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Archimedes Russell and Nineteenth-Century Syracuse

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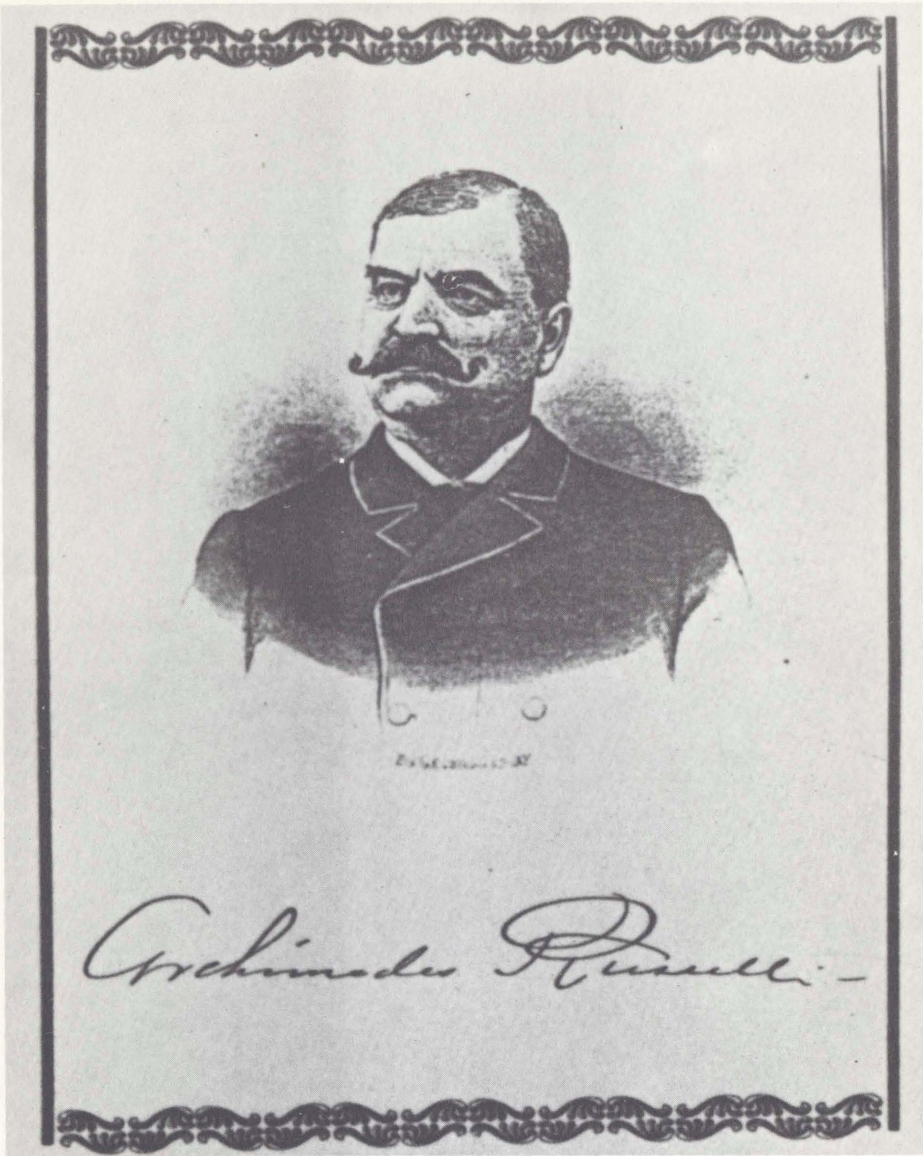


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ARCHIMEDES RUSSELL, 1840 - 1915

from *Memorial History of Syracuse, New York, From Its Settlement to the Present Time*,
by Dwight H. Bruce, Published in Syracuse, New York, by H.P. Smith, 1891.

THE COURIER

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Archimedes Russell and Nineteenth-Century Syracuse

by Evamaria Hardin

In November 1978 the Syracuse architectural firm of King and King gave an extensive collection of the papers of Archimedes Russell to the Archives of Syracuse University. The gift drew attention to a man who did as much as any other to shape the face of both the Syracuse University campus and the city of Syracuse. Archimedes Russell's commissions included Park Presbyterian Church, the churches of St. Anthony of Padua and St. Lucy, the First English Lutheran Church, the Yates Hotel, Dey Brothers Department Store, and the Snow Building, as well as Central High School, the fourth Onondaga County Courthouse, Crouse Memorial College, and the von Ranke Library building. His professional papers tell us a great deal about the practice of the regional builder-architect, as well as the character of life in Syracuse during the second part of the nineteenth century.

Archimedes Russell was born in Andover, Massachusetts on June 13, 1840. During the summer months when he was not in school, he worked for his father, a contractor and builder. At the age of thirteen he was apprenticed to a sign painter, for whom he worked for two years. In 1860, 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 of Massachusetts, Maine, and Rhode Island.

The Civil War brought a sharp decline in building activity, and Russell lost his job with 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 in 1862, Rose had left for Chicago. Horatio Nelson White, one of the city's most esteemed architects, had been given Russell's letter and consequently hired him. Forty years later an old man came into Russell's office and applied for a job. He gave his name as Rufus Rose, the same man to whom Russell had written in 1862.¹

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¹*Herald-Journal*, March 20, 1939.

Archimedes Russell had worked as White's sole employee until 1868 when he set up his own office. On January 15 the *Syracuse Journal* published the following item:

Notice: A. Russell, architect (for the past five years with H.N. White) would inform his friends and the general 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.

The encouragement and patronage of the public was not slow in coming. With nearly seven hundred commissions to his credit, Russell could be considered one of the busiest architects in Syracuse at that time. His architectural practice was helped, not only by his keen business sense, but also by the fact that Syracuse was experiencing a building boom. During 1865, eight hundred and fifty buildings were erected within the city limits, at a cost of about two and one-half million dollars. 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 houses.²

Only eighty years earlier Syracuse had been a settlement in Indian territory, surrounded by fever-ridden marshland. Since the end of the eighteenth century salt had been manufactured on a large scale, and Syracuse had held a monopoly in salt manufacturing for more than seventy years. In 1824 Syracuse, also called "that mud hole" or "the swamp," was incorporated as a village. It became a city in 1848. The first real east-west channel of commerce in New York State, the Erie Canal, which had been opened in the 1820s, changed the upstate hamlet into a thriving commercial and industrial center. The coming of the railroad in 1839 heralded the age of rapid transport. Except when obstructed by grazing cattle, trains sped through downtown streets at twenty miles per hour "on good days and under favorable conditions"³ into the newly built terminal at Washington Street.

The canal not only assured the city's economic well-being, it also provided the citizens with entertainment. It was considered fashionable to live in houses from which much of the daily life could be seen. People with means built their homes along West and East Water Streets from where they could watch the packet boats on the new "Grand Canal."⁴

²Harley J. McKee, "Syracuse Architecture of the Post Civil War Boom." Unpublished paper presented to the Central New York Chapter, Society of Architectural Historians, May 14, 1955. McKee Collection, Box 46, Syracuse University Archives.

³William F. Roseboom, Henry W. Schramm, *They Built a City; Stories and Legends of Syracuse and Onondaga County*, Fayetteville, New York: Manlius Publishing Co., 1976, p. 43.

⁴Henry Franklin Chase, *Syracuse and its Environs, Vol. 1*, New York and Chicago: Lewis, 1924, p. 111.

Culturally, Syracuse was a remote upstate community with only a few diversions like the much publicized visits by Jenny Lind and Charles Dickens. Religion competed with business for primary attention and church sermons functioned not only as source of spiritual enlightenment but as entertainment as well.

Events that led towards the Civil War enflamed pro- and anti-slavery sentiments in Syracuse and, moreover, even divided anti-slavery factions. These issues led to the founding of the Park Church Society, a group of middle-class moderate Syracusans who left the Congregational Society because of internal division.⁵ Among various plans that were submitted for a new church building, those of Archimedes Russell were chosen. The cornerstone was laid in 1872, and the building, in the “early English Gothic style,” on Grape (now Townsend) and Fayette Streets was finished in April 1875. A description of it in the *Syracuse Daily Journal* in June 1875 made special mention that the church, in contrast to so many chilly churches in Syracuse, was properly heated. (A necessary condition, one would think, considering the climate, as well as the time spent in the church in those days. The Sunday sermon, which usually lasted for an hour, was followed by Sabbath school. A brief lunch fortified the congregation for another sermon which would take up most of the afternoon. There were evening prayers each Wednesday and nightly services during particular times of the year.)⁶

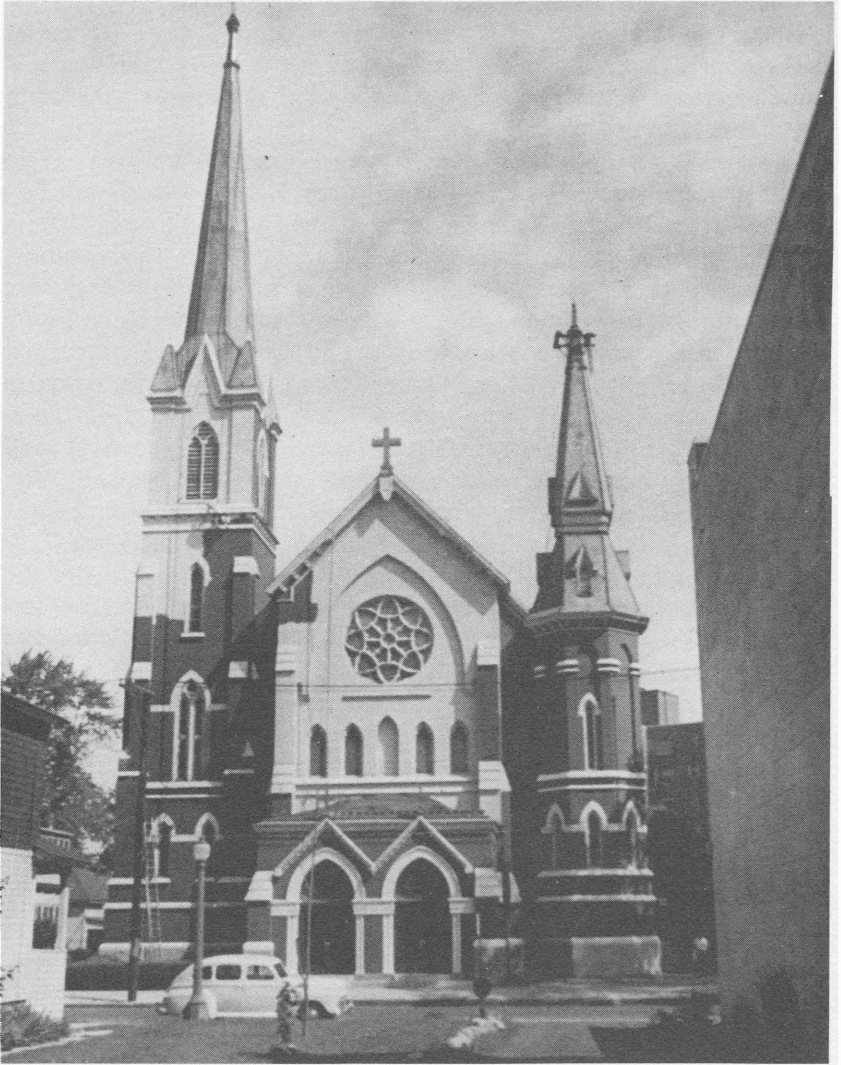
Syracuse had seen the arrival of Catholic immigrants from both Germany and France during the mid-nineteenth century, but the big Catholic influx came with the Irish immigrants who built the Erie Canal, the Chenango Canal, and the railroad. They were followed in the 1880s by a wave of Italian immigrants who worked on the construction of the Westshore Railroad. The parish of St. Mary had been founded in 1841. The Diocese of Syracuse was formed in 1887, and in 1904 St. Mary’s Church replaced that of St. John the Evangelist as the Cathedral. Archimedes Russell designed the sanctuary in 1903 and the tower additions three years later. In 1910 the building was consecrated as the Cathedral of the Immaculate Conception.⁷

⁵Catherine Covert Stepanek, “Founding of Park Central Church and Society,” Pamphlet in Church Archives, 1972.

⁶*Ibid.*, p. 30.

⁷Syracuse-Onondaga County Planning Agency Syracuse, New York, *Onondaga Land marks; A Survey of Historic and Architectural Sites in Syracuse and Onondaga County*, Syracuse, New York: Cultural Resources Council of Syracuse and Onondaga County, 1975.

The main part of the building was designed by Michael Joseph O’Connor of Little & O’Connor, an architectural firm in New York City. In 1956, James Curtin designed the baptistry. The adjoining rectory was designed by James A. Randall.



**Fig. 1. St. Lucy's Roman Catholic Church (1873 - 75), Gifford Street, Syracuse, New York.
(Photograph from the Harley McKee Papers, Syracuse University Archives)**

The Gothic Revival structure of St. Lucy's Church (Fig. 1) was also designed by Archimedes Russell and constructed at the same time as Park Central Presbyterian Church. When the newly founded parish of St. Anthony of Padua needed a new church, it was again Russell's firm which supplied the plans for the Romanesque Revival structure that was erected in 1911 on Midland Avenue and Colvin Street. (Fig. 2)

German immigrants had established the community of the Evangelical Lutheran Church of St. John. Dissension among the members of the congregation led to the establishment of a new parish, the Evangelical Lutheran Zion's Church, for which Archimedes Russell designed a new edifice in 1868. (Fig 3) This Gothic Revival structure on Butternut and Prospect Streets was Russell's first big commission after he had opened his own office. When the building was torn down in 1976, some of its interior fixtures were saved. Its gas lamps now hang in the narthex of another Russell-designed building, the Friedens German Church on Ash and Lodi Streets.

It was customary in these German Lutheran churches for the sermon to be held in German. In the Friedens German Church for instance, English services were not introduced into the church worship until 1913; only in 1924 did English become the official language of devotion. The children of German immigrants, weary of having to listen to church services in German, organized the English Lutheran Church in 1879. The first English Lutheran Church, designed by the architectural firm of Russell and King, was erected at 507 James Street near Townsend Street in 1910-11. The local papers called it a "fine example of Spanish church architecture."⁸ Incongruous as it may seem, around the turn of the century and during the beginning of the twentieth century, the Mission and the Spanish Colonial styles swept the land regardless of region and climate.

In 1889 Melvin L. King had joined Russell's firm. He became a partner in 1906 after the successful completion of the fourth Onondaga Courthouse. (Fig. 4) The construction of the large Beaux-Arts style building on Columbus Circle, which replaced Horatio Nelson White's third Onondaga Courthouse, had been started in 1903; Russell and King were equally responsible for its design. When Russell retired in 1910 after having suffered a stroke, Melvin King became the principal architect. Russell may have acted in an advisory capacity until his death in 1915, at which time Melvin King took over the firm.

⁸*Herald-Journal*, August 13, 1945.

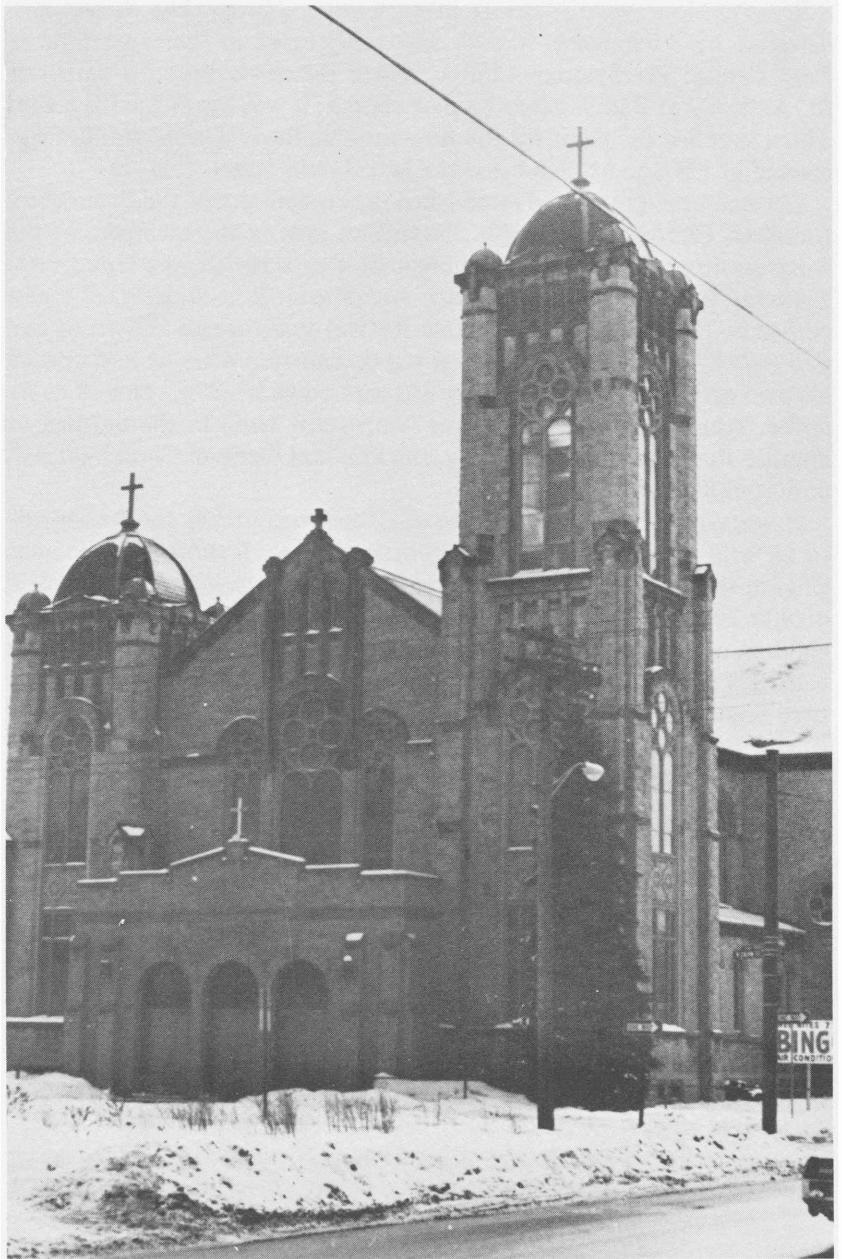


Fig. 2. St. Anthony of Padua (1911), Midland Avenue and Colvin Streets, Syracuse, New York. (Photograph by E. Hardin)



Fig. 3. Evangelical Lutheran Zion's Church (1868), Butternut and Prospect Streets, Syracuse, New York. Razed 1976. (Photograph from the Harley McKee Papers, Syracuse University Archives)

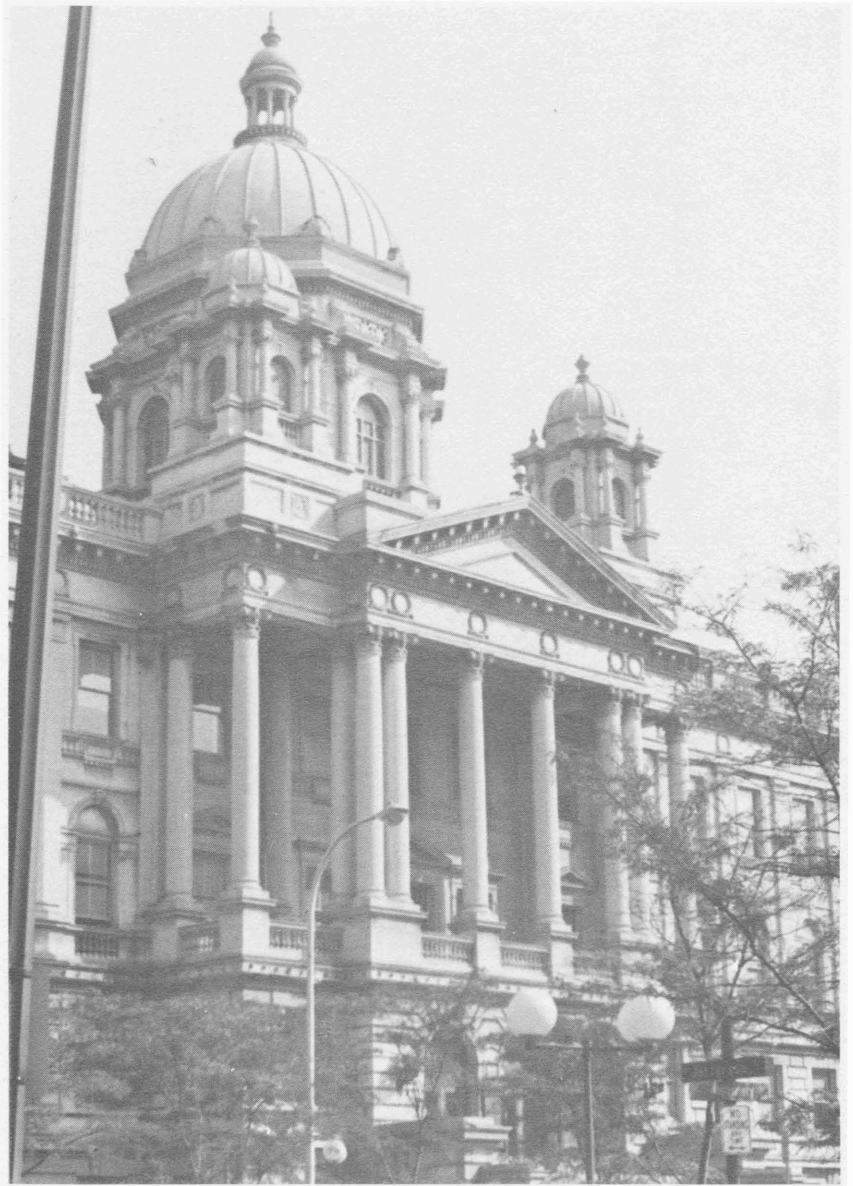


Fig. 4. The Fourth Onondaga County Courthouse (1906). Both Melvin L. King and Archimedes Russell were responsible for the design. (Photograph by E. Hardin)



Fig. 5. Syracuse Central High School (1901 - 03), South Warren and Adams Streets, Syracuse, New York. (Photograph from the Harley McKee Papers, Syracuse University Archives)

The “White City” of the Columbian Exposition (“white,” because of the building material used), held in 1893 in Chicago, had given an impetus to the popularity of the Beaux-Arts style in the United States. According to the law of hierarchy of building types, cultural buildings were to be constructed in the grand tradition of classical design. And so it was in Syracuse with the fourth Onondaga Courthouse as well as with the Central High School, which was built in 1901-03. According to Chase, Syracuse was, in 1854, one of the first cities to have established a high school.⁹

The old Syracuse High School had been designed by Horatio Nelson White in 1867, when Russell was still working for him. About twenty years later, complaints were heard about insanitary conditions within the building. In 1900 plans were proposed and submitted by Archimedes Russell after he had previously traveled with the members of the building commission to various cities in New England and New York State to inspect the latest high school buildings. The newest buildings of this type showed a separation of rooms for recitation from those for study, and this feature was incorporated by Russell into the Central High School. (Fig. 5) 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.

⁹Henry Franklin Chase, p. 806-09.

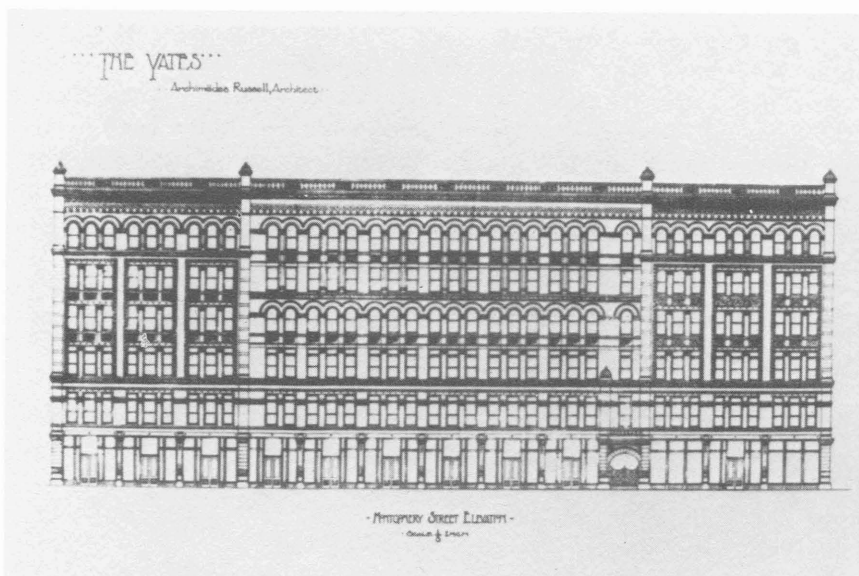


Fig. 6. The Yates Hotel (1891 - 92), Washington, Genesee, Montgomery, and Fayette Streets, Syracuse, New York. Razed 1971. (Drawing from the Harley McKee Papers, Syracuse University Archives)

The 1880s and 1890s were years of rapid industrial development of Syracuse. In 1880 Charles E. Lipe set up his machine shop at 208 South Geddes Street. He had invented a two-speed gear for bicycles which not only led to the establishment of five bicycle factories in Syracuse, but also became a prototype for the early automobile transmission. Brown-Lipe-Chapin became a manufacturer of differential and transmission gears and clutches. Later, it became a division of General Motors.

Alexander Brown, who had come from Cortland County to work for L.C. Smith and Company in Syracuse, invented a breech-loading shotgun as well as the typewriter, and with this Syracuse became “Typewriter City.” The first model of the Franklin Motor Car was made in the old Lipe plant, and in 1897 Huntington B. Crouse and Jesse L. Hinds started their partnership and set up business.¹⁰ These were but a few of the many industries that provided Syracuse with financial stability.

The arrival of electricity was viewed with some concern. When it was proposed that electric lights should illuminate the city streets—“night will be changed into day”—it was also suggested that the poles be enclosed by wood lest pedestrians be harmed by electricity running down poles on wet nights.¹¹

¹⁰W.F. Roseboom, H.W. Schramm, p. 62-7.

¹¹*Syracuse Courier*, November 10, 1882.

The very fact that a structure such as the Yates Hotel was built in Syracuse “gave 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. Undoubtedly the large hotel, built in 1891-92, was one of Russell’s most important commissions. The imposing six-story brick Renaissance Revival structure was located on the corner of Washington, Genesee, Montgomery, and Fayette Streets. (Fig. 6) It was built with money from the estate of Alfonzo Chester Yates, whose home was the famous “Yates Castle.”¹²

The opening of the Yates Hotel, celebrated by inviting four thousand guests on a September night in 1892, was a great event for Syracuse; “...I dreamt I dwelled in marble halls....” wrote one reporter. But the luxurious interior was only one aspect that was publicly admired; there were the mechanical contrivances. The ice-machine, a complete novelty for most people, attracted special attention.¹³ Syracusans raved about their new hotel as the finest of the land (provided one ignored some examples in New York or Chicago). Nevertheless the building was torn down in 1971 to make room for the First Trust Plaza.

The same enterprising spirit of commercial exuberance that had built the Yates Hotel also produced the Dey Brothers Department Store. (Fig.7) Also designed by Archimedes Russell, this Renaissance Revival building was erected in 1893 on the southeast corner of South Salina and East Jefferson Streets. The new store replaced Milton Price’s handsome Second Empire residence, one of the show places of downtown Syracuse. Price had opened a store in Syracuse which became the nucleus of Edwards and Son after his death. He had built his mansion in the 1860s, believing that business would not move south of Jefferson Street on Salina Street. Five years after Price’s death, the Deys, who had come from Elmira, New York to Syracuse in 1893, were the first to build a six-story business establishment in the then 400 block, the most conspicuous corner of the main thoroughfare of the city.¹⁴

It was an imposing structure with a height of one hundred-four feet, which made it twelve feet higher than the Yates Hotel. The building was steam-heated and had electric lights. The telephone system within the building, as well as the elevator machinery, attracted special attention. According to the local papers, the senior engineering students at Cornell University had been busy performing tests on the machinery used in the building. Although the building as such is extant, there is not much left of the old store as it once was. It was completely renovated and modernized in 1950.

¹²A splendid Gothic Revival structure, Yates Castle had been built in 1852-53 from designs by James Renwick. It was torn down in 1950 to make room for the Basic Science Building of the Upstate Medical Center.

¹³*Syracuse Standard*, December 10, 1891.

¹⁴*Post-Standard*, February 9, 1942.



Fig. 7. Dey Brothers's Department Store (1893), South Salina and East Jefferson Streets, Syracuse, New York. (Photograph from the Harley McKee Papers, Syracuse University Archives)

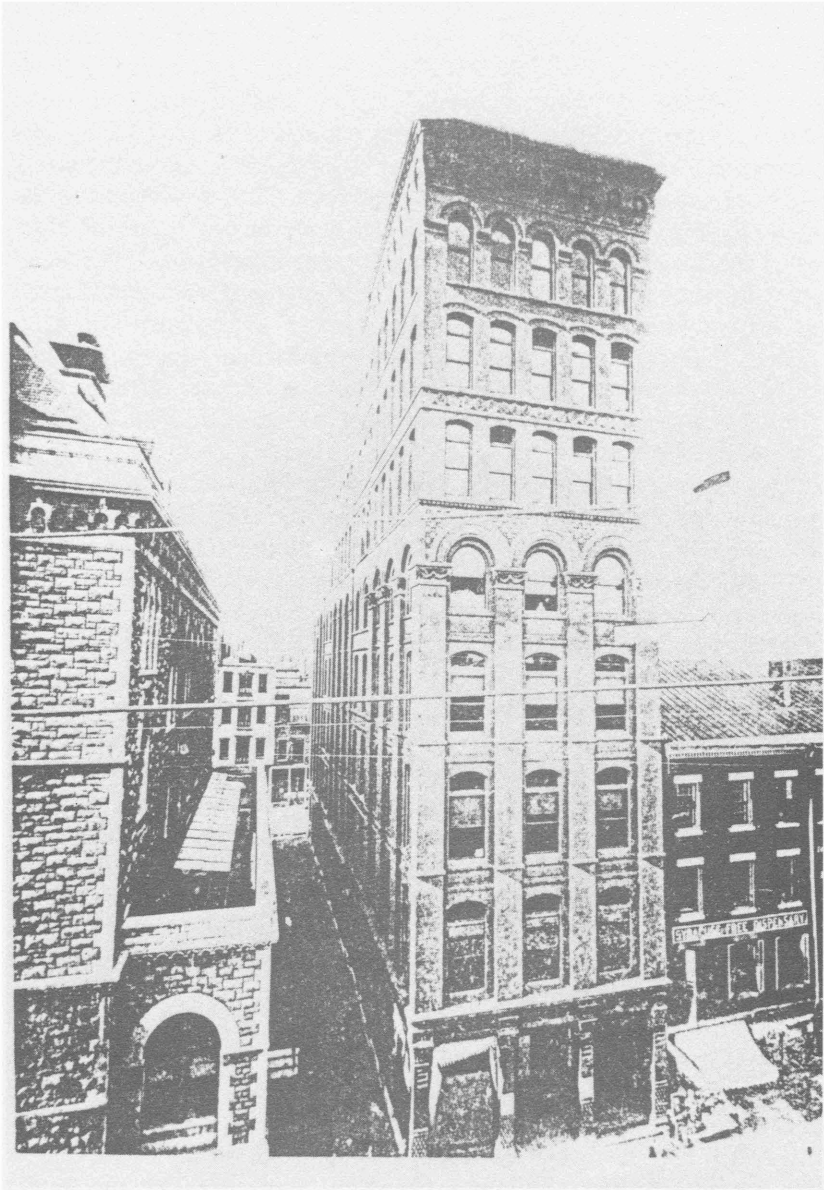


Fig. 8. Snow Building (1887-88), Warren Street, Syracuse, New York. (Photograph from *The City of Syracuse and Its Resources*, H.J. Sutherland, Comp., 1893)

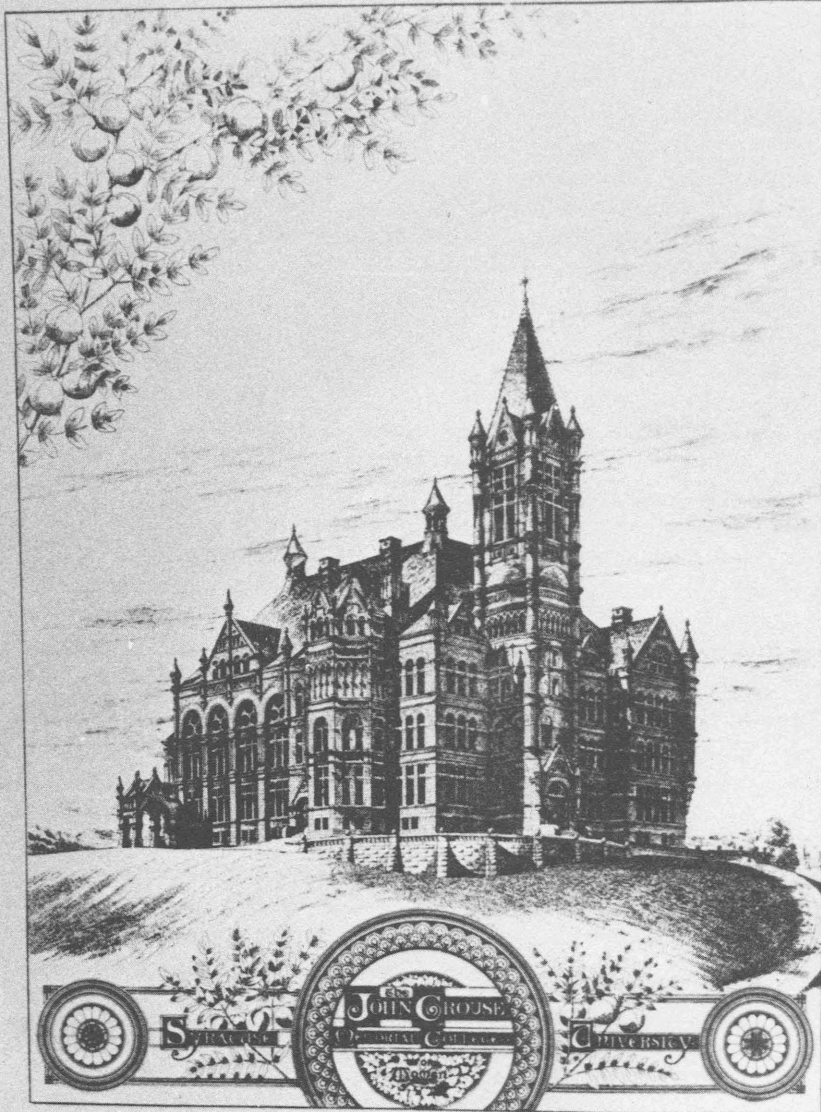
Another building which bears witness to this productive period is the Snow Building on Warren Street. (Fig. 8) The eight-story block, one hundred-two feet high, was designed by Archimedes Russell in 1888. It was Syracuse's first skyscraper. Built for C.V. Snow, a wholesale druggist, it mirrored developments in Chicago and New York, where the commercial palazzo had "gone vertical." The tall building had been made possible by the invention of the passenger elevator. In 1857 Elisha Otis had installed the first passenger elevator equipped with automatic safety devices in the Houghwout Store in New York City. Besides being the tallest building, the Snow Building was also to be the best fireproof structure in the city. Having served as Fire Commissioner from 1884-85 and as President of the Board of Fire Commissioners for one year, Russell was now able to give practical expression to his concern for safer buildings. In 1911 Archimedes Russell and Melvin King added two stories to the existing eight of the Snow Building in order to conform to the height of the adjoining University Block, which had replaced the old Remington Block in 1898.

The best known of Russell's buildings in Syracuse is undoubtedly Crouse Memorial College at Syracuse University. (Fig. 9) Built between 1887 and 1889, it followed Horatio Nelson White's Hall of Languages (1871-73), the first building on the campus. It was the gift of John Crouse who originally did not want the cost of the building to exceed \$150,000. He finally agreed to pay the sum of \$500,000, "...just as long as it is the best in the country..."¹⁵

Crouse, the wealthiest man in Syracuse at that time, retired from his banking and grocery business to devote full attention to the building of Crouse College and, in fact, supervised the work himself. Whenever plans had to be altered, he willingly assumed the added expense. In Syracuse, as elsewhere, architecture was the rich man's game. John Crouse died in 1889, when the building was nearly completed. His son, D. Edgar Crouse, carried on his father's role as a benefactor. The formal dedication of the building took place on September 18, 1889. After Crouse College was built, the name of Chestnut Street was appropriately changed to Crouse Avenue.

The structure, asymmetrically organized, is of Longmeadow Brownstone ashlar on a granite base. Stylistically it might be labelled as "Richardsonian Romanesque." Indeed, the contract for Crouse College was awarded to the Norcross Brothers of Worcester, Massachusetts, a firm that had built several of Henry Hobson Richardson's buildings in New England. In his buildings Richardson repeatedly used the square

¹⁵Syracuse University Archives, Papers of Faculty and Staff, Charles N. Sims 1858-1939, RG 13, Bx 12.



ARCHITECTURA SYRACUSI, ARCHITECTI, SYRACUSI, N. Y.

Fig. 9. Crouse Memorial College (1887 - 89), Syracuse University, Syracuse, New York. (From an illustration in *Architectural Era*, Vol. 3, 1889, p. 172)

tower rounded off by corner turrets. There is a similarity between the tower of Trinity Church in Boston (1872-77)¹⁶ and that of Crouse College, although the tower of Trinity Church is much more massive than the slender tower of Crouse College, which is almost Gothic in its upward surge. Like Richardson, Russell used a combination of trabeated or rectangular and round-arched windows and grouped several levels of windows vertically under arches. The asymmetrical plan, square and polygonal bays, a large tower, the use of pilasters, corbelled or projecting turrets, rounded corbelled buttresses, chimneys and small towers growing out of a hipped roof, all emphasize the picturesque quality as well as the plasticity of the building.

Devoted to his wife, Crouse insisted that the building be called "Crouse Memorial College for Women." The *Syracuse University Annual* of 1887-89 stated that the Crouse building was "chiefly intended for the use of ladies." As John Crouse liked to give his wife Catherine expensive jewels,¹⁷ so he must have urged his architect to enrich the exterior of his College for Women with ornament, that it might testify to the donor's generosity and wealth. His architect complied. A stylized sunflower motif of terra cotta (Fig. 10) appears in gables, pediments, richly carved capitals, and in the interior on ornate newel posts. Each entrance on the north and south facade is surrounded by rich stone carvings. Gables, turrets, and chimneys are adorned with blind arcades; two bands of spirals decorate the east facade. Niches carved into the lower part of the tower are empty. They may have been designed to house pieces of sculpture. (Sculpture-filled niches, sunflowers, and circular "pie" motifs of Japanese origin were much favored by "Queen Anne" architects¹⁸ in England, especially by Norman Shaw and Eden 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, were carved in brick or terra cotta on facades of buildings. Archimedes Russell was very fond of this particular motif. In the 1880s he used a stylized flower in many of his buildings almost like a signature.)

¹⁶The tower of Trinity was designed by Stanford White who worked for H.H. Richardson at that time. An illustration of the tower was published in the *American Architect and Building News* on December 31, 1887. Russell may have been inspired by the illustrations in the journal to which he also contributed. Since his wife Susan was a native of Boston, it is likely that he saw Trinity Church as well as other Richardson Buildings in Boston and New England.

¹⁷See the portrait of Catherine and John Crouse by James Bogardus, on the second floor of the north wing of Crouse College.

¹⁸"Queen Anne Revival" is really a misnomer. Queen Anne reigned from 1702-14. The Queen Anne Revival architects were trying to revive the style of English medieval buildings.



Fig. 10. Terra-cotta sunflower motif in capital, porte-cochere, east facade, Crouse Memorial College, Syracuse University, Syracuse, New York. (Photograph by E. Hardin)

The plan of Crouse College combines symmetry with asymmetry. The main entrance through the tower on the north facade faces another entrance on the south facade; they are connected by a long corridor. The grand staircase, connecting the first, second, and third floors was originally planned to be in marble. However, after John Crouse's death, shortly before it could be installed, his son D. Edgar Crouse ordered it in wood for financial reasons. Its ornate newel posts and handsomely turned balusters are made of oak.

The basement was to serve the janitor with a spacious apartment, and was to provide housing for fuel storage, ventilating and heating. The first floor was occupied by music rooms, while classrooms for painting and drawing were on the story above and had northwestern exposure. The main area of the second floor was occupied by the Grand Memorial Music Hall which seats twelve hundred people. Until Hendricks Chapel was built, it was used for chapel services. The appearance of a church interior was conveyed by an open timber roof, seventy feet high, and by stained glass windows of geometric design. As part of a restoration process in the 1950s, a Holtcamp organ replaced the much smaller Frank Roosevelt organ, which had been a gift of John Crouse, and the stenciling around the arch of the organ recess was repainted. During that time

the old seating of molded chairs bearing the initials *JC* on the backs was replaced by the present seating. New stencilling, not part of the original design, was added around windows, as were the circular motifs between the windows. In the 1950s cracks appeared in the plaster above the organ alcove which had been ornamented with a peacock design. This was painted over when the damage was repaired.¹⁹

In the early 1970s the building was renovated. Henry Keck restored the stained glass. The frosted glass in the transoms of the doors along the corridors, imported from Italy and different on every floor, was replaced where needed. Four fused glass windows by Professor Wolff of the School of Art at Syracuse University were installed in the north entrance. Interior walls were cleaned and painted. The old woodwork was refurbished, offices were renovated, and new lighting was installed. In July 1974, Crouse College was entered on the National Register of Historic Places.

The von Ranke Library building, now the Administration Building, was intended to harmonize with Crouse College. Dr. John Morrison Reid had given the great von Ranke library collection to Syracuse University on condition that a fireproof building be erected to house it.

Before Dr. Reid's gift, the small number of books in the university library had been kept in the Myers block downtown. When Syracuse University moved into the Hall of Languages in 1873, the books were moved into a central room on the main floor. The planning for a new library building began during the 1887 commencement ceremonies. Archimedes Russell was to be the architect and he, with Chancellor Sims and Dr. Reid, visited several other library buildings in the region. The laying of the corner stone of the new structure on campus was celebrated on June 25th, 1888. It was dedicated exactly one year later.

The foundation and part of the first story are of dressed stone, the walls above of Trenton brick dressed with terra cotta. (Fig. 11) Floor plans show that the first and second floor of the building were nearly identical. The stack room had a capacity of 150,000 volumes and was absolutely fireproof. The center of each stack room served as a reading room lighted during the day by a full story of windows set above the stacks. After the pattern of the new library in Buffalo, the bookcases were built of gas pipes and angle iron with wood shelving.

The close stylistic 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. The use of round arched and trabeated windows, as well as pinnacles, ornate terra-cotta panels and flower motifs testify to its creator and its kinship to Crouse College. This connection was less apparent

¹⁹I owe much of the information about the original interior of Crouse College to Professor Will Headlee of the School of Music at Syracuse University.

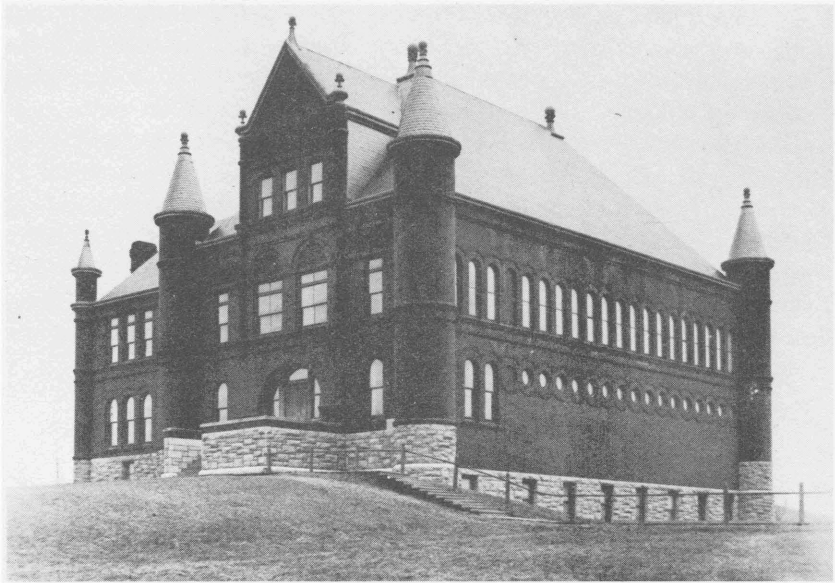


Fig. 11. Von Ranke Library (1888 - 89), Syracuse University, Syracuse, New York, before the west wing was added. This is now the Administration Building. (Photograph from the Syracuse University Archives)

after the Maxwell School was built between the two buildings. The west wing was added to the von Ranke Library in 1906, making the composition a symmetrical one even less clearly related to Crouse College. In that year the building became the Administration Building and the books were moved into the Carnegie Library building.

The fact that so many buildings of various types and styles came out of Russell's small office, consisting of a principal architect, a draftsman, and later an office manager, was typical of the architectural office during much of the nineteenth century. More often than not, working in such small offices, the nineteenth-century American architects built in a great variety of 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 by expressing the indigenous culture. Whatever happened architecturally in the large cities of the United States was repeated by regional architects, most of whom had learned their profession on the job. They were informed by building guides, pattern books, and architectural journals, especially the *American Architect and Building News*, to which many architects, Russell included, contributed. Like his former employers, John Stevens of Boston and Horatio Nelson White of Syracuse, Russell worked with great facility in all the fashionable styles of the day.

In architecture, as in medicine and law, the end of the nineteenth century saw the emergence of professional schools and societies and the disappearance of apprentice training. This was inevitably accompanied by a diminishing role for the general practitioner and, at the same time, by the emergence of larger organizations and greater specialization. Russell, who had himself learned architecture as a craft, became, in 1873, a professor in the newly established Department of Architecture at Syracuse University. And when, upon retirement, he handed his practice over to his junior partner, Melvin King, the small nineteenth-century office of Archimedes Russell had begun to grow into the large firm of King and King. Syracuse and its architects had entered the twentieth century.

