the stick style "truthfully" expressed the structure beneath.

Woodward's examples of stick style houses were widely imitated. But, as Hitchcock observes, "Woodward was no architect, and for the most part the stick style should not be considered an architect's mode. It represented rather a

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[13] Ibid., 139.

[14] James Marston Fitch, American Building, the Historical Forces that shaped it. (New York: Shocken Books, 1977, 13.

Balloon framing had been made possible by mass production and distribution of dimensional lumber and machine-made nails. (Ibid., 121). It was the invention of an American architect-builder Augustine Deodat Taylor from Hartford, Connecticut, who built St. Mary's Church in Chicago according to these principles. (Carl W. Condit, American Building Art - 19th Century [New York: Oxford University Press, 1960], 22).

[15] Hitchcock, Architecture..., 362. Condit credits Gervaise Wheeler as being the first author to describe

popular attempt, remarkably successful for a few years, to create an American domestic vernacular, suited to the materials in general use and to the current methods of building."[16] The popularity of the Stick Style had preceded that of the Queen Anne mode.[17] When the English architect Charles Lock Eastlake gave Queen Anne his nod of approval, the new style had arrived.[18]

From its beginning in 1876, the American Architect and Building News, which regarded itself as a molder of taste and was concerned with the art of architecture created by the architect, the artist, readily published illustrations of the new style as well as articles concerning the ensuing controversy.

Russell's connection with Cornell's president, Andrew Dickson White, undoubtedly helped him to receive the commission for Hamilton White's Firehouse in 1878. Hamilton Salisbury White, a nephew of President White, had graduated from Cornell in 1877. Heir of a large family estate, he

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balloon-framing in his Homes for the People (1855). (Condit, op. cit., 23).

[16]Hitchcock, Architecture...362.

[17]The Prague-born, European-trained Leopold Eidlitz (1823-1908) in 1854 built the Willoughby House in Newport, Rhode Island, in a Swiss Chalet design of Stick style. The American, Beaux-Arts-trained architect Richard Morris Hunt (1827-1905) built the Griswold House in Newport, Rhode Island, a half-timbered Stick style house. (Scully, The Shingle Style..., his figs. 14, 15).

[18]Scully, ibid., 13. Eastlake's Hints on Household Taste (1878) had become very popular in the United States.

could well afford to dedicate his life to his hobby, the prevention of fires.[19]

This elegant three story frame structure was erected on 124 East Genesee Street.[20] The Syracuse City Directory of 1880-81 calls it prosaically "Chemical Nr 2, bought and maintained by Commissioner White at his own expense." Resembling a Swiss chalet, it is likely that the design of the firehouse was inspired by designs that were published in Woodward's National Architect,[21] some of which were fanciful structures with steeply pitched gable roofs, cross gables, dormers and porches, articulated by decorative stickwork. Henry W. Cleaveland, another successful Stick Style pattern book author, had claimed that "the strength and character of a building depends almost wholly on the shadows which are thrown upon its surface by projecting

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[19]While at college he had a Western Union wire set up in his room so he could receive news of fires immediately. After he had his firehouse built in Syracuse, he maintained it and paid the salaries of his private force of firemen. Besides boots and trousers combination for firemen, he introduced several other time-saving devices. (C. R. Goldman, "Archimedes Russell and Syracuse Architecture of the Nineteenth Century," unpublished seminar paper written for Department of Fine Arts, Syracuse University, n.d.), McKee collection, bx 46.

[20]The location would now be the 500 block of East Genesee Street between Townsend and McBride Streets.

[21]G. E. Woodward, National Architect (New York, G. E. Woodward, 1869), in Henry Russell HItchcock, American Architectural Books (Minneapolis, University of Minnesota, 1962). This bibliography is on microfilm. Woodward published plates of designs and details and also gives specifications.

members."[22] This dictum was definitely adhered to by Russell in the design of the Firehouse (Figure 69).

A skin of narrow clapboards[23] stretched across the structural skeleton. A protruding horizontal member delineated the basement while another articulated the second story of the cross gable section on the east facade and connected the two vertical posts which were paralleled by vertical corner posts. On the entrance facade, porch posts with diagonal bracing supported a second floor balcony. Its central pitched gable roof was repeated in the steeply pitched gable roof of the main block. The three-part roof system of the porch was supported by posts with diagonal, slightly curved bracing. Tall, narrow first and second floor windows in the back of the house were capped by triangular pediments, and a second story window near the front had its own little steeply pitched roof. In the gable of the main facade and in the cross gable, Russell punctured the walls with ribbon windows.[24] All of them seem to have been double-sash windows with single panes. According to the Syracuse Daily Standard of January 3, 1879, the front and the rear facades of the house had triple windows of extra heavy French plate

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[22]Henry W. Cleaveland, Village and Farm Cottages (1856) quoted in Whiffin, op. cit., 111. Cleaveland's book is listed in the Hitchcock Bibliography.

[23]Whiffin notes that in the final development of the style, walls were faced with horizontal clapboards. During the early phase vertical boards and battens were used. Whiffin, op. cit., 109.

[24]This type of window was also used by Eidlitz in his Willoughby House.

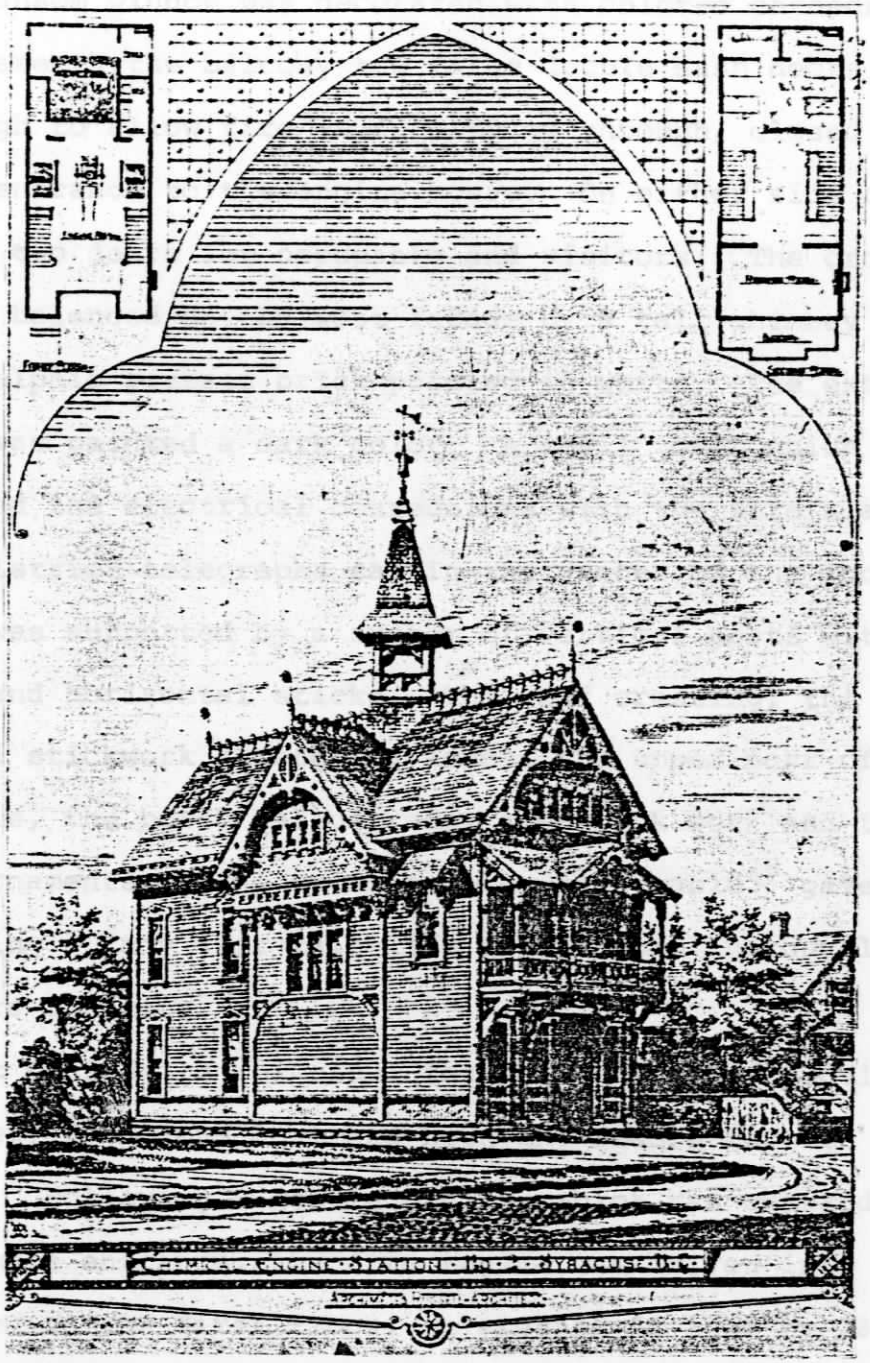

Figure 69 Hamilton Salisbury White's Fire Engine House (1878)
124 East Genesee Street, Syracuse, N.Y.

glass, with a single light to each sash. Above each upper sash a transom window was decorated with colored cathedral glass. Beneath the balcony two large double sash doors, wide enough to allow fire engines to go through, closed off the main entrance to the engine house. On either side of this were two doors for occupants and visitors. The cross gable was balanced on the west facade by a tall chimney of Philadelphia pressed brick pointed in white. The exterior woodwork was painted a dark color. A small tower which accomodated the electrical connections with the fire alarm and the district telegraphs sat in the center of the roof. Its roof was supported by a system of vertical posts with bracings and horizontal sticks. The roof cresting, the horizontal stickwork stretching across the upper part of the cross gable, the porch ballustrade, the stick work and the cut out ornaments in the cross and the main gable[25] gave the building a lacy fairytale-like appearance, thoroughly belying its function.

But behind its whimsical facade Russell had provided for the very functions that had been the reason for its existence. Following a gentle incline which ran outward from the main entrance, the fire engine was driven into the engine room on the first floor, an area of 22 feet by 28

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[25]Some of the ornamental woodwork prefigures that in the Camillus Baptist Church that Russell built a year later.

feet. As the plan shows, two flights of stairs (one on each side) lead to the second story. The space between the stairs was reserved for the engine, thills upward. Beneath the stairs on either side were commodious box stalls for the two horses.[26] The stalls were padded on the sides with Brussels carpeting and were separated from the engine room proper by wainscoted panels surmounted by "fine" railings. The woodwork, including the ceilings, was of cherry finished in oil. Each "well-ventilated" stall, four feet by six feet in dimensions, was provided with sectional rack flooring above galvanized iron sinks which carried waste materials directly to the city sewers. The horses' front feet rested on thick rubber mats. The maple and oak floor was covered with matting striped in red, black and brown. Separated from the engine room proper by "elegantly designed partitions with double swinging doors" was the wash room which had the same sectional rack-cum-galvanized iron-sink system for waste disposal as the stalls. The first floor also included a tool-supply- and storeroom in the rear of the washroom and a lavatory in back of the stall.

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[26] According to the local paper, the location of the stalls was such that one of the horses had only to move one length from the stall to take his space beneath the shafts of the apparatus. The other horse would have to move twice his length to be in position for hitching in tandem. Syracuse Daily Standard, Jan. 3, 1879, OHA files, folder blk 124.

There was a supply of hot and cold water and the entire house was lighted by gas. "No building is as well supplied in the city as regards steam and gas," boasted the Syracuse Daily Standard. Stairs, covered with Brussel carpeting, lined with massive cherry ballustrades and newel posts that were surmounted by polished brass newel-post lights, led to the second floor which housed the bunk room, with the "most complete bath in the city" in the rear, a space for a large billiard table and, separated by a partition, a reading room, elegantly furnished and including a fireplace which was surmounted by a carved cherry and ebony mantel.

To assure that the firemen, cozy in this luxurious setting, would also respond quickly to the call of duty, cords over the foot of each bed running through holes in the ceiling and attached to the bedding, would snatch the bedding up to the ceiling as soon as a fire alarm was sounded. A platform extending from the lower steps to the front door on the west side held the electrical adjuncts. From the floor upward, enclosed by a falling door, was a comfortable bunk for the watchman on duty. A shelf above this bunk was occupied by various electrical machines. The entire third floor was given over to a water tank.

The "model and palatial building" had been erected at a cost of $30,000 and was ready for occupancy on January 1, 1879.[27] Hamilton S. White, who died while fighting a fire in the city, gave the building to the city in 1883. Years

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[27] Ibid.

later the structure had to be shored up for safety when motorized apparatus was installed. Apparently the city was not able to afford the upkeep of the building that in time had become unsafe and unsanitary. In 1915 or shortly thereafter it was demolished.[28]

The Brewster Hubbard House on 321 Highland Avenue was built in 1911. At this time Melvin King, who had started to work for Archimedes Russell in 1888, had become a partner in the firm.[29]

During this time also Gustav Stickley was still publishing his monthly magazine The Craftsman,[30] which was the mouthpiece for the Craftsman's Movement. The idealistic and creative Stickley had started his furniture factory in Eastwood, near Syracuse, in 1894. Heavily influenced by the ideas of William Morris and John Ruskin, who held that the good life would come from the rewards of designing and

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[28] Post Standard, June 15, 1915. OHA files, blk 124.

[29] Melvin King, after having worked as a carpenter, started to work in the architectural office of James Kirby in 1881. In 1888 he began working for Archimedes Russell. After Russell's death in 1915, Melvin King took over the firm which is still in existence in Syracuse as King & King.

[30] The first issue in 1901 was dedicated to Morris. The last issue appeared in 1916. According to Scully "the ultimate development of the last and 'crafty' phase of the Cottage style around 1910 was to be found in the craftsman homes." (Scully, Shingle Style..., 158)

Gustav Stickley had been co-owner of a furniture factory in Binghamton, New York. In 1891 he came to Auburn to supervise the workshops in Auburn prison. In 1893 he and a business associate opened a furniture shop on Clinton Street in Syracuse. When in 1894 he and his family moved to Syracuse, he built his workshop in Eastwood, New York and called his new organization "United Crafts". (Sally J. Kinsey, unpublished M.A. thesis, op. cit., 9).

handcrafting a total aesthetic environment,[31] Stickley not only designed and constructed "Mission" oak furniture, handcrafted furnishings and houses, but also published his designs and those of other designer-craftsmen-architects in the pages of his journal. Between the years of 1910-1912 The Craftsman published quite a few houses that were halftimbered, stuccoed between the timbers, with brick foundation and small paned double sash windows.[32] It is likely that Russell and King were familiar with the journal. The Brewster-Hubbard House is exactly that: A halftimbered, stuccoed frame house with brick foundation, and metal chips embedded in the brick. (Figure 70)

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[31]Theirs was a reaction to the exploitation of mankind and the ugliness brought about by the Industrial Revolution. Their Utopian dreams were not fulfilled but many of their ideas influenced European and American developments in art and design. In Europe Art Nouveau, Wiener Werkstaette (Vienna Workshops), Art Deco, the Bauhaus, De Stijl, in Britain the Arts and Crafts movement and C. R. Mackintosh and the Glasgow School, created a new aesthetic spurred by moralistic principles. In America the Arts and Crafts movement spread from the East to the Middle West and the West. Frank Lloyd Wright and his Prairie houses, in California Bernhard Maybeck, Julia Morgan, Irwin Gill (originally from Syracuse), the Greene brothers and others participated in the movement. Their works were published in The Craftsman.

The dearth of well-trained craftsmen in the United States made it difficult at times to realize the Craftsman ideal. When Theodate Pope Riddell (1868-1946) designed Avon Old Farms in Connecticut, a boys' school which emphasized progressive theories and manual labor (Riddell had also designed the school's curriculum), she imported English laborers who used 16th century tools. (Susanna Torre, ed., Women in American Architecture: A History and Contemporary Perspective [New York: Watson Guptill Publications, 1977], 66.)

[32]Special favorites of The Craftsman during these years were the British architect Barry Parker and the town-planner Raymond Unwin who realized Ebenenezer Howard's Garden City idea.

Figure 70 Mrs. Charles Brewster Hubbard House (1911)
321 Highland Avenue, Syracuse, N.Y.

Despite its craftsman associations the house could be categorized "late stick style," with the half timbering expressing the structure underneath. Its overall form, three stories, steeply pitched roof and gables, is stickstyle as are some details like the wooden posts and slightly curved bracings that hold the porch and the main roof (Figure 71) but the unornamented rectangular blocks used as rafters under the porch roof and the slate roof of the superstructure were also part of the vocabulary of a craftsman house.

The facade facing the street is very clearly and geometrically articulated. The large horizontal void of the front porch is balanced by the vertical mass of the slightly protruding cross-gable part of the house. The windows of the second floor, placed in regular intervals within the wallstuds expressed on the exterior by halftimbering, have multiple lights in the upper sashes. The other windows have single lights in both sashes, which may be due to the fact that they have been replaced in later years. The facade is vertically divided into three parts: porch, second story, roof gable on the one side; brick veneered first floor, second and third floor in the main gable on the other. The junction between the second and third floors is articulated by a projecting molding on two horizontal timbers, the upper one being on the same level as the main roof line. The projecting molding may also work as a drip protection for the second floor windows. It runs across the width of the front facade and thus connects the two parts of the house horizontally (Figure 72).

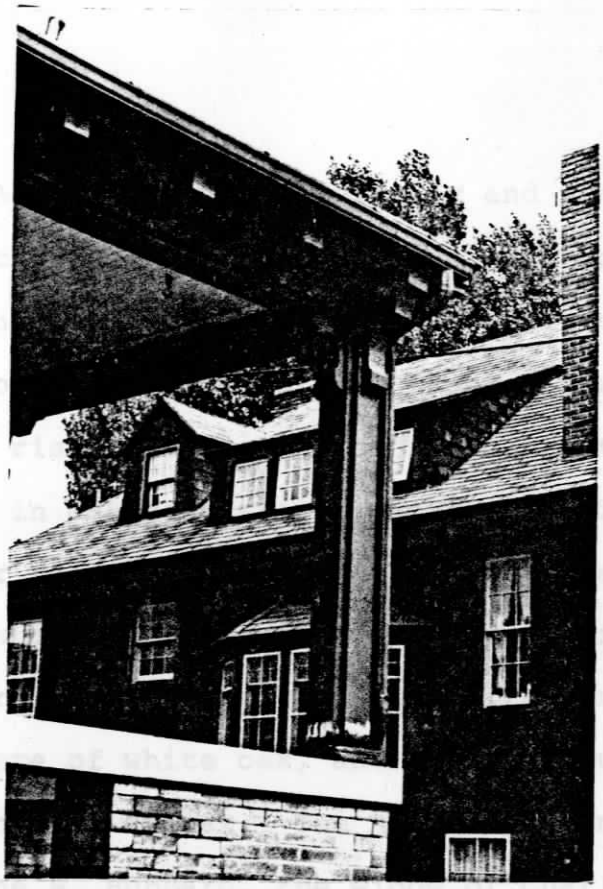

Figure 71 Wooden post supporting porch roof

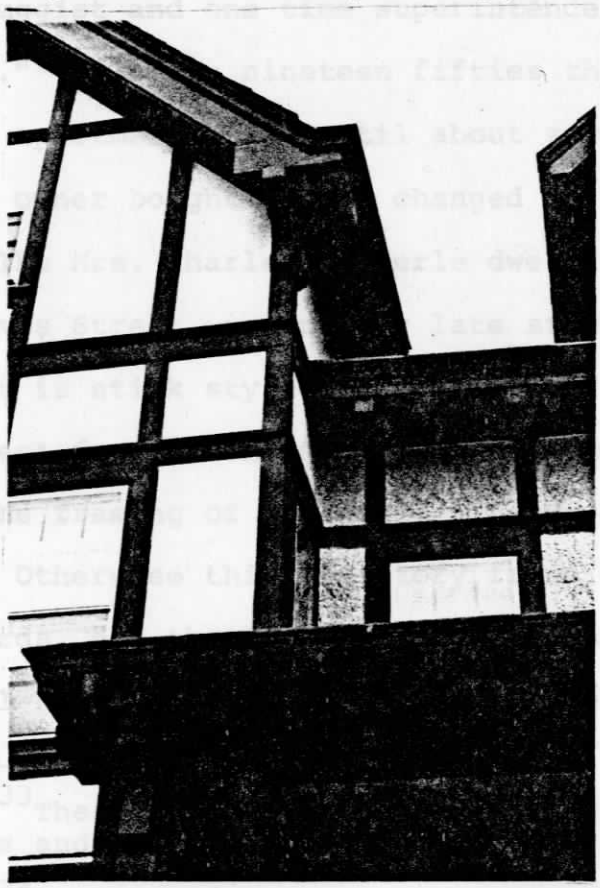

Figure 72 Projecting molding on main (southeast) facade

According to the interior and exterior painting specifications,[33] the white pine entrance doors were painted white and so was much of the interior work that was done in white wood. Other wood used was red birch for the handrail, treads, risers and landings of the front stairs, which were stained in mahogany stain. North Carolina pine was used for the rear stairs. Wherever else North Carolina pine was used, it was stained rather than painted. White pine was used for all doors, except the outside and the inside vestibule doors, which were of white oak, and the vestibule itself which was also finished in oak. The house was commissioned by Mrs. Catherine B. Hubbard, the widow of Charles Hubbard, a wholesale druggist and one time superintendent of the "Scattergood Mission."[34] In the nineteen fifties the house was converted into an apartment house until about seven years ago, when the present owner bought it and changed it back into a family home.

The Mrs. Charles Haeberle dwelling, erected in 1913 at 1658 James Street, is another late stick style house (Figure 73). It is stick style only because of the vertical timbers on the street facade, ending in curved brackets which support the roof; the framing of the gable windows and the small window panes. Otherwise this two-story frame house, covered with clapboards, has the overall form and many elements of the Colonial Revival house: rectangular in plan, it has a

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[33]These were given to the author by Dick Paccone, who now owns and occupies the house.

[34]In 1884-85 Russell had built the Memorial Presbyterian Church which was also known as "Scattergood Mission".

Figure 73 Mrs. Charles Haeberle Dwelling (1913)
1658 James Street, Syracuse, N.Y.

symmetrical facade and is covered with a hip roof. A one-story porch stretches across the entire front. Its roof is supported by plain freestanding columns. The central part of the facade is clearly articulated by a large entrance door with sidelights, a somewhat smaller door with sidelights on the second floor with a ballustrade in front and a large dormer with a pedimented gable above. While many Federal style and Colonial Revival houses have a portico over the entrance door which acts as a porch on the second floor, here in the Haeberle house the door on the second floor and the ballustrade are only used as an ornament.

The house had been commissioned by the widow of Charles Haeberle, a prominent citizen of German descent who had during his lifetime held the office of Secretary of the Haeberle Brewing Company.[35] The house is extant.

Although Queen Anne and Stick styles were mainly used for domestic architecture, Russell designed the Westminster Presbyterian Church (1886-87) (Rose Hill Mission) in that mode.

The Rose Hill Methodist Episcopal Church had been established in 1875. When the congregation of Grace Episcopal Church at University Avenue and Madison Street was about to build a new church,[36] the Rose Hill Episcopal

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[35]Bruce, op. cit., 630.

[36]It was built in 1876-77 by H. N. White.

Church bought their wooden chapel and moved it across town to the corner of Douglas and Highland Streets. Financial difficulties caused Rose Hill's demise shortly thereafter. The Presbytery of Syracuse took over the chapel and the Rose Hill Mission became the Westminster Presbyterian Church.

The foundation of the present wood structure was laid in the fall of 1886, and the sanctuary was completed at a cost of $6,200. The church was dedicated in 1891. A pamphlet on the history of the Westminster Presbyterian Church[37] gives the following description:

> This church is situated at the corner of Douglas and Graves Streets in the twelfth ward. The situation is sightly and commanding. The elevation is nearly as great as the summit of James Street hill and the view of Onondaga Lake and of portions of the city is very pleasing.
>
> The edifice designed by Archimedes Russell is of wood and in the colonial style of architecture. The tower with its open belfry, supported on columns, is much admired. The seating capacity of the ground floor, when the Sunday School room is thrown open, is four hundred and fifty. The lot was a free gift from the Honorable Nathan F. Graves.

Although Dwight D. Bruce calls it a "colonial" structure, it should be categorized as Stick Style with Colonial Revival and Queen Anne details (Figure 74). The plan of the building and its massing is irregular. A thin skin of

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[37] Westminster Presbyterian Church, Syracuse, N.Y., 1886-1965, pamphlet in church archives of North Presbyterian Church at 1601 Park Street, Syracuse.

Figure 74 Westminster Presbyterian Church (1886)
Douglas and Graves Streets
Syracuse, N.Y.

clapboards stretches across the skeleton of the structure. Vertical "sticks" sharply emphasize all corners as well as window and door frames. The square tower is topped by an open belfry. Its polygonal roof is held by sticklike supports and its bannister consists of diagonal stickwork. These elements are part of the Stick style vocabulary.

Queen Anne elements appear on the South elevation in the guise of a two-story semicircular bay with a semiconical roof, and of flowerlike ornaments[38] in the pediment of a neoclassical aedicule. They are also reminiscent of Eastlake ornamentation (Figure 75). Here slightly projecting fluted pilasters frame two large windows of the first and second stories. The level between first and second story is indicated by a projecting entablature (Figure 76). This, the segmental arch of the second story window, and the elliptical lights in the main gable of the west elevation and in the square tower of the south elevation [39] are part of the Colonial Revival grammar, as are the medallions under the projecting cornices as well as under the pediments. The sanctuary had an open timber roof. Folding-sliding doors

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[38]Russell may have seen this "Eastlake" ornament in the pages of Woodward's National Architect, in which similar cut-out flower designs were illustrated.

[39]The elliptical lights have been covered and so were several other windows during alterations when the church was converted into the Zonta Club in 1965. The congregation had left the building in May 1965. I owe this information to the director, Elizabeth Kelly, and to Herb Boerner of Sargent, Webster & Cranshaw of Syracuse, who supervised the alterations. Some of the windows are still in the building.

Figure 75 Ornamentation in pediment

Figure 76 Aedicule window on south facade and projecting entablature

separated the auditorium from the Sunday School room. The balcony in the auditorium was removed when the church was remodeled in the 1920s. The memorial stained glass windows of geometric design came from the Keck studios.

The pulpit platform with choir loft and pipe organ in the back was enclosed by a red velvet covered railing. Semi-circular pews were made of oak and seated 250 people. The second story was occupied by a large room for social functions, as well as by a kitchen and several class rooms. All hardware was made of wrought iron.

A. J. Downing might have disapproved of this structure, a church disguised in domestic clothing. With a devotion to "truthfulness" his stern admonition had been "a house should look like a house, a church like a church, a barn like a barn."[40]

The building is extant. It houses the Zonta Girls' Club of Syracuse and is in the process of being restored.

The furor surrounding "Queen Anne" has already been mentioned. "The so-called revival grows apace and, whether we like it or not, forces itself more and more on our attention," wrote the American ARchitect and Building News on October 6, 1877. In England, Norman Shaw had changed his revival interests from the sixteenth to the seventeenth century and had by 1876 started "Queen Anne's" second phase, sometimes called "free classic."[41]

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[40]Quoted in Scully, The Shingle Style..., xxxii.

[41]Whiffin, op. cit., 118.

In America, the Shingle style was popular among leading architects in the 1880s and "Queen Anne" had moved from the cities into the suburbs and the provinces built by what Montgomery Schuyler called, in the early 1880s, the "extreme left," a frantic and vociferous mob, who welcomed the new departure as the disestablishment of all standards, whether of authority or of reason, and as an emancipation of all restraints, even those of public decency."[42]

In Syracuse architects and builders jumped into the fray vociferously, last but not least Archimedes Russell, whose fondness for "Queen Anne" details, such as the sunflower symbol has already been discussed in a previous chapter.[43]

In 1877 Russell was commissioned to build a house for Howard Soule at 174 James Street Hill at Oak Street, which later became 996 James Street. Its location was in one of the most elegant sections of town at that time.

Howard Soule, a city engineer who was associated with city engineer W. H. H. Gere, occupied office number eleven in the Larned Building, which made him a neighbor of Russell, whose office during that time was listed as 10 Larned Building. On December 1, 1877, the American Architect and Building News published the illustration of the house (Figure 77), accompanied by the notice that "this house which is but lately

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[42]Quoted in ibid., 119.

[43]See pp. 86-90.

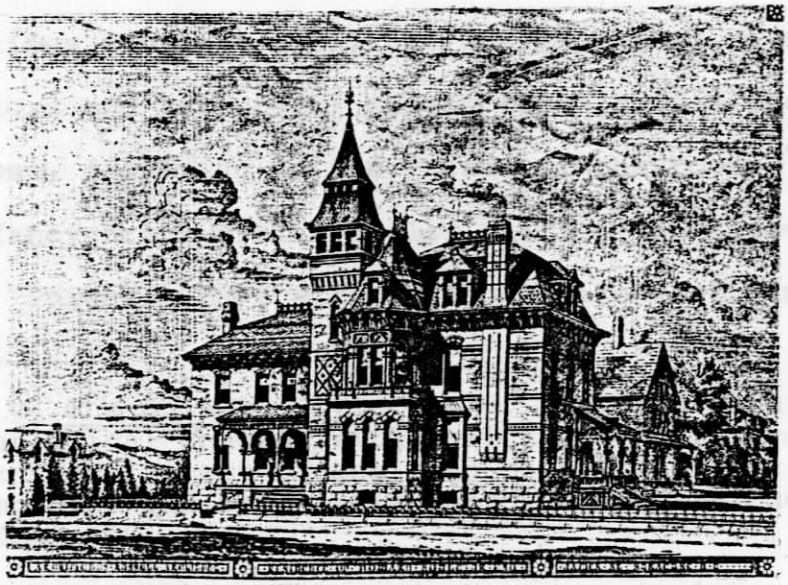

Figure 77 Howard Soule House (1877)
Perspective drawing

finished, is built of the best front brick. The total cost was about $12,000." Unfortunately the illustration did not include a floor plan to show whether this house, the exterior of which was mainly "Queen Anne", also had the typical "Queen Anne" living hall that served as the central core of the house. It usually had a large fireplace, openings into other rooms, and a staircase which led to the upper floors. This new sense of an open interior space and an exterior which expressed the interior volumes, had been one of Richardson's contributions to American domestic architecture.[44]

On the exterior of the Soule house, the "new style" found its expression in the irregularity of massing, especially in the roofline. Here the gambrel roof deviated from the "Queen Anne" norm which was predominantly a pointed gable or sometimes a hipped roof. It was expressed in a variety of colors and textures: multicolored roof slates, brick, limestone, diapering on the facade of the tower,[45] and bands of fancy brickwork that also unified the facade horizontally. Porches, bay, with a Pagoda-like roof, and

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[44] Scully, The Shingle Style..., 9. He also maintains that the technological concern with building was important in the American development of the open plan, which was made possible by improved and constantly improving central heating facilities. Ibid, 48.

[45] The slight top-heaviness of the tower is later repeated in the tower design of the Camillus Baptist Church (1879-80) and the tower of the Memorial Presbyterian Church (1884). This top-heaviness finds its most extreme expression in the architecture of Frank Furness (1839-1912) of Philadelphia.

tower as well as roof dormers and prominent chimneys decorated in cut brick underline the picturesque irregularity. The roof cornice was emphasized by curved brackets, and the roofs were adorned with wrought iron cresting. Some diagonal stickwork appeared in the second story bay window and in the porches. Windows were trabeated or had segmental arches with the exception of those of the floor bay which were pointed. The bay was rectangular on the first floor and rounded on the second floor with a polygonal roof. These window forms are reminiscent of the windows of the Syracuse Savings Bank[46] (1876) designed by Joseph Lyman Silsbee, a building for which Russell had also submitted plans.

A photograph taken by Harley McKee (Figure 78) shows the house with a mansard roof. The main entrance facing James Street was sheltered by an arched roof supported by pillars and covering the entrance porch. The tower included in the perspective drawing is missing here. The house may have been built without for reasons of cost and/or practicality. The elegant brackets under the roof resemble details in the work of C. F. A. Voysey, an English architect (1857-1941) who became an important proponent of the Arts and Crafts movement.

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[46] Illustrations in Onondaga Landmarks, op. cit., 5. This kind of window is typical of windows in buildings of the High Victorian Gothic style.

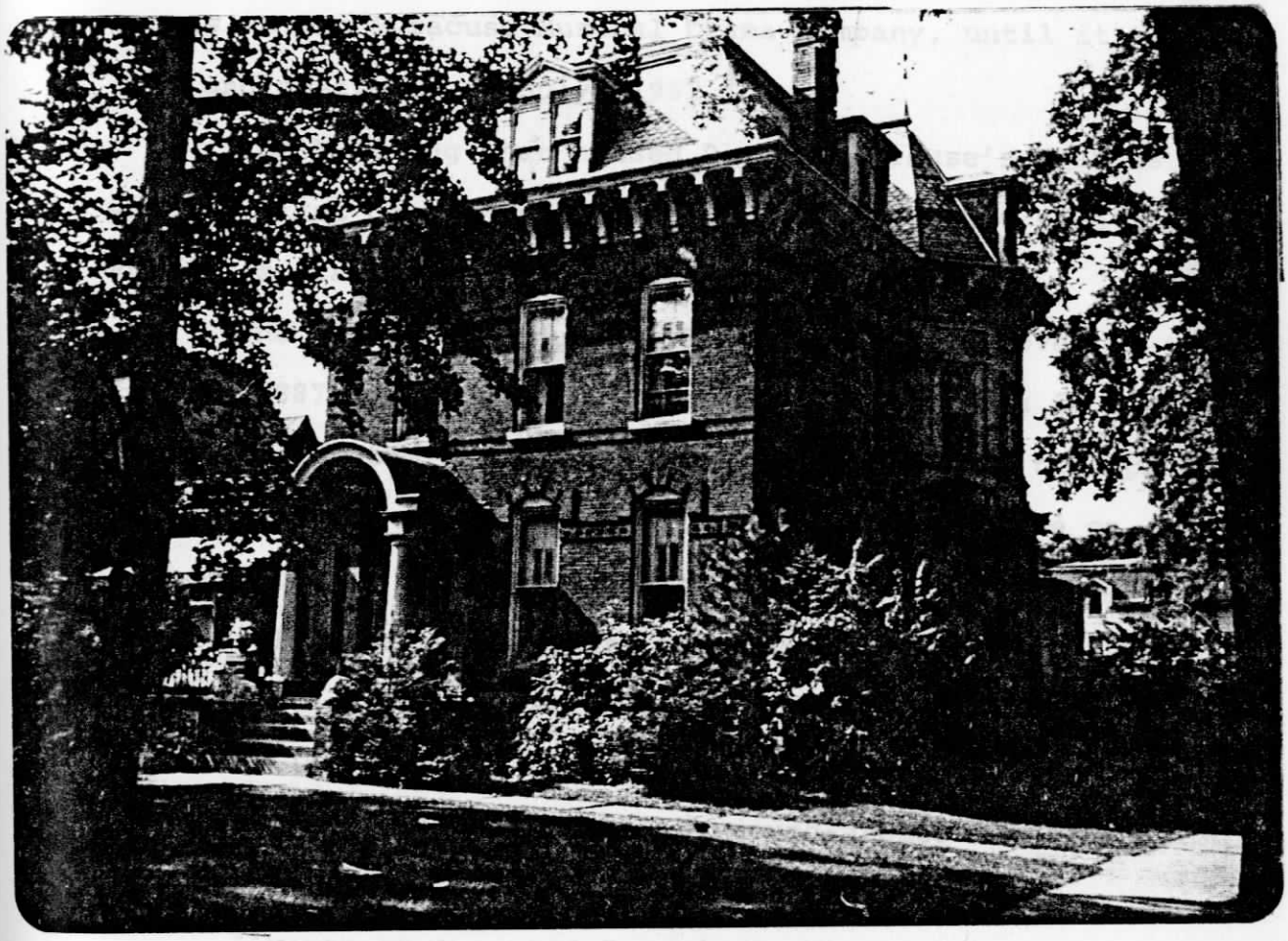

Figure 78 Howard Soule House
174 James Street
Syracuse, N.Y.

Over time the house changed owners, and a few years before its demolition the Post Standard of September 25, 1958, contained a brief article about this

> ...last of the famed James Street mansions on that historic thoroughfare, it was built on what was once the Westcott Farm[47]...It has an Italian tiled fountain, vaulted wine cellar, more than fifty kinds of wood, and parquet floor throughout...sandwich glass, Crystal chandeliers, fireplaces bordered with Majolica and Minton tiles, a gymnasium on the top floor....

In 1960 the house was rented for five dollars per month by owners to the Syracuse Musical Drama Company, until it was sold and destroyed in July, 1962.[48]

The building that housed D. Edgar Crouse's stables was the first of the three Crouse structures that came from Russell's drawing board.

The plans for Crouse College had been approved in the fall of 1887, and the cornerstone was laid on June 6, 1888. The plans for the von Ranke Library were drawn in the spring of 1887 and the laying of the cornerstone took place on June 25, 1888. The construction of the stables had begun in March of 1887 from the plans drawn during the previous winter months, and the structure was completed in the spring of 1888. In all three buildings the same vocabulary is used: irregularity of plan and massing, round-arched in combination

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[47]Westcott is noted for his David Harum stories.

[48]Post Standard, September 25, 1958. OHA files, Folder blk 400.

with trabeated windows, rounded corbelled Romanesque Revival buttresses, stone arches and lintels which contrasted with the walls, a characteristic of the Richardsonian Romanesque style. Indeed, a report in the Post Standard describes the Stables as being in the "Romanesque Style."[49]

Although there is not as great a variety in building materials used here as American Queen Anne architects would normally use, only brick, terra cotta, brownstone and slates for the roof, the overall effect of the building is Queen Anne with some Gothic feeling (Figure 79). This is due to the preponderance of gables, as well as to dormers, the ornate corbelled chimney stacks, the steeply pitched roof topped with wrought iron cresting, and to round and polygonal gables punctured by window-openings. The Queen Anne flower symbol is frequently used in Russell buildings, but here it is everywhere: in the semicircular spaces surrounded by stone voussoirs above the windows on the first and second stories, in terra cotta plaques on the main chimney, and above the doorway in a band around the corbelling of the chimney, arranged like small flags throughout the facade of the main gable and in a band articulating the first and second floor level, placed underneath each glazed opening like exclamation points (Figure 80). A variation of the aedicule window-assemblage in the main gable, the fourth floor window was the only true round arched window on the Mulberry Street

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[49] Post Standard, December 16, 1932. OHA files, folder blk 56.

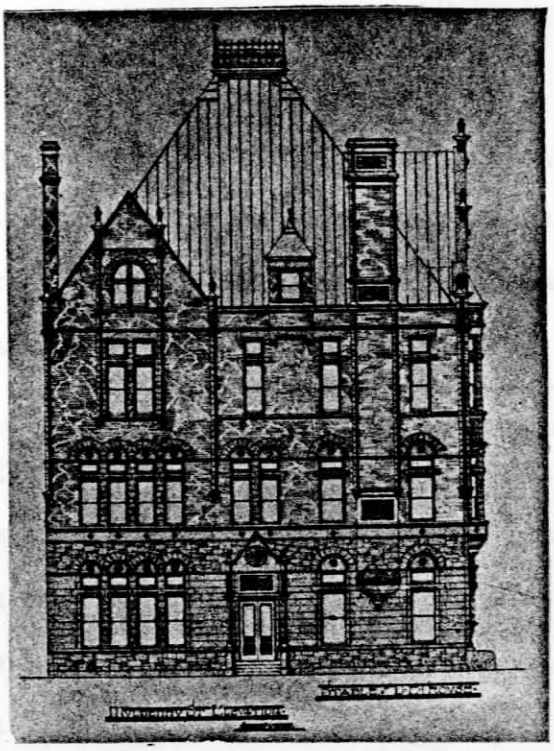

Figure 79 D. Edgar Crouse Stables (1887-88)
Mulberry Street (now East Fayette Street)
and South Street, Syracuse, N.Y.
South facade

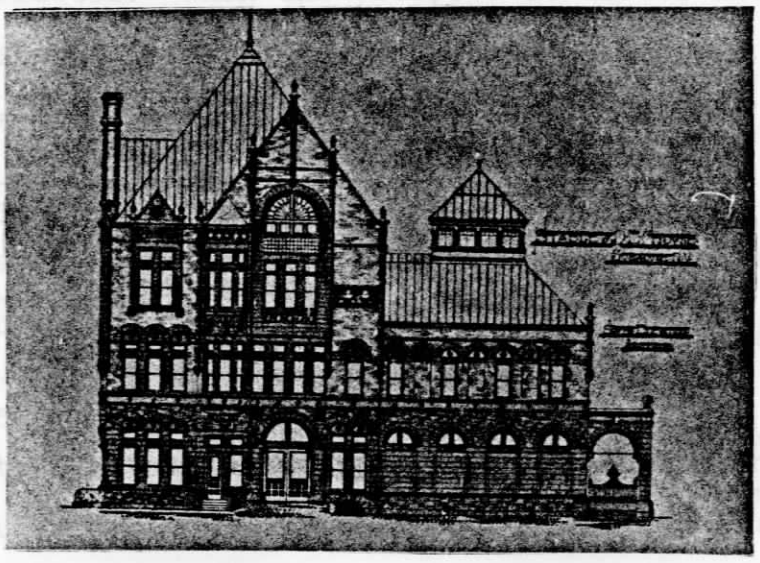

Figure 80 D. Edgar Crouse stables, Mulberry Street
elevation

facade, had been employed a year earlier in the Westminster Presbyterian Church (Figure 74). Most windows were narrow, rectangular, in some cases arranged as ribbon windows and separated from smaller rectangular openings above by stone transoms. According to the local papers they were apparently glazed with stained glass.[50]

The large round arch above the main entrance on the south facade is repeated in the gable window on the fourth story. A narrow entrance door is in the Mulberry Street facade. Flanked by two columns which hold a gabled pediment, the ornament in the pediment is a Gothic quatrefoil surrounded by a circle. The verticality of the structure, emphasized by the steep gables, the tall chimneys and the corbelled buttresses, is countered by slightly projecting horizontal belt courses which indicate floor levels.

According to the local papers,[51] Archimedes Russell had visited some of the best stables in New York City prior to his designing those of D. Edgar Crouse. John Moore was the contractor. When the $200,000 structure was finished in the spring of 1888, D. Edgar Crouse, his horses and his servants moved into an elegant abode.[52]

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[50] Ibid. I assume that the stained glass mentioned in the newspaper article had been placed in the small upper windows.

[51] Post Standard, March 3, 1929. OHA files, folder blk. 56.

[52] D. Edgar Crouse was apparently a misogynistic bachelor with a great love for horses. Soon after having been invited by friends into their club rooms, he boasted that he would build a barn finer than their club rooms (Ibid.) And he did.

The horses occupied four stalls on one side of the stall room where brass-trimmed porcelain bowls served as drinking troughs. The floor was covered with rubber mats. A fenced outside space at East Washington and South Streets was used as an exercise court, covered by a skylight. Throughout the interior mahogany, white birch and rosewood were used. Staircase, walls and ceilings were elaborately carved. The hitching room led to a rosewood panelled office decorated with mosaics, oil paintings and crystal chandeliers. The vestibule floor was inlaid marble, and heavy blue velvet portieres were used throughout for visual and acoustical purposes. An elevator connected the office with the upper floors. The top floor was occupied by carriages and sleighs which, when needed, were taken by elevator to the lower floors. The kitchen was also on the top floor, connected by dumb waiter with the dining room directly below. Here the walls and furniture were of solid mahogany. The china closet, which held Haviland china made for the owner in France, was of satin wood with carved mahogany trimmings.

The adjoining mahogany-panelled parlor was elegantly furnished with Bengal tiger rugs, bronze statues and oriental vases. The parlor opened into a barber shop and a billiard room, both furnished with objects d'art and valuable antiques. In 1889 the interior was reconstructed. The contract went to Herter Brothers of New York City.[53] D. Edgar enjoyed all this

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[53]Ledger of Archimedes Russell, April 28, 1887. Russell received about 3 percent of contracts as well as travel

splendour for only four years. He died on November 21, 1892.[54] His estate was auctioned off and the stables were bought by Charles M. Warner. Later it became the clubhouse for the Syracuse Athletic Association. Gustav Stickley occupied the building for some years. In 1903 an Arts and Crafts exhibition was held in the building, then called the "Craftsman Building."

The Independent Telephone Company bought the building in 1905 and Archimedes Russell was commissioned with the remodelling of the interior[55] during which time much of the woodwork was pulled out. In 1911 the building was bought by the New York Telephone Company and in 1912 the two telephone systems were consolidated.[56] Equipment for the central office was housed there until the introduction of the dial system. In 1921 it became headquarters for the staff of the central division until their new 12-story building at 219 South Street, corner of East Fayette Street, was ready for occupancy on June 11, 1928.[57] In the early 1930s, part of

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expenses to New York City, for which he charged $20.00. Account Book, December 21, 1883-December 1, 1890. Syracuse University Archives.

[54]D. Edgar Crouse was believed to be a bachelor, but at his death a wife and child from Austria appeared to claim part of the estate.

[55]Ledger, June 1905. Account Book: January 14, 1893-November 1905. Syracuse University Archives.

[56]Post Standard, December 16, 1932. The Post Standard of March 3, 1929 noted that the Independent Telephone Company continued to be the owner of the stables until 1928 when they became part of the New York Telephone Company.

[57]It was built on the site of the former Law College

the Crouse stables was occupied by unemployment relief work offices.[58] Since it seemed impossible to find any use for the old "barn", the building was demolished in 1936.

In the George D. Whedon House at 672 West Onondaga Street, Russell used brick in stretcher bond for the superstructure. This kind of bonding was commonly used in the United States during the middle of the nineteenth century.[59] Textural variety is achieved by stone and wood trim as well as terra cotta ornamentation of sunflowers, flower garlands and Adamesque swags (Figures 81-84). The house was commissioned by Dr. G. D. Whedon, a physician who had served in the Civil War. After it had been built in 1890, "...people came from miles to see this red brick mansion, distinguished by cast iron, carved wood, brick work, smooth and rough hewn stone..."[60] The house is extant and is featured in Onondaga Landmarks.

The polygonal second story bay decorated with swags which is on the west facade of the Whedon house occurs also in the Charles F. Ayling house (1893) on 601 University

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and the old Crouse residence where John Crouse had lived until his death.

[58] Post Standard, December 16, 1932. OHA files, Folder blk 56.

[59] Harley J. McKee, Introduction to Early American Masonry, Stone, Brick, Mortar and Plaster (National Trust for Historic Preservation and Columbia University, 1973), 51-52. According to McKee this particular bonding was often used for the principal facade of a building.

[60] Post Standard, February 12, 1961. OHA files, Folder blk 331.

Avenue and Harrison Street. The second story bay has been given a central location on the almost symmetrically designed main facade of this frame house (Figure 85).

Some details, such as the broken swansneck pediment and an elliptical window in the gable of the east facade are Colonial Revival elements. The bulbous bay, similar in shape to the newel posts in the interior, and projecting from the rear east facade, as well as the variegated roof-lines are Queen Anne details (Figure 86). There is no living hall (Figure 87). Instead, the hallway is a passageway with stairs in the back and opening on two sides into living areas. The first floor rooms on the north side of the house are arranged on a vertical axis. The dining room with windows facing south and west has adjoining service areas.[61] Parquet floors, carved oak in the hallway and stained glass windows[62] testify to its former bourgeois elegance. The house was commissioned by the lawyer Charles F. Ayling and is now owned by Syracuse University.

The extant F. W. Gridley Dwelling, on 747 West Onondaga Street, is located diagonally across the

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[61] I assume this was a dining room. The plan was given to me by Bob Larmondra from the Facilities and Planning Office at Syracuse University, who made the changes when Syracuse University acquired the building. It now houses the Brain Research Laboratory. Its present occupants were kind enough to show me the house.

[62] Much of the woodwork has been painted and the stained glass is boarded up since the rooms are used as laboratories.

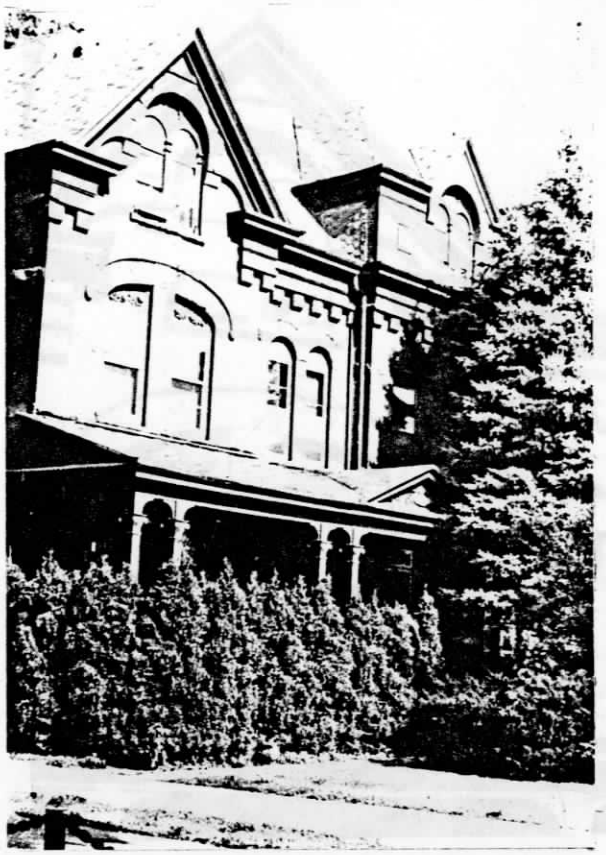

Figure 81 George D. Whedon House (1890)
672 West Onondaga Street
Syracuse, N.Y.

Figure 82 Detail on entrance porch

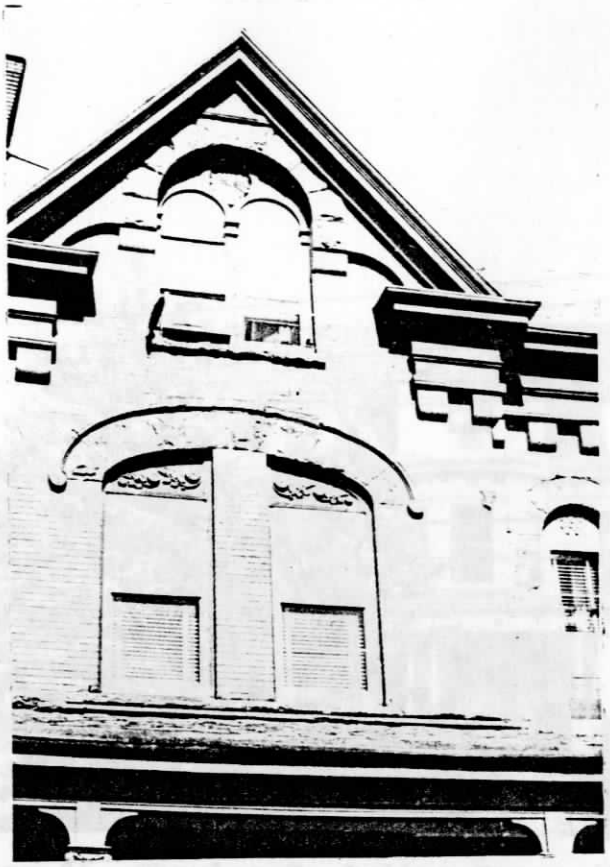

Figure 83 Detail of south facade

Figure 84 Bay window on east facade

Figure 85 Charles F. Ayling House (1893)
601 University Avenue and Harrison Streets
Syracuse, N.Y.

Figure 86 Variegated roofing, north facade

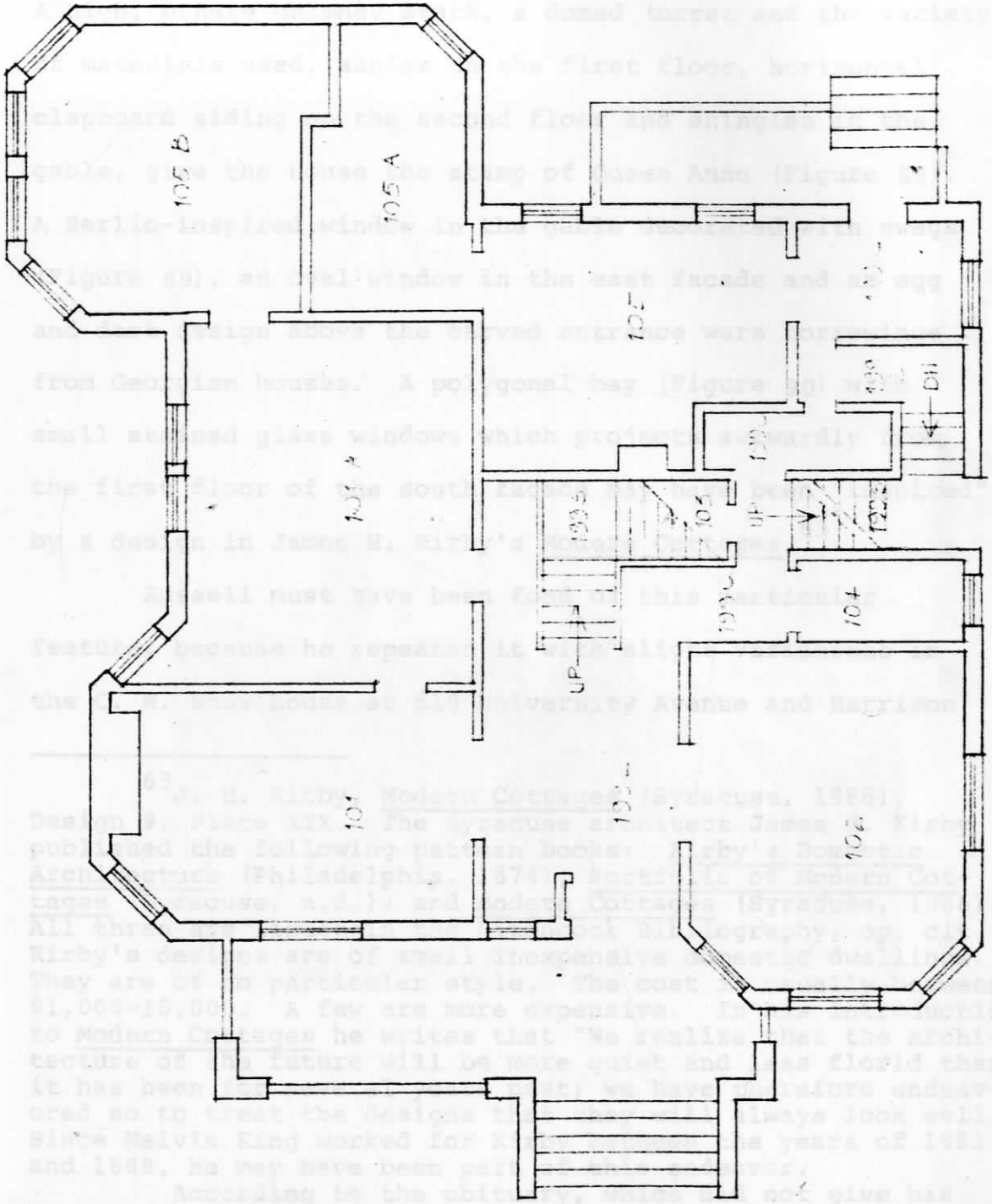

Figure 87 Plan, first floor

street from the Whedon house. It was commissioned by Francis W. Gridley, a well-to-do citizen connected with business and banking in the city. Russell built it in 1895. A high, ornate chimney stack, a domed turret and the variety of materials used, ashlar on the first floor, horizontal clapboard siding on the second floor and shingles in the gable, give the house the stamp of Queen Anne (Figure 88). A Serlio-inspired window in the gable decorated with swags (Figure 89), an oval window in the east facade and an egg and dart design above the carved entrance were borrowings from Georgian houses. A polygonal bay (Figure 90) with small stained glass windows which projects awkwardly from the first floor of the south facade may have been "inspired" by a design in James H. Kirby's Modern Cottages.[63]

Russell must have been fond of this particular feature, because he repeated it with slight variations in the C. W. Snow house at 510 University Avenue and Harrison

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[63] J. H. Kirby, Modern Cottages (Syracuse, 1886), Design 9, Plate XIX. The Syracuse architect James H. Kirby published the following pattern books: Kirby's Domestic Architecture (Philadelphia, 1874), Portfolio of Modern Cottages (Syracuse, n.d.), and Modern Cottages (Syracuse, 1886). All three are listed in the Hitchcock Bibliography, op. cit. Kirby's designs are of small inexpensive domestic dwellings. They are of no particular style. The cost is usually between $1,000-10,000. A few are more expensive. In his introduction to Modern Cottages he writes that "We realize that the architecture of the future will be more quiet and less florid than it has been for several years past; we have therefore endeavored so to treat the designs that they will always look well..." Since Melvin King worked for Kirby between the years of 1881 and 1888, he may have been part of this endeavor.

According to the obituary, which did not give his birthdate, Kirby died on January 26, 1895 in Pittsburgh at the age of 45. News Chronicle, January 31, 1895.

Figure 88 F. W. Gridley House (1895)
West Onondaga Street
Syracuse, N.Y.

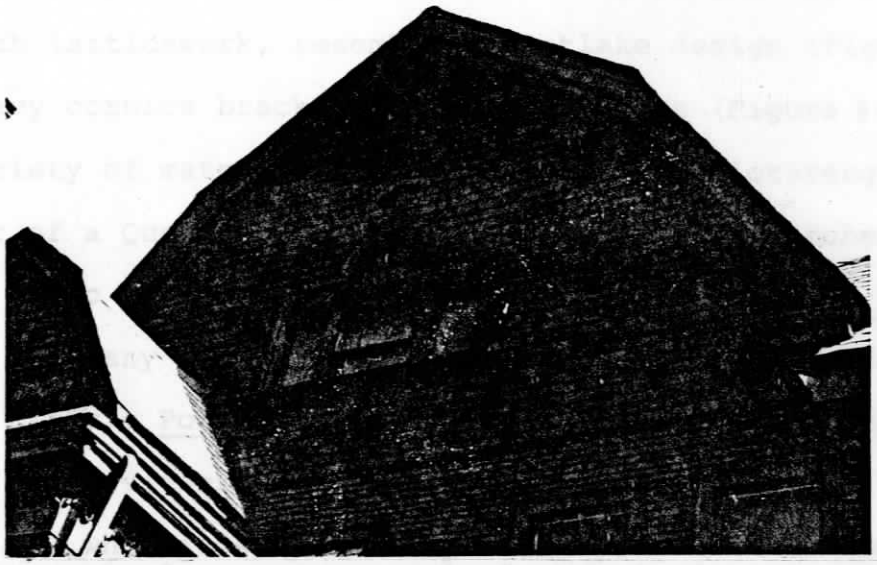

Figure 89 Gable window, north facade

Figure 90 Polygonal bay, south facade

Street[64] in 1910 (Figure 91). The asymmetry of the composition, a polygonal bay, roof dormers, projecting pavillions with latticework, resembling Eastlake design (Figures 92, 93) heavy cornice brackets, scroll brackets (Figure 94) and a variety of materials give the house the picturesque character of a Queen Anne house. The pedimented porches supported by Ionic columns are Georgian elements.

Many of the features employed here were also illustrated in Kirby's Portfolio of Cottages and were harshly criticized by the reviewer

> ...what is spoken of by the unprofessional American as the "Queen Anne style," that is designs which depart from the vernacular in that they are emphasized by scroll work panels, pedimented window heads, small lighted windows, barge boards, false half-timber work, overhanging gables, marvellously-shaped brackets and piazza posts...most of those things wrought in wood... all [suggest] to those knowing in such matters the question of repairs.[65]

In 1885-86 McKim, Mead and White built the H. A. C. Taylor House in Newport, Rhode Island. According to Scully, the "calm, quiet, abstract form of the Taylor house" marked a new stage in the development of American domestic architecture:

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[64]This extant house is located diagonally across the street from the Ayling house. C. W. Snow was also the owner of the Snow Building on Warren Street.

[65]S. Omoto gives the date of the Portfolio... as 1885 and quotes an unfavorable review of this book in the American Architect and Building News, VVIII (Aug. 29, 1885), 104 (S. Omoto, op. cit., 154).

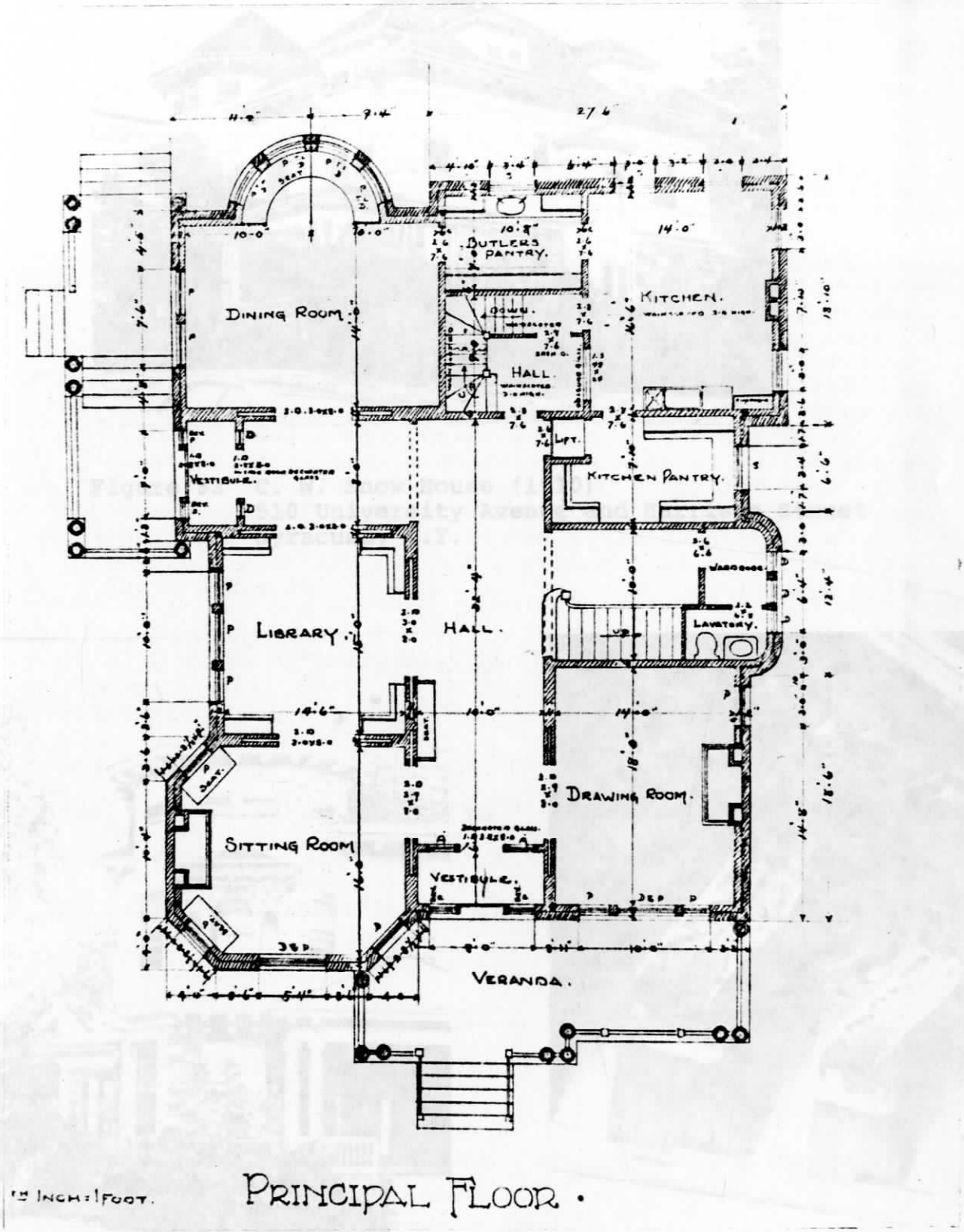

Figure 91 Snow House. Plan, first floor

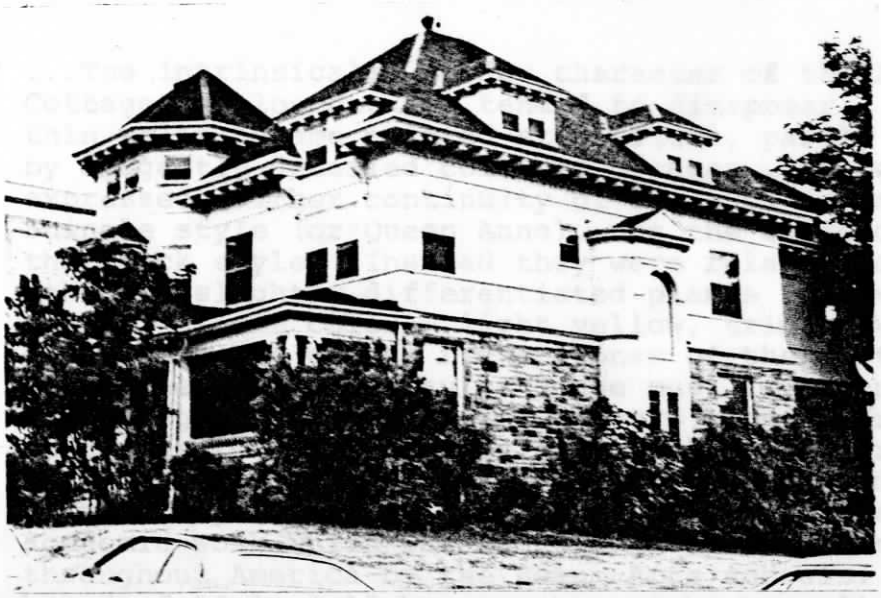

Figure 92 C. W. Snow House (1910)
510 University Avenue and Harrison Street
Syracuse, N.Y.

Figure 93 East facade with projecting pavilion and porch

Figure 94 Scroll brackets

> ...The intrinsically wooden character of the American Cottage development now tended to disappear. The thin walls became painted stage flats, partly screened by elegantly detailed columned porches...The walls now expressed neither continuity of surface, as in the Shingle style (or Queen Anne), nor the skeleton as in the stick style. Instead they were related to each other as slightly differentiated planes in advance or recess. Their color - light yellow, trimmed with white - broke with the darker richer tones of the cottage development.... The Taylor house must ...be understood as having had two diverging effects upon later development: one toward order per se, the other toward academicism and eclecticism.... Its "Georgian" forms were to become primarily a suitable vehicle for the kind of academic work which was shortly to be disseminated throughout America by the Beaux-Arts schools. Thus its brand of "Colonial" became what might be called an American Beaux-Arts vernacular, a kind of design where the principles of the ecole might be applied to a general run of American domestic building and where correctness and antiquarianism could substitute a suburban prestige for the inventions of an earlier day (Figure 95).[66]

Looking at the George L. Gridley House on 1818 South Salina Street, built in 1898, one can sense some of the calm that Vincent Scully mentioned when referring to the Taylor house (Figure 96). Here it is also conveyed by the horizontality which was not apparent in Russell's earlier houses. The color is light yellow, trimmed with white and the "walls are screened by elegantly detailed columned porches" (Figure 97), but other features do not quite fit McKim, Mead and White's example. The walls do not relate to each other "as slightly differentiated planes in advance or recess." There are still too many protrusions: the ubiquitous polygonal

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[66]Scully, op. cit., 150-51. Illustration for Taylor, his figs. 149, 150.

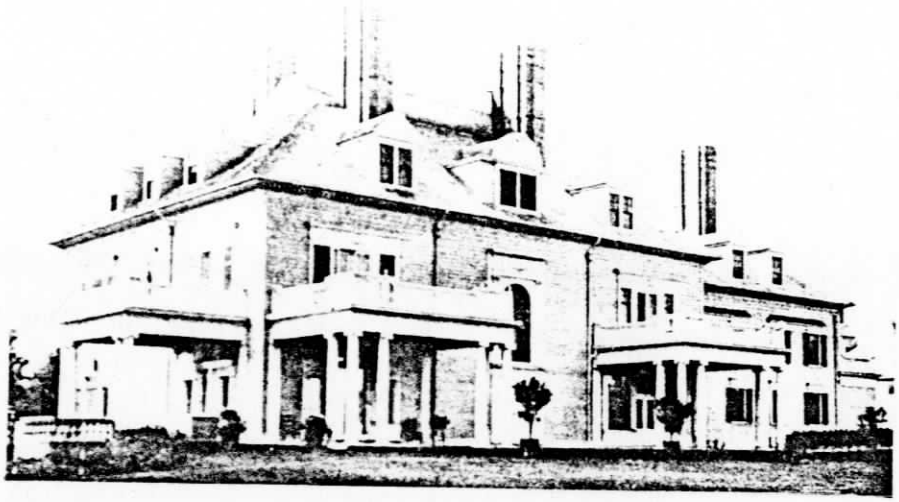

Figure 95 H. A. C. Taylor Home (1885-86)
Newport, Rhode Island (McKim, Mead and White)

Figure 96 George L. Gridley House (1898)
1213 (now 1515) South Salina Street
Syracuse, N.Y.

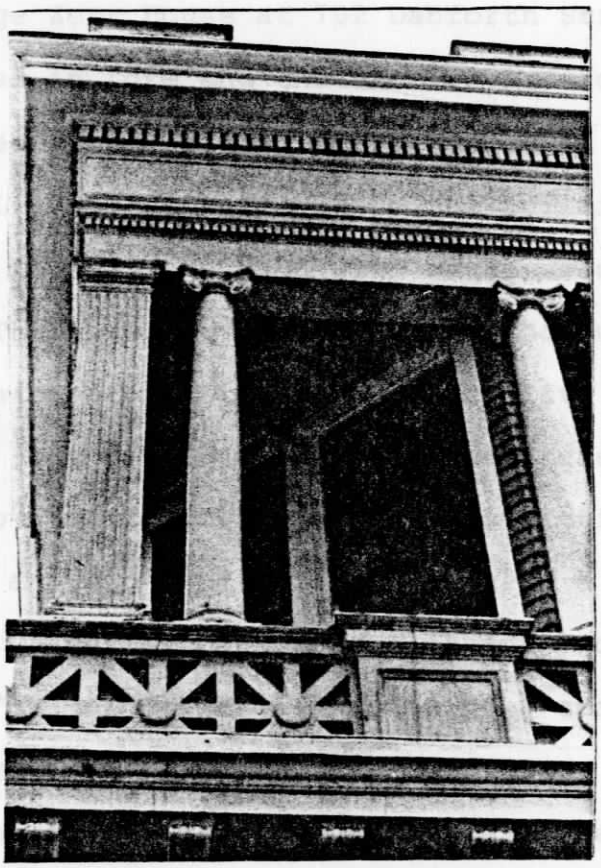

Figure 97 Second level porch detail

bay (Figure 98), the semicircular porch roof (Figure 99) and the large corner turret, everpresent in Russell's domestic architecture of this time, and too many dormers which are arranged in relation to the elements below. The extant house was originally part of the old Kirk tract on the South Side. Dr. Gridley, a physician, moved into the house in January of 1899 but only lived there for eighteen months. It had a number of owners since then[67] and was until recently a tourist home.

The George Zett House at 702 Danforth Street, built a year later, was in form and the use of classical details much like the George L. Gridley house. Instead of clapboards used in the G. L. Gridley house, here the building material was Roman brick in stretcher bond with white wood trim (Figures 100,101). The house was large and commodious, the home of a rich German beer brewer who wanted to live comfortably and to impress. The center hall with a staircase in the rear opened into a parlor, reception room, sitting room, dining room and a music room. There was also a rear hall on the first floor, a butler's pantry, a laundry, closets and toilet rooms. "All of these will be large," stated the Post Standard of July 2, 1899.

The second floor was occupied by seven bedrooms, a library, bathrooms, and a children's room. A 40 foot by 14

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[67]Newspaper clipping, n.d. OHA files, folder blk 1027-1040.

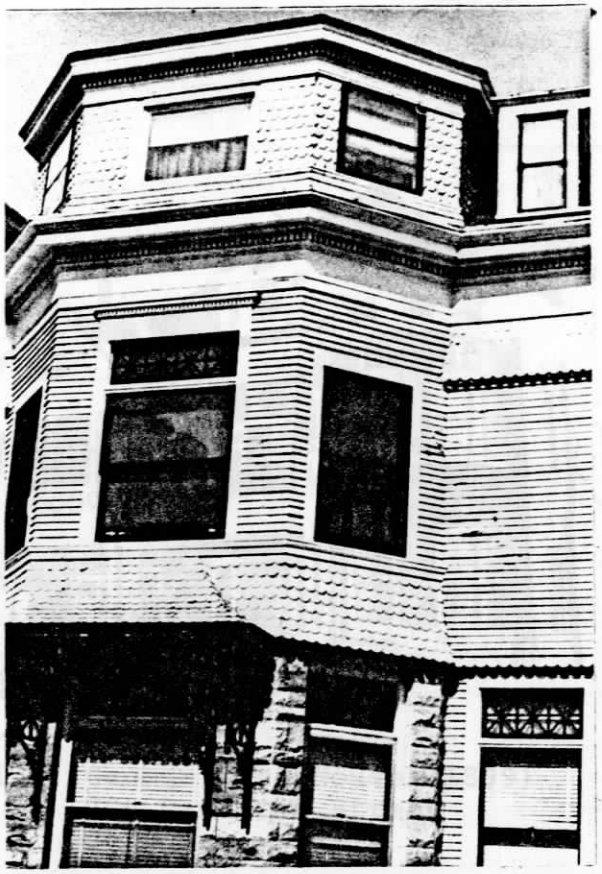

Figure 98 Polygonal bay on north facade

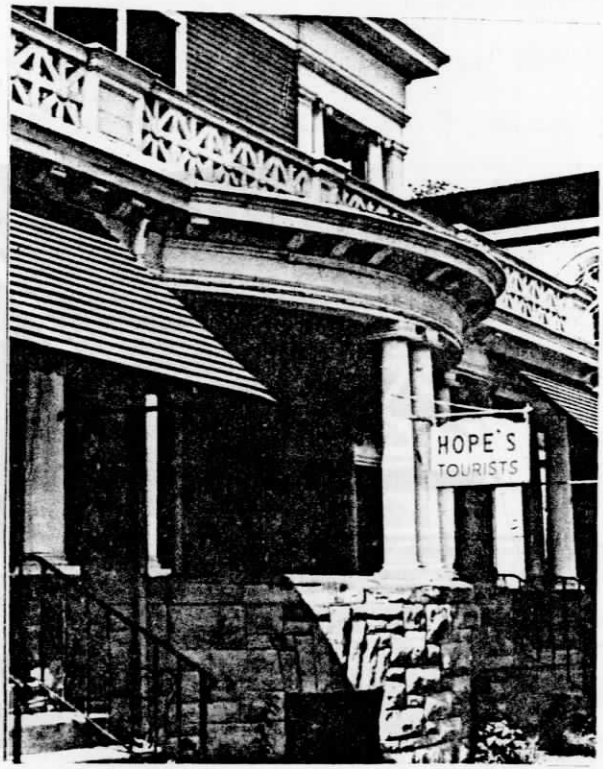

Figure 99 Semicircular porch roof

Figure 100 George Zett House (1899)
700 Danforth Street
Syracuse, N.Y.

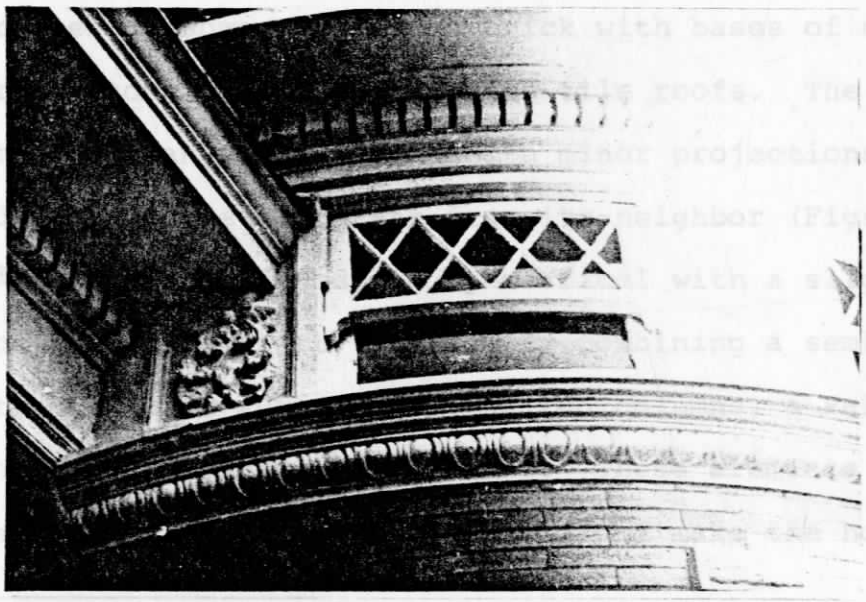

Figure 101 Classical detailing on corner turret,
southeast facade

foot veranda with a tiled floor like that used in the bathrooms runs along the north side of the house. The interior was finished in quartered white oak. Plate glass and stained glass windows which had been made in Munich were used throughout. Kitchen facilities were in the basement and connected to the dining room by a dumb waiter. Part of the basement was used as a bowling alley, and the attic was occupied by a ballroom. The house was furnished with "all modern improvements," i.e., steam heat and electric light.[68] The base windows and the ornamental bannister of the veranda are of ornamental ironwork.

George Zett had bought the property on Danforth Street with a frontage of four hundred feet. The second house he built on this land in 1899 was a residence for his daughter and son-in-law, Charles A. Frank, at 700 Danforth Street. Like the Zett house, the Charles A. Frank house was constructed of Roman hydraulic brick with bases of cut blue Warsaw stone. Both had Spanish tile roofs. The Frank house, almost rectangular in plan with minor projections on the sides, is quite different from its neighbor (Figures 102, 103). The main facade is symmetrical with a slightly projecting central part, vertically combining a semicircular entrance porch supported by paired columns, a Palladian window and a classical pediment. These elements as well as the heavy quoins and the gambrel roof make the house a good

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[68] Post Standard, July 2, 1899. OHA files, folder blk 84.

Figure 102 Charles A. Frank House (1899)
700 Danforth Street, Syracuse, N.Y.
South facade

Figure 103 East facade

example of the neo-colonial revival style. The house has been converted into a rooming house but one can still see some of its former splendor: stained glass windows imported from Germany, tiles with eighteen carat gold decoration in the bathrooms, finely carved woodwork on bannisters and newel posts and an oval painting on the ceiling of the stairhall. Mosaic tiles form the initial "F" on the floor of the entrance way.

Both houses had several owners. In 1953 the Zett house was given to the church of St. John the Baptist. It is now the St. Thomas Aquinas house. Both buildings are included in Onondaga Landmarks.

Not much can be said about the three suburban houses that Russell built in 1902 on the 300 block of Highland Avenue except that they are frame houses in the neo-colonial vernacular (Figures 104-106). They belonged to William Gray Lapham, Henry D. Denison and William E. Blumer.[69]

On September 22, 1900, the Post Standard published the news that a "large force of men and teams" were excavating for a sixteen flat apartment house at West Onondaga and Seymour Streets. The Harriman Flats were to be of brick and stone, four stories high, with four flats on each floor. "It is to be a modern building, upward of $35,000." Two years later the local paper issued the following news item:

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[69] Herald Journal, November 9, 1902. OHA files, folder blk 453.

Figure 104
William E. Blumer House (1902)
Highland Avenue, Syracuse, N.Y.

Figure 105
Henry D. Denison House (1902)
Highland Avenue, Syracuse, N.Y.

Figure 106
William Gray Lapham House (1902)
Highland Avenue, Syracuse, N.Y.

> The city real estate market took on new life last week. Among the important developments was the announcement that Walter Snowdon Smith will erect at James Street and Burnet Avenue a handsome large apartment house to be called "The Snowdon." Plans which have been prepared by Archimedes Russell call for a first class apartment house that will be an an ornament to the city street. Mr. Smith will... visit some of the finest apartment houses in New York City. He had made a study of the architectural designs and his new building will be given as close attention.[70]

The "Snowdon" which replaced the old Keble School building was finished in 1904. Both apartment buildings were remarkably similar in design and in the corner site they occupied. They were new brick buildings with the Snowdon being the more ornate and the larger of the two. Russell must have had the Federal style bow front houses of the Boston Back Bay in mind when he designed the Snowdon. It was also there that some of the earliest Colonial townhouses were built.[71]

The Snowdon is six stories high, with basement and attic (Figure 107). According to the plan (Figure 108), in addition to the elevator, vestibule and office space, it has six sections[72] which fan out into a V-shape. The facades

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[70]Newspaper clipping, March 24, 1902, OHA files, folder blk 35.

[71]The house at 13 Commonwealth Avenue (ca 1875) designed by Clarence Luce is one of the earliest neo-colonial designs. William B. Rhoads, The Colonial Revival, V. I, (New York, Garland Publishing Co., 1977), 97. Illustration of house at 181 Commonwealth Avenue in Boston in v. 2, his fig. 80.

[72]The "sections" may have once been individual apartments. The plan, given to me by Mr. Phelps, indicates the interior arrangement of the spaces as they are now.

Figure 107 The Snowdon (1902-1904)
James Street and Burnet Avenue
Syracuse, N.Y.

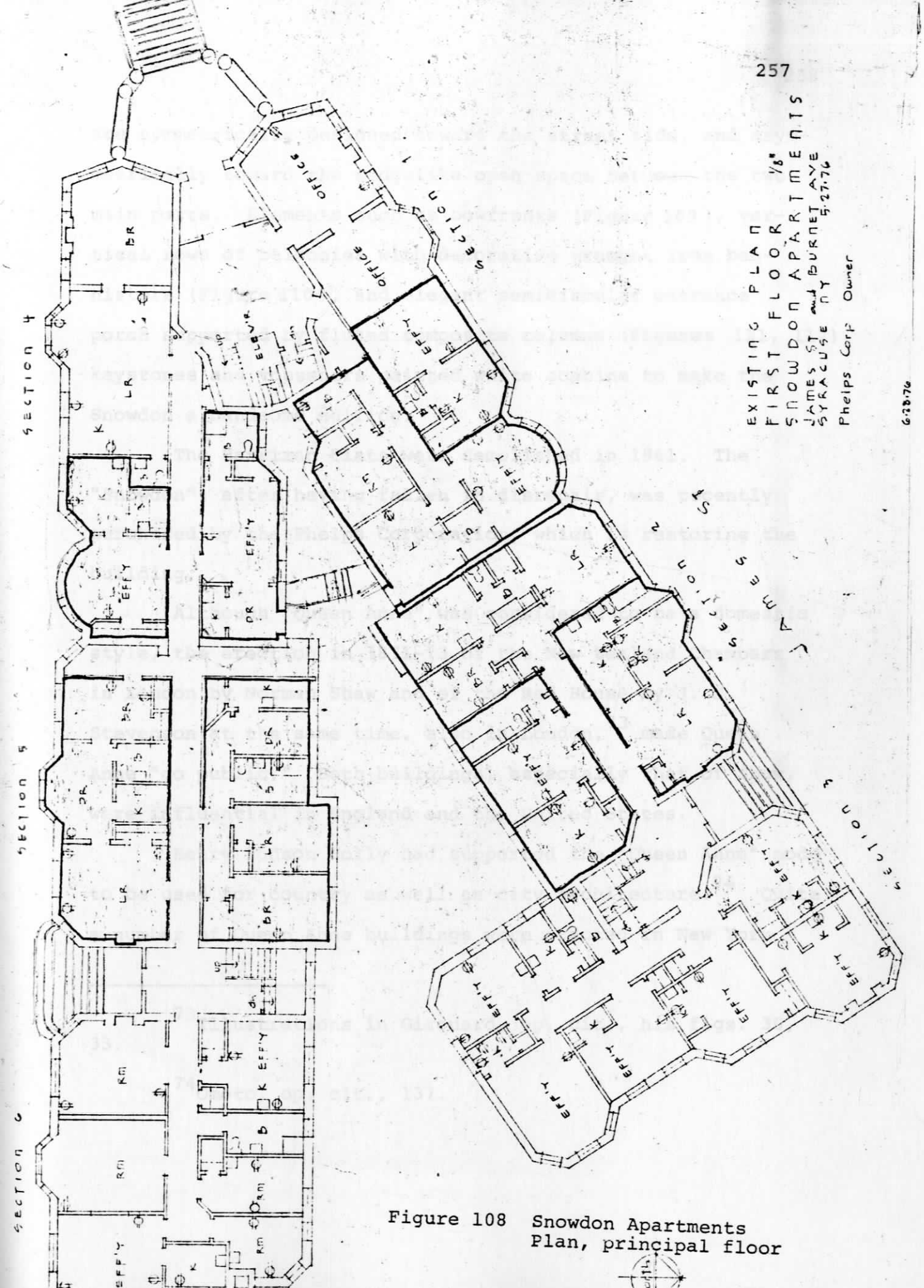

Figure 108 Snowdon Apartments
Plan, principal floor

are symmetrically designed toward the street side, and asymmetrically toward the wedgelike open space between the two main parts. Elements such as bowfronts (Figure 109), vertical rows of balconies with decorative wrought iron bannisters (Figure 110), and elegant semicircular entrance porch supported by fluted composite columns (Figures 111, 112) keystones and voussoirs painted white combine to make the Snowdon a handsome edifice.

The Harriman Flats were demolished in 1961. The "Snowdon", after having fallen in disrepair, was recently purchased by the Phelps Corporation, which is restoring the building.

Although "Queen Anne" was considered to be a domestic style, the erection in 1871-73 of the New Zealand Chambers in London by Norman Shaw and of the Red House by J. J. Stevenson at the same time, also in London,[73] made Queen Anne "go public." Both buildings, especially that of Shaw, were influential in England and the United States.

Henry Hudson Holly had supported the "Queen Anne" mode to be used for country as well as city architecture.[74] Quite a number of Queen Anne buildings were erected in New York

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[73]Illustrations in Girouard, op. cit., his figs. 30, 33.

[74]Omoto, op. cit., 137.

Figure 109 Bow front

Figure 110 Balcony with wrought iron bannister

Figure 111 Entrance porch

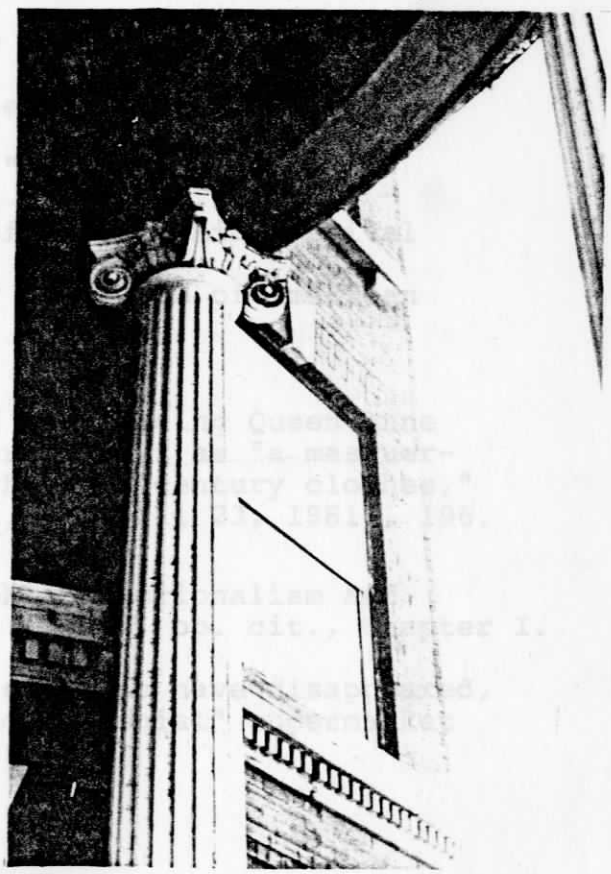

Figure 112 Fluted composite column supporting entrance porch

City, as is evident by leafing through the pages of the American Architect and Building News of the mid- and late 1870s.[75]

By mid-century and around 1870, the first faint signs of a new and truly American commercial architecture had been detected, such as Joseph C. Hoxie's and Stephen D. Buttons's commercial buildings in Philadelphia.[76] They were not picked up and fully developed until later. Although there was a feeling among some theorists that the values of the Colonial society were antithetical to those of the nineteenth century business world,[77] the conservative American business man, the architect's client, seemed to prefer a richly ornamented building to one with a facade stripped of decoration and merely expressing function. If this was so in the leading cities of the United States, it was especially so in the provinces. It was almost as if the "homey" Anglo-Saxon feeling expressed in the nostalgia of the Colonial Revival style was to serve as a cover-up for the "ogre of American

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[75] Montgomery Schuyler, one of the leading Queen Anne critics referred to the Queen Anne architects as "a masquerade of nineteenth century men in eighteenth century clothes," American Architect and Building News, 9 (April 23, 1881), 196.

[76] Winston Weisman, "Philadelphia Functionalism and Sullivan," JSAH, XX, Mr. 1961, 3-19. Jordy, op. cit., Chapter I.

[77] Unfortunately this feeling seems to have disappeared, otherwise we would be free of "ye olde Colonial" supermarket and gas station of the twentieth century.

commercialism" raging behind the pretty facades. As Weisman notes,[78] it was the richness of the architectural language that was important and he quotes the supporting opinion of an editorial on street architecture (pointed against Greek Revival) that appeared on July 1854 in Harper's New Monthly Magazine:

> The style of street architecture should be rather rich than classical...there are many buildings in Broadway which are beautiful and effective because they are bizarre...many are well adorned and varied in a thousand ways...a cheerful indication that the claims of the eye are gradually getting recognized and considered...

Between the years 1876 and 1884, Archimedes Russell built four business structures in Syracuse that could loosely be labeled "Queen Anne."

In 1816 Dennis McCarthy, the owner of a prospering dry-goods wholesale business which had outgrown its previous quarters, commissioned Archimedes Russell to build a new wholesale house, the McCarthy Building, on the corner of Washington and Clinton Streets. This was an excellent location since it was contiguous to several railroad depots. In January 1877 the building was ready for occupancy. It was basically a flat roofed Renaissance block with Queen Anne and High Victorian Gothic ornamentation such as diapering in the gables, the ubiquituous sunflower-motif and the use of

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[78]Winston Weisman, "Commercial Palaces of New York, 1845-1875," Art Bulletin, 36 (Dec. 1954), 291-92.

building materials of different colors. Russell may have got the cue for its design from the Portland Block in Chicago (1872) designed by William Le Baron Jenney.[79] Although the facades of the McCarthy store were slightly more sculpturesque than those of the Portland block, they were similar in their overall form: a brick block, L-shaped in the case of McCarthy's, with a chamfered corner and a barely projecting cornice (Figure 113).

On January 4, 1877 the Syracuse Journal gave the following description:

> A magnificent building...of massive character...of strength and solidity with a modest amount of ornamentation...an adaptation of Gothic executed in Trenton red pressed brick decorated with Ohio sandstone...with a symmetry of proportion more desirable than elaborateness of detail...The building covers 100'-6" on Clinton and 68'-6" on West Washington Street. There is also a two-story wing 33' by 65' on southwest angle. The height of the basement is 10', that of the first floor 16', the second, third and fourth floor are 15' high each. The area covered is 8,130 sq. ft., floor area 38,160 sq. ft.
> 38 massive ornamental iron pillars support basement and principal floor. The upper stories are supported by pillars of white oak with iron bolsters and shoes... the street fronts are supported on large piers of alternate layers of gray limestone and hardburned brick...The Foundation rests on one ft. of solid concrete and on a foot course of gray lime flags 9" thick and one ft. wider than walls which rest on them. 710,000 Trenton (face) brick, and 6000 cu. ft. sandstone trim were used for the construction. Walls are 20" thick on the first floor, 16" on the second and third, and 12" above that. Front walls are 20" thick for the entire height. Plate glass 56" by 156" is

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[79] Illustration in Jordy, op. cit., his fig. 8. Jenney was an engineer-architect who pioneered in the development of functional commercial architecture by using iron structures imbedded in masonry walls as pillar supports. The Portland Block was supported by masonry walls and cast iron columns. Ibid., 14-15.

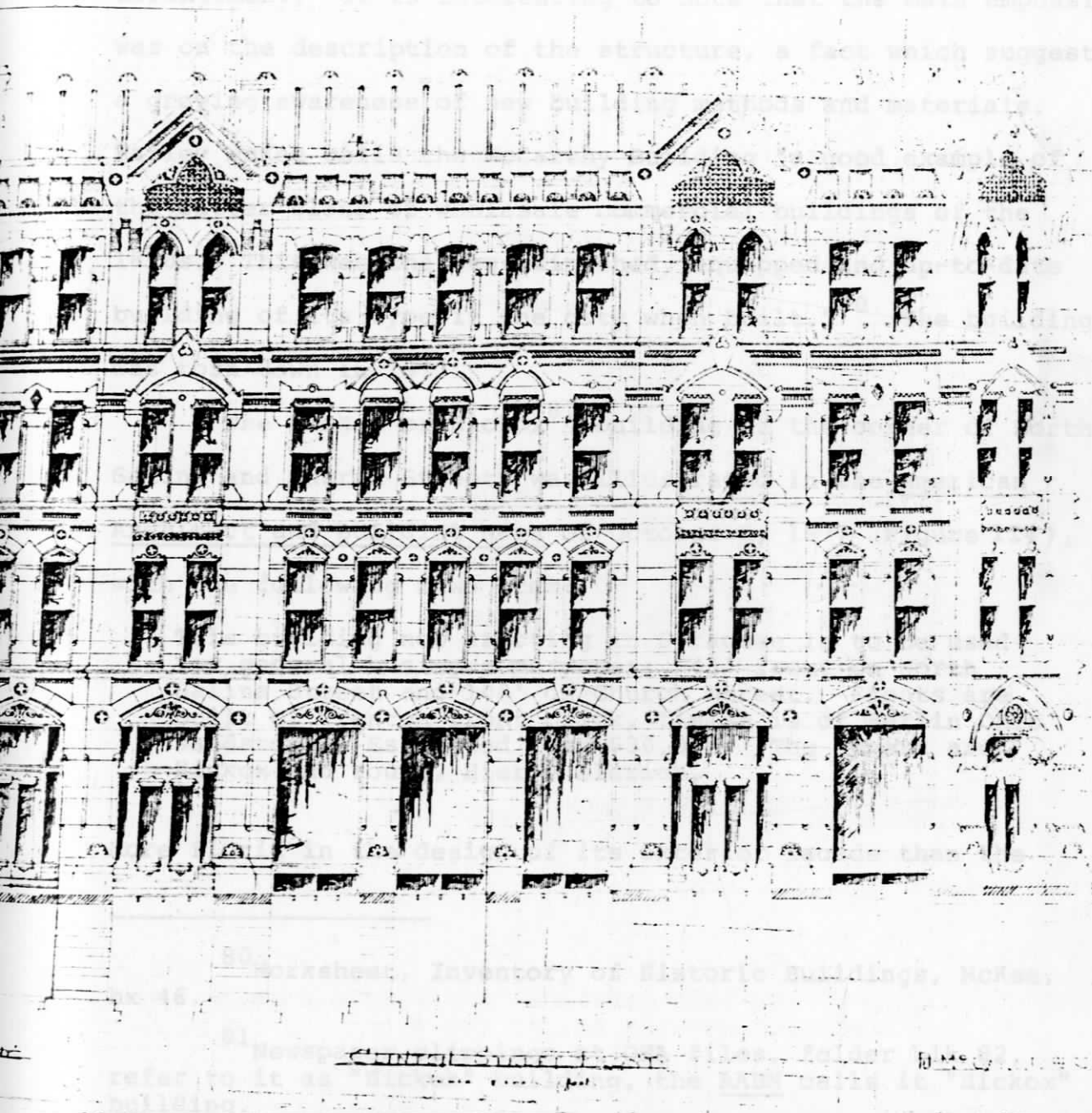

Figure 113 McCarthy Wholesale Building (1876-77)
Washington and Clinton Streets, Syracuse, N.Y.

> used on the first story, French sheet glass in the upper windows.
> The elevator, driven by a 40 horsepower steam power double-cylinder engine was installed by Otis Bros. & Co. The Interior is steam heated and equipped with gas lighting and the cost was $45,000.

The paper went further into details about the interior arrangement. It is interesting to note that the main emphasis was on the description of the structure, a fact which suggests a growing awareness of new building methods and materials. Harley McKee calls the McCarthy Building "a good example of the better class of wholesale commercial buildings of the 1870s. This was the best finished, equipped and up-to-date building of its type in the city when built."[80] The building was torn down in 1973.

The Hickok or Hickox[81] building at the corner of North Salina and Church Streets was illustrated in the American Architect and Building News of October 6, 1877 (Figure 114), with the following news item:

> This building now erecting in Syracuse is to be used for general business purposes: 45' front on North Salina Street and 100' on Church Street. Fronts are built of Trenton front brick, finish is of Berlin Ohio sandstone. Estimated cost $30,000. The owners are Hickox and Young, Hier & Aldrich.

More florid in the design of its exterior facade than the

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[80]Worksheet, Inventory of Historic Buildings, McKee, bx 46.

[81]Newspaper clippings at OHA files, folder blk 82, refer to it as "Hickok" building, the AABN calls it "Hickox" building.

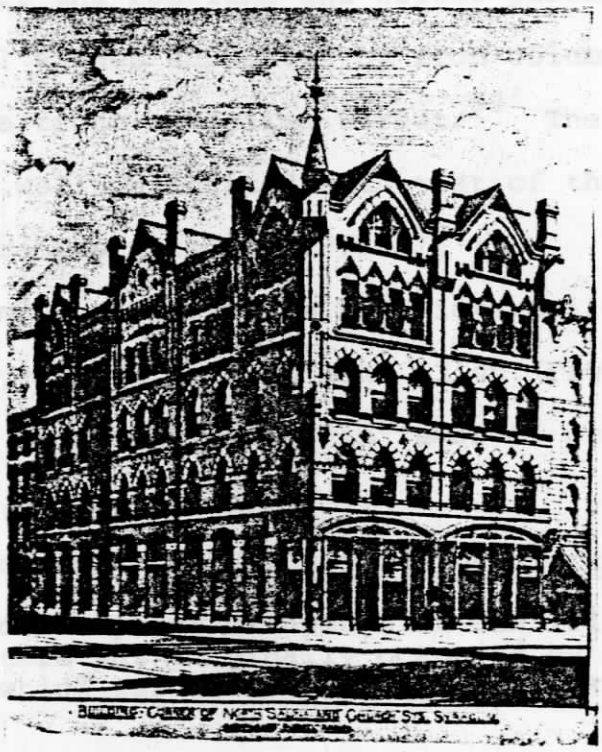

Figure 114 Hickok Building (1877)
North Salina and Church Streets
Syracuse, N.Y.

McCarthy wholesale store, this five story building is a free mix of High Victorian Gothic and Queen Anne elements. The overall design may have been inspired by that of the Syracuse Savings Bank and the White Memorial Building, both built by Silsbee in 1876.[82] In regard to details such as the use of gables, a variety of textures and colors, windows with polychrom pointed arches, all three buildings were much alike. Among the unique features of Russell's building were piers that seemed to continue beyond the roof line as chimneys with gargoyles at the roofline and flower garlands filling the segmental arches supported by iron columns of the first floor store front on Salina Street.[83] The design of this building was well integrated with that of the neighbors.[84] The structure was razed in 1973.[85]

Much ado was made when Francis Hendricks built a new business block on Fayette Street, at Bank Alley (Figures 115, 116). Then as now, the local paper, in favor of progress,

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[82] Illustrations for both in Onondaga Landmarks, 5, 10.

[83] According to newspaper clippings at OHA files, folder blk 82, the store was originally occupied by Siegelman's Liquor Store, which was called the "Palace Bakery" during Prohibition.

[84] OHA has good photographs of the neighborhood as it once was.

[85] Herald Journal, Feb. 2, 1973. An employee of the Canal Museum saved the pinnacle and gargoyles which are now in the Whittier Museum at the Syracuse Fairgrounds.

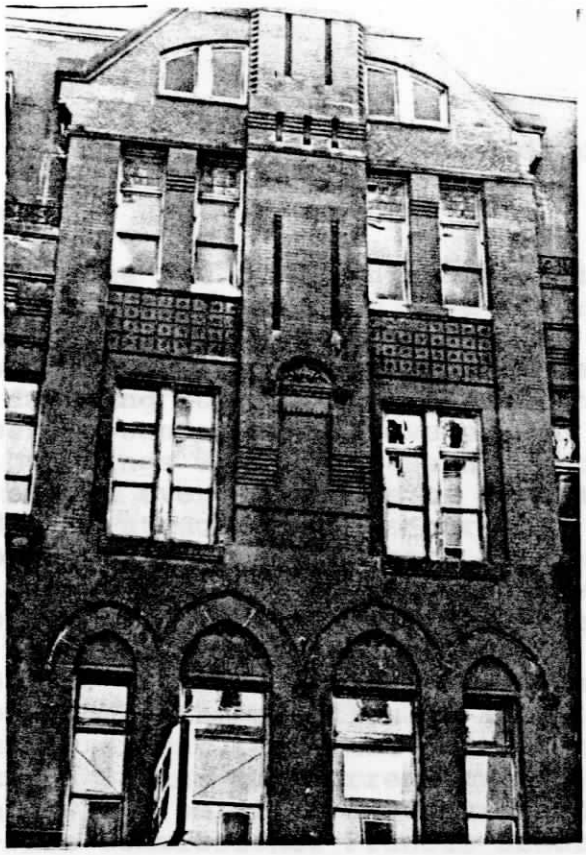

Figure 115 Hendricks Building (1878-79)
Fayette Street at Bank Alley
Syracuse, N.Y.

Figure 116 Hendricks Building, east facade

hailed the disappearance of the old buildings that made room for the new:

> One by one the old architectural landmarks[86] of Syracuse are being demolished to give place to buildings more in accordance with the present time. The visitor to Syracuse of 20 years since, would today witness, not only in dwelling houses, but in buildings for business purposes, a wonderful improvement in the style and class of buildings which have been erected in that interim. In almost every instance of removal or demolition of old-time structures, has our city been the gainer, for upon the sites cleared have generally been erected buildings more in keeping with the general thrift and business requirements of the present driving age, and to the general improvement of the locality in which erected. In no one instance has a locality been improved by the erection of a business building to a greater extent than that portion of East Fayette Street between Salina and Warren Streets, by the erection of the new and palatial structure just being finished by ex-Fire Commissioner Francis Hendricks, to be hereafter known as the Hendricks Building...he has completed a structure of which Syracuse may well be proud, for few cities can boast of equally as fine business accomodations as are accorded by the Hendricks Building.... The plans were prepared by architect A. Russell of this city. The style is that known as "Queen Anne" and not only is the exterior of the building in this style, but every detail of the building is of that order of architecture...the visitor steps into a square arcade 20 x 27 feet in area, extending from the second floor to the roof. On all four sides of this arcade are the entrances to the various offices surrounding it. All these offices comprise one or more large rooms with a smaller room and closet attached. Above each door is a transom window, designed for ventilation, and secured by a new style of lock for locking the windows at any angle and adjustable only from the inside. The woodwork of the arcade and all the various rooms is of solid cherry. The floors are of narrow matched maple and beech. The walls and ceilings are of hard finish, the former being protected by chair rails and corner pieces of the same wood. Every room is provided with radiators of a style in keeping with the general style of the building. The arrangements of the

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[86]The paper was referring to a two-story brick dwelling, the "Old Fayette house," the former home of the lawyer H. Baldwin, first mayor of Syracuse.

> third and fourth floors are exactly like those of the second, the three stories affording the finest office or society rooms in Syracuse.... Every room in the block is provided with elegant gas fixtures in the Queen Anne style.... A small dumb waiter for hoisting and lowering packages runs from the first to the fourth floor. A hydraulic elevator running from the cellar to the roof expedites the shipment of goods and the operations of the employees. The hydraulic elevator is from the Buffalo Iron Works.[87] In the cellar beneath is located the machinery used in working the elevator...

Here, as in the McCarthy Wholesale Store, much attention was paid to mechanical contrivances and utilities. In May of 1879 the Bryant Library moved into the building and again the paper boasted about the "most elegant building in the city, lighted as is no other store in Syracuse." The Bryant Library was a circulating library, cum bookstore and reading rooms which occupied the east stores of the Hendricks Block. The room used as bookstore was finished in solid cherry, the reading room was "the embodiment of comfort," carpeted with frosted windows draped with lambrequins and lace curtains.[88]

Harley McKee gives a brief review of the specifications in the Straight Edge of Central New York, IX, January 1956:[89]

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[87] Syracuse Daily Journal, April 17, 1879. McKee, bx 46.

[88] Ibid., May 28, 1879. McKee, bx. 46.

[89] The specifications are at the Onondaga Historical Association (OHA). They are handwritten in ink, on ruled paper, bound in oil cloth covers and rolled up. Including separate plumbing specifications, the length is about 5000 words. McKee, op. cit., pages are not numbered.

Many items are specified by trade or place names: Rosendale cement, Amherst Ohio Sandstone, No. 5 Trenton front bricks, Rockland lime, Syracuse pressed bricks, Syracuse National white bricks, M.F. roofing tin, Silter Lake cords (for plate glass sash) and Russian hemp cords (for other sash), Brooklyn lead and American linseed oil, and Black Bangor slates. For side walk curbs a choice of four sandstones was allowed: Medina, Hammond, Chenango and Gainsville. Gratings for the basement windows were described by pasting a small (catalogue?) cutout illustration onto the page. A number of materials rarely used today were mentioned: footings of gray limestone "Each stone to reach across the entire footing and not less than three feet long," laid on "two inches of the best waterline concrete." All the front walls shall be decorated as shown by the plans, with brick made black with a solution of bicarbonate of potash and the extracts of logwoods." "The iron beams on the third floor of the front shall lie on stone binding blocks." "Arches of the store fronts shall be supported upon cast iron centers." Timber sections in addition to 2" thickness, include 3" x 12" joists, 5" x 12" headers, 3" x 4" partition studs, 9" x 14" white pine floor beams, and 9" x 9" white oak posts with 6" x 9" bolsters. All the hemlock lumber was to be "sawed immediately after the contract is signed and stuck up in piles at the earliest possible time." Floors were to be of kiln dried white hard maple; doors and trim of kiln dried red cherry. "All the front steep roofs shall be covered with one inch of gypsum and coal ashed mortar well and evenly spread"; over this slates were applied. Cresting and cornices were of galvanized iron; roof decks were covered with tin "covered with two good coats of iron ore and linseed oil and the whole job of painting entirely completed in a thorough neat and tasty manner." Quality of workmanship on the street front masonry was assured by the stipulation that "all the Trenton brick shall be laid by competent professional front bricklayers." Plumbing items included "Carr's patent 1877" waterclosets, "Bedfordshire urinals" and a "No. 2 Pitcher sprout cistern pump" in the west store. City water was supplied to the fixtures; a cistern appears to have been supplemental. Among the general conditions it was stated that "the building shall be commenced at once and entirely completed on or before the first day of April A.D. 1879." No penalty clause was included.... The whole work was to be done under the immediate supervision of the architect and to "the entire satisfaction of the proprietor"....

The building is extant in a somewhat altered condition, and showing signs of wear.

Around 1870 there were thirteen banks in Syracuse. "Business of Syracuse in the early 1870s so attracted the commercial world that the New York Times sent a reporter to write it up.... Between 1860-70 its wealth had more than quadrupled, there had been an increase of 1000 houses in a year..."[90]

The Third National Bank, which was organized in 1864, was the first commercial bank in Syracuse that erected its own building. It had had its offices in the White Memorial Building before it moved into its new quarters on the northeast corner of Salina and James Streets in May, 1886. A handwritten notice at the Onondaga Historical Association[91] indicated that the bank was built in 1885, rebuilt in 1912 and that an addition on the north side facing Salina Street was constructed in 1926.

With a frontage of 22 feet on North Salina and 86-1/2 feet on James Street, the building with its gables, dormers, trabeated and round arched windows and its sunflower and "pie" motifs was built in the Queen Anne mode. It was four and one

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[90]Chase, op. cit., 467-68.

[91]OHA files, folder blk 82. The Third National Bank structure replaces General Granger's residence. Across the street, at the site of the Syracuse Savings Bank, were his business building and his flower garden. Program of the Syracuse Centennial Exposition, n. d., at Onondaga Historical Association.

half stories high, and the materials used were Trenton pressed brick and Carlisle red sandstone (Figure 117). The pediment over the side door on James Street is decorated with a Gothic trefoil filled with carved sunflowers (Figure 118). The plan of the first floor[92] shows a long narrow space with a bank of windows facing James Street. The main entrance is on Salina Street with an office on its right. There is a small side entrance in the back on James Street which faces stairs that go up to the other floors. Offices were in the basement, the main floor was given to banking business and the upper floors were for office rental. Over the years the interior has been altered and only a few original features remain, such as the bank vaults and marble wainscoted hallways in the basement.[93] The new addition of 1926 was carefully matched to fit the existing structure.

When in 1929 the Third National Bank consolidated with the First Trust and Deposit Company, the building was used as a branch office until 1945, when it was sold to Onondaga

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[92]The plans were given to me by David Lane of Thorin Development Corporation.

[93]Herald Journal, April 2, 1972. OHA files, folder blk 82.

It is also listed in Onondaga Landmarks..., 8. There is a story about a secret penthouse on the sixth floor of the Third National Bank building. It was apparently occupied by one Lucius Lacy, a much talked-about banker. His windows overlooked a string of saloons and vaudeville houses, locally known as "Robber's Row." From his windows he could also observe a "Palm garden," paper mache palms that would shade customers from the hot Syracuse sun. His "pad" featured a huge handcarved cherry fireplace, flanked by carved (grape motif) wineclosets and a huge bath "big enough to hold a canal boat" with ceiling lighting fixtures that had special reflector panels. Post Standard, Sept. 19, 1973, OHA files, blk. 82.

Figure 117 Third National Bank (1885-86)
Salina and James Streets
Syracuse, N.Y.

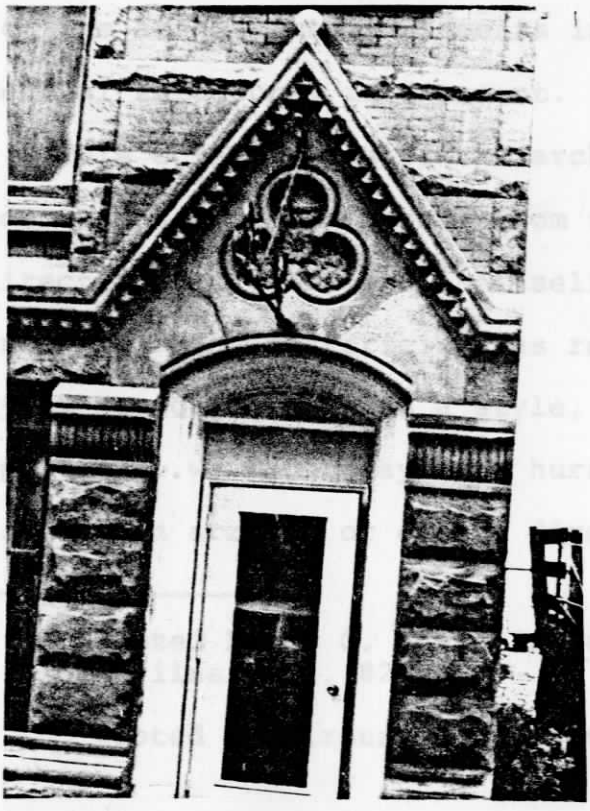

Figure 118 Side door on south facade

County, which used it as headquarters for the Veterans' Administration. In 1972 the building was entered on the National Register of Historic Places. It has recently been bought by the Thorin Development Corporation, which hopes to remodel its interior and restore its exterior. With its neighbors, the Syracuse Savings Bank and the old Onondaga County Savings Bank (Gridley Building), Harley McKee believed it "stands as tangible evidence of the scope and magnitude of the commerce of Syracuse in the late nineteenth century."[94]

It is not always easy to label Russell's buildings exactly so that they may fit a prescribed category of building style. This is especially apparent in the buildings discussed in this chapter. Here Russell's tendency toward an eclectic use of the architectural elements in domestic, religious and commercial structures is apparent.

This eclectic use of the architectural vocabulary, the freedom and sometimes license from the historicism of earlier architectirual styles, was in itself a characteristic of Queen Anne. Such historicism was repeatedly attacked by Schuyler "...Queen Anne as a style, showed all the signs of a departure...we might say of a hurried departure, and gives no hint of an arrival or even a direction."[95]

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[94]Quoted by R. G. Chase in Herald Journal, April 2, 1972. OHA files, blk. 82.

[95]Quoted by Girouard, op. cit., 215.

A revolt against contemporary values in England and in America gave birth to Queen Anne and the Colonial Revival style. "Revulsion moved in two directions, backward into the past and sideways into the country."[96] Although the artistic, educated and intellectual children rebelled against the Gothic taste of their parvenu parents in England, in America a large section of the nouveau riche middle class embraced the style probably because of its extravagant ornamentation. It looked rich, it was the fashion, and Archimedes Russell was willing to do his clients' bidding.

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[96]Ibid., 209.

CHAPTER X

Mission and Spanish Colonial Style

Introduction

First English Lutheran Church (1910-11)
James Street, Syracuse, N.Y.

Conclusion

A parallel tradition to the English Colonial and the Colonial Revival styles in the East existed on the West Coast in the Spanish Colonial or Mission styles and their revival movements. The Mission style thrived from 1890 to 1920 and is recognized by arches, tiled, low pitched roofs, a simplicity of form and a general lack of surface decoration. The California building built in the Mission style by A. Page Brown and exhibited at the Columbia Exposition of 1893[1] became a public success, which may account for the popularity of Mission style and/or "Spanish Colonial" homes that were built in the East during the early part of the twentieth century. The Spanish Colonial Revival style, which was popular between 1915 and 1940, was only slightly different from the Mission style. Arches were not as frequently used as in the Mission style and walls are often adorned with elaborate ornaments. In 1904 the Mission style was discussed in The Craftsman. In 1915 at the Panama-California Exposition which celebrated the opening of the Panama Canal, visitors admired buildings designed in the Spanish Colonial Revival style.[2]

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[1]Whiffin, op. cit., 214.

[2]Ibid, 225.

It has also been suggested that Hollywood movie sets and Willa Cather's best seller Death Comes to the Archbishop (1927) with its Santa Fe setting, were responsible for the Spanish Colonial craze which swept the land regardless of climate.[3]

As incongruous as it may seem, Syracuse too prided itself on having a "fine example of Spanish church architecture."[4] The children of German immigrants, wary of having to listen to church services held in German, had organized the English Lutheran Church in 1879. In 1880 the congregation bought the Independent Church on 457 South Salina Street (near Onondaga Street). It was a brick structure in the Early English Gothic style which had been built by Archimedes Russell in 1870. When the site of the Independent Church became the center of the city's growing business section,[5] the congregation purchased the property at 507 James Street near Townsend Street for $8,450.[6] Ground for the new building was broken on April 18, 1910 and the first service was held in the new church on June 18, 1911.[7]

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[3]Lawrence Grow, Old House Plans (New York: Universe Books, 1978), 104.

[4]Herald Journal, Aug. 13, 1945.

[5]The Addis Company store is located there now.

[6]25th Anniversary Pamphlet, First English Lutheran Church Archives.

[7]Post Standard, October 19, 1968. OHA files, folder blk 30.

Ohio gray sandstone "tooled and dressed" had been used for the structure which was roofed with a red tile. Quartered oak pews decorated in mottled gold and ivory seated about 500 people in the auditorium. A "brilliantly" lighted auditorium with a large balcony, well arranged Sunday School rooms, the green and gold chancel and fine stained glass windows in green and amber shades, as well as in blue, purple and yellow, were special features mentioned in the local paper.[8] One of the finest windows covers the large opening directly over the front entrance. It is a memorial window picturing the annunciation.[9]

The rectangular sanctuary with Sunday School rooms in the rear is lighted by three stained glass windows on each side, wider than the usual church window, segmentally arched and coming to a slight point in the center. On the exterior the division between the widely spaced windows is articulated by stone piers (Figure 119). The narthex is articulated by a large bell tower in the center and flanked by two smaller ones. All three towers are capped with pyramidal tile roofs (Figure 120).

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[8] Post Standard, June 19, 1911. OHA files, folder blk 30.

[9] I was not able to find out where the stained glass windows were made. They are not signed. Stanley Worden, who worked for Keck Studios, informed me that Keck did a great deal of repair work on the windows (Keck did not come to Syracuse until 1913). He suggested that they may have been made in New York.

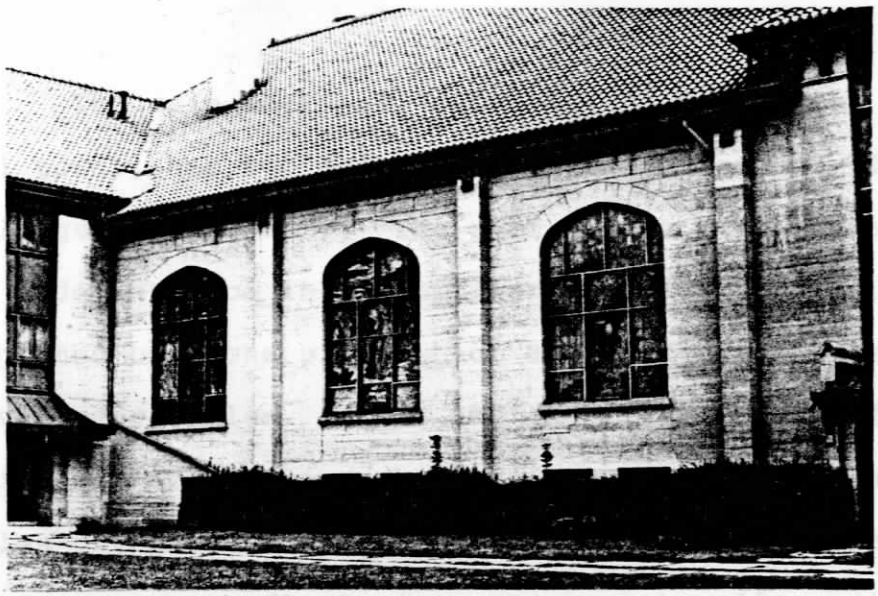

Figure 119 First English Lutheran Church (1910-11)
James Street, Syracuse, N.Y.
West facade

Figure 120 South facade with main entrance

The main entrance, centrally placed in the large bell tower, has two doorways with leaded etched glass fillings (Figure 121). The roof of the main entrance and the side entrance in the smaller towers (Figure 122) are supported by stone piers which are terminated by small curvilinear gables. These and the frieze of the flattened trefoil ornaments may make reference to curvilinear roof gables often used in Mission style buildings. The window openings are set flatly into the smooth walls, yet there is more projecting ornamentation on the exterior than usual in the Mission style. This is shown by the projecting piers on the side walls, the carved stone dentils in the large tower (Figure 123), the carved ornamental frieze above the main entrance and the label above the narthex window. The wooden brackets of the entrance and tower roofs are similar to those used in stick style buildings as in the Brewster Hubbard house (1911).[10] The grill work in the large bell tower is also similar to stick style detailing.

As in the Prairie style houses of this time, there is great concern here for geometry which may have taken its cue from the shape and configuration of the masonry (Figure 124). This geometry is apparent in the organization of the windows, the grill work of the tower, the carved stone ornamentation, in the articulation of the facades, and in

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[10]See Figures 71, 72.

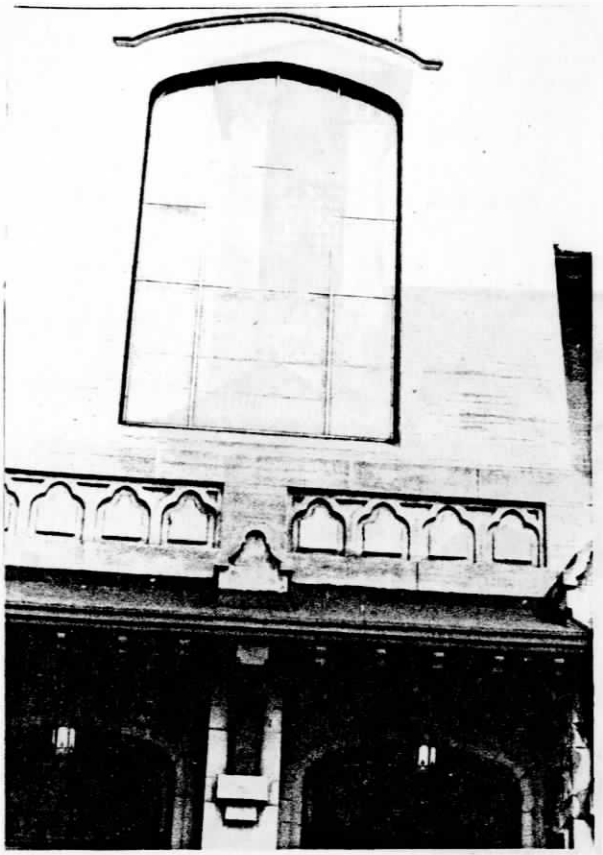

Figure 121 Detail, main entrance

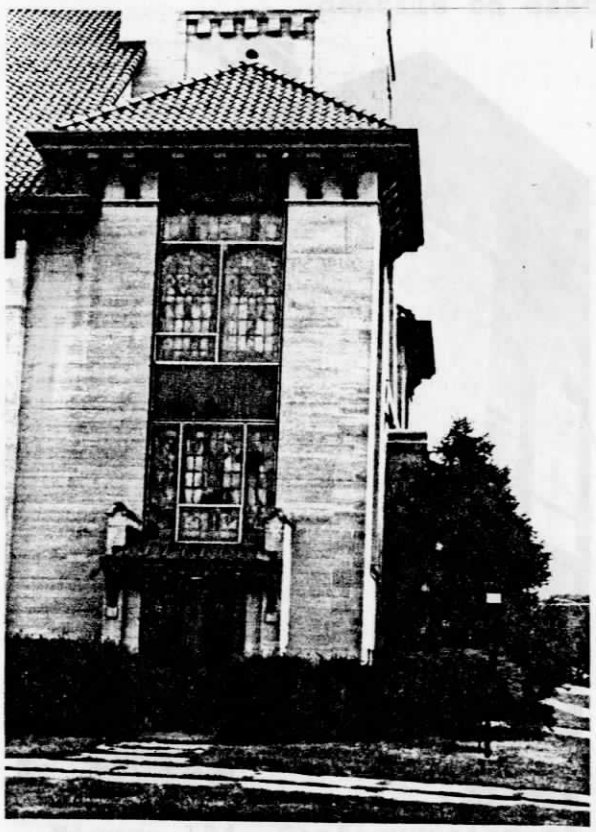

Figure 122 Side entrance in small tower

Figure 123 Projecting piers and carved stone dentils on east facade

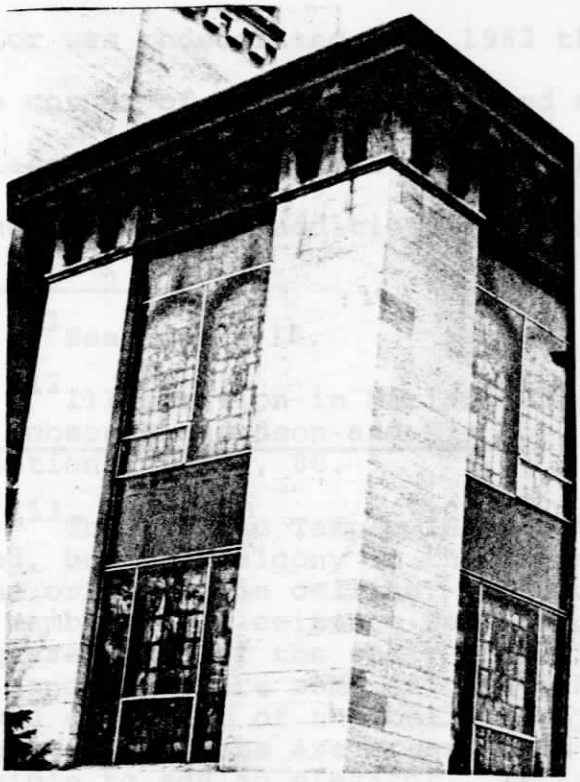

Figure 124 Configuration of masonry

the interior in the ceiling which is divided by molding into squares and adorned by bosses. A similar circular ornamentation on the base of the grillwork (Figure 125) had previously been used in the church of St. Anthony of Padua[11] and it may have been inspired by the circular stone motif on the tower facade of Richardson's City Hall in Albany.[12] This emphasis on geometry, on hard-edged, crisp lines and an overall flatness of design is apparent also in the Brewster Hubbard house and in the Masonic Temple in East Syracuse at 108 Silver Street, both built in 1911 (Figures 126, 127).[13]

Since its dedication in the fall of 1911, many changes have occurred in the First English Lutheran Church. A new organ was installed in 1924. In 1928 and again in 1953 the interior was redecorated. In 1963 the adjoining property at the corner of James and Townsend streets was purchased, the class room area in the rear of the auditorium was remodelled and a two story addition was built in 1964 to house

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[11] See Figure 16.

[12] Illustration in Mariana Griswold van Renseleer, Henry Hobson Richardson and His Work (New York: Dover Publications, 1969), 80.

[13] The Masonic Temple is extant. The interior has been changed, but the balcony in the entrance of the ballroom still has the original tin ceiling. According to one of their older members, all ceilings were originally made of metal. The square posts of the stair ballustrade is in the Craftsman style, and there are some Stickley chairs in the main room. The main criticism of the building by the present occupants was that the toilets are arranged in such a way that it is impossible to add an elevator. It is understandable that Russell and King did not foresee the need that would arise 60 years later for an elevator in a two-story building.

Figure 125 Circular ornamentation at base of grillwork

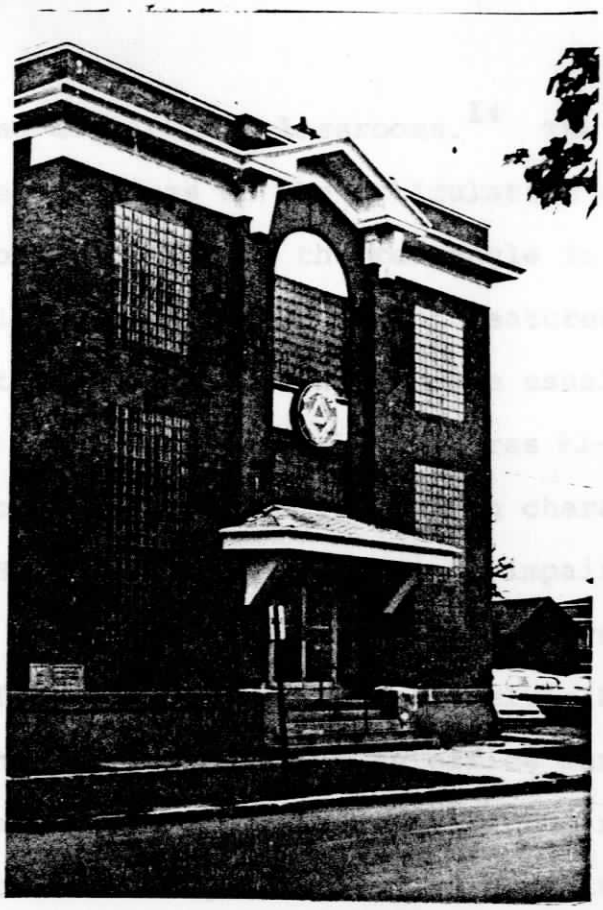

Figure 126 Masonic Temple (1911)
108 Silver Street
East Syracuse, N.Y.

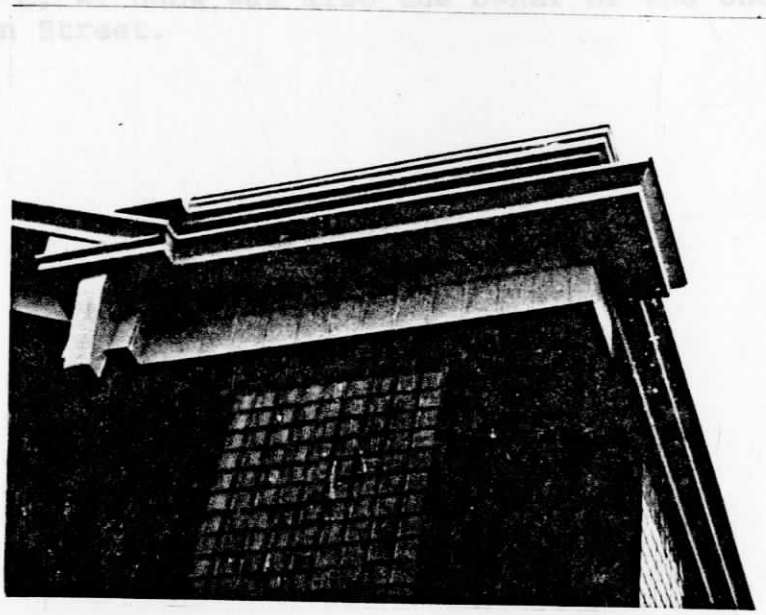

Figure 127 Cornice detail, Masonic Temple

offices and additional classrooms.[14] The building is extant.

The crispness of the articulation as well as the emphasis on the cube and the rectangle in the structures built in 1911 are quite different features from the florid ornamentation and curved shapes more usual in Russell's work. The C. W. Snow house[15] (Figures 92-94), built in 1910, is certainly very different in character from the Brewster Hubbard house. Because of impaired health before his death in 1915, Russell may have relegated a large part of the office work to his partner Melvin King. After 1910, all accounts were entered by an office manager and it is likely that Melvin King also carried the responsibilities for many of the designs. This may explain the difference in design concept and execution.

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[14]Pamphlet, September 19, 1925. In First English Lutheran Church Archives.

[15]C. W. Snow was also the owner of the Snow Building on Warren Street.

CHAPTER XI

Beaux-Arts Architecture

Introduction

Public Buildings:

Syracuse Central High School (1901-03)
South Warren and Adams Streets
Syracuse, N. Y.

Fourth Onondaga County Court House (1903-06)
Montgomery, State and Jefferson Streets
Syracuse, N.Y.

Conclusion

Most architectural critics agree that the "White City" of the Columbian Exposition in 1893 meant a severe setback for the nascent American architecture of the Chicago School, although John Burchard and Albert Bush-Brown maintain that the greatest buildings of the Chicago style were built after the Exposition.[1]

At that time, in the eyes of the Eastern architects, Chicago was a provincial city in the prairie while New York and Boston were considered to be the leading centers. The attitude of cultural snobbism prevailed in 1891 when Daniel Burnham of the Chicago firm of Burnham and Root, charged with the responsibility of the architectural design of the international fair, asked leading Eastern architects to assist him in the task.[2]

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[1]John Burchard and Albert Bush-Brown, The Architecture of America: A Social and Cultural History (Boston: Little, Brown & Co., 1966), 193-94. The authors mention Burnham's Reliance building as one of the finest examples of steel cage encased in terra cotta. The building was not completed until 1894. Sullivan's Gage Building and the Carson Pirie & Scott Store were not built until the end of the century.

[2]Burchard and Bush-Brown relate the following anecdote: "When McKim's agent was trying to buy a piece of sculpture for the World's Fair consisting of a bull, a ram and a boar, he was able to get only the boar and tried to persuade McKim to accept the compromise. McKim refused, but added that it would be appropriate enough for Chicago." Ibid., 191.

After H. H. Richardson's death in 1886 there were three main currents in American architecture: The Richardsonian, practiced, among others, by the Boston firms of Van Brunt and Howe, and Peabody and Stearns, and by Burnham and Root in Chicago. Another was the development of the tall structures, leading toward the skyscrapers. A third, led by McKim, Mead and White, was a movement to revive an "academic order", called by many the "Academic Reaction." In England, Richard Norman Shaw had started in a new direction with the Neo-Georgian design of the Fred White House in London [3] (1887-88). In America, McKim, Mead and White had built the H. A. C. Taylor house in Newport, Rhode Island in 1885-86,[4] which together with the Renaissance inspired Villard houses in New York of 1883-85, were the most important examples of Academic Reaction, according to Hitchcock.[5] Another important example in this trend is the Boston Public Library, which was built by McKim, Mead and White in 1888-92,[6]

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[3] Illustration in Andrew Saint, Richard Norman Shaw (New Haven: Yale University Press, 1976), his fig. 184.

[4] In 1887 the firm built the Low House in Bristol, Rhode Island. An example of the Shingle style, it did not refer to historical examples.

[5] Hitchcock, Architecture, Nineteenth and Twentieth Century..., 369-371.

[6] Illustration in ibid., his fig. 194.
A detailed description of the Boston Public Library may be found in Jordy, op. cit., 314-375.

its Renaissance-inspired front facade facing the Romanesque-inspired mass of Richardson's Trinity Church across Copley Square.

The Boston Library was also important in that it united all the arts. The French painter Puvis de Chavannes decorated the stairhall with his murals, Edwin A. Abbey painted a Shakespearean frieze on the walls of the delivery room, and John Singer Sargent embellished the walls of the top story. Sculpture by Augustus St. Gaudens and others was used to enhance the facade. Thus the building started an "American Renaissance" in which all the arts participated. These ideas were to be realized in the Chicago Exposition.[7]

John Wellborn Root (1850-91), who was considered to be a "progressive" architect, died the same year the Exposition was being planned. Richard Morris Hunt (1827-95) died four years later.[8] When the Eastern architects under the leadership of Charles Follen McKim proposed that the Fair be designed in the Roman style, Daniel Burnham supported them. Sullivan, who seemed to be the only one to oppose this decision, was outnumbered by the "classicists".[9] The much

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[7]Hitchcock, Architecture..., 323. Saint-Gaudens is supposed to have said to Burnham after a meeting of architects and painters on the design of the Exposition, "Do you realize that is the greatest meeting of artists since the fifteenth century?" Jordy, op. cit., 364.

[8]Since Hunt was the first American to study at the Ecole des Beaux-Arts, it seemed appropriate that the design of his Administration Building at the Fair was "one of the best and boldest examples"of Beaux Arts. Whiffin, op. cit., 152.

[9]In their Transportation Building, Adler and Sullivan demonstrated an alternative esthetic to the neoclassical mode

respected landscape designer Frederick Law Olmstead collaborated in the design of the Fair. The result was a "dazzling white city" and in Henry Adams's words, "a stage decoration, a diamond shirt stud, a paper collar!"[10] The Fair illustrated an example of urban planning similar to that of large European cities.[11] Daniel Burnham was pleased:

> The influence of the Exposition on architecture will be to inspire a reversion toward the pure ideal of the ancients. We have been in an inventive period and have had rather contempt for the classics.... But action and reaction are equal, and the exterior and obvious result will be that man will strive to do classic architecture...designers will be obliged to abandon their incoherent originalities and study the ancient masters of building...the people have the vision before them and words cannot efface them...[12]

Montgomery Schuyler was skeptical and worried that most architects might use the buildings at the Fair as models to be imitated. He thought that that would be pernicious, as architects should not "produce illusions or imitations, but

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of the Fair. James Marston Fitch, American Building and Historical Forces that Shaped it (New York: Schocken Books, 1977), 208-09, his fig. 167. The Bostonian Louis Sullivan had gone to Chicago to be able to create a new "democratic" architecture free from the fetters of history which he felt were too restraining in the East. Although he too sometimes complained about Chicago as being fit only for hogs and butchers, he found the city to be an exhilerating testing ground for his radical architectural theories.

[10]Quoted in Burchard and Bush-Brown, op. cit., 192.

[11]Fitch points out that the rehabilitation of L'Enfant's plan for Washington was directly related to the Fair. Fitch, op. cit., 213.

[12]Ibid., 212.

realities." He felt that the success of the Fair was not due to the classic architecture per se, but instead to the landscape plan which served to unify the parts into one successful ensemble, and that it was that aspect alone that should be imitated.[13] It proved to be Burnham's advice that was followed and not Schuyler's or Sullivan's.

Jordy points out[14] that the Beaux-Arts architects were as efficient in matters of technology[15] as were their modern counterparts, but while the modernists tended to expose the engineering, the others tried to dress it up in "historical costume." Planning was very important, but it emphasized the ceremonial rather than the informal. Beaux-Arts training was traditional; it stressed the monumental, and "composition" was the most important part of its esthetics. It favored a symmetrical plan, and, if asymmetrical, a careful balancing of mass and spaces. Most important,

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[13] Montgomery Schuyler, American Architecture and Other Writings, ed. by William H. Jordy and Ralph Coe (Cambridge: Harvard University Press, 1961), 556-574.

[14] Jordy, op. cit., 280.

[15] A good (or bad) example of this is San Simeon, the Hearst Castle in California (1920-37), which was built by Julia Morgan (1872-1957). She had received a degree in Engineering from the University of California and had subsequently studied at the Ecole in Paris, where she was the first woman to be admitted and to receive a degree. Hearst had assumed a major role in the design, but Julia Morgan made sure that this ostentatious structure which emphasized the ceremonial and exemplified "Splendour for splendour's sake" was built of reinforced concrete to withstand earthquakes. Mary E. Osman, "Julia Morgan of California," AIA Journal 65 (Je 1976), 44-48.

it held that the past provided the models from which present day architects could learn.[16]

According to the law of hierarchy of building types, cultural buildings should be in the grand tradition of classical design. In Syracuse this was exemplified in Russell's Central High School building and in the Public Library Building (1902-05) by James A. Randall.[17]

As early as 1880 complaints had been heard about the then existing high school's unhealthy conditions, which were due to unsanitary conditions within the building as well as to its proximity to the creek.[18] After unsuccessful stop-gap measures had been tried in the old building and after

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[16](Ironically) Burchard and Bush-Brown conclude that Sullivan was "the greatest American in the genuine Beaux-Arts tradition." Apparently French architects who visited the Chicago Exposition agreed that Sullivan alone understood the six design principles of the Ecole: (1) You must be faithful to your program and see what is the character to be kept in the building; (2) The ground, location, or climate can modify the expression of a program; (3) All architectural compositions must be constructable, every inconstructable scheme is absurd; (4) Truth is the first requirement of architecture, every architectural untruth is inexcusable; (5) Effective strength is not sufficient, it must also be apparent; (6) Designs proceed by necessary sacrifices; a design must be good first of all, but it must also be beautiful. "You must compose then with a view both to the utility and the beauty of the building. And, as an element of beauty, you will try to obtain character by variety." This, the authors thought, could stand as a credo for Sullivan. Burchard, Bush-Brown, op. cit., 188.

[17]Illustration in Onondaga Landmarks..., 10. James A. Randall was a Syracuse architect (1861-1940), who among other buildings also built the Carnegie Library in Solvay.

[18]According to Chase, Syracuse had been one of the first cities which (in 1854) established a high school. A resolution had been introduced to forbid the teaching of

much controversy, a bill was finally introduced which provided for the erection of the present structure. It authorized the city to bond $75,000 for a site and $175,000 for a building.[19] About fifty different locations were offered, and in July 1899 the commission selected the site at the southeast corner of South Warren and Adams Streets.

In December 1899 Professor S. Homer Woodbridge of Boston was engaged to provide a suitable heating and ventilating system for the building. On July 13, 1900 plans were submitted by Archimedes Russell. The site was purchased

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foreign languages, especially German, in the public schools. It was after all the aim of the public school system to make the children of immigrants into American citizens, for which the mastery of the English language was a prerequisite. In the high school the teaching of German was permitted. The high school was equipped with "Boston school furniture," i.e., cherry desks and chairs to match, while the grammar schools had to make do with painted pine furniture. Chase, op. cit., 806-09.

According to Harley McKee, the old Syracuse High School had been planned by Horatio Nelson White early in 1867, when Russell was still working for him. It was ready for occupancy in 1869 and stood on the northwest corner of West Genesee and Wallace Streets until the early 1920s, when it was demolished and replaced by Fire Engine House No. 12. McKee gives a description of the school by the Syracuse Daily Journal which states that the furniture was of black walnut. Harley J. McKee, "Horatio Nelson White, Pt. III," Empire State Architect, 21 (May-June, 1901), 32-34. Illustration of the building on page 34.

[19]The bill was amended and became law on April 19, 1900. Appropriations were increased to $85,000 for the site and to $315,000 for the building and the equipment. Post Standard, January 30, 1903. OHA files, folder blk 149.

The same paper printed on May 30, 1899 the following notice: High School Commission should bear in mind that a site for high school is offered for a trifle of $40,000, cash or credit. Ten houses are on it.

in September 1900, and two months later the contract was let. Excavation for the new building began in January 1901, but was stopped due to a controversy concerning labor laws and was not resumed until May 1901. From then on the construction progressed without interruption.[20] On September 25, 1901 the Post Standard reported a delay in getting limestone,[21] but it also boasted that the portico in the front entrance was "one of the largest and most massive ever used in Syracuse. Some of the stones used in construction of this portico will weigh over four tons..." and it furthermore reported that "Archimedes Russell is giving the construction his personal attention and spends a major part of his time on the site."

Before Russell drafted the plans for the High School, he, together with some members of the Commission, had visited high school buildings in Springfield, Massachusetts; Providence, Rhode Island; Boston; Buffalo and Pittsburg. According to the Post Standard of September 21, 1899, the Commission favored the Springfield High School as being "one of the best and newest in the country." Apparently the separation of rooms for recitation and study purposes was in accordance with the newest buildings of this type and was also used here by Russell (Figure 128).[22] The large Assembly Hall on the first

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[20] Post Standard, January 30, 1903. Clipping in OHA files, folder blk 149.

[21] I assume that Indiana limestone was used. Local limestone was not as durable.

[22] Sketches for plan from Russell's notebook, Syracuse University Archives.

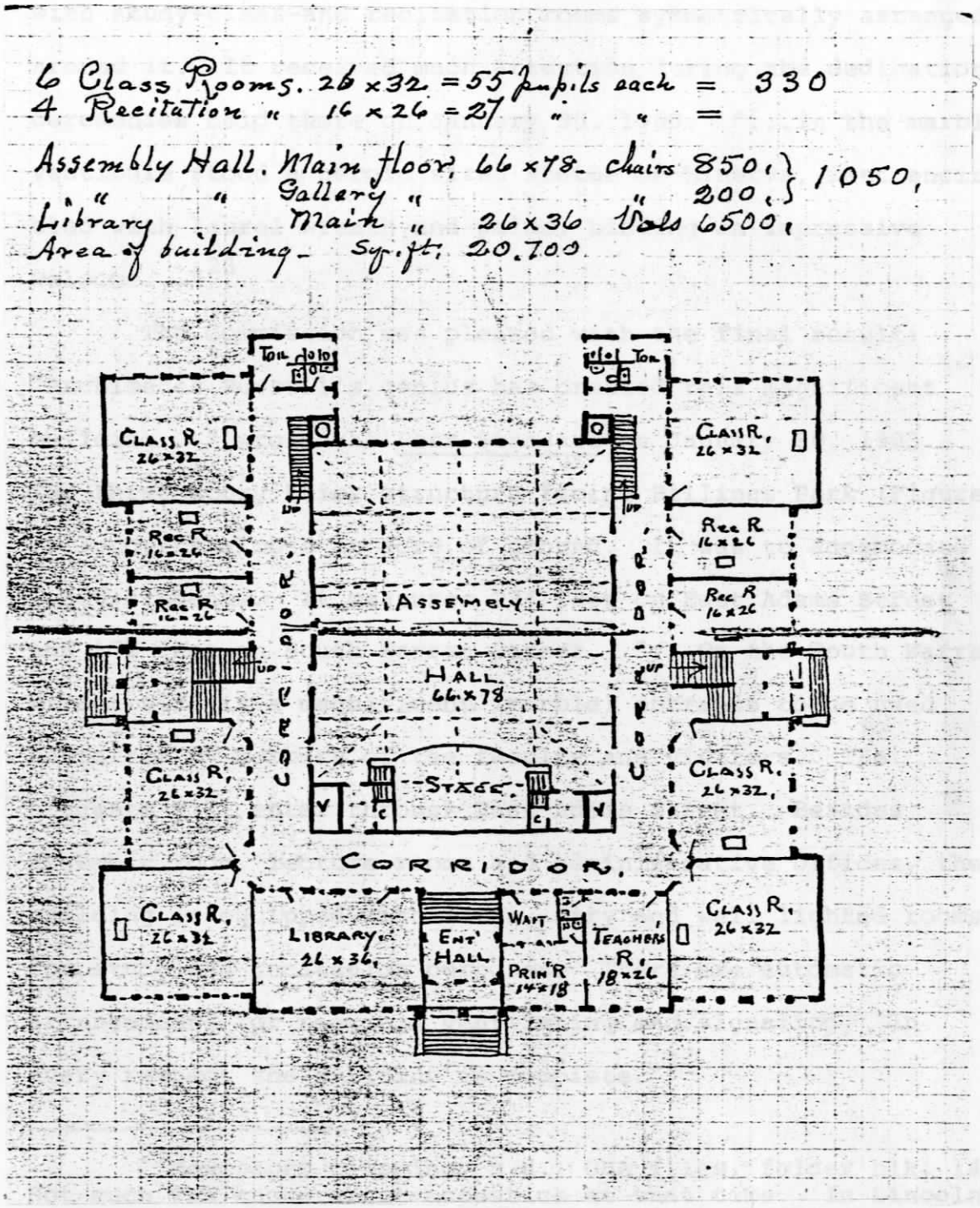

Figure 128 Plan, first floor, Central High School

(Sketch from Melvin King's notebook, v. 8, n.d.)

floor extending from west to east is the core of the building, with study-class-and recitation rooms symmetrically arranged around it. It received much attention during the dedication ceremonies held there on January 30, 1903: "...in the marble vestibule stood a heroic sized statue of Minerva, feet encircled with laurel wreath and palms, bidding an impressive welcome..."[23]

The Commission was pleased with the final result: "Archimedes Russell's genius has created this magnificent building..." wrote the Post Standard on January 30, 1903. The three story brick structure facing Billings Park (Figure 129) covers almost an acre of ground. It was to accomodate 1,500 students. It measures 224 feet on East Adams Street and 172 feet on South Warren Street. "...On the South Warren Street side is a magnificent (marble) entrance to be used hereafter by members of the faculty and visitors. The students will enter through East Adams Street. Besides assembly room, lecture rooms and administrative offices, the building is equipped with large, airy and well lighted rooms for study and recitation purposes. There are automatic arrangements for heating, ventilating and signaling. In every respect the building is complete."[24]

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[23]Newspaper clipping, n.d. OHA files, folder blk. 149. Not much was known about acoustics at that time. In Lincoln Hall, they "just happened." In 1950 the acoustics were improved by Albert L. Brockway and Professor Knudsen, an acoustical engineer from Los Angeles. Post Standard, November 26, 1950.

[24]Newspaper clipping, n.d. OHA files, blk 149. Previously the Post Standard of September 21, 1899 had noted slightly different dimensions with 208 feet on Adams Street,

Figure 129 Syracuse Central High School (1901-03)
South Warren and Adams Streets
Syracuse, N.Y.

Figure 130 Ornamented pediment of main central block

The building was of slow-burning, rather than fire-proof construction. Iron stairways were used with wrought iron and wood ballustrades as well as metal and concrete under the wood floor system, which was supported by steel columns. The main facade on Warren Street shows a three-part division with the central block being emphasized by paired Ionic columns which start on the second floor level and support an ornamented pediment (Figure 131). The entrances, the pediment and the cornices are richly decorated (Figures 132,133). The ornamentation is classical. The scroll details are used again nine years later as ornamentation on the Snow house.

The classical detailing is repeated in the interior. Mouldings on the fourteen foot ceilings show dentils and egg and dart design.[25] In 1908 the name Syracuse High School was changed to Syracuse Central High School. After the opening of Fowler High School in 1975 the building was abandoned and turned back to the city for disposition.

Onondaga County had four court houses, each located on a different site. The first, built in 1802, was situated on Onondaga Hill. The second one of 1829 was erected at "a compromise location" between Syracuse and Salina. It burned

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instead of 224 feet. The Warren Street dimensions were the same. This may account for the difference in Russell's two plans. See Russell's notebooks, Syracuse University archives.

[25]I am grateful to Mr. Carr from the Office of City Engineers for showing me through the building. This office also has the plans and elevations for the Syracuse Central High School. These are Russell's original crow-quill pen and ink drawings.

Figure 131 Ornamentation above entrance door

Figure 132 Entrance door detail

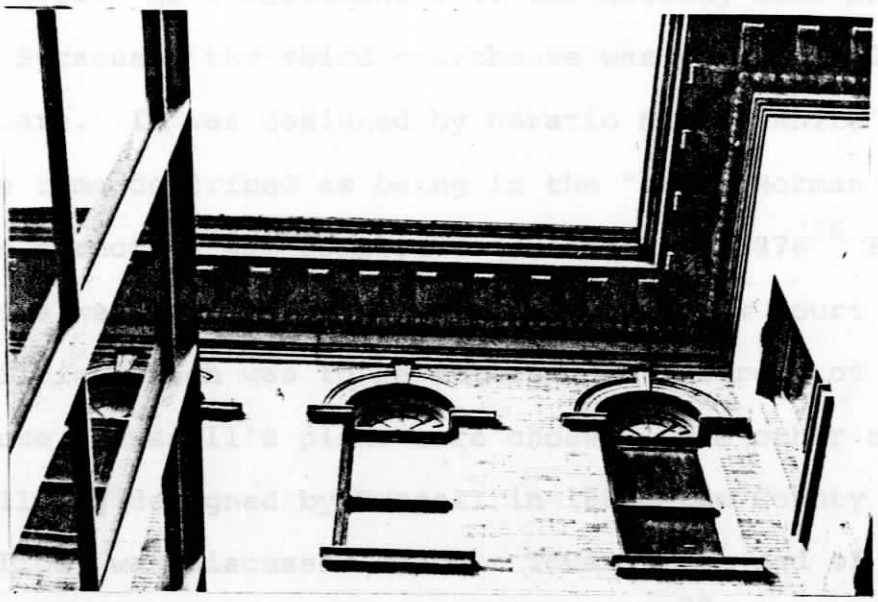

Figure 133 Ornamented cornice

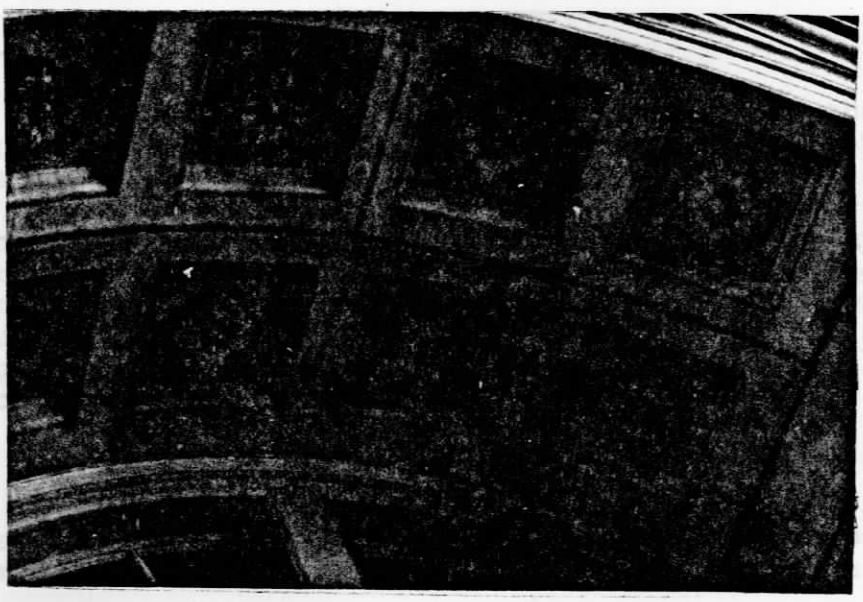

Figure 134 Ornamentation above entrance

in 1856. As a testimonial to the growing size and importance of Syracuse, the third courthouse was placed on Clinton Square. It was designed by Horatio Nelson White and was at the time described as being in the "Anglo-Norman style." The structure was completed in 1857. In 1876[26] Russell and White were asked to submit plans for a new Court of Appeals building which was to be attached to the rear of the Court House. Russell's plans were chosen. The other connecting building designed by Russell in 1880, the County Clerk's office, was discussed above. Towards the end of the century, White's court house became overcrowded[28] and a special committee was appointed to investigate the feasibility of the construction of a new court house. In August of 1902 Archimedes Russell was chosen to draw plans which were approved and adopted by the board in December of the same year.

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[26]Dates conflict. McKee gives 1876 as the date to submit plans. Harley J. McKee, "Horatio Nelson White: Part II," Empire State Architect, 21 (Mr-Apr., 1961), 30. The Standard of February 24, 1884 reports that Archimedes Russell drew plans for the Court of Appeals library, and on March 15, 1884, that it was going to be a two story building to correspond in size and style with the County Clerk's building. On April 18, 1884 the Standard reports that ground was broken for the building. Russell's account books do not exist for this time period.

[27]See page

[28]When in 1907 Russell's court house was completed, the old Court House housed the Board of Education for some time and a Municipal Court. It was torn down in 1967.

It was to be an impressive structure, to be built for the future and with "elbow room" around it to set off its Beaux-Arts beauty.[29] Archimedes Russell and members of the committee had inspected new court buildings in other parts of the country and seemed to be especially impressed with those in Providence, Rhode Island and Baltimore, Maryland.[30] The new building in Syracuse, if not superior, was to be their equal: "A great marble temple of justice."[31]

The site, bordered by Montgomery, State, Jefferson and Cedar Streets, had to be cleared of its five residential buildings. The cost was estimated at one million dollars,[32] and it was to be finished in two years. With a frontage of 184 feet, a depth of 234 feet and a surrounding lawn that was 55 feet deep, the area covered measured 43,056 square feet. The ground was broken sometime in 1903.

It was hoped that the second floor of the building would be finished by January 1, 1904. There were to be three

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[29]The supervisor of the Board had criticized the other public buildings in Syracuse, as for instance the post office, the old Court House and the City Hall as being too cramped.

[30]Herald Journal, December 31, 1902. OHA files, folder blk. 126A.

[31]Limestone was used instead of marble.

[32]In comparison, H. N. White's court house had cost $40,000. The final cost of Russell's court house was $1,400,000.

stories, with a fourth interior story surrounding the Rotunda, a basement and a sub-basement, with an entrance to the basement four feet below the sidewalk.[33]

The ventilation and heating system was designed by S. Homer Woodbridge of Boston, the same engineer who had been employed for the Central High School. Upon his recommendation a separate jail and powerhouse were constructed across from the court house. According to Woodbridge, this was also done in other cities. It would take noise, vibration and dirt from the court house and it would house jail, jury and quarters for the jailers, which should not be located in the court house "of the kind built here."[34]

According to the local paper the new building was to be steam heated, equipped with a "novel" vacuum sweeping system, the latest system of wiring (i.e., all wires for lighting and telephones were concealed in ducts), and five plunger elevators, one in the jail and four in the court

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[33] Post Standard, December 19, 1902. OHA files, blk 126A.

[34] Newspaper clipping, n.d. In scrapbook at Onondaga County Office Building (Mr. Ballard's office). I am indebted to Mr. Ballard for allowing me access to documents concerning the court house. The article stated that "at present there are sometimes from 30 to 40 prisoners in the court house cells awaiting trial or other disposition. The preparation of the food creates a stench which permeates every corner of the court house...the running in the coal frequently interrupts the court..."

There was to be an underground connection with the court house. The power- and jail house was also to have dormitories for jurors, "figuring that such accomodations would increase the number of desirable men on juries and would save the expense of hotel accomodations.." (providing they did not mind the stench from the prisoners' food). It was located on the site of the Civic Center.

house, that were raised on steel shafts and operated by water power. The furniture was to be in keeping with the beauty of the building.

In June 1905, the Journal reported a delay in construction because of the dearth of mechanics and a shortage of plasterers.[35] In February of 1906 the local paper announced that the building was nearing completion but that "the base of the large dome is not finished off and probably will not be, the steel frame is preventing it." From the base of the dome a steep iron ladder ran up to the walk enclosed by a grill and extending around the dome a quarter of the way up. From there an even steeper ladder ran up to the apex of the big dome. A scuttle opening opened into the small open cupola bounded by pillars. The height from sidewalk to the top measures 150 feet and to the roof 76 feet.

The Court House was dedicated December 30, 1906 and was occupied on January 1, 1907. Probably thinking of the debacle that was connected with the building of the State Capital in Albany (1867-1894), Syracusans were happy that "this great public structure was built without scandal or graft."[36]

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[35]The report continued to say that only five men were at work. It would require thirty from now until the end of the year to get the building finished in time. At the same time the Telephone Building was being constructed. Some men were paid 90 cents per hour for 10 hours per day. The minimum wage was 60 cents per hour.

[36]Journal, December 29, 1906. OHA files, blk. 126A.

The heavy steel beam construction was clad in Indiana Buff limestone. Gray granite was used for the base, quoins, courses, steps and platforms.[37] The symmetrically planned structure is modelled after Italian Renaissance prototypes (Figure 135). The inspiration may have come from Boston, where Charles Bulfinch (1763-1844) had built the neo-classical Massachusetts State House in 1795-98. Bulfinch, a Bostonian, had spent two years in Europe. He had visited England and was especially enamoured by the architecture of William Chambers (1723-96), who had studied in Paris and visited Italy before he settled in London where he became architect to the King. In his Treatise on Civil Architecture (1759) and its third edition A Treatise on the Decorative Part of Civil Architecture (1791) in which he draws attention to all of the Italian architectural schools, not just the few well-known Renaissance architects whose architecture had served as models until then.[38] These books were undoubtedly known to American architects. There exists an overall similarity between the central pavilion of William Chambers' Somerset House (Figure 136) (1776-86), the Massachusetts State House

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[37]According to the Post Standard of February 10, 1904, limestone was chosen for economic reasons. It could be sawed and worked by machinery without handwork, which would make it less expensive than granite used in the Albany Capitol. OHA files, blk. 126A.

[38]John Summerson, Architecture in Britain 1530-1830 ("The Pelican History of Art," New York, Penguin Books, 1977), 416.

Figure 135 Fourth Onondaga County Court House (1903-06)
Montgomery, State and Jefferson Streets
Syracuse, N.Y.

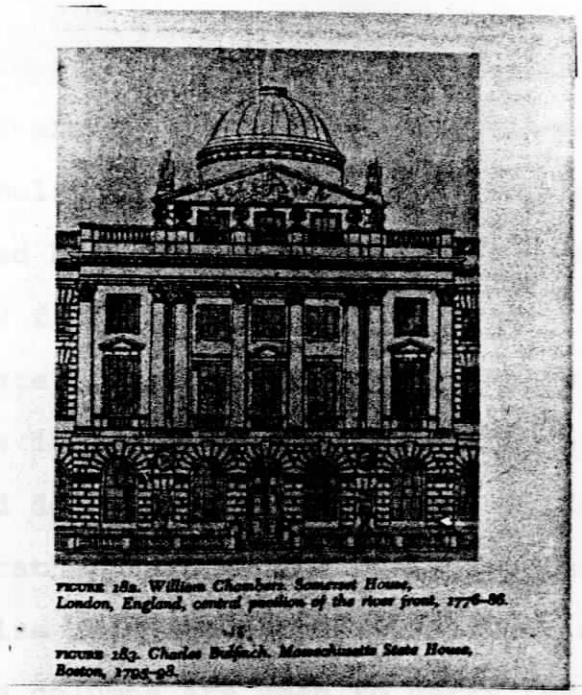

Figure 136 Somerset House (1776-86), London/England
William Chambers

Figure 137 Massachusetts State House (1795-98)
Boston, Massachusetts

Charles Bullfinch

by Bulfinch (Figure 137), and Russell's Court House (Figure 138)„ but there are also important differences. Of the three, the design by Bulfinch is the most austere and simple, the heavy rusticated base in Chambers's and Russell's building was replaced by flat brick walls. The court house's ribbed dome, more ornate than the other two examples, is surmounted by a cupola, as is the case in the Massachusetts State House, but is anchored down on its four corners by four smaller domed towers, rather than by the sculpture that Chambers used to emphasize the dome (Figure 136). In all three cases giant composite columns are used to carry the entablature and to articulate the projecting main section. The entrance porch in the State House and the Court House is reached by a flight of stairs (Figure 138). Russell used sculptured wreaths in the frieze to emphasize each pillar and each pilaster on the front facade (Figure 139). Here as in the other two buildings, the exterior of piano nobile is given special attention. The break between the first and the second levels is indicated by a string course of classical detailing. The larger windows of the second story are round arched rather than trabeated as are all the other windows except those in the dome and the towers. The arches springing from finely etched imposts are held by heavy keystones. The giant pilasters that unify the second and third stories are continued as is the rustication of the lower section. The side facades are less ornamented (Figure 140). A classically

Figure 138 Main entrance facing Columbus Circle

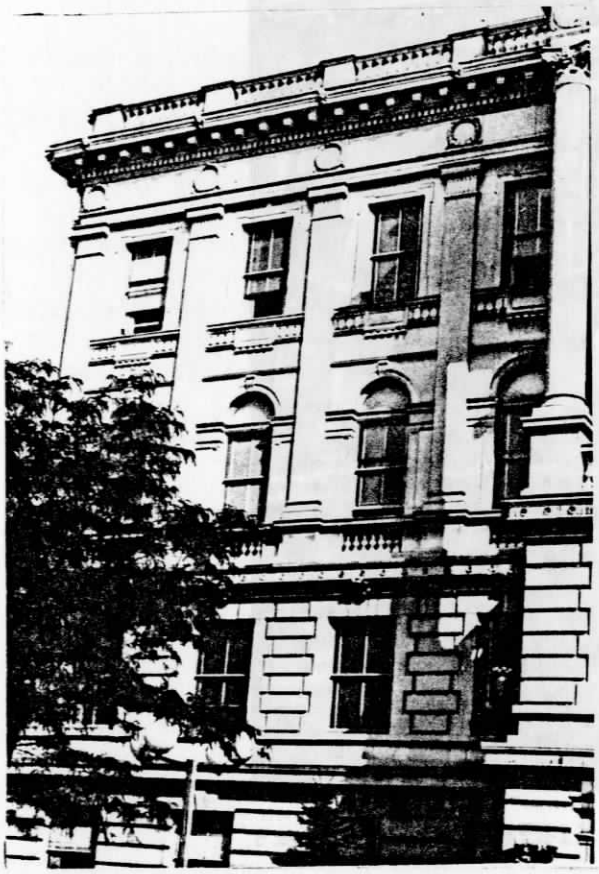

Figure 139 Detail of west facade

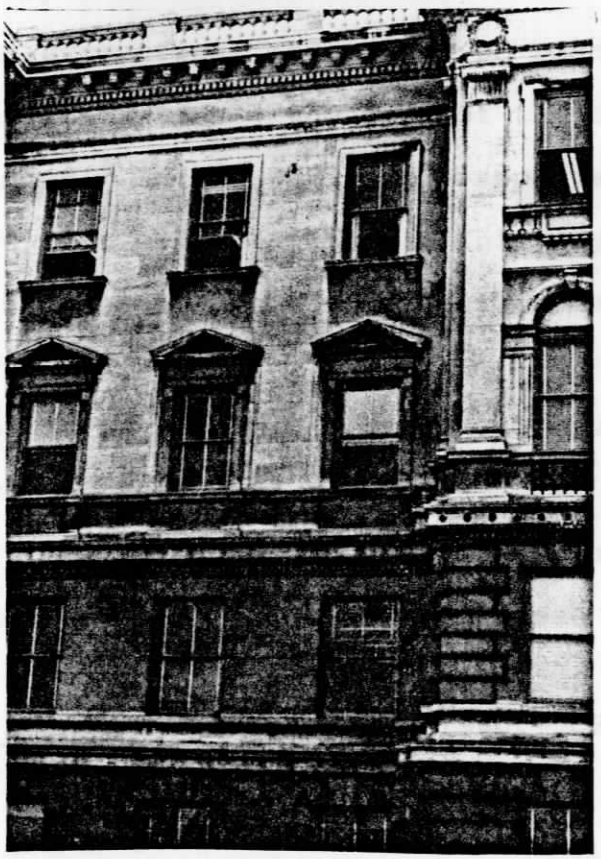

Figure 140 Detail of north facade

detailed cornice with a balustrade terminates the third story.

However, "the handsome exterior pales by comparison with the artistic beauty and design of the interior, with its veined domestic marble, its imported marble...its hand-crafted and quartered mahogany, cherry and oak panelling, its molded decorative ceilings..."[39] The plan gives detailed information about the organization of the interior space (Figure 141). This floor plan is almost identical to that of Central High School. In each building a large core, the assembly hall in one case, the open light court in the other, is encircled by a corridor from which the various other rooms, arranged in symmetrical order, can be reached.

According to the local paper[40] the size of the court rooms was carefully planned. In all cities the approved sizes were between 40-50 feet and 50-60 feet. This apparently was considerably smaller than the main court rooms in the "old-fashioned court house."

The local firm of E. M. Allewelt & Bros. was given the interior decorating contract.

The second floor (now third) houses the municipal court. The foyer is adorned with a floor of Tennessee marble,

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[39] Syracuse Post Standard, February 14, 1960. OHA files, blk. 126A.

[40] Post Standard, January 9, 1903, ibid.

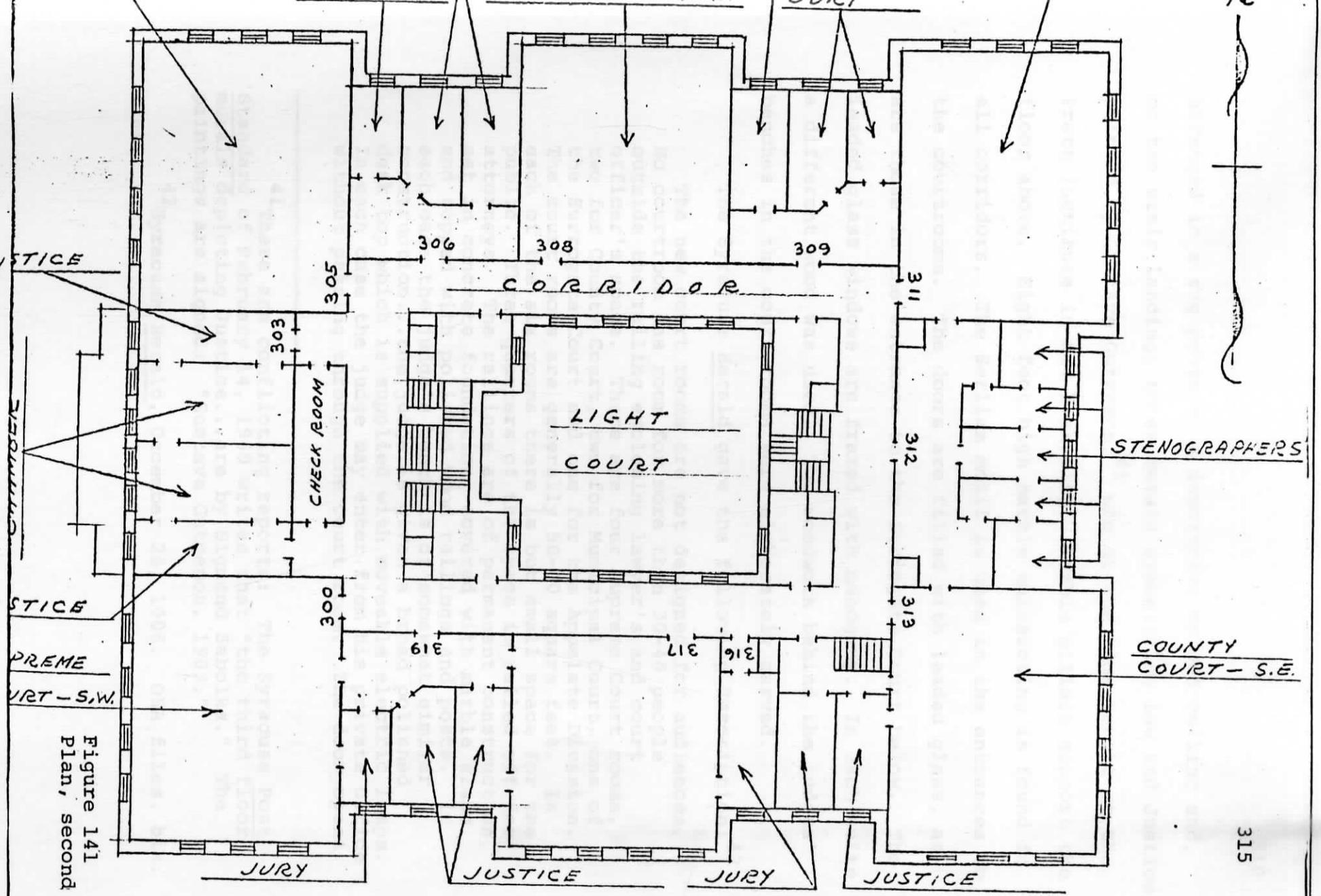

Figure 141
Plan, second floor

Onondaga County Court House, Syracuse, N.Y. 2nd. Floor

arranged in a rug pattern, a decorative molded ceiling and, on the stair landing, three murals symbolizing Law and Justice, painted by Gustave Gutgemon,[41] who at the time taught at the Pratt Institute in New York City. Marble pillars support the floor above. Eight foot high marble wainscoting is found in all corridors. The Serlian motif is used in the entrances to the courtrooms. The doors are filled with leaded glass, as are those in the entrance to the Surrogate Court below. The leaded glass windows are framed with mahogany. In each suite a different wood was used. The woodwork behind the judges' benches in the court rooms were elaborately carved.

The Syracuse Herald gave the following description:[42]

> The new court rooms are not designed for audiences. No courtroom has room for more than 30-40 people outside the railing enclosing lawyer's and court officer's space. There are four Supreme Court rooms, two for County Court, two for Municipal Court, one of the Surrogate Court and one for the Appelate Division. The court rooms are generally 50-60 square feet. In each of the six rooms there is but small space for the public. Three-quarters of the space is railed off for attorneys. The railings are of permanent construction, set in concrete foundation, covered with marble slabs and topped with polished wood railings and posts. In each case the judge's bench is of somewhat similar construction...the judge is given a broad polished desk top which is supplied with moveable electric lamps. In each case the judge may enter from his private office without passing through the court room. The door opens

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[41] There are conflicting reports: The Syracuse Post Standard of February 14, 1960 writes that "the third floor murals depicting Justice...are by Sigmund Sabolka." The paintings are signed: "Gustave Gutgemon, 1903."

[42] Syracuse Herald, December 26, 1906. OHA files, blk. 126A.

> from his private office into a gangway which opens close to the bench and behind a permanent screen. Curtains are designed to hang across the space behind the Judge's seat...a scheme designed to add dignity and impressiveness to the Court. In each court room the jury box is to the left of the bench. The location of the court room necessitates the setting up of the jury box so that it protrudes into the room between the small space reserved for the public and the bench and the witness box. In these two court rooms the public hasn't a chance. View and hearing is impeded by the jury boxes...which are of permanent construction of wood and concrete and tiled.
>
> In each of the court rooms the judge is required to face the natural light or to have it on one side. In no case does the light enter from behind the Judge's bench. This arrangement is in the interest of the attorneys. They will have the light behind them while the judge will have it in his eyes. Most court rooms are located so that they receive their most light from the Western and Eastern exposures, whence the sun will shine directly into the judge's eyes.

The main lobby on the first floor (now second floor) which was officially called the "atrium" also has marble columns and marble floors. It was finished in "dull gold and blues," and it had an ornate ceiling of plaster and metal. The walls are decorated with four murals depicting legendary as well as historical episodes from the area which is now Onondaga County. "The death of Minnehaha," "the ascension of Hiawatha," "the discovery of salt by Pere Le Moyne," and "Asa Danforth, pioneer," were painted on canvas and cemented to the wall above the wainscoting. The artist, William De. L. Dodge of New York City, charged $4,000 for the paintings.[43]

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[43] Post Standard, July 30, 1906. Ibid. They are signed: "Wm. De.L. Dodge, 1906."

In the 1950s changes in the courthouse structure were proposed, but the public protested.[44] In 1959 the building was sandblasted and a portion of the third floor of the courthouse was remodelled by King & King of Syracuse.[45]

While Board Supervisor Smith's remark about the "lack of elbow room" in the case of public buildings may have been a response to the absence of city planning in Syracuse, the complex around Columbus Square may have been the space that resembled most nearly an architecturally "planned space." The Courthouse, designed to have "breathing room" around it, was complemented by the Public Library building on the north-east corner of Montgomery and Jefferson Streets. The north-west corner of these two streets was anchored by the Central Baptist Church, which was built by H. N. White in the "Norman Gothic" style in 1868-1872. It was torn down in 1911 to be replaced by Gordon Wright's Mizpah building in 1912. Across the square, the Courthouse faces the granite structure of St. Mary's Church, the Cathedral of the Immaculate Conception, built from 1874-1886.[46] While only the Court House and the

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[44]According to Mr. Ballard, the front steps were to be eliminated. Since they are an integral part of the architectural design, but problematic during the Syracuse winters, it was decided to close them off temporarily and to shift the entrances to the side doors.

[45]Post Standard, March 14, 1959. OHA files, folder blk 126A. The oak panelling and molded ceiling were removed and the marble flooring was replaced by linoleum.

[46]It was built by Michael J. O'Connor, a New York architect. Russell designed the sanctuary in 1903 and the tower additions in 1906.

Public Library building are built in the same style, all the buildings correspond to one another in approximate size and stature. In comparison, Syracuse Central High School on South Warren and Adams Streets stands alone.

Melvin King had been actively involved in designing the Fourth Onondaga Courthouse. On the strength of its success Russell made him a partner in the firm.[47]

At about the same time when the nineteenth century changed into the twentieth, Archimedes Russell's firm began its transformation into King & King.

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[47]Caryl-Robin Goldman, op. cit., McKee collection.

CONCLUSION

Syracuse architecture of the years after the Civil War may not be considered distinguished, but it generally represents the typical architectural practice in towns and minor cities of the East, and it echoes the developments in the leading cities of the United States as well. It was necessary for the regional architect to keep up-to-date, to "keep up with the Joneses." He had to emulate the achievements of the nationally known architects, whose works were published in the American Architect and Building News, which made a distinct effort to elevate architecture from a craft into an art form.

A civilization is expressed in its architecture. European settlers who came to America did not leave "the chains of history" behind, as some of their fellow Europeans had wistfully hoped they would. They brought their building traditions into the New World. Only gradually did architecture respond to demands and conditions uniquely American. They found expression in the balloon frame (given exterior articulation in the Stick and Shingle styles, the tall building, which eventually grew into the skyscraper, and in the domestic house with an interior of various rooms for

different functions which had been made possible by the invention of central heating, plumbing and electricity. Nevertheless a large majority of American architects during the greater part of the nineteenth century seemed to feel uneasy about the idea of creating a characteristically American architecture and instead emulated European examples. "It was a happy accident that builders saw their Paris, Rome, China through a distance dimly," maintained Lewis Mumford.[1] These models of history were followed as far as they were useful and in the absence of too many restrictions and building codes (which had negative aspects as well) provided for a vernacular uniquely American in spite of its historical dress.

Salt and, with it, the vision of commerce had created Syracuse, which had become a commercial center even before it became a city. "...the visitor could note the business aspect in every quarter of the town...money, much money, more money, this it is that moves the mind and controls the activities of the body..."[2] Despite its advantageous position on the Erie Canal, Syracuse was an upstate community far away from urban diversions, where religion and commerce vied with each other for attention. The competition was architecturally

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[1] Religious Record, June 4, 1846. Quoted in Founding of Park Central Church and Society....

[2] Lewis Mumford, Sticks and Stones: A Study of American Architecture and Civilization (New York: Boni and Liveright, 1924), 48.

expressed in the city's "three and four story commercial buildings and brick and stone churches." Unlike larger urban centers, Syracuse did not suffer from the excesses of the Industrial Revolution expressed in dismal tenement housing where the poor existed with difficulties. Its poor were not as poor, but neither were its rich as rich as in New York City or Boston or Chicago, and its architecture reflects it.

During his life in Syracuse Archimedes Russell was a much respected man, citizen and architect, closely identified with the growth and development of the community. In an interview the Herald Journal quotes him as saying that "Syracuse has kept pace with the development of the architectural taste of the country. Such development has been very marked in this city for the last forty years, and Syracuse ranks ahead of a great many other cities in the respect that people of moderate means possess tasteful homes."[3] This statement gives the key to an understanding of his architecture. Comparing Russell's architecture with buildings by John Stevens and Horatio Nelson White, it is evident that the apprentice, once established as an architect himself, did not follow "the master's style." He employed new technologies and building materials, and the character of the buildings is that of a particular type fashionable at the time, although several of Russell's favorite details are used again and again.

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[3] Herald Journal, April 8, 1900.

In his churches, public buildings, commercial houses and residences for the well-to-do as well as in his "French Flats" for the not-so-well-to-do, he carefully followed the architectural styles used in the rest of the country. In so doing he was not different from other regional architects. The eclectic use of historical details and the fact that they are not always applied correctly in the archaeological sense often adds to the character and the charm of particular buildings.[4]

Arthur O. Lovejoy quotes another scholar as saying:

> The tendencies of an age appear more distinctly in its writers of inferior rank than in those of commanding genius. These latter tell of past and future as well as of the age in which they live. They are for all time. But on the sensitive, responsive souls, of less creative power, current ideals record themselves with clearness.[5]

This can be said for architects as well.

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[4]His successor, Melvin L. King, followed Russell's example. He started the twentieth century by building in the new styles.

[5]Arthur O. Lovejoy, The Great Chain of Being. (Cambridge, Mass.: Harvard University Press, 1950), 20.

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