

The
Architectural Record

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THE WORKS OF CHARLES COOLIDGE HAIGHT.

CHARLES COOLIDGE HAIGHT, only son of the late Rev. Benjamin I. Haight, assistant rector of Trinity Church, New York, was born in that city March 17, 1841, and graduated from Columbia College in the class of 1861. After a brief course of study in the Columbia Law School, he enlisted in the Seventh Regiment and served with it in Baltimore in 1862. In the same year he received a commission in the 31st New York Volunteers. With that regiment he served as First Lieutenant and Adjutant, from October, 1862, and as Captain of the 39th New York Volunteers, from December, 1863, to November, 1864. He was compelled to retire from active service by a severe wound, received while in command of his regiment in the battle of the Wilderness. Having a natural affinity for the art of architecture, he entered for a season the office of Emlen T. Littell, who had been a comrade of his in the Seventh, and then, in the year 1867, began practice on his own account.

Mr. Haight was for many years a devoted yachtsman, making his summer home on board of his yacht for several seasons. He was elected and served as Vice-Commodore of the New York Yacht Club in 1886, and was re-elected the following year.

He is a trustee of the New York Society Library; of the Society for the Promotion of Religion and Learning; and of the Corporation for the Relief of Widows and Children of Deceased Clergymen.

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It was a long time ago that the first example of Mr. Haight's work was publicly shown in New York. The first occasion which the present writer remembers, which must have been very nearly if not quite the very first, was the competition which was instituted under the direction of Mr. Mullett, for the design of the "new" Post Office in City Hall Park, which the city had at last been induced, "because of his importunity," to cede for that purpose. As everybody knows, the competition came to nothing, and the Supervising Architect de-

terminated to do the work himself. That decision was noteworthy and unfortunate as the beginning of a system which we all now agree has had the most injurious consequences to the public architecture of the United States. But it is very likely that the result of the competition may have furnished Mr. Mullett with a plausible excuse for his decision. The terms of the competition were by no means satisfactory to the leading architects of the day, and nearly all of them abstained from it. Now there would be an abundance of drawings showing a degree of training and technical competency which only a few men had then attained. With most of these few out, it is probable that the general exhibition, which was made in public and much discussed, contained not a few illustrations of mere incompetency and illiteracy, and that the general effect of it was combined of comedy and pathos. It must have been before 1870 that the exhibition was made. The Gothic revival had at that time taken possession of the more generously ambitious young architects, and they were insisting upon its applicability to all uses. Wherefore it was the more remarkable that in a competition which attracted chiefly the unemployed there should have been scarcely an essay in Gothic. One such there was, which bore the little known name of C. C. Haight, and which attracted and repaid attention. It has long since disappeared, I suppose, and my recollection of it is very faint, but I do vaguely remember a pen-and-ink perspective which was noticeable by its difference from its neighbors. I remember also that it was Ruskinian to the extent of introducing a tall Lombard campanile, and that it was at the same time distinguished from the then prevailing fashion of Victorian Gothic, for which also Mr. Ruskin is so largely responsible, by an extreme sobriety and restraint of treatment. It was not polychromatic. It was not overdone with the ornament which Mr. Ruskin had maintained could not be overdone so long as it was good. It showed that belief in the validity of the precept, "*Ne quid nimis*," which its author's work has continued to show ever since and which constitutes one of its chief distinctions.

During the following years the young architect was employed in "finding his handwriting" in works of which that was possibly the most important use. It was not without its importance. It is almost an axiom that in architecture all first essays are bad. And this for the obvious reason that this is the one art in which nothing can be rubbed out and in which the artist has no opportunity of seeing the effect of his own work until it is irretrievable. In the more formal and academic styles it is true that the prescribed details have been used together so often, and the permissible permutations of them so nearly exhausted, that the tyro may proceed with a good degree of confidence that he will pro-

duce something that looks a good deal like something else that has been done already. It is only his scale that he has to look out for, and even here his precedents and his academic studies are of advantage to him. But in free architecture, such as was in vogue when Mr. Haight began his practice, and such as he has continued to practice, it may be said that an architect learns to design detail only from his own mistakes. And thus it may be a good thing for him that his early efforts shall not be too conspicuous. A quarter of a century ago the practice of a young architect who worked in Gothic was apt to be confined chiefly to country houses and country churches, and very good practice it was. It was not till many years after it had become common for people to employ architects to design country houses, even of the simplest and cheapest description, that it occurred to many owners that there was no more reason why they should trust themselves to the speculative builder and consent to live in ready-made houses in town than in the country. Accordingly, as to the residential regions, architects made the country and builders made the town, with the result that there were a great many more houses worth looking at in the country, including the suburbs, than in the city. It was of these country houses that Mr. Haight contributed his share, and of country churches also. His work in each kind had the same character—the character of homeliness and easiness, especially the character of unpretentiousness. It was a character more rare then than now, and always welcome. “Forewarned,” as Emerson has it, “that the vice of the times and the country is an excessive pretension,” there were a certain number of architects who persuaded a certain number of owners to “seek the shade and find wisdom in neglect.” Perhaps the tendency has gone too far now, and the “palacers” of the shore resorts need to be reminded rather of another philosopher, Coleridge, to wit, and his objections to

A cottage with a double coach-house,
A cottage of gentility;
And the devil smiled, for his darling sin
Is the pride that apes humility.

But at any rate the tendency had not gone too far, or far enough, in the early seventies, and the apostles of unpretentiousness were then doing an unexceptionably good work. I wish the material were at hand for illustrating some of the suburban cottages, easy, quiet, half-timbered, English-looking buildings, that our architect was doing in those years. In the old and too short-lived “New York Sketch-Book of Architecture” for 1874 there is a view of the modest country church “to seat about 350 persons,” which excellently illustrates what were already the characteristics of his work. It is a nave, chancel and transepts of not very far from equal projection,

crowned at the crossing with a low battlemented tower, with a visible hood of roof rather questionably emerging from the battlements. The total effect is very simple, very solid, very "wally," very quiet, and it evidently fits familiarly into the landscape.

It was in 1874 that Mr. Haight did his first work for Columbia College, which must have been his first work of importance in New York. This consisted of two buildings for the School of Mines, one occupying the southeast corner of the Columbia block, at Fourth avenue and Forty-ninth street, and the other the east end of the frontage on Fiftieth street. Both were in pretty distinctly "Victorian" Gothic. The smaller, and possibly the better, though much the less conspicuous, was that which stood at the southeast corner, where it could be best seen, and almost alone seen, from the track and the trains, from which it remained a welcome sight to the approaching visitor or returning wayfarer. This was a nearly cubical mass, with a steep roof, and some peculiarity of the plan allowed it an unusual and very grateful expanse of blank wall, punctuated in the second story with double windows, embraced under pointed arches, with the tympana left solid. The architect's evident appreciation of his good fortune in having so much blank wall at his disposal, and his treatment, both of his features and of his sparing decoration, so as to enhance this expanse, were as grateful as they were unusual, and more unusual in the Victorian Gothic than they ought to have been, or perhaps than they were in other styles. The other building was not only in distinctly Victorian but in highly eclectic Gothic. As the Gothic revival was going, it was fairly successful, but the eclecticism of it was so free that the architect probably, and his reviewer certainly, regrets the demolition of it less than that of any other of the work he did for Columbia. It was a very straightforward piece of work, which relied for its effect upon the disposition of its masses, and in which the decoration was the mere expression of the construction. The fragment of two bays, with two arched openings in the second story, an arcade of single arches in the third, and a pair of dormers breaking the expanse of the roof, was in itself very good. So was the homely little staircase tower at the inner corner. But the things did not go together very well, and in the principal mass of the building the things were not very good in themselves. The basement showed segmental arches outlined with black brick, and with an injurious keystone in sandstone to correspond with springers of the same material. The following two stories showed openings arranged by ones and twos, with corbelled lintels of sandstone, and in the third story three pointed arches over each pair of doubled lintelled openings, and a single-pointed arch over the single-lintelled opening. The arrangement could scarcely be called a grouping. It was not readily intelligible, and still less was it rhyth-

mical. The shouldered lintel, as a covering of an opening in a wall, is not easily tractable, and unless treated with great skill is apt to be injurious, if not destructive, to repose. Certainly in this case it was injurious, and it combined with the unsuccessful arrangement of the openings and the unsuccessful combination of the three materials employed, to produce a confused effect. What remained admirable in the work was the straightforward and simple handling of detail; but this straightforwardness, though it lies at the base of artistic success, is scarcely itself an artistic quality.

The architect himself, it became brilliantly evident in the next work he did for Columbia, had studied his first essay with greater care than any other critic, and had extracted from it whatever lessons it had to teach. It was, as has been said, in 1874 that the buildings for the School of Mines had been done. It was in 1880 that Hamilton Hall was built, the building occupying the Madison avenue front of the Columbia block. It is very rarely indeed that such a progress can be discerned in the work of an architect within six years. It would not be fair to call the School of Mines a failure. It showed too many "evidences of design" for that. But Hamilton Hall was a distinct and unqualified success. There are very few buildings in New York that have worn so well and been regarded by people who care about architecture with such repeated pleasure. There are very few the news of the demolition of which would have been received by such persons with so much regret. Fortunately it is a part of this that has been reserved from the general demolition, and revised, under the direction of its author, to continue its function as a place of education. The enormous advance it marks upon its predecessor seems to preach a sermon upon the disadvantages of eclecticism. And such a conclusion is so far warranted that it is far more difficult to combine into an artistic unity forms which are used together for the first time than those which have been brought into artistic harmony by the efforts of past generations. That ought not to make an architect hesitate to introduce new forms when the progress of constructive science imposes them, when time has not furnished him with precedents, and when new forms are the only real expression of what he is doing. He abandons the hope of progress if he hesitates in such a case to introduce the new devices and do his best with them, trusting to his successors to see what he has been trying to do, and to do it even better. The true spirit of the progressive architect is that so finely expressed by Bacon: "For I could not be true and constant to the argument I handle if I were not willing to go beyond others, but yet not more willing than to have others go beyond me." It is his business to make use of the devices which best answer and express his purpose, whether or not they have been employed together, or employed at all, in his-



A. D. 1880.

HAMILTON HALL, OLD COLUMBIA COLLEGE.
(From the Quadrangle.)



HAMILTON HALL, OLD COLUMBIA COLLEGE.
(From Madison Avenue.)

A. D. 1880.

torical architecture. But in fact the immense gain in purity shown in Hamilton Hall over the School of Mines is attended with no loss of expression. It is one of the lessons of the building how fully the requirements of a modern college can be met without transcending the limits of historical Gothic. The building is not, and indeed if it were faithfully designed for its own purpose could not be, a mere reproduction of an old work. And yet it would take its place in the High Street of Oxford, or among "the backs" of Cambridge, without a jar, with much less of incongruity, indeed, than almost any of the modern additions to those ancient seats of learning, whether the designers of these have been content with archaeological accuracy of production, or have taken the more ambitious and more hazardous way of eclecticism. The air of seclusion and repose has been as completely attained on a bustling New York avenue as in the sleepest of old college towns, and is almost more grateful, by reason of its unexpectedness. Nothing could be better in its way than the introduction and the treatment of the features which add animation to the fronts without breaking in upon their repose. The double unequal gables of the ends with the indication, not over-emphasized, of the stairways; the solid flank of wall on the quadrangle, balancing the gabled mass at the other end; above all, the effectiveness of the relief given to the long, flat Madison Avenue front by the slight projections of the gabled masses, the chimney stack at the centre and the round shaft so prettily crowned with its open lantern at the northern corner: there is nothing in our street architecture more thoroughly studied than all this; nothing more clearly expressive in the parts and more suave and harmonious in the whole, very little indeed that we should be so sorry to see go. It is not to express any criticism of the architecture of the newer Columbia to express in print the wonder one so often hears expressed in private that a corporation whose architect has made for it so brilliant a success as this, should have entertained any notion of superseding him, when it was enabled to build anew and on a larger scale.

Upon the whole, Hamilton Hall seems to me the very best of the work Mr. Haight did for Columbia, distinctly better, of course, than the School of Mines which preceded it, but better also than the library which succeeded it and which seemed, on account of its purpose, to offer even a better opportunity. Not by any means that the library was architecturally a failure; but it would have required a very brilliant success indeed not to be an anti-climax after Hamilton Hall. The library is merely a correct and rather common-place piece of Gothic, the kind of competent and not inspired performance, which, if it were German music, would be known in the land of its birth as "kapellmeistermusik." In general composition it recalls the much older building of the College of the City of New York in

23d Street, which, by the way, in general composition, is not at all bad. But somehow the architectural scheme of the library does not seem to fit the actual requirements; to fit them artistically, that is, of course, to say. The interior was a very notable success, with the lofty and ample windows and the great hall that are known to most reading New Yorkers, and the impressive and appropriate feature of the great entrance arch which is still conspicuously visible at this



A. D. 1884.

THE LIBRARY, OLD COLUMBIA COLLEGE.
(From the northeast.)

C. C. Haight, Architect.

writing, but will doubtless have disappeared before it comes to be read. But on the outside, the relation of the two virtually equal lower stories, either to each other or to the tall upper story, is not fortunate, nor is the subdivision of the wall throughout its whole height by buttresses, nor the treatment of these.

It is possible that a single, instead of a double, opening in the upper stage of each bay would have taken away something of the spindling and wire-drawn look, which is the chief drawback to the complete success of the building, at least upon the street front, to which indeed these criticisms are exclusively addressed. For it is noteworthy how much more successful is the application of the same



(1884.)

THE LIBRARY, OLD COLUMBIA COLLEGE.
(From the southeast.)

C. C. Haight, Architect.

motive to the narrower and gabled ends, while upon the front facing the quadrangle the projecting porch answered an excellent architectural purpose in relieving the liny look of the other flank, besides being a very pretty object in itself.

A later and the latest of our architect's contributions to the architecture of Columbia was the filling out of the block by the construction of the building on the 4th Avenue front. This is not less happy in its humbler way than Hamilton Hall itself. The treatment of it is a striking example of that artistic tact, of that sense of appropriateness upon which I shall have occasion to insist as the "note" of Mr. Haight's work, accounting alike for its resemblances and its unlikenesses to itself. This street front being visible only from and across the tracks of the railroad, it had been "a folly to commit anything elaborately composed" to such "a careless and interrupted" inspection. This would have been nearly as much out of place in the Madison Avenue front of Hamilton Hall as that facing the tracks of Fourth Avenue. But it was "elaborately composed" for its purpose, and was exactly and delightfully in place where it was. It was not a back, but a subordinate and inconspicuous front, of which the requirements were that it should not insistently appeal for attention, but should repay any attention which might chance to be drawn to it. This it very eminently did. The earlier building at the southeast corner was incorporated with it, and raised to its height. The front consisted of a lower story, which was something more ornate, by its simply traceried windows, than the plain lintelled and mulioned openings of the superstructure, and that sufficed by this variation to designate the building as part of a cloistral place, of an "institution," if not necessarily of an institution of learning. And this same purpose was served by the simple balconies of this lower stage; while the slight projections of the two gabled masses relieved the front of monotony.

It is a great pity that we should have to say all this in the past tense, and should be able to appeal only to photographs or to memory for the verification of what we say about it. The whole, in an elabroate scheme like this, is so much more than the parts. But there is one consolation for the fact of demolition in the revelations of the demolition. There is nothing more sordid and shabby, nothing that tends to bring our current building into greater and juster contempt, than the disclosures that are made when an example of it comes to be demolished. No matter how speciously massive it may have seemed when its surfaces were undisturbed, it is seen when it comes thus to be dissected that the interior architecture was all a sham, that the "finish" which alone pretended to be worth looking at, was not really a finishing of the structure at all, but an irrelevant super-addition. "I have often

sadly thought of this," says Carlyle, speaking of the common London house, "that a fresh human soul should be born in such a place, born in the midst of a concrete mendacity; taught at every moment not to abhor a lie, but to think a lie all proper, the fixed custom and general law of man, and to twine its young affections round that sort of object." That is the emotion the New York building must excite during the process of demolition, when all its shams are exposed and thrust upon the sense, even in the spectator who is hardened to them when they are in their conventional relations to the building with which they have nothing to do. Mr. Haight, from the beginning of his practice, was distinguished, even among the architects of the Gothic revival, for his insistence upon one of the most admirable articles of the Gothic creed, with which indeed, all the other articles were connected, namely that the "finish" of a building should be the development and not the concealment of its construction. It is a tenet hard to be carried into practice in dwellings, but in churches and public buildings it may be done without too much violence to current notions or practices, and in these he has steadily applied it. Such an architect gets his reward in the consciousness that

Whatever record leap to light,
He never shall be shamed;

whereas the dealer in architectural shams really cannot help being rather ashamed of himself when the shams are unmasked by demolition, and it is seen, by the indecent exposure of his work to the public gaze, what sort of monument he has been content to leave of himself. The demolition of the old Columbia buildings shows nothing to be ashamed of, shows something to be honestly proud of, in the fact that the finish is really finish, and not concealment, that as long as there is a piece of wall left, so long there is architecture.

Before we come to speak of the other chief work of Mr. Haight's in collegiate Gothic in New York, there are two unpretentious buildings in the same general manner that ought to have at least a passing notice. The more important of them is the Trinity offices, which occupy the site of an earlier building, on the same site and for the same purposes, which was quite devoid of ecclesiastical character or architectural interest. The vestry of Trinity is the only owner of "downtown real estate" that would have thought when this building was erected, ten years ago, or would think now of confining its erections to three stories. But it would only have encouraged envy of the possessions they hold against the increasing pressure for land down town if they had built a building any larger than they needed for the care of their own "temporalities," or any larger than its predecessor, with the view of devoting any part of it to the commercial uses from which they are protecting their churches and their churchyards. So they were morally forced to give their architect a quite



Church Street, New York City.

THE TRINITY OFFICES.
(1887.)

C. C. Haight, Architect.

unique opportunity, since no commercial Babel could attract so much attention to itself as a three-story building at the end of St. Paul's Churchyard by its very unobtrusiveness and want of pretence; and to leave to a private builder across Broadway, the profit offered for a "skyscraper" by the large and secure opening for light and air furnished by the churchyard. He must be a very hardened Gradgrind indeed, who would not approve the results of their decision, and who would point out, in the face of them, how the land thus reserved might have been sold for many hundreds of pence and given to the



THE TRINITY OFFICES.
(1887.)

Church Street, New York City.

C. C. Haight, Architect.

rich. That the building should be Gothic, followed, almost as a matter of course, from the fact that it was to be the place of business of an ecclesiastical corporation, at any rate of this ecclesiastical corporation; and it followed almost as logically that it was to be of that half-churchly and half-domestic kind which, in the Middle Ages, was applied to monastic edifices, and has since become known as "collegiate."

The materials are virtually the same as those used in the buildings for Columbia—red brick and brown sandstone. The length is about 170 feet and the breadth some thirty feet in general, increased at the Vesey street end to about fifty, converting this corner into a virtually

square pavilion. The effective architecture is confined to the two ends and the front facing the churchyard. The other front is not less carefully designed, with a motive, or motives of its own, developed from the peculiarities of the plan. But the passage of the elevated road through the narrow street makes the front virtually invisible. The other and visible front on the churchyard is broken on the ground-plan only by the projection of the pavilion at the north end, but it is quite sufficiently varied by the treatment of the roofs. At one end is a group of three gables, at the other the single gable which roofs the pavilion, while the wall between is divided by buttresses into four equal bays, the long and simple roof giving unity to the whole. The sky-line is animated not only by the gables and by tall chimney-stacks but by a questionable erection in the form of a cupola, to which it may be doing an injustice to assume that it has no practical function, but which seems to exist, very exceptionally in its author's work, only in order to "make architecture." The south end is a gabled front of which the gable is bisected by a chimney-stack, of which the flues emerge above the second story. This gable is repeated at the north end, without the chimney-stack, but with the addition of a flanking wall, made necessary by the greater width at this end, and forming with the rest a quaint, unsymmetrical feature that visitors to the neighborhood and even sojourners in it, find foreign to its surroundings, excepting the church and the churchyard, but very congruous with these, and carrying out very skilfully and pleasantly the suggestions of an oasis of old-fashioned piety and devotion in a region in which these are so far from being the prevailing characteristics.

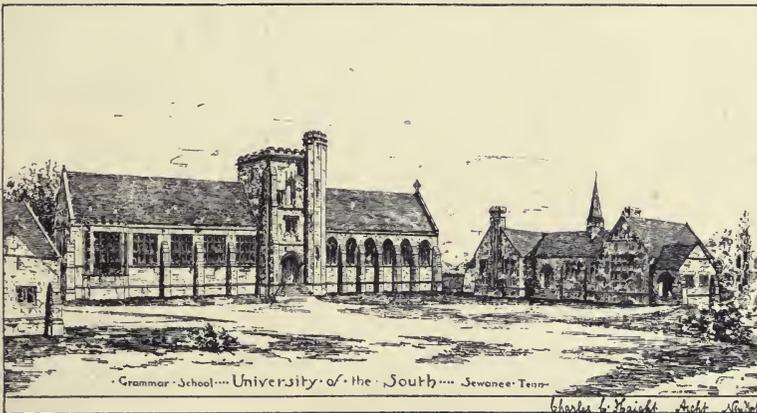
The other little stray piece of homely Gothic is in a region to which its suggestions are more foreign still. It is St. Thomas' House, a mission chapel of St. Thomas' church in East 59th street, beyond Third avenue, a region characterized, as no New Yorker whom it would do any good to tell needs to be told, by extreme architectural vulgarity. There is no quarter in which the umbrageous tin cornice is more devoutly assumed, by the simple-minded projector of tenement houses, to be admirable directly as its umbrageousness and to be a sufficient substitute for architectural design. A still small voice of protest, like the modest front now in question, takes on the effect of vociferation by dint of mere modesty and decency. It is manifestly destined, one would say, to convict of the error of their architectural ways those who, living in its neighbors, have daily occasion to look upon it, but one is pained to remark that, after sixteen or seventeen years its evangelical influence cannot be detected in the common building of the neighborhood. It is only a street front of some forty or fifty feet in extent, and in composition it recalls the Vesey street front of the Trinity offices, or rather anticipates that work, which it antedates.

by several years. Indeed, the composition is common enough, being merely the division of the front, into two unequal parts, of which the wider is crowned by a gable while the narrower shows above it a retreating roof, against which a dormer is relieved. The windows are all lintelled, and the more important mullioned, and the detail is in fairly pure fifteenth century English Gothic, though no point is made of its purity, so to speak. It is carefully and successfully modelled and adjusted, and would suffice to make the front respectable in any company and highly distinguished in its actual environment. But what gives the front its artistic distinction is the feature formed by the buttress which divides the windows of the gabled wall, which is a buttress between the lower windows and between the upper becomes a canopied niche for a statue. The modelling of the pedestal, and the manner in which it is made to grow out of its support are thoroughly artistic; and the crowned buttress bestows upon the front a quality more to be desired than even the highest respectability. It is unpleasant and painful to have to add that the present custodians of this work are so far from appreciating it that they have done what in them lay to destroy the effect of its honest simplicity by smearing over the front with red paint.

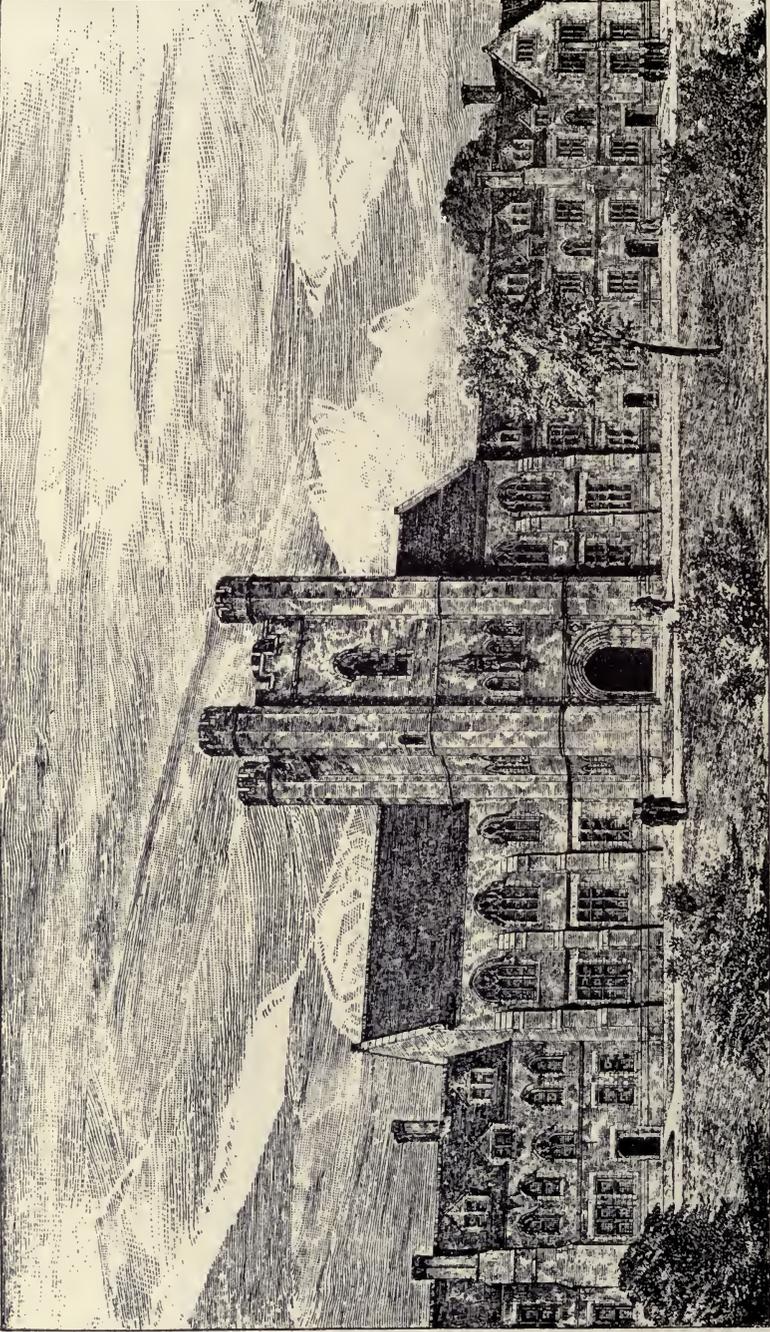
The Anglicanism, the "churchmanship" of all the works we have been considering is plain enough, is, indeed, one of the most conspicuous of the characteristics they have in common. It is not a bad characteristic where it is in place at all in architecture. It was a common saying during the days of the Gothic revival, that the Protestant Episcopal church was the most judicious American patron of architecture. And in those days at least the saying was quite true. After the Greek revival had spent its force, and had been discredited by the showing that Greek buildings in their entirety were unavailable for all but a very few modern uses, and that the effort to adapt Greek detail to modern uses had been crowned with failure, the carpenter who had lost the training and the tradition that made his work so decent in colonial times was allowed to have his untutored and unobstructed way with all private and most public buildings. The sense of style, of harmony and "keeping," had been utterly lost, in the absence of any examples to keep it alive. This, the period, let us say, from 1845 to 1860, was the very nadir of American architecture. The work of Richard Upjohn and his immediate successors was all that there was to remind people that there were such qualities as harmony and keeping, and the style in which they were shown was "something rich and strange." Although Emerson said of the Church of England that its creed was "By taste ye shall be saved," it was not so much an æsthetic as an ecclesiastical feeling that made the Episcopal church in this country the first and chief patron of the Gothic revival. But the effect was the same. In many and many a country village the Epis-

copal church was the only object of architecture to be seen, the only reminder that there was such an art. Of course this showing was equally valuable, so far as it disgusted people with the work of the emancipated carpenter, whether the style of which alone they could see examples was or was not suitable for ordinary uses. But its suitability to the uses of the Protestant Episcopal church was at all events beyond dispute, and every country church designed by a trained architect became a refuge of civilization in those bad days, in another sense than that in which Coleridge said as much of the parish churches of England.

There is still little question that the style of a church must be mediæval, if not pointed Gothic. And in regard to a theological seminary of the Protestant Episcopal church there can be no question



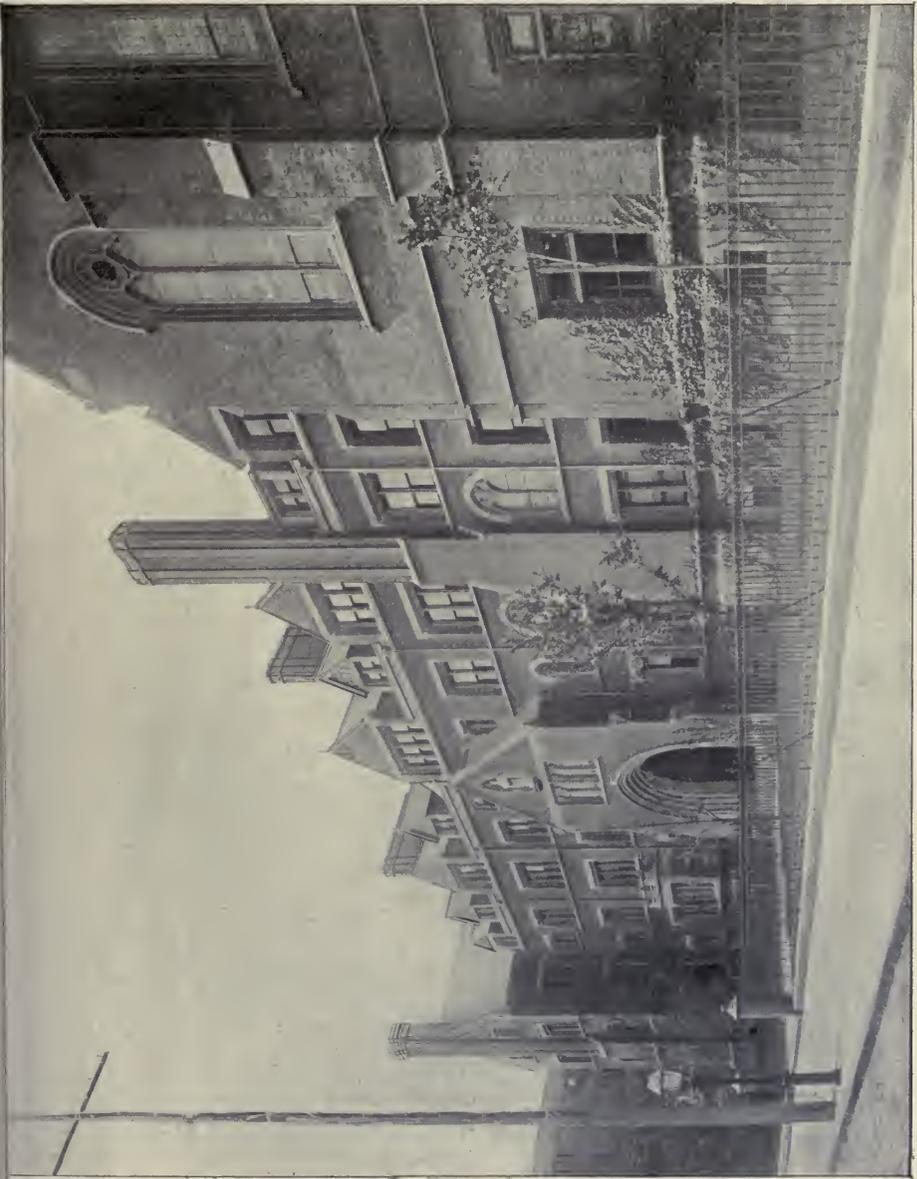
that it must be English collegiate Gothic. The most bold and bad and recent graduate of the Ecole des Beaux Arts would scarcely venture upon any other suggestion of a solution of this particular problem. There could scarcely be a more attractive problem for the right architect, and by his work for Columbia, and his minor designs of like character for "church colleges" elsewhere, for Hobart at Geneva (*Salve, parva parens!*), for St. Stephens' at Annandale, for the University of the South in Tennessee, Mr. Haight had already, one may say, "imposed himself" as the right architect for this particular work. He shared in it the advantage he had had at Columbia of being called upon to devise a general scheme, all the parts of which were to be executed under his own direction. How great an advantage this is we have only to look at the higgledy-piggledy of the ordinary American "college yard" to see. The uppermost reflection of the judicious observer at the sight of one of these painful miscellanies must be how much better the place would look if the very worst of the architects whom he sees in the character not of co-operators



Annandale, N. Y.

ST. STEPHEN'S COLLEGE,
(1884.)

C. C. Haight, Architect.



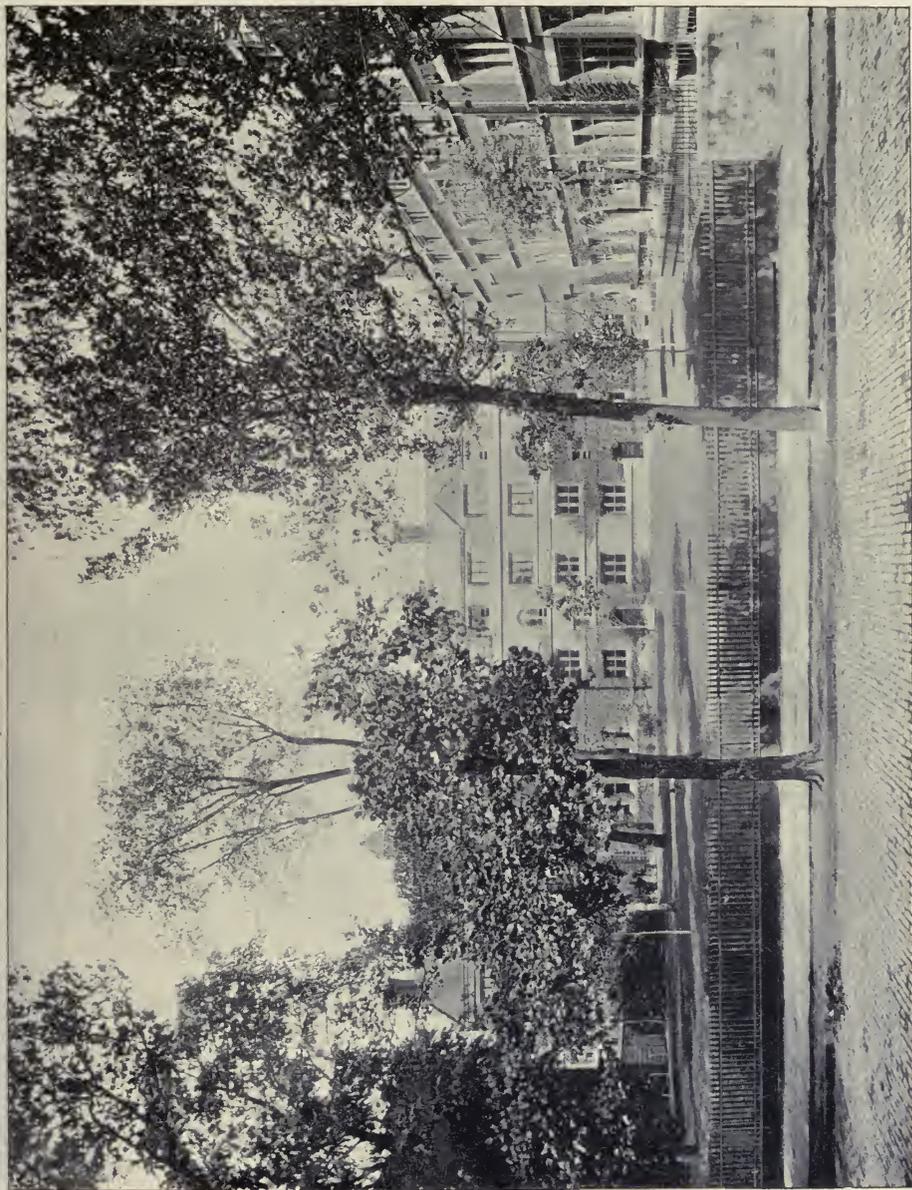
GENERAL THEOLOGICAL SEMINARY.
(Front on 9th Avenue.)

(1887.)

C. C. Haight, Architect.

but of competitors, had had the whole thing to do. In that case he would not have had the temptation, to which all the architects actually engaged seem to have yielded without a struggle, to make his own work assert itself *quand même*, assert itself by difference, since it cannot assert itself by conformity, and assert itself at the expense of his predecessors and competitors and thereby at the expense of anything like unity or ensemble. Apparently the most artistic architects are as little able as the least artistic to resist this particular form of temptation, and therefore they ought particularly to rejoice when they are delivered from it. Not, of course, that any architect of the least artistic is not capable of joy when he is delivered from it by being commissioned to prepare and execute a scheme for all the buildings of a college. And so has the public reason to rejoice in that case, as we have intimated. Only the judicious part of the public will keep its joy within bounds until it sees the work, or at least learns who the architect is. In this case, the architect had already proved his right to be regarded as precisely the most suitable to be selected for this particular work, and the joy of the judicious was therefore unconfined.

There were other advantages which the architect had in this case over the case of Columbia. One was the mere fact that this was done afterwards, and that the experience gained during the construction of Columbia was all available here. As a matter of fact, the work at Columbia was just about completed when the work upon the General Theological Seminary was begun by the laying of the corner stone of Sherred Hall in the spring of 1883. And there were other adventitious advantages not less important. We were saying about Columbia that the old buildings were even pleasanter to look upon by reason of their unexpectedness in a New York avenue. But, of course, by that they lost the charm of congruity with their surroundings, which the buildings for the seminary eminently possess. "Chelsea Square" is a very different quarter from Madison Avenue. "A pleasing land of drowsied it was" already before the new buildings came to emphasize its somnolency, and to make it more than ever an oasis, "a haunt of ancient Peace," in this roaring town. The old buildings of the seminary, of which one provisionally remains, did nothing to disturb this repose. They were two unpretending rectangles of grey stone, one dating from the twenties and one from the forties. There was no harm in them. Even the wooden rudiments of tracery and the pinnacled wooden fence—possibly through which the untutored mechanic who built them had undertaken to fit them for their destination by making them look "Gothic"—were applied with an innocence that made them rather winning than revolting. Chelsea Square is that region in the settled and crowded part of New York, which an architect would



GENERAL THEOLOGICAL SEMINARY.
(1887.)

Chelsea Square, Ninth Ave., New York City.

C. C. Haight, Architect.

be apt to select for the creation of a cloistral quarter, even if the whole island had been before him, where to choose. And then the space at command was ample for the purpose. One of the reasons for the removal of Columbia was that it had not room enough where it was and that there was no more to be had. The old site of Columbia was about 200 by 400. Chelsea Square is 200 by 800, and this is ample for all the future that anybody can foresee. At any rate it is ample not only to answer all present purposes, but to "accommodate" them, to answer them with liberality and dignity. And there is still another advantage not less important. The seminary is a real college in a sense in which Columbia cannot be said to have been in its old quarters and cannot yet be said to have become in its new. That is to say, it is a place in which students not only recite but reside. Residence is recognized to be necessary to the creation of a real "college spirit." It is certainly necessary to the idea of a cloistral place, a place secluded and apart, to the creation of "the still air of delightful studies" and the architectural expression of the same. To put it more prosaically, you cannot have a collegiate establishment without studies and dormitories, and provision is made for these in the theological seminary. It is easy to see, in looking at the buildings in Chelsea Square, how much they would lose of the cloistral expression, which is their characteristic charm, if the dormitories were away and they consisted alone of chapel, library and recitation rooms.

The general plan of the seminary is a fringe of building averaging forty feet in depth along the north side, and the two ends of the rectangle, miscalled "square," the whole forming a quadrangle open to the south, except for two professors' houses on the southern front; or, rather, it is a double quadrangle, the inward projection of the chapel at the centre of the block being great enough to form an effective division, and to make this the dominant feature which in such a scheme it clearly should be. The deanery occupies the southeast corner, the library the northeast, while the east front between them is given to the administrative offices of the seminary, and on the ground floor to the quarters of the janitor and the librarian. At the centre of this front is the main and thus far the only entrance to the quadrangle, a deeply and effectively moulded archway, detailed in English Gothic and with the jamb moulded into columns opening into a handsome and massive vestibule a barrel vault in brick with stone ribs. The feature is further signalized by being set in a gabled projection. This arrangement has the advantage not only of emphasizing the entrance, but of enabling the designer to give the opening a depth far more effective than the mere thickness of the wall would supply, and moreover of introducing a picturesque feature, without seeming to force its introduction, in the gabled

projection itself. This is in three stages, corresponding to the three stories of the wall, the first consisting of the archway of the entrance, the second of a lintelled and mullioned double window, and the third, in the gable, of a niche with its statue. This whole front is an extremely pretty and interesting example of Gothic composition; of composition, that is to say, developed from the facts and needs of the case, in which these are overruled to beauty, and in which, moreover, formal symmetry is abandoned in favor of a general balance which is equally satisfying as an expression of orderly and purposeful design, while it has the advantage of a detailed and specific expression, and does not exhaust the front, so far as the spectator's

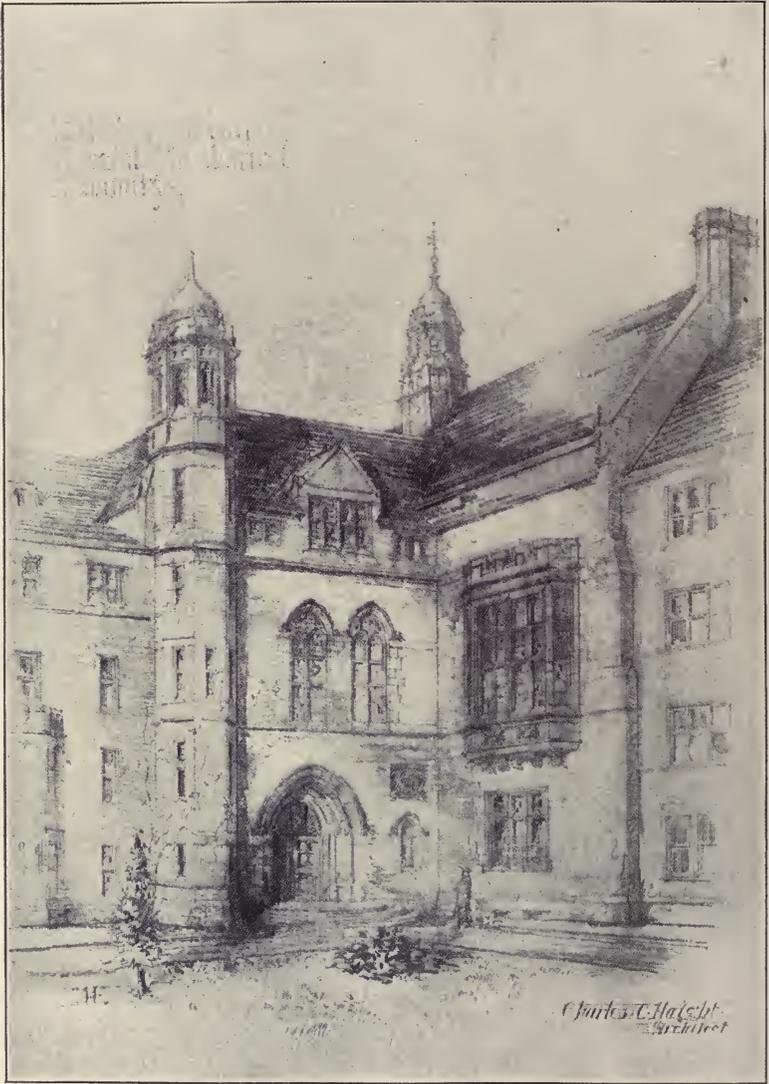


GENERAL THEOLOGICAL SEMINARY.

(1887.)

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interest is concerned, when he has seen half of it. The means by which these ends are attained are worth pointing out in some detail, all the features being simply the artistic expression of actual requirements. The two-storied gable end of the library with a chimney stack superposed upon its central buttress, forms an effective pendant at one end, to the four-storied gable end of the deanery, with its central chimney stack at the other. The effective balance is as complete as in the most formal composition, while the most cursory spectator yet cannot be misled into supposing that when he has seen one end he has seen the other. These ends are emphasized by projection from the curtain wall between them, and this in turn is relieved of monotony and becomes a composition with an organic



(1887.)

GENERAL THEOLOGICAL SEMINARY.

unity of its own simply through a careful functional expression of its parts. The fenestration of the two wings, it is seen, differs according to the comparative importance and the various uses of the rooms the windows light, while each curtain is itself divided by a feature that counterparts, without repeating, that of the other. In the one case it is the oriel window, in the other the tall chimney stack that is carried through the cornice and past the dormers.

"Sherred Hall," midway between the library and the chapel, and thus the central building of the Eastern quadrangle, was the first of the buildings to be erected in execution of the project. This is a "recitation building," and from that fact come the architectural peculiarities which distinguish it from its neighbors. It is of three stories against the four of the flanking dormitories, although the greater height of the rooms carries its roof even above them. The plan is simplicity itself, a central staircase, giving upon two recitation rooms on each floor. The treatment is equally simple. The material is a common hard brick, chosen for color, with a more vividly red pressed brick in the jumbs of the openings, and with a sparing use of brown sandstone in the lintels, arches and mullions of the windows. The front on the street is triply divided by the slight projection of the centre which contains the staircase, and this projection is gabled, with two small square openings in the stone basement and in the brick first story; in the second story a simply traceried triple opening, and in the third a single pointed opening with perpendicular tracery in the head. On each side in each story are two pairs of openings, pointed in the first story, lintelled and mullioned windows in the other two. All this is as plain and homely as can be. Barring the simple tracery, there is nothing in it that can be called ornament, nothing but the simplest expression of the arrangement and the construction; and yet how thoroughly satisfactory it is for what it is, the evidently subordinate front of a school. The front upon the quadrangle is somewhat richer or rather somewhat less bald, though this also is of a striking simplicity. The central third is here not distinguished by projection, and consequently not gabled, but is defined by buttresses flanking the entrance and continued into the second story. The entrance itself is a low and heavily moulded pointed arch, the moulding not stopped against the abacus of a row of columns, nor continued below, but dying into the splay of the jamb. This is a piece of peculiarly if not exclusively English treatment, of which Mr. Haight is very fond, and which he has used in the little mission chapel of St. Thomas and in the principal entrance to the Trinity offices. As used here it is particularly effective in carrying out the notion of unpretentiousness which is almost the "note" of his work in general, and is very distinctly the note of the buildings for the General Theological Semi-

nary. Over the arch is a belt of panelled tracery in stone, the window above is traceried, and there is a rudimentary tracery in the windows of the third story. The sides repeat those of the street front. The division of these stories is strongly insisted upon throughout. Between them are double-moulded string courses in stone, the up-



INTERIOR OF CHAPEL, GENERAL THEOLOGICAL SEMINARY.
(1887.)

per being the sill course, and between these, under the actual sills, the bricks are set diagonally between the courses. This urgency of stress upon the horizontal lines is, of course, laid with reference not merely to this building, but to those which were to come to adjoin it. It is not often that an architect gets the chance to erect a front of such horizontal extent as one of these quadrangles affords. It is perhaps still less often that he shows himself so appreciative of his

good fortune, and able to take advantage of it, forcing it upon the sense, by the devices of his art, at the risk of monotony, and yet successfully, by other devices, avoiding monotony. The roof of Sherred Hall, unbroken on the side of the quadrangle by a gable, is relieved only by a channeled chimney stack at each end and at the centre by one of the same cupolas in sheet metal which we have already questioned when it was introduced in the Trinity offices. It is certainly not "English Gothic," though that would give me, for one, no pain, if the purpose and relevancy of it were made plain. It is the only feature which seems to have been imposed by the architect on the building, all the rest having been imposed by the building on the architect. Conceivably it has to do with the ventilating system, but it does not say so. Conceivably that was also the purpose of the turret at the north end of the Madison Avenue front of Hamilton Hall, but that erection was distinctly its own excuse for being, as this cannot be said to be. The interior finish of Sherred Hall, on the other hand, has the same satisfactory air of reality that has been forced upon our attention by the deplorable demolition of the old Columbia. However it may be with living rooms, recitation rooms are certainly most appropriately finished with the real thing. It may be that "theologues" can be trusted not to inscribe on plaster walls those opprobrious remarks about the professors which so relieve the minds of secular undergraduates. But in either case a wall which is what it pretends to be is a more fitting and favorable environment for students than the most pretentious sham.

Between this recitation building and the library at the corner is one dormitory. Between it and the chapel, which is the virtual centre of the street front and the bisector of the quadrangle, is another, and these five buildings, a range of some 360 feet in length by something like forty in thickness, constitute the bulk of the scheme so far as it is now executed. There are, besides, the front on Ninth Avenue, already described, and five professors' houses, six including the deanery, on the Twentieth Street side. The Tenth Avenue front, which I believe is to contain the refectory, still provisionally lodged in the one that remains of the old buildings, is now in course of erection. This will supply an architectural counterpart to the library at the other end of the long front, a front about as long as that of the Capitol at Washington, be it remarked in passing, and thus in mere extent very noteworthy in the architectural opportunity it affords. It is the most complete and most homogeneous collegiate "plant" that I know of, excepting the University of Chicago, which is equally the carrying out of a complete and prearranged scheme, and which equally testifies to the advantage of such a scheme, but which is so very different in expression, although each of them calls itself "English Gothic," and each is, in fact, in a fairly grammatical

version of that style. While the effect of the seminary buildings will, of course, be greatly enhanced when the whole block comes to be enclosed and the two quadrangles appear completed, what has been done is a very signal achievement. The Eastern quadrangle is now complete, and enough of the Western built to judge it by. The succession, whether on the street front or on the quadrangle, of library, dormitory, "recitation building," dormitory and chapel, offers the designer plenty of scope. It is possible that he did not regard himself as in all respects to be envied, possible that he would have liked, for example, to have more money to spend. But that is a regret which, if he feels it, the spectators of his work, "forewarned," will not be apt to share. In fact, it is immensely characteristic that the observer, looking at these buildings, which owe nothing whatever to costliness of material, being constructed throughout of the cheapest and simplest materials that are genuine and durable, and owing as little to elaboration of workmanship or profusion of ornament, for the workmanship is severely plain, and there can scarcely be said to be any ornament at all, the detail being almost everywhere the mere expression of the construction, is actually at a loss to determine whether this extreme plainness and simplicity have come from want of money, or simply from the architect's own perception of the fitness of things. To see what can be done with common brick and black slate, with a sparing admixture of pressed brick and a still more sparing introduction of brown sandstone, when the whole effect of the design must come from the brains that are put into it, is a needed and useful essay that we should like to see oftener made. But undoubtedly it is particularly in place in a building which properly has the character of monastic austerity and in which, excepting alone in its chapel, mere splendor of material and richness of ornament would be of themselves incongruous and vulgar. A "palatial" divinity school would surely be a contradiction in terms.

The central building of this Eastern quadrangle, Sherred Hall, we have already described. Each of its flanking dormitories is of about the same length as itself, some 75 feet, and of about the same height, though the height in it is divided into three stories only, and in the dormitories into four. Architecturally, the dormitories are mere curtain walls, so to say, between the central pavilion of the recitation building and the end pavilions of the library and the chapel, itself to become the central feature of the whole front when the other quadrangle comes to be added, and the composition thereby changed from a five-fold, which it is now, to one of nine members. The devices by which the parts of the front superior in dignity and importance are signalized, or the inferior parts kept in subordina-



INTERIOR OF CHAPEL, GENERAL THEOLOGICAL SEMINARY,
New York City. (1887.)

tion, when all are of very nearly the same dimensions and of almost quite the same material, are worth some attention.

As in the Madison Avenue front of Columbia, the Twenty-first Street front of the seminary derives at once a cloistral aspect from the lack of any entrance throughout its whole extent. Not even to the chapel is there any public access, so to say, and it is remarkable what an effect of seclusion is gained by this simple means. In other respects it has great architectural advantages, in enabling the architect, for example, to preserve more effectually and more easily the continuity of his wall. It was a classic architect, in the days of the old Greek revival of our respected grandparents, who subjected himself to some ridicule by saying that we could not have good architecture if we would insist on having windows. From his own point of view, that cheerful purist was in the right, for you cannot reproduce a Greek temple if you insist on cutting holes in the walls, and the most successful reproductions are those in which, when the windows cannot be actually dispensed with, they are made nothing of, but left as ugly necessary holes. Doors are even more a physical necessity, but doors interspersed along the street front of a college are destructive of its special expression. A single guarded entrance, such as is gained here in the archway at the centre of the Ninth Avenue front, with a sufficient iron railing, such as has taken the place of the old "Gothic" fence, and at the back of the quadrangles a continuous wall, is much more to the purpose of a college. The existing stretch of 360 feet of street front unbroken by entrances has its extent emphasized to the eye by the absence of any apertures at the street line.

Beginning at the East end, the library quite unmistakably asserts itself. It rises distinctly higher than the dormitory which comes next to it, by reason of a roof more steeply pitched, for the cornice line is about the same in each and the width also. The wall is divided vertically into three stories, or two above the high stone base-ment, the upper being nearly twice as tall as the lower. Laterally, it is divided into four bays by brick buttresses ending at the springing of the arches in the upper and chief story in stone offsets. Each consists, in the basement, of a square-headed and mullioned window in the intermediate story of a like opening with a stone lintel and stone mullions, but with brick jambs, doubly splayed. In the upper story, which in height is about equal to the two below, and which is marked off from them by two emphatic moulded string courses, a single tall pointed window occupies the wall between the buttresses, with a central mullion sustaining a simple tracery of a late "Early English," or an early "Decorated," as you choose. It will be observed that this description almost equally describes the library of Columbia, except for the greater length of that building,

which made the division into six bays instead of four, for the fact that there are here two subordinate stories above the basement, and for the equally important exception that the two tall openings of the upper stage are succeeded by one in each bay. When I suggested, a few pages back, that such a change would have improved the older building by relieving the look of liness instead of massiveness, which is the chief drawback to its complete success, I had not the library of the seminary in mind. But it seems that the architect had made the criticism for himself, and in the later work it has certainly been obviated. For nothing could be quieter or more "wally" than this flank of wall. The gable end of the library we have already considered.

Then, between the library and Sherred Hall, comes an interval about equal to the front of either; that is to say, of some 75 feet, which is occupied by the first of the dormitories. Throughout its four stories, the windows are all plain and all alike, square-headed, with lintels and mullions of stone, and the stories are divided by the same string courses of slight projection and simple but emphatic moulding elsewhere employed. This sounds like a monotonous building, and the treatment does in fact intimate that the building is an interval, one of "the rests and monotones of the art," as Ruskin has it, between more important or more conspicuous features. But it is not monotonous for all that. It is relieved from monotony by the three gables which break the roof line and constitute the features of the street front. These are plain, of moderate pitch, and their heads are filled with sandstone. Their existence is satisfactorily accounted for by the withdrawal of the wall for a few inches between them and at their bases above the second story. At the East end, where the building adjoins the library, the wall is slightly withdrawn, and in the recess thus formed is a single opening in each story. In spite of its extreme plainness, the careful proportioning of the stories, the placing and relation of the openings, the successful adjustment of the simple detail, the "evidences of design," in a word, would make it an agreeable object even by itself, far more effective though it be in its relations. The dormitory beyond Sherred Hall, the other "curtain" of the composition, counterparts this without exactly repeating it. While the fenestration is virtually the same, the feature here is a single gable at each end, with a slight projection of the wall beneath. Then comes the terminal feature, as it is now, the central feature as it is to be, of the chapel. It occupies in all some sixty feet of frontage, of which two-thirds are given to the body of the building and the other third to the attached, or in effect the detached tower. The detachment is cleverly assisted by the fact that the tower is set back from the street front, between which and itself intervenes a low two-storied wing or "lean-to" be-

hind which the tower rises very effectively. The tower is again of a homely simplicity, a four-square erection in plain brick, with angle turrets ending in stone pinnacles, the roof between them battlemented and a belfry stage of two tall windows in each face, with traceried heads and a transom, also enriched, after the manner of English Perpendicular. Thus far a description of the kind of tower we have been seeing all our lives. Only so carefully is this one proportioned and detailed, and so straightforward and idiomatic is the treatment of it, that it seems to be the original of which the others are imitations. The street front of the chapel itself is a solid and satisfying gabled wall, of which the single feature is a large traceried window.

This street front is properly plainer than the front on the quadrangle, and it is left in the baldness of its native brick instead of being overgrown with Japanese ivy. One is rather glad of it, the architecture is so interesting that it would be a pity to hide it. For there is a high degree of subtlety in this plain brick back. It takes subtlety to manage the individualization of the parts without disturbing the homogeneousness and the unity of the whole. Although most of the lines are interrupted with each succeeding building, the interruption is always so managed as not to disturb the sense of continuity, and this is expressly emphasized by the production throughout of one line, that marked by the string course over the first story, though even that is not in fact, though it is in effect continuous.

But the quadrangle is the chief object of the design. It does not repeat the street front, or rather it is a richer and more decorated version of it. It is considerably more varied, the dormitories, for example, being diversified on this side by the expression in the exterior of their staircases, and that next to the library being sharply marked off from it by the octagonal staircase turret which "comes in" so happily with the one bay of the library that is allowed to emerge on this side. And observe that the picturesqueness everywhere accrues, so to say, and is nowhere forced. In the deanery, for example, and in the dwellings of the Twentieth Street front, there is no pretence of archaism. The depressed four centred arches of the doorways are the only badges of "collegiate Gothic." The houses are not monastic abodes, but unmistakably modern dwellings. Nor is there any affectation in the college buildings. They also are of their own time, in spite of the historical style which is nowhere allowed to interfere with the facts, which is everywhere employed to express and emphasize the facts. If the result be

a Tudor-chimneyed bulk
Of mellow brickwork on an isle of bowers,

and we find it charming, its charm is not of the scenic kind, but the real thing, and has been obtained, not by any denial or suppression of the actual conditions, but only by the artistic affirmation and expression of them. If I have dwelt on this beautiful work at such length, it is because it seems to me to be its author's masterpiece, and as exemplary as it is beautiful. It is a public benefaction as well as an artistic achievement thus to create an oasis of beauty and repose in the "fumum et opes strepitumque" of our modern Rome, to bring back to a happily passed-over and neglected and rather shabby quarter of New York, as it were,

The sound of doves
In quiet neighborhoods.

* * * * *

The "Collegiate Gothic" in which this brilliant success was won was not, I need hardly say, the true and primitive Gothic in which the logic of construction, of the functional expression of structure, was carried to its bitter end. It implied, indeed, the pre-existence of that real Gothic, of the Gothic of the French cathedrals, in which logical building was pressed to its limits and nothing was left unexpressed. But, even as the English cathedrals were the picturesque degeneration of the French cathedrals, so was the English collegiate Gothic a picturesque degeneration of the English cathedrals. The expression is not only not carried so far, but the forms it took are employed more in a traditional way, more for their own beauty and picturesqueness, and with less strict regard for their meaning, and they survived until, in English nomenclature, we read not only of "Elizabethan," in which Gothic forms were used with scarcely any reference to their original meaning as to structural expression, but actually also of "Jacobean Gothic," in which such Gothic forms as were retained at all, were retained, and mixed with other alien forms, precisely in the modern manner, because the designer thought them pretty. I do not mean to charge a want of logic upon the architecture of the Theological Seminary. I mean only to point out that the logical expression is stopped much short of the point which it reached in the masterpieces of the more strenuous periods. In this respect the later Gothic, especially in England, is rudimentary compared with the earlier, in one way crude though in another so ripe and mellow, truly a "picturesque degeneration."

From the works we have been considering it is a fair deduction that to their author Oxford is the most delightful city in the world—Oxford, "steeped in sentiment as she lies, spreading her gardens to the moonlight, and whispering from her towers the last enchantments of the Middle Age." It is something of this charm which he has transplanted to

New York. An architect of this temperament could not be expected to practice Gothic either with the severe professorial logic of an archaeological analyst, or in the illogical and exotic and Italian forms which Mr. Ruskin's eloquence imposed upon a generation of his compatriots. He could not become a purist. And the point I am just now trying to get at is that such an architect might be expected to fall an easy victim to the very latest degeneration of English Gothic, when an attempt was made to bring it into fashion under the name of "Queen Anne." It is curious what a number of architects would not take anybody's word or anybody else's experience for it that that manner of building was as dead as the good queen whose name it bore proverbially is, and that there was really nothing in it, but insisted upon making that demonstration for themselves. Mr. Haight was one of them, and his excursions are less to be regretted than those of most of the others. Indeed, more than one of them is a matter for positive congratulation. The earliest of them, I believe, was in "institutional" architecture, a hospital in Park avenue, near 42d street, which, I must say, strikes me as the most nearly null and void, having the least architectural character, of any work of his I know. In fact, I find it impossible to remember it when I am not looking at it. Having no photograph of it before me now, all that I can say of it is that it is a recessed centre and two projecting ends in brickwork, with a central porch, and with the whole structure covered not only with a veil of the friendly ampelopsis, but also with a trellis of brickwork, not, apparently, with any view of strengthening the walls, but only of informing the spectator that it is composed in Queen Anne. Certainly there is no harm in it, but Mr. Haight is not one of those architects, numerous as they are, whom we feel like congratulating when their work escapes reproach by eluding notice.

An immensely more successful essay in "free classic," if not in strict Queen Anne, is a dwelling in East 55th street. This undoubtedly has architectural character and a physiognomy of its own, besides showing that sense of good neighborhood which we have already noticed as very seldom absent from the work of our architect, and which is noticeable in the present case in spite of the presence of neighbors to which it would involve a surrender of architectural self-respect for an architect to conform. It is a very simple front, of four strongly divided stories, the openings all square-headed, with mullions and transoms, excepting only the round arch of the doorway and the round arch of the dormer. The wings of this latter, by the way, show in the stone balls that surmount their posts the only badges of the British eighteenth century. So far, it would be a merely decorous and well-behaved front. What makes it more than that is the single "feature" it bears. This is the three-sided oriel



NO. 6 EAST 55TH STREET, NEW YORK
(1880.)

at the centre of the principal story, a feature detached and made conspicuous by the expanse of blank wall on either side of it, and which is in itself and in its supporting corbelling, modeled and adjusted with skillful and successful pains. It is an unusually effective expression of the idea of a basement house.

In the same style as this, of almost the same materials, and with even a modified form of the same characteristic feature, is a warehouse at the southeast corner of Broadway and 22d street. Here also the detail is "free classic," Elizabethan or even more Jacobean. The building is favored by being set upon one of those irregular corners, formed by the intersection of the diagonal of Broadway with the gridiron of the rectangular street system, which are the most eligible building sites, so far as architectural effect goes, that these public malefactors, the street commissioners of 1807, have left to New York. It is favored also by having ample dimensions, a frontage of 100 feet on Broadway and of something more upon the side street, and eminently in having been built before the elevator building had invaded middle Broadway and so much worse confounded its confusion. It is the architect's own fault if a five-story building of this area is not kept quiet. A tall basement of piers and flat arches, which look rather weak for their work, and have to be stayed with iron straps, sustains a superstructure of three stories of square-headed openings with lintels and mullions and quoined jambs in stone in a field of red brick, and a fifth parapet story all of stone, having the lintels enriched by carving, over a very well-designed and well-adjusted cornice. There is here, one cannot help feeling, too little wall for the windows, and even the terminal piers are thin. Moreover, the uniformity of the fenestration seems to threaten a monotonous building. Its monotony is relieved by the truncation of the acute angle, by the introduction of two gabled projections on each front, by an ample and handsome arch of entrance in each, and by the more questionable introduction, above the doorway and in the truncation, of a two-storied oriel very similar in treatment and even in detail to that which we have just been describing. In a basement house this feature evidently "belongs," but the relevancy is by no means so evident in a warehouse, though it must be owned that it retains its picturesqueness in losing its propriety. It would, of course, be quite absurd, for a worker in Jacobean to set up as a purist. Impurity is, so to speak, the essence of the style which he has chosen. And so nobody is entitled to call him to account for any incongruity which is not sensible, but only academic. In this instance the gabled dormers, with their spreading ailerons and their flanking posts with the crowning stone balls, are quite classically Jacobean, if one may so absurdly express himself. And so is the two-storied oriel, corbelled out from its sup-



BROOKS BROS.' STORE,
(1884.)

Broadway and 22d St., New York City.

porting pilaster, with the exception of the belt of carving in the panels, which might have been conventionalized direct from that nature with which Jacobean has as little as possible to do. But the effect is not incongruous, and that is all with which we need concern ourselves. It is a criticism more to the point that the general treatment is domestic rather than commercial, and this criticism seems to be justified. But, commercial or not, nobody can deny that the building is an eminently decent piece of street architecture.

It was in much the same style that Mr. Haight designed the only "skyscraper" he has thus far been privileged, or condemned, to erect. This is the building of the Lawyers Title and Trust Company. It is by no means an extreme skyscraper, checking itself, as it does, at the modest limit of thirteen stories, although the steep roof which crowns it makes it more visible and even conspicuous, in the Babel of lower downtown. Neither is it at all aggressive or insistent in the matter of style. The most conspicuous and almost the only badge of Jacobean is the dormer of the top and its flanking posts with their stone balls of singular bigness and emphasis. For the rest, the building is in the free and eclectic mode which the new conditions of the tall building almost compel, and it conforms to the consensus which has been arrived at with so singular a rapidity. That is to say the shaft, consisting here of rather more than half the height, eight stories out of the thirteen, is composed of uniformly treated openings, "treated," indeed, as little as possible, and mere rectangular holes, though the bounding stories, the frieze and dado, of this central part are distinguished from the rest in treatment. The base and capital are in gray stone and the shaft in buff brick, a combination or contrast which emphasizes the division of parts which without it would be manifest. Indeed, the emphasis of design is so much stronger than that, of material that, although the upper stories and the lower of the shaft are allied, in their material, to the extremities, the spectator is left in no doubt that they really belong to the shaft and the confusion and uncertainty on this point, which renders nugatory the design of so many tall buildings which otherwise may show good points is put quite out of the question. There are only six stories of the shaft which are treated with absolute identity, and even in these the double lateral division of the front is insisted upon, and this interval of blankness is not more, or is scarcely more, than a third of the total height; so that the transitional stories serve the purpose of variation very well, without compromising the much more important purpose of keeping clear the main division, which seems to be the most important architectural requisite of the tall building. The treatment of these transitional stories so as to produce this result is one of the chief peculiarities, as well as one of the chief successes of the building. The reader must be cautioned that the drawing does not

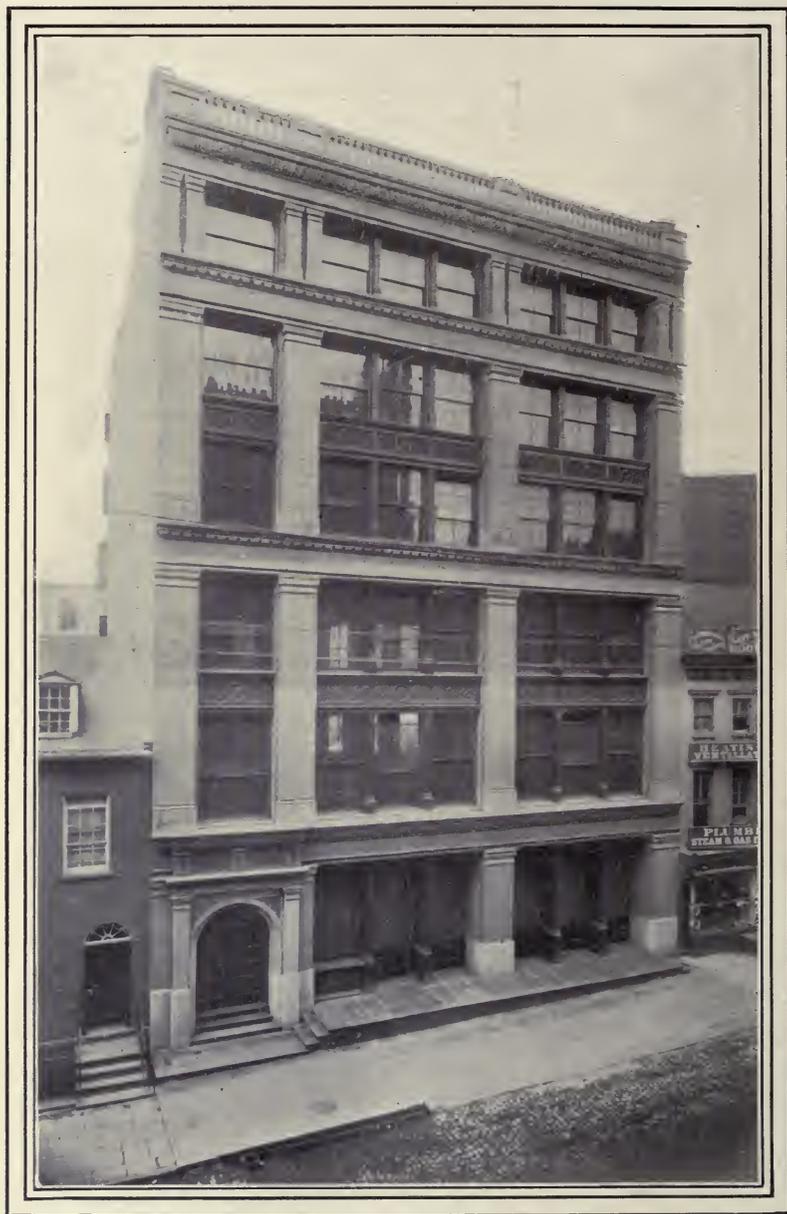


THE LAWYERS' TITLE INSURANCE CO.'S BUILDING,
(1894.)
Maiden Lane, New York City.

show this as it in fact is; the basement, the five lower stories, counting the tall arches as two, representing the existing building at the rear, and not the front on Maiden lane. In the completed front, the architectural basement is terminated above the arches, though the story next above is also in stone. It is effectually marked off by a heavy and emphatic balcony, supported on heavy consoles of which two, one regrets to remark, are the keystones of the arches, detailed to that incongruous function, while the "dado" is furnished with a row of pilasters, and crowned, as one also rather regrets to remark, with a heavy and complete cornice. Six, not five, equal stories of buff brick constitute the shaft, with which also counts in the stone story marked off from what is below by an emphatic string course, but from what is above by a far more emphatic cornice. I know of no tall building which is more effectually relieved from monotony than this by these devices. For the lower division, the base, the architect has been fortunate enough to secure a triple division of its own, and also to secure the predominance of the central member by uniting in one the second and third stories in two great round arches. This arrangement is not necessarily capricious. It may very well be that the principal floor is the quarters of the owning corporation and that the space above the transom is used as a subordinate story for clerks. The architectural advantage is at any rate manifest. This basement has a composition of its own, as may very clearly be seen at the rear, which is meant, as the drawing shows, ultimately to bear a superstructure like that of the finished front, but which is thus far merely a basement, and which nevertheless is a complete building, architecturally, and a very satisfactory building, to which it would not occur to the casual spectator that there was anything remaining to be done. The middle part is, architecturally, neither here nor there. But that is no reproach to it. In those tall buildings which have approved themselves as the most successful, whatever differences they may have, they have precisely this in common that nothing is attempted to be made of the middle part, that it is a "rest and monotone," that it is regarded as the succession of cells having no difference in function that calls for a difference in structure which, in fact, it is, and that its business is, so to speak, to hold apart the top and bottom, which have something to say. This is eminently the case here. The bottom we have already considered. The top, which would not be very apprehensible from across the way, has the good luck to be visible a quarter of a mile or so to the northward, through the vista of a street, rather an alley, Dutch street by name, which was opened too long ago to be closed by the commissioners of 1807. It is from Fulton street that one gets the benefit of this vista, and very striking it is. The dim, rich, gray, dormer, relieved against the black mass of the roof, with its flanking posts crowned by the

huge balls, and the flanking chimneys that, in a nearer view, with a strong string-course under them, give form and meaning even to the bald brick "returns," which so many designers are content to leave in their native baldness; all these things make up, in the distant view, a picturesque pyramid to which the very clumsiness of the Jacobean detail, the very exaggeration of the big stone balls, gives something which, if it have an air bourgeois and even baroque, has also an air of old-fashioned respectability that is not at all "smart" or modish, but is highly respectable, and even winning. Decidedly, this is one of the successes among the tall buildings. There was another design for a much more advanced skyscraper, which has not yet materialized, and which I have seen only sketched in in one of the bird's-eye views of the sky line of the lower island. As I remember, it had for prototype one of those four-square, battlemented English church towers, of which the author has shown himself so fond in their conventional relations, but which will be agreed to be a surprising novelty as the motive of a New York skyscraper. All the same, I should like to see the building.

Whether it "ought" to be so or not, the plain fact is that in a retail store, like that at the corner of Broadway and Twenty-second street, or in an office building like that of The Lawyers' Title Company, architectural attractiveness is considered by owners and tenants, and it is "practical" for the architect to take it into consideration. It is quite different with the warehouse which is a mere place of manufacture or storage, and in which, there being no element of "advertisement," it would be a kind of dishonesty to spend any of your client's money, much more to make an infinitesimal sacrifice of convenience, for the sake of architectural effect, or even of architectural expression. The Chicago architects, with the hard-headed practicality that they have displayed in other ways, have arrived at a characteristic solution of this problem. They do factories at a deduction from the usual commissions, upon the express ground that in the design of these they are employed as planners and constructors merely and not as artists. It is a queer point of view, when we consider that, in really artistic times and among really artistic peoples, every work of man's hands was and is a work of art, and a division between "architecturesque" and unarchitecturesque buildings would have been, and would be, incomprehensible. The Chicago architects carry out loyally the queer conditions of their work. They give their owners their best services as planners and constructors, and entirely withhold from them their services as artists, insomuch that there are factories designed by artistic architects which show no more differentiation or individuality than the bricks of which they are composed, and which their authors never think of including among their "works." I believe that no architects in New York have accepted this radical position,



WAREHOUSE, NO. 149 FRANKLIN STREET, NEW YORK CITY.
(1888.)

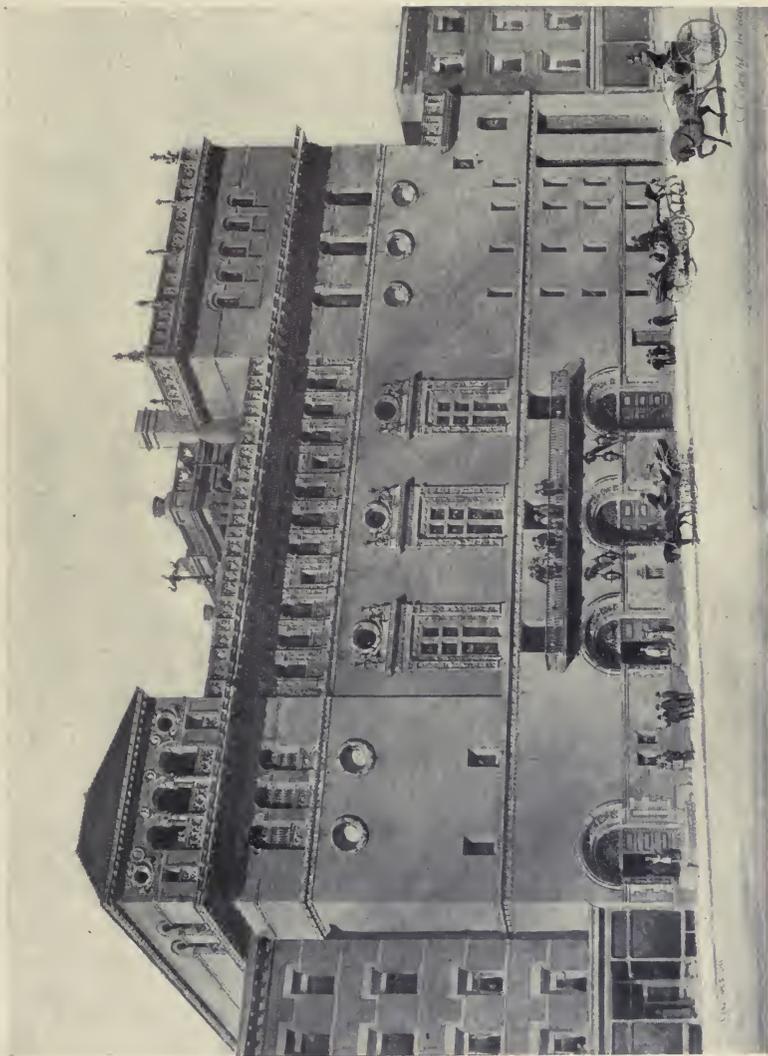
at least in theory. In fact there are a certain number of them who have taken successful pains to see how works upon the looks of which it would be not merely useless but disloyal to spend much money may be made to look well without costing any more, an effort which the architects I have spoken of do the next best thing in refusing to make unless they are paid extra for it. In the number of these architects who have undertaken to make objects of architecture of buildings which must and should be built at the absolute minimum of cost Mr. Haight is entitled to be reckoned, were it only upon the score of some warehouses and tenements he did some years ago for the corporation of Trinity and on the Trinity property. There was nothing to be gained in the warehouses by display, and the tenements were for the class which can not afford to pay anything for the appearance of its dwellings. The materials were the simplest and cheapest. There was not, I believe, a single avowed or ostensible ornament to be seen in them. Architecture was reduced to its simplest expression without thereby ceasing to be architecture. One can hardly say this of the warehouse in Franklin street which is herewith illustrated. Certainly the essential of such a warehouse, which, next to stability itself, is light, cannot be said to be sacrificed to architecture. On the contrary, every essential of architecture, including the appearance, though doubtless not the reality, of stability itself seems to have been completely and ungrudgingly sacrificed to utility. The front is a huge sash-frame. Surely, if an architect has in fact a sash-frame to make, it is unwise of him to pretend that it is anything else. And yet this is not a satisfactory sash-frame. And I believe the reason to be that the sacrifice of conventional architecture has not been so complete as at first sight it seems. Evidently in a piece of purely utilitarian work like this, scarcely anything is so injurious as the suggestion that the design of it has anything arbitrary or capricious. The front is in fact a succession of six stories, virtually equal, except the lowest, which differs for cause. Why not make it so? Why pretend that the four central stories are grouped by twos, and emphasize this arbitrary division by capitalizing the piers at these two points and giving them entablatures of masonry to carry, while the intermediate divisions, apparently of exactly the same functional significance, are designated only by transoms of metal? It is true that something like classical proportions are thus preserved for the piers. But that is the very point, that one must not trouble himself about classical proportions in a sash-frame, with which classical proportions have nothing to do and in which the piers are either continuous from top to bottom, or else interrupted at each of the stories which are the normal and natural divisions. Besides, this partition seems to defeat itself from its own point of view. It is not so much the shape of the piers, of the "muntins," in a sash-frame, but of the panes they enclose, that is of import-

ance. In this case the windows are much more conspicuous than the frame, and the shape of them is rendered unnecessarily awkward by the arbitrary treatment of the piers. And, in a work so avowedly bald, even the expense of the arched entrance to the upper stories seems out of place. Let the tenants upstairs go in through a square undecorated hole. And quite good enough for the likes of them.

Very different, and much more satisfactory, are the two huge warehouses the maker of the sash-frame has just completed in Vandam street or its neighborhood. There is no doubt about the stability of these structures, nor is there any about their utilitarian purpose. The material and the massive treatment of the basement are an architectural recognition of its function and the signaling of the entrance scarcely more than is necessary to make it evident, and is entirely congruous with the general treatment of the building. The single story of the attic in this case, as indeed in the other, may conceivably correspond to a difference in function. The division of the intermediate wall, the "shaft," is not justifiable on this ground, and might perhaps better have been omitted. But it is so slight as to be negligible, instead of being, as before, the primary fact of the composition. The differences in material in the wall are aids to the expression of the construction, and the trio. In short, this is a work of mere utility, carried out not meanly but with liberality and dignity, and to a result which is impressive without being incongruous.

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From so truly and delightfully British a version, or perversion, of the Renaissance as the Jacobean of the Lawyers' Title building to the real thing is a far cry. But our architect has not scrupled, on occasion, to attempt the real thing and with results that are highly interesting. It would not have occurred to me, from the kind and character of his work up to that time, to suggest Mr. Haight as the architect of a theatre, but I am very glad that it did occur to the projectors of the American Theatre on Forty-first street, with an outcrop on Eighth avenue and another on Forty-second. They must have summoned him with a trust that their architect, whose powers had theretofore been employed in tasks so very different, was, as Voltaire said of the prophet "Habakkuk," "capable de tout." A Gothic theatre is a proposition from which the boldest of the Goths have been accustomed to shrink, or all but the boldest, for doubtless there are some theatres among the remains of the Gothic revival in England—is not the memorial theatre at Stratford-on-Avon one of them?—and there is at least one in this country, the Brooklyn Academy of Music, which was for many years, and by just title, the chief architectural boast of Brooklyn and remains, as everybody knows who knows it, a very



THE AMERICAN THEATRE,
(1893.)

41st St., near 8th Ave., New York City.

able and a very interesting work. But there is clearly no body of Gothic precedents applicable to the theatre. An Elizabethan or Jacobean theatre is equally unthinkable, though, when one comes to think of it, the Globe theatre of Shakespeare himself must have been of that fashion. The Italian Renaissance has imposed itself as the proper style, and every architect of a theatre has conformed to it, generally to the extinction of any artistic individuality that there may have been in himself. The peculiarity of this theatre is that, though the architect has conformed with great strictness, so far as the detail and the technical "style" go, his individuality has nevertheless escaped, and the building as a whole certainly can strike no one as an "example" of style. The materials are mottled brick and yellow terra cotta, and the architect has recognized that to treat simply and plainly so very plastic a material as terra cotta is to misuse it, to show that you do not appreciate its capabilities. The enrichment here is, indeed, profuse, and it is all of Southern detail carefully copied from good models, apparently, when these were available, with regard to which the only concern of the reproducer, besides the selection of it, is the adjustment of it in scale to his building. This has been successfully done here and it is an effective enrichment. But nothing could be less in the spirit of the grandiose and monumental which "classic" connotes than the easy and familiar, even the quaint, expression which the designer has managed to impart through the academic forms. The classicism is entirely of the letter. What I have called the outcrops are detached frontages of some 35 feet on the street and of some 50 on the avenue, of which the only connection with the theatre is that it is accessible through them. They conform, however, to the front of the theatre proper in material and in architecture. That on 42d street indicates the playhouse only by an ample archway, unfortunately crowded much too close to the end of the wall to allow it a visible sufficiency of abutment. The entrance is still further signaled by two free standing columns of polished granite in front of it, their capitals, for want of anything better to do, carrying each one of our old friends the Jacobean stone balls. Alongside the entrance are two small arches which conceivably might light a ticket office. The next story counts in with this as the architectural basement, but has no apparent connection with the theatre, being a row of three plain, square-headed openings that may front an apartment, and are furnished with a balcony. The next three stories are grouped as the middle, the lower being distinguished from the others not only by greater height, but by a framing of its tall openings in rich Renaissance detail, and a crowning of them with similarly enriched pediments. The fourth and fifth, again, show plain, square holes covered with flat arches, while the sixth and last is a rich arcade in terra cotta. A decent and elig-

ible apartment house, but for the big archway. The broader frontage on the avenue is treated much in the same way, though the departures from symmetry are here even more marked and apparently more capricious. There are here two arched entrances, like the one of the narrower front, with splayed jambs decorated with coffers and rosettes. At one side of these is the entrance to the upper stories, a tall rectangular doorway, very richly framed. The story above is plain, as before, and marked off from the superstructure by a double belt of ornate terra cotta. Above, the design of the narrower front is repeated, with the addition, in the compartment at the side, of a small window with a round pediment alongside of the tall windows with the triangular pediments and of a wreathed bull's-eye in the story next above.

The theatre proper has the more than respectable dimension of 150 feet of frontage, in which a triple division is enforced by the expression of the three component parts of a play house, the foyer, the auditorium and the stage. A symmetrical composition seems to be "indicated" by the arrangement, and with a little trouble the façade might have been made to seem virtually symmetrical. It is evident the author would willingly have taken, as in fact he has taken, much more trouble to express the function of each part separately and to obtain an effectual balance as against an inexpressive repetition. Not only is one wing distinctly longer than the other, but it is treated so as to emphasize rather than to dissemble the differences. The variation is especially lucky at the top, where the open loggia of the narrower wing, with its steep roof and its rich ornament, is sharply distinguished from the plain expanse of the wider with its balustraded top, and is, moreover, a very pretty object in itself. At the bottom it is not so fortunate. As upon the street front at the rear, the archway is so crowded against the end as to lose much of the force that belongs to it for lack of visible abutment. The tall slit of the stage door at the other end presents, in the facilities for admitting ready painted scenes, another awkward necessity of which the architect has not seen his way to relieve the awkwardness. But nothing could be better in its way than the manner in which the central triplet of arches is framed between the solid wings of wall or than their relation to the recessed and decorated centre above them, or of this, in turn, to its enclosing walls of which the massiveness is rather accentuated than relieved by the slits of opening at the bottom, and the bull's-eyes at the top. The concentration of ornament at the top, too, in one broad belt of decoration is very happy. It is the contrast of this richness with the austerity of the lower walls and of the flanking walls that gives the front its physiognomy, next after the fundamental composition, with its sacrifice of formal symmetry to pointed and specific expression, and its substitution for this

formal symmetry of a balance of obviously unequal and obviously different objects. It is doubtless to this concentration of ornament over masses of unbroken wall that the front owes the Spanish aspect which every spectator must find in it, to this flowering out of a dead wall into sudden grace and richness. That contrast is very characteristic of the Spanish Renaissance, as indeed of all styles which have been, and in so far as they have been, Hispanized. Certainly the suggestion is given much more by this than by the detail, and the effect of the building is by no means that of those buildings from which the detail was derived. The detail adds a grace to a building of which the essential attractiveness has nothing at all to do with the regular and pompous compositions of the Italian Renaissance.

It would not be fair to pass on without pointing out how much is added to the effectiveness of the theatre by the iron work which is employed in a rather unusual profusion. The heavy balcony over the entrances serves a good purpose in the general composition of the front. And the fire escapes which have been added under the tiers of little windows at the stage end, apparently as an afterthought, since they do not appear in the drawing, at least give a minimum of interference with the architecture, and in that way offer an exemplary treatment of a feature which most designers find so intractable. Like a good many other of these adjuncts to buildings, which are adjoined as substitutes for sound construction, they seem to serve rather to vindicate the zeal of the Fire Department than for any more practical purpose, so small, in this instance, are the windows that give upon them. These apertures might transmit to safety the sylph-like ladies of the ballet, but their inadequacy seems to mock such of the more globular members of the orchestra as might be forced to resort to them for escape from a fiery death.

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From what we have been saying and looking at, nobody would expect that Mr. Haight would have given himself, with any great enthusiasm, to the Romanesque revival. The Romanesque revival, as "personally conducted" by Richardson, influenced architects in two ways. One of them was by that huge and domineering personality which was so expressed in his work that it was not necessary for an architect to know Richardson personally to be impressed by it and to be, altogether in the French sense, "imposed" upon by it. The other way, the way of the more studious and less excitable practitioners, was to inquire what the qualities were that had thus imposed themselves. Out of this classification is, of course, to be left that number of architects, without doubt the numerical majority, equally without doubt the æsthetic or the intellectual minority, which

saw nothing in Richardson's work, and cared to see nothing in it, except that it was popular. These are the practitioners who have made architecture in this country an art almost impossible to be pursued seriously, who have, with a national quickness for "catching on," "followed a multitude to do evil." "Non ragionam di lor." But, among the more serious architects who were influenced by Richardson, Mr. Haight did not take his place in either of the classes which I have tried to distinguish. How could he? He had not been born in the woods to be scared by an owl, on the one hand, like the architects who had been bullied into Richardsonianism by Richardson's personal stress nor, on the other, was he one of those who had studiously considered the possibilities of the Romanesque and had concluded that there was something in it. The very point of the Romanesque revival was the fact that Romanesque had never been finished, that it had been interrupted, and balked, by the irruption of pointed Gothic, of its true development along its own lines. And the reader who has gone along with me thus far, and has followed also the illustrations, will have seen for himself that Mr. Haight does not take any interest in any style of architecture that is not finished; that he has no fancy at all for pioneering; and that his delight is to adapt old things to new conditions, "to shine with new gracefulness through old forms." To develop historical Romanesque beyond the point it historically reached, seeing how much more available it was for modern uses than its succeeding pointed Gothic, was work for ambitious architects, but for not for this architect. After that very first essay, in the earliest of his buildings for Columbia he had distinctly, in his work, waived any ambition to advance the art of architecture, had distinctly declared, through the same medium, that historical architecture was both good enough and big enough for him. Quite conceivably he might have given some client who cared for that sort of thing, in some surroundings that would have suited that sort of thing, a bit of "Norman" that was not too rude and crude, in the way either of a country church or of a country house. But in a Romanesque revival it was out of the question that he should have had any real belief; and that nevertheless to this revival he should have been induced to contribute is one of the strongest proofs of the sway that Richardson's work, in those years, exercised over his profession. It is true that the contributions were not very extensive nor very important. If the contributor had done nothing else, it is not likely that the editor of this periodical would have asked me to write about his works, or that I should have asked the editor to let me, which is the more accurate way of putting it.

The Down Town Club, fronting on Pine street and backing on Cedar, is in fact one of those more or less exclusive lunching places

which have become so common in New York within the last few years. They are for the most part deserted for twenty-two hours out of the twenty-four, and the point to be kept chiefly in view in planning them is to provide, during the remaining two, ample facilities for serving the whole active membership of hungry and hurried "consommateurs." In the Down Town Club this necessity threatens an architectural awkwardness, since it has resulted in making the third story of a five-story building the most important and conspicuous, that being the floor which contains the main dining rooms. The two floors below are given to subordinate dining rooms, coat rooms and the like, while the two upper are devoted to the house service, including the kitchens. To signalize this main floor, while



ENTRANCE TO DOWNTOWN CLUB.
(1886.)

yet keeping it in just relations to the whole, and to attain unity, is the architectural problem. For several reasons, the back of the building seems to me more successful than the front and better worthy of illustration. The idea is certainly clearer, if it were only that, above a single story of brown stone, this is a monochrome of red brick and red terra cotta, while the front has a high two-storied basement in brown stone and above it a superstructure of buff brick and buff terra cotta. The division of the front into two so nearly equal layers expresses the importance of the principal dining hall, indeed expresses it too much, since the second story of subordinate dining rooms really belongs to the same division, from which it is cut off by

the change of material. Moreover, the treatment of the basement is not very fortunate. The brown stone of which it is composed is rough-faced and laid in random courses, an arrangement which has a rusticity of picturesqueness that is very well in place in a country church, but as evidently out of place in the heart of a great city. The doorway, too, is a reminiscence, the only one in the building, of that English collegiate for which the architect here shows a somewhat irrelevant fondness. One need not be a purist to find a contradiction in its elliptical or three-centered arch, its small mouldings, the foliated Gothic of its capitals and its impracticable balcony, to the Romanesque of the superstructure. It is a pretty thing in its place, but this is not its place. The second story, again, is neither appropriate nor intrinsically attractive. The three pairs of flat-arched windows with a round moulding continuous all round them are plainly not introduced for their own sake, but neither do they supply an effective transition between the single flat arches that flank the elliptical doorway below and the single round arches which constitute the story above. Above the brown stone the treatment is identical with that of the other front, saving only the substitution of buff for red as the color of the baked clay. The back is plainly enough denoted as a back by the absence of any visible entrance. The basement here is confined to one story, of brown stone, treated with the same rusticity as before, and with a rather Richardsonian balcony which is merely a blind balustrade, and with wooden mullions and transoms in the openings which do not seem to "belong." But the effect of it is quite quiet and inoffensive and it supplies a suitable and proportionate base for its superstructure. The second story, with its three flat arches, goes much better with what is below and with what is above, both in design and material, than the doubled openings in brown stone. This story cannot be said to be of any style, but the following three are in quite unmistakable Provençal Romanesque after the version of Richardson. The three round arches of the third story are impressive by scale and treatment. The spiny Byzantine foliage of the springing and the ornament of the arches are very well designed, executed and adjusted. With the story above and that below, this is effectually grouped, and set off from the basement and the superstructure, as the main and middle division. There are no horizontal lines crossing it to confuse the composition, even the sill courses of the arched windows stopping at the feet of the openings. The upper story of this central division, the fourth of the building, consists of three pairs of lintelled, or at least of square-headed openings, with columns by way of mullions. Then comes a very emphatic and rather rich belt of several rows of ornament grammatically enough Romanesque, and then the attic, which is a colonnade as characteristically Provençal as the arcade below, or even more so, a sheaf of three

shafts over each of the lateral and of four over each of the intermediate piers—an arrangement that one would like to see reversed—and a single column in each of the double openings, as below, by way of mullion. Perhaps it is also an advantage to this front over the other and more conspicuous that this ends here, whereas on the other three dormer windows may be partly made out against the sky, and they are not very congruous with the architecture of the walls. Decidedly, the architectural idea is more clearly made out from the back than from the front, and this is a characteristic exception to the rule in our street architecture, even before the coming of the sky-scraper, the rule of exhausting the appropriation and the design upon the more conspicuous face of a building and leaving the less conspicuous to take care of itself, let alone that in the sky-scraper, the unconsidered face is often really the more conspicuous in the sense of being the more far seen. The idea of the Down Town Club, it will be agreed, is a good idea and well-worked out, but one fails to find in it anything personal or individual, excepting those features that have been pointed out, which actually obstruct the spectator's apprehension of the idea and are blemishes upon the result.

This example seems to prove that the exemplar is not at home in Romanesque, at least in that version of it which Richardson brought into fashion. He has not, I believe, essayed it again. The house No. 1 East 66th street, might be called Romanesque, for want of anything else to call it, but rather by reason of its general simplicity and massiveness than of anything specifically Romanesque in its composition or its detail. The simplicity and massiveness are, indeed, noteworthy, so noteworthy as in their place to contribute rather an exception to the architect's rule of conformity. Only what could he have found, in such an architectural museum as upper Fifth avenue has for years been becoming, to which to conform? In that region, the effort for simplicity, the avoidance of pretension, would of itself suffice to denote a lack of conformity, for in that region these things of themselves constitute distinction. Nothing, evidently, was further from the designer's mind than to present an "example" of anything, nor did he trouble himself about technical correctness. What was plainly present to him was the vulgarity of pretension and the desirableness of avoiding it. Display has always been the bane of our urban domestic architecture. During the brownstone period, a pretentious house was spotted with ornament so bad that it could not have given pleasure to any human being and was evidently there for no other purpose than to show that the owner could afford it. A certified check to the same amount would have served precisely the same purpose. At present, the thing is done more skilfully, and the purpose to that extent dissembled, but it can very frequently be detected, and whenever it is noticeable it is, or ought to be, offensive.



No. 1 EAST 66TH STREET, NEW YORK CITY.
(1890.)

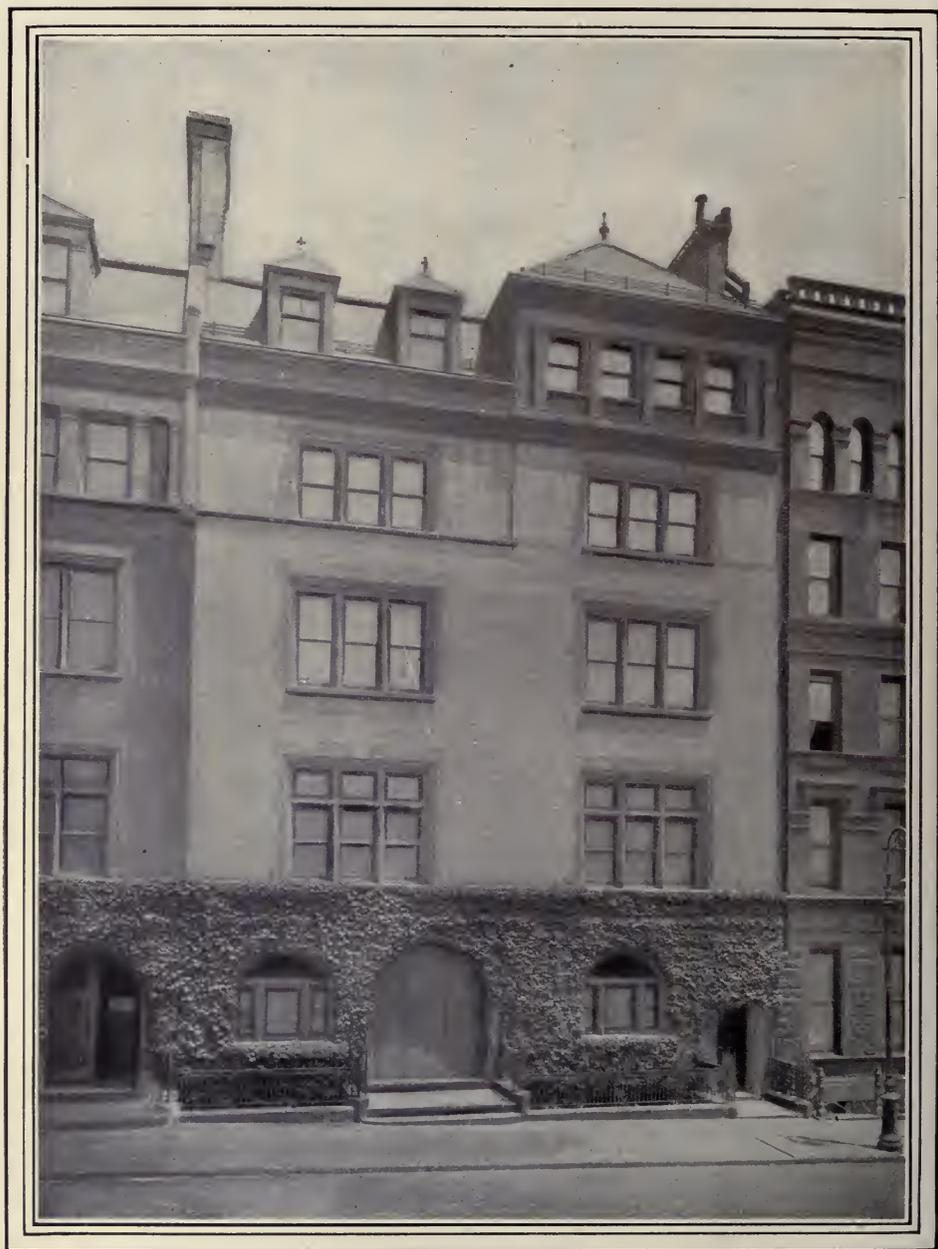
Our plutocrats are by no means of the mind of the republicans of antiquity, of whom Cicero said: "Odit populus Romanus privatam luxuriam, publicam magnificentiam diligit." It would be good for many purposes if we had that feeling and among others, for the purpose of urban architecture. At all events, these simple, massive, ample fronts have distinction. One might question the rough masonry as rather rustic than urban, as we were questioning the random courses of the basement of the Down Town Club on the same ground, and perhaps it is this ruggedness that gives the general air that seems to designate it as Romanesque and even as Richardsonian. Certainly it is not the general composition, which, with the round towers into which its projecting bays are developed, has as much of French Renaissance as of French Romanesque, or even more. Even more certainly it is not the detail, whether this latter be the functional modelling, which is rudimentary, or the pure decoration, of which, indeed, the front bears scarcely a trace. The orders of the second and third stories are the decorative features, and these are really "orders," in the Vitruvian or the modern classic sense, and by no means the romanticizing, if the word may pass, which the Vitruvians, ancient and modern, would have called barbarizing. It is to this that a Romanesque builder would certainly have resorted, whether through ignorance or intuition, and it is this that Mr. Haight has exemplified in the crowning colonnades of the Down Town Club. It is true that the placing and adjustment of the orders are less classic than their detail, while there is nothing at all classic, though not much more that is specifically Romanesque, in the modelling of the arched openings of the ground-story, with their slightly marked impost, and their arches and jambs narrowed and "revealed," by successive withdrawals, with square unmoulded arrises. Possibly the house would have been improved, as a town house, by the rather expensive expedient of tooling the granite of the outer walls, though it is plain enough that it was not on the ground of expense that that expedient was not here invoked. And it is also plain that the expression of the house, while it might have been more decorous, would by no means have been so forcible as it is, with the rough cliff-like walls surmounted with the sheen of wrinkled tiling. As it is, and as its neighbors are, it will not be questioned that the house is an effective and acceptable performance.

Quite as simple, though more distinctly urban, are two houses which confront, on the North side, the old site of Columbia, at Nos. 31 and 33 West 50th street. Though architecturally only street fronts, these are unusually ample as well as unusually simple, having, between them, a frontage of some 75 feet, of which nearly two thirds are given to the wider. They are evidently enough from the same hand, and while not repeating each other, are related in treatment,

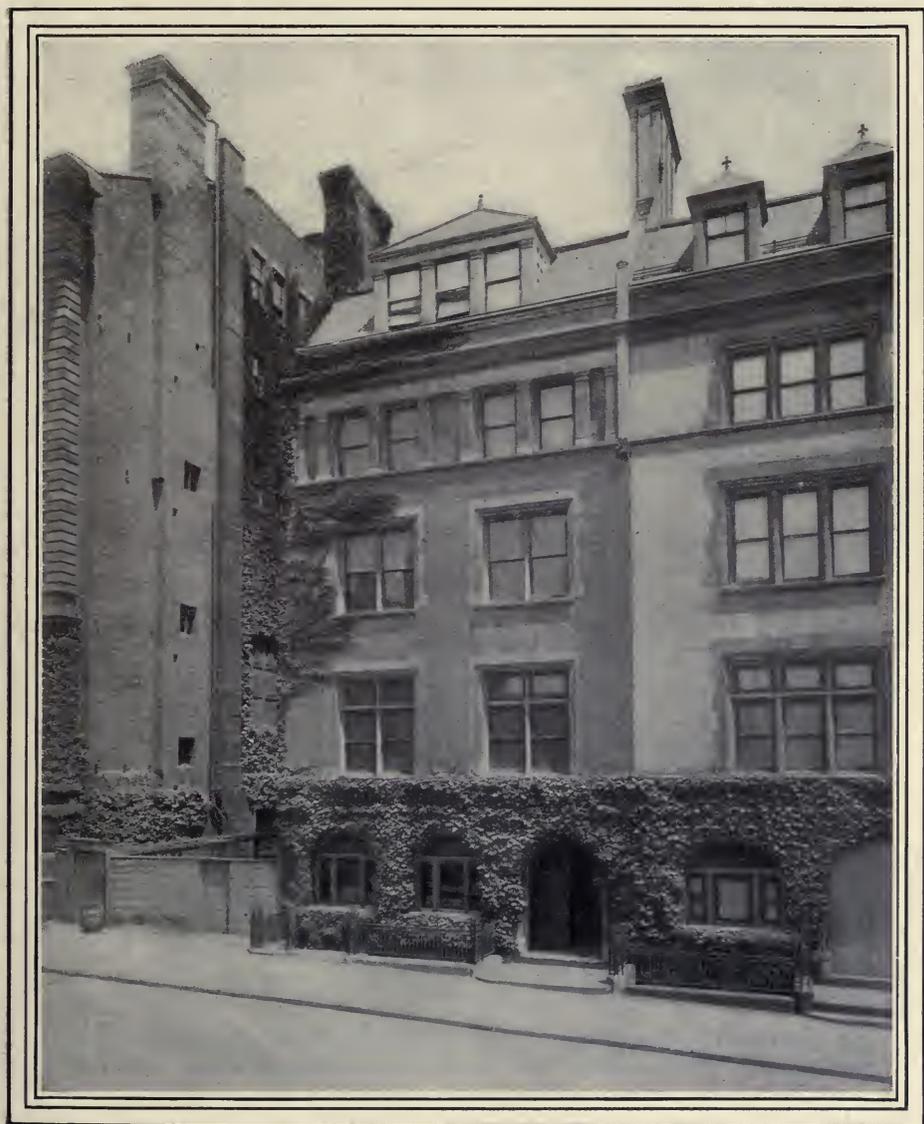
even though each is individualized to the extent of a complete change of material. The narrower, to the West, is a monochrome of light limestone, the wider a basement of brownstone with a superstructure of buff brick in combination with the same stone. The basement of the stone front however, is almost as emphatically set off from the superstructure by a double moulded string course as it would be by a change of material, while the fourth story is again marked off, and the second and third grouped, by a projecting and moulded course, stopped against a carved corbel. The attic, of four square-headed openings, thus formed is fronted by a row of plain pilasters, single between the openings and doubled at the ends, and the architrave these carry forms the lintels of the openings. The rather rich leafage with which the roll-moulding that crowns this architrave is carved is almost the only specific ornament that appears on the front. Above a low parapet emerges at the centre a plain hipped three-light dormer.

The differences in treatment between this front and the wider front adjoining are effective and instructive. The features, it will be noted, are similar in themselves, and vary only in their adjustment. The expanse of the brick wall is emphasized by the two broad mullioned windows in each of the principal stories. It is broken above by the recession of half the wall, the recession being marked by the moulding, continued as a flat belt along that part of the wall which remains in the plane of that below, and is carried up into an additional half story repeating the attic of the adjoining house, a plain order of pilasters in brown stone.

These variations quite suffice to individualize the houses while still grouping them, and they form one of the most interesting essays towards the solution of this frequent problem. For the rest, nothing could be further from purism than the design of them. It is not even possible to say that it is either classic or mediæval, so academically incongruous are the pilasters at the top with the arches of the basement. They are not otherwise incongruous, and the very academic incongruities promote the simplicity and unpretentiousness which characterize the architecture. Their expression is that of "a comfortable bourgeoisie" which equally characterizes these unclassifiable houses, the distinctly Gothic, according to the decadence of British Gothic, of the professors' houses in Chelsea Square, the distinctly classic, after the unclassical British Renaissance of the dwelling in Fifty-fifth street, the collegiate Gothic, again, of a group of houses at Broadway and Tenth avenue, in red brick and brown stone, and the nondescript again of an ample house front now under construction in upper Fifth avenue, with a three-sided oriel detailed in Jacobean (see page 84). In every case the architecture is that of a picturesque degeneration of a true and primitive "style," of which the academic impurity does not



No. 33 EAST FIFTIETH STREET, NEW YORK CITY.
(1888.)



No. 31 EAST FIFTIETH STREET, NEW YORK CITY.
(1888.)

prevent it from being peaceable, does not prevent it from being attractive. These houses we have just been describing were no doubt designed especially with a view to their envisagement of the buildings of Columbia, which nobody could have foreseen that they would outlast, and their appropriateness to the environment was one of their chief attractions. But if there is not one of the houses just enumerated that would be out of place in an English university town or in an English cathedral close, there is also not one of them that is out of place in a New York street.



OFFICE BUILDING.

West Superior, Wis.

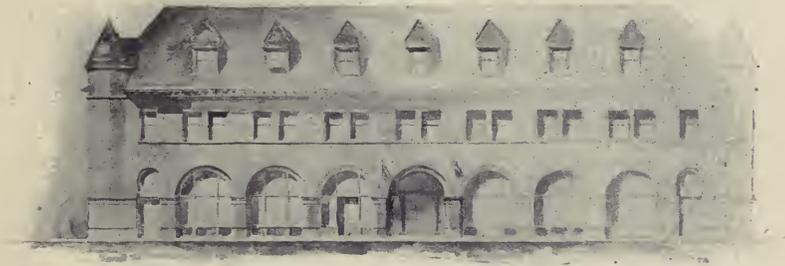
It will be admitted that the modern building of the United States appears to even less advantage in villages, unless they be suburban villages, and in towns of the second and third magnitude, than in cities of the first. Moreover, the newer and rawer the community, the more awful, and that it is not too strong a word, is its outward aspect. Here comes that very friendly observer, Mr. William Archer, and says the very nicest things about us, so nice that one sometimes suspects him of a lack of scruple in promoting that excellent object, the well-known "understanding." Among other things, he praises the architecture and recommends to the British architect to go to the American architect, to consider his ways and be wise. This advice, so infuriating to the sluggard, so pleasing to the ant, is founded directly upon the recent building of New York. Confined to that I am not prepared to deny that there might be something in it. But then it is good also to remember that it is only a few years ago since another British observer, traversing the continent from West to East, and not, like Mr. Archer, confining his observations to three or four Eastern or Middle Western cities, found all architecturally barren. His summing-up was that in what he called the "science

or art of architecture" the United States were at the very bottom of the scale of civilized nations. He was by no means writing in an unfriendly spirit, and he no more wrote from a technical or professional point of view than does the succeeding and more flattering observer. But his induction was made from much more extensive data, and I suspect that is one of the reasons, the lapse of time being another, for the wide difference between the conclusions of two observers whose point of view must be very nearly the same. A tourist, starting from the Golden Gate, missing, as he might easily do, the few and recent erections on the first part of the journey which justified themselves without much modifying the composite image made by the total mass of building, and pursuing his way through those awful "new towns" of the plains and the prairies, to what conclusion could such a tourist possibly come except that to which the tourist of a decade ago did come? What, in particular, would be the expectation of any civilized person upon hearing that a "boomer" had promoted and partly built a "boom-town" at the north end of Wisconsin and on the shore of Lake Superior, his expectation concerning the aspect of that town? He would expect to find a certain number of dwellings, which had been run up at the very smallest expense of time and money and that had an extremely rude and crude aspect, the rudeness and crudeness of which he would be prepared to overlook, in consideration of the fact that they were the simplest and readiest means of supplying the primitive human need of shelter. That fact would prevent their rudeness and crudeness from being or seeming vulgar. Where he would expect to be pained and shocked would be in presence of the commercial and public buildings of the boom-town, the buildings in which to the supply of actual needs there was added the essentially and wantonly vulgar desire for "advertisement," the eagerness to attract attention without having wherewith to repay it, the assumed necessity of doing something "fancy," something, that is, which had nothing to do with the case.

It happens that there was such a "boomer," and that there are the beginnings of such a boom-town, and that they are conspicuous by the absence of those loathsome traits which seem almost to inhere in the execution of such a scheme. The town is West Superior, Wisconsin, and the boomer was so careless how he got the money with which he boomed it that his undertaking was nipped almost in the bud, and that he is now expiating his irregularities in enforced seclusion. The fact that he employed Mr. Haight to make his town indicates that his errors were of the heart and not of the head, and that in the æsthetic, if not in the financial, conduct of his scheme, he knew what he was about. Look on this picture and then on that, the counterfeit presentments of two buildings, and then compare them with your recollection of any actual boom-town that you may have ex-

perienced, observing how pointed is the contrast. They constitute a protest, all the more effective because it is made in so low a tone of voice, against the "vice of the times and the country," which is the particular architectural vice of the newer parts of the country. If the boom had not prematurely collapsed, what an evangelizing influence might not such buildings, characterized, one may say, by an excessive absence of pretension, have been expected to exert. Not that the pioneers could have been expected to like them, especially at first, for the pioneer is not the child of nature we are apt to fancy him. If he were, if his mind were a blank on architecture, then we might expect him to recognize in the first place the fitness of these things for their purposes, and afterwards the devices by which the intrinsic force of expression arising from this fitness has been emphasized and heightened. But he is already sophisticated. His architectural taste has been formed, and formed on the very worst models, and he unconsciously applies the standard which he has unconsciously acquired. He would resent the absence of something "fancy," something useless, from these plain and studied fronts. But if he lived with them, and there was no competing vulgarity in sight he might not come to like them, but they would nevertheless come to do him the enormous educational service of rendering intolerable what he had before regarded, if not as admirable, at least as normal. The vulgarity of pretension would become visible to him. The more "important" of the two buildings illustrated, that with the terminal piers and the visible roof is the executed part of a design for a much taller building, and that fact gives the abutting masses, which in fact have their practical uses as providing rooms for the fireproof safes, gives them, as they stand, an exaggeration more characteristic of Richardson than of our present subject. But the lowness of it emphasizes, so to say, its unpretentiousness and enhances its appropriateness. One of the things that the dweller in a boom-town need to have forced upon the sense is that the town of his aspirations is not yet, and should not yet pretend to be, one of the capitals of the world, that the height of its buildings should be regulated by the actual and not the prospective value of its land, and that "a ten-story building in a ten-acre lot" is not only vulgar but ridiculous. The modest two stories and a half of this edifice were doubtless adequate to the needs of West Superior when it was built, and are doubtless adequate to those needs at present, and accordingly one is glad to see it arrested there, even at some slight injury to its fair proportions. Another remark which falls to be made upon these plain brick fronts is that they are of no style. Though it will not be denied that they have style, that style which, according to Viollet-le-Duc, a thing has "when it has the expression appropriate to its uses," they do not owe

it to historical architecture, and in this they are exceptional if not unique, among Mr. Haight's riper productions. It would have been rather absurd to do "examples" for West Superior until it happened to need a church. But this single reversion to eclecticism is of a discretion which attests the value of the discipline the author had undergone since the eclectic attempts of his apprenticeship. It is rather a pity, for the sake of the architectural example, that this project did not last longer, and a pity that more material is not available for the illustration of what was actually accomplished. Imagine the refreshment of coming upon a boom-town all conceived and executed in this spirit, after an experience of boom-towns conceived and executed in the usual way.



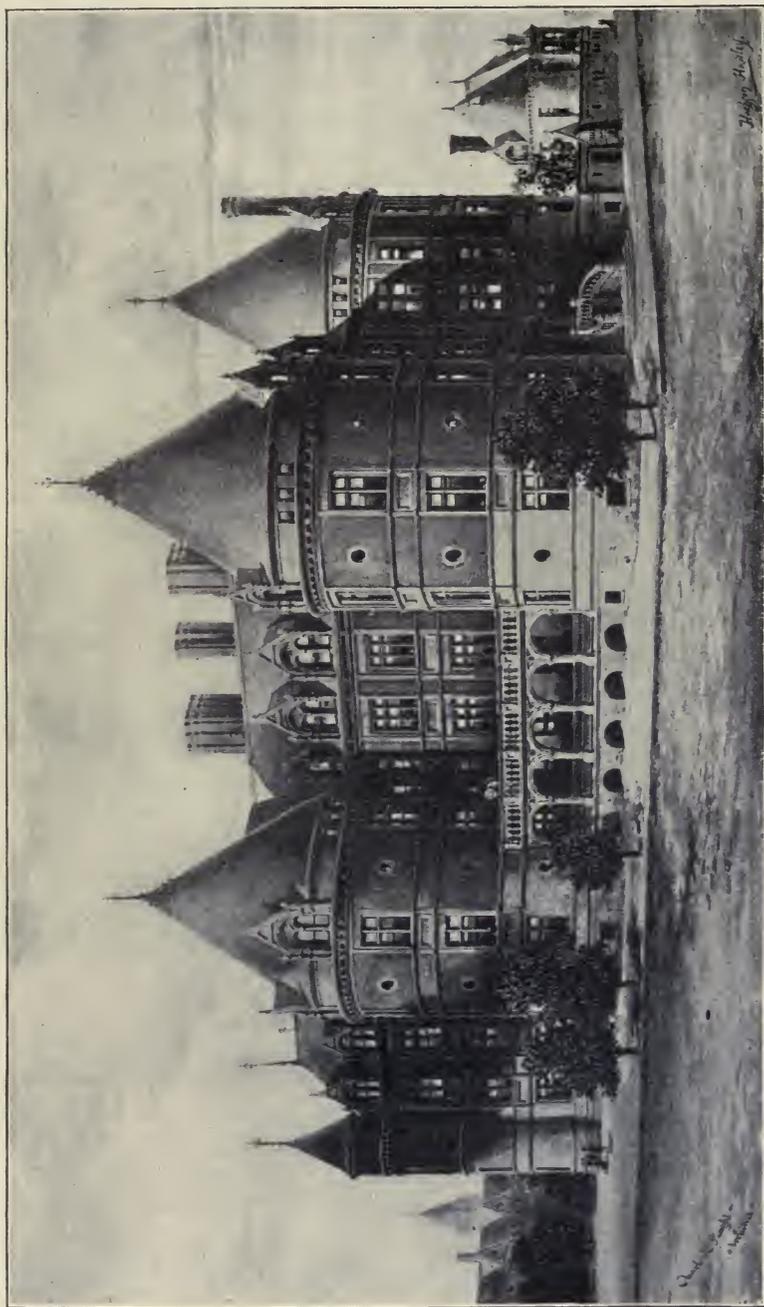
OFFICE BUILDING.

West Superior, Wis.

The fact that the hospital in Central Park West was projected as a cancer hospital, though it is now used only in part, if at all, for that purpose, is responsible for much of the peculiarity of its design. Corners, according to the experts, are the harbors of germs, and to abolish corners is the readiest way of making sure that the walls can be made and kept "surgically clean." The requirement that the walls of a ward shall be rounded issues, quite naturally, in a tower, and as the wards are multiplied, in a series of round towers, connected by rectilinear dependencies. The plan of such a building already bears a suggestion of the *château* of the French Renaissance, and when the pavilions are roofed with the steep hoods, which are the most natural and appropriate coverings and crowns for them, the resemblance is carried still further. The resemblance to a French *chateau*, which everybody must note in this hospital is thus by no means the selection of an ideally attractive architectural form. The practical problem simply "works out" so. And the architect has not taken any pains to heighten this fortunate but fortuitous resemblance by the adoption of the detail of the style which his composition suggests. On the contrary, he seems rather to have taken pains to repress the

suggestion that he was doing a château when he was really doing a modern hospital. The block front which is most conspicuous by reason of facing the Park is of no greater extent and perhaps of no greater architectural interest than the fronts on the side streets. Of these that on the south is fairly shown in the photograph, which in connection with the reproduced drawing of the avenue front, shows how much the building has outgrown, and in outgrowing has grown away from, the architect's original intention. This intention, as we see, was to connect three round pavilions on each of two sides by means of a recessed center, and on a third by a building obviously subordinate and accessory to the main purpose of the institution. On the avenue front the centre is fronted by a loggia, advanced nearly to the outer curve of the pavilions, gaining for the inmates of it the view over the Park, and at the same time secluding them by providing no entrances on this front. On the north front the entrance was arranged in a curtain wall similarly recessed, and the entrance forms the central feature of this, as the loggia of the other front. Upon two fronts this design has been executed, and as has been said, has been executed so as to modify the suggestion of a château, and with it the notion of a reproduction that was given by the general design. It would have been rather absurd unnecessarily to remind the spectators of a building which is not even a dwelling of Chambord or Chenonceaux. As a matter of fact, the detail is all of more or less degenerate English Gothic, from the tolerably pure forms of the dormers to the Jacobean of the loggia and the entrance. This latter is a very good example of its comfortable style, and indeed the front of which it is the central feature is a very comfortable front, with the long low wall that adjoins it, and of which the expanse is at once emphasized and relieved by the slits of recesses that are not openings that punctuate it. The entrance is gained by a double curved flight of steps, detailed, like the entrance itself, with balusters and mouldings of the British Renaissance. But, of course, the real power of the building is in the large round towers, twenty-five feet or so in radius, and much more than half detached, and their intrinsic impressiveness is enhanced by their treatment. The brown stone first story is an effectual base and an effectual counterpart to the steep roof, with the aid of which it converts the two intermediate stories of brick and stone into a stout and impressive shaft. The features by which the monotony is relieved of a disposition which threatens monotony, the dormers and the stone belts and the medallions, are adjusted with skillful study, and the result is an eminently satisfactory building.

It cannot be said to be so satisfactory since the additions have been made. Because three round towers connected make a satisfactory composition, it does not follow that it will remain after two



Central Park West, New York City.

CANCER HOSPITAL.

(1885-1890.)

more have had to be added, and added, architecturally speaking, at random. One would be inclined to wish the addition all away, were it not for the chapel protruded from it, which does as much as such a feature can to mediate between the original design and an addition which has the effect at once of a repetition and an incongruity, and which is moreover, the chapel is, that is to say, very well worth looking at on its own account.

Another hospital, very different but scarcely less interesting, is that for the Ruptured and Crippled, at the corner of Forty-third street and Lexington avenue. This is an extension of the old hospital, built



NEW YORK CANCER HOSPITAL.

105th and 106th Sts. and Central Park West, New York City.

(1885-1890.)

some thirty years ago, from the designs of Mr. Edward Potter, in the extreme mode of the Victorian Gothic that then prevailed and to which its author was one of the most important contributors. It was one of the successes of its style, and if its custodians had had grace to let it alone, would be still one of the ornaments of the city. In the tip of the mode as it was, it has not become by any means so "demodé" as you might suppose. But in the first place the growth of the institution required an addition and this addition was made in the form of an additional story. It was intelligently and skillfully done, very possibly by the original architect, but it could not help spoiling a

composition which was already complete. The fragment shown in the illustration by no means does justice to the design, but if you will imagine the upper of the two superposed single stories away, and an effective cornice crowning the edifice just below it, you will see how much the building lost by the addition. A less excusable, indeed a quite wanton defacement is the smearing over of the brickwork with red paint. One of the strangest and strongest instances of the popular indifference to what is desirable in building is this mania, when brickwork begins to grow a little dingy and mellow, for smartening it up with paint. It has been done with the Jefferson Market Court House, to the grievous injury of that interesting and picturesque work. But that was done under the direction of the city government, from which nobody expects signs of civilization. We do expect better things from presumably cultivated persons such as the trustees of a hospital, or the custodians of a mission chapel, like that of St. Thomas, of which we were speaking some pages back, which has been subjected to a similar defilement. Good as the old hospital was, it would have been a bold architect who would have undertaken to extend it in the same style in this year of grace. Doubtless Mr. Haight took the best course open to him in disregarding it, except so far as good neighborhood required him to regard it, and in treating his own work as a quite independent building. Even the materials are entirely different. In place of the sandstone of two colors and the rough red brick which made a not ineffective polychromy, we have here a monochrome of buff brick in the superstructure, and in the basement the mild contrast of this with a pale stone in alternate belts. The monotony of the monochrome is enlivened, and the structure expressed, by the recession of the joints every few courses, an expedient which has its artistic uses not merely in giving texture to the walls, but in accentuating the horizontal lines and increasing the apparent expanse. The single story of the wing has its practical justification in the flood of light it secures to the ample court and its æsthetic justification in the detachment it secures for the principal mass. This principal mass is more effective in fact than in the photograph. In the view, the gable looks a little, more than a little, arbitrary and capricious. In the reality it is not so. And it is fully accounted for in the view from the court, which is distinctly more effective than that from the street. Indeed, the architecture is concentrated upon the court, which is visible from the street more than half way down. At the back it shows at the top two heavy cornices in sandstone, and above the upper a parapet wall with two dormers outlined with stone pleasantly emerging from it at the centre. At the inner angle occurs luckily a big round chimney shaft, a ventilating shaft, presumably. On the side, the feature is the gable which is "produced" on the street side, and which is on the court furnished towards the top with a large elliptical window, and

nearer the street another big chimney, this time square and very effective in the general effect by its stark mass. Nothing could be quieter than the total effect, in the quietness of which the unusually large spaces of unbroken wall form an important factor. In the specific expression proper to a hospital this is undeniably better than the hospital in Central Park West, which, indeed, is not, to the eye, unmistakably a hospital, unless the intercalated chapel may be held to make it so. But there is no mistaking the Hospital for the Ruptured and Crippled for anything else than a hospital. The aspect of it is at once



HOSPITAL FOR THE RUPTURED AND CRIPPLED.

1897-1899.

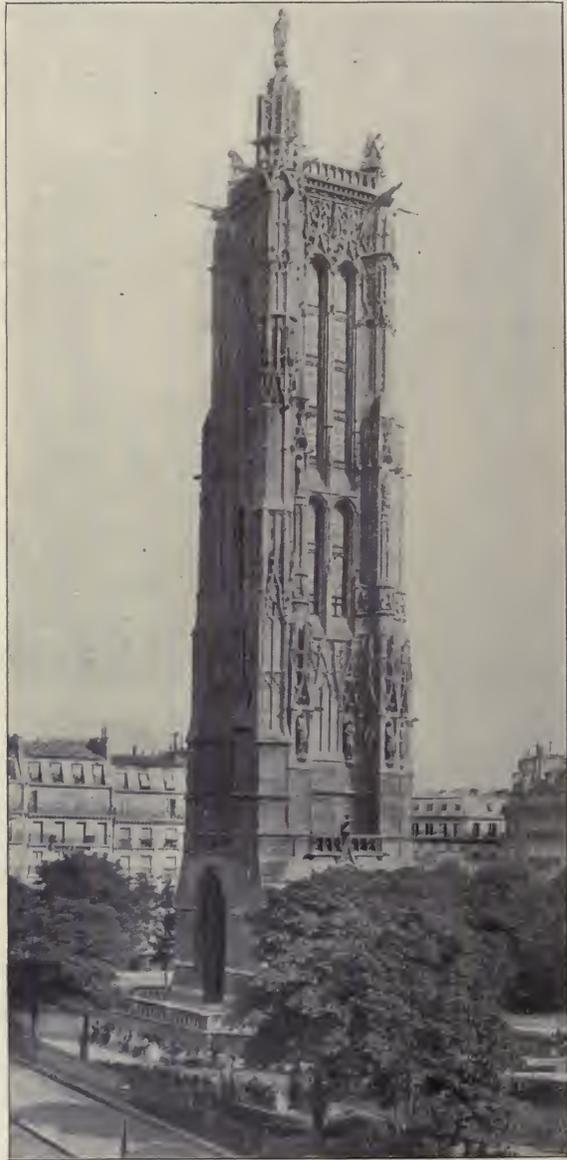
42d Street and Lexington Avenue.

New York City.

“institutional” and domestic, and this aspect is promoted by the intrinsically rather absurd doorway of the British Renaissance, with its cumulation of meaningless ornament, its ailerons and balustrades, which might very well belong to “Heriot’s” or “Guy’s.” Doubtless the building is a success, a welcome addition to our street architecture.

A few years ago a citizen of Hartford died, Keney by name, who left his fortune, or the bulk of it, to be spent, under the direction of trustees, upon the embellishment of the city in which he had acquired

it. After carrying out some works of public improvement, the trustees determined upon devoting what was left to a memorial to the benefactor, which they had the happy thought of determining should take the form of a clock tower, and the equally happy thought of employing Mr. Haight to build. The resemblance of the result to the tower of St. Jacques, in Paris, must strike every beholder. It is, one says at once, an Anglicized Tour St. Jacques. The resemblance is strong enough to make it worth while to publish the original, and in the comparison one sees that the resemblance is both fortuitous and superficial. It is fortuitous and superficial because it is not by design but by accident that the Parisian tower is detached, the church to which it appertained having been destroyed only a century ago, and left it the most conspicuous, if not the only, example in the Northern Gothic of an isolated campanile. Conspicuous, indeed, or even decently visible, it has been only since the part of Paris in which it stands was Haussmanized under the Second Empire. Though a work of the sixteenth century, and thus almost literally the very "last enchantment of the Middle Age" in France, it would be quite absurd, as well as unkind, to compare any piece of modern Gothic, or of modern anything, with "this mediæval miracle." When one looks at the old things, built when architecture was vernacular, and compares them with the things that are built now, when everybody builds with a consciousness of "style," he has to own that architecture is a lost art in the sense that it is not a living art. Mr. Lafarge, in his book on Japan, calls attention to the piece of tracery from the Church of St. Botolph, in old Boston, that, as all who know the newer Boston know, is incorporated in the cloister of Richardson's Trinity, in order to point out that this bit of work from an ordinary English parish church, built when architecture was yet alive, outweighs all the modern work in which it is set, and, as a matter of artistic craftsmanship, is incommensurably superior to it. Every visitor to Boston can verify the remark for himself, as the present reviewer has recently done, and the verification cannot be satisfying to the architectural optimist. A good deal of the detail of the Tour St. Jacques is modern, the restoration having been done more sympathetically than French restorations of Gothic are apt to be done, but it cannot have the charm which Mr. Lafarge found in the old vernacular work of the British builders. As a matter of general design it would be almost as unkind to compare any extant piece of English Gothic with this masterpiece of essentially French Gothic as to compare with it any modern work. The sudden upward shoot of the tall shaft, the framing of the screen of wall by the bristling buttresses, the convergence of the design upon the chief buttress and its culminating pinnacle, these are essentially "French Traits" which the modern architect, of whatever nationality, can justly view only with an admiring despair. To Anglicize such a



LA TOUR DE ST. JACQUES DE LA BOUCHERIE.
A. D. 1508-1522. Paris, France.



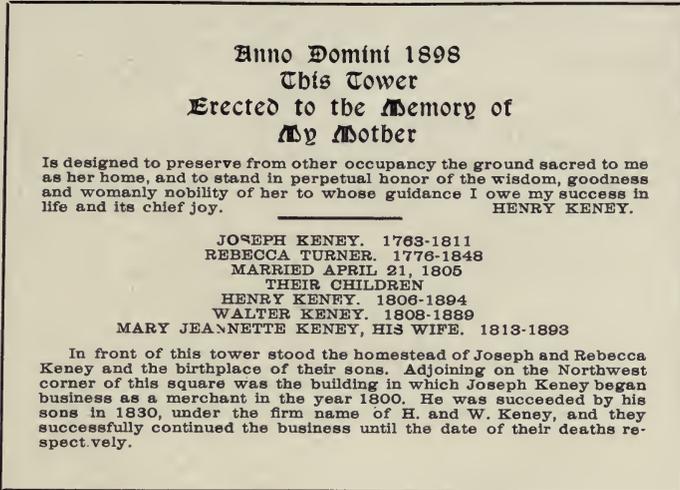
KENEY MEMORIAL TOWER.
Hartford, Conn.

work is to make the same degeneration that one sees in seeing Salisbury after Amiens. It is to convert it into something more earthy, something comparatively prosaic, humdrum, bourgeois. And doubtless that is the contrast of expression between these two towers. But, indeed, it is only the accident that the Parisian tower is detached that suggests the comparison. All that Mr. Haight's work specifically seems to owe to its prototype, if we must call it so, is the tracery—the idea of it, not the detail of it—in the belfry stage, and the gargoyles above. Indeed, one might wish that he had followed it more closely; followed it, if the lay of the land had given him the opportunity to do so, to the extent of signaling one of the buttresses and pinnacles above its fellows. Ruskin's freaks often irritate us into doing injustice to the good sense which he shows whenever he gives it a fair chance. It seems to me he shows it in those paragraphs about proportion in the familiar chapter on "Beauty" in "The Seven Lamps."

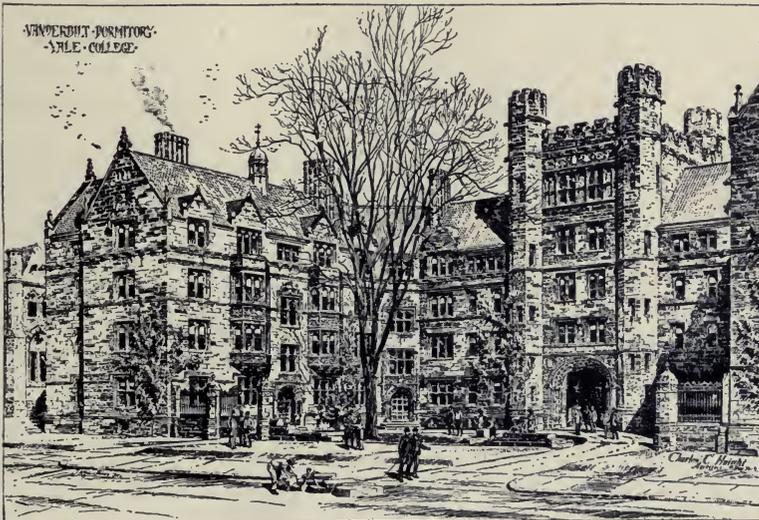
The law is universal—have one thing above the rest either by size, or office, or interest. Don't put the pinnacles without the spire. What a host of ugly church towers have we in England, with pinnacles at the corners and none in the middle. How many buildings like Kings' College Chapel at Cambridge, looking like tables upside down, with their four legs in the air. * * * Knock down a couple of pinnacles at either end and you will have a kind of proportion instantly.

The reader will observe that the form of tower which Mr. Ruskin is denouncing is a special favorite with Mr. Haight, and that his treatment of it has been praised in these pages. I do not agree that it is ugly, though doubtless association has a good deal to do with our liking for it. But observe that where it appears to advantage is where it is annexed to a church, which comes into the same view and is part of the composition. Add the church "and you have a kind of proportion instantly." Take away the church and you feel much more the need in the detached tower of some predominant feature, such as the whole tower constitutes when it is attached. But that the Hartford tower is a pretty thing surely nobody will think of disputing. A campanile of brown-stone four-square and rising some 150 feet, well above "the purple crowd of humbler roofs" would in any case be a very conspicuous object in the heart of Hartford. And the art of this makes it worthy of its conspicuousness. The three main divisions are duly emphasized and not over-emphasized. The plainness of the shaft is so marked that in spite of the buttresses, I have ventured to speak of it as a campanile in the Italian sense. But this plainness is effectually relieved of monotony by architectural device. Then base "gives scale." The attached staircase on one face, the clock-dials on all four faces, the gradual dying of the bounding buttresses into the shaft, all these things give interest and animation to the balder wall spaces, while the ornament is quite rightly concentrated at the top, after the humbler roofs are cleared, at the top, where it is most effective and farthest seen. It is a municipal ornament of the kind

the benefactor it commemorates ought to have meant and might have been proud of when he devoted his fortune to the embellishment of Hartford. The inscription, though it was not composed by him, may be held to express his views, and, though it is not architecture, is so prettily human as to be worth reproducing here:



Nobody who knows the campus of Yale will be disposed to dispute that Mr. Cornelius Vanderbilt was happily inspired when, after determining to build a memorial dormitory upon it, he chose Mr.



VANDERBILT HALL.

Haight as the architect. For Mr. Haight not only was distinctly the most successful designer of college buildings in this country, the man

who had more than any other succeeded in making a college building look like a college building. He was also the architect who, at least as much as any other, had shown himself appreciative of "the vally of peace and quietness," of the value of unity, of the value of ensemble. An architect of this sensibility is especially needed in almost any college yard in this country which is more than twenty years old. Perhaps he was not more urgently needed at Yale than in many other seats of learning, but an unusual number of the college buildings of Yale, so far as they made any architectural pretensions at all, had been done by designers who were evidently anxious about the separate success of their own works, and desired that attention should be attracted to them, without the least regard to the effect of them upon the works of their disesteemed predecessors or their disesteemed contemporaries or their disesteemed successors, all of whom they seemed openly to flout.

And this in spite of the fact that Yale began its architecturesque career under unusually favorable auspices. Thirty years ago there was nothing to be seen on the campus but the bleak works of the Puritanical artisan who had expressed his contemptuous disregard for the looks of things, the same "honest bricklayer" whom Professor Huxley so warmly commended to the trustees of Johns Hopkins, what time he warned them against the wiles of the delusive architect. The only exceptions were those which rather tended to justify the Puritanical artisan, being an example or two of that funny mode of building which thought itself to be so collegiate Gothic in the days of Andrew Jackson Downing. When I say that the college began its architecturesque career under exceptionally good auspices I refer to the buildings which Mr. Russell Sturgis contributed to it some twenty-five years ago, to "Durfee" and "Farnam" and the chapel. The chapel I myself find less successful than either of the dormitories, than Durfee with its rugged expanses of brownstone, than Farnam with its neat and quiet fronts of brickwork, than the clear expression in both of arrangement and purpose. But when we consider to what excesses of raw polychromy many of the Victorian Goths were giving themselves at that time, all three buildings must command our respect for a designer who, though a revivalist, was "not a bigoted one," and the author, if he ever goes to New Haven, must even now "stand astonished at his own moderation." They not only were but are highly respectable college buildings, and they offered a promising basis and nucleus for succeeding architects. But evidently the last thing that most of the succeeding architects have been looking for was a basis or a nucleus. It is only fair to say that the first of the succeeding architects (unless I am getting my chronology mixed) did pay attention to the beginnings that had been made. The Street art building was the last thing one would have expected from the archi-

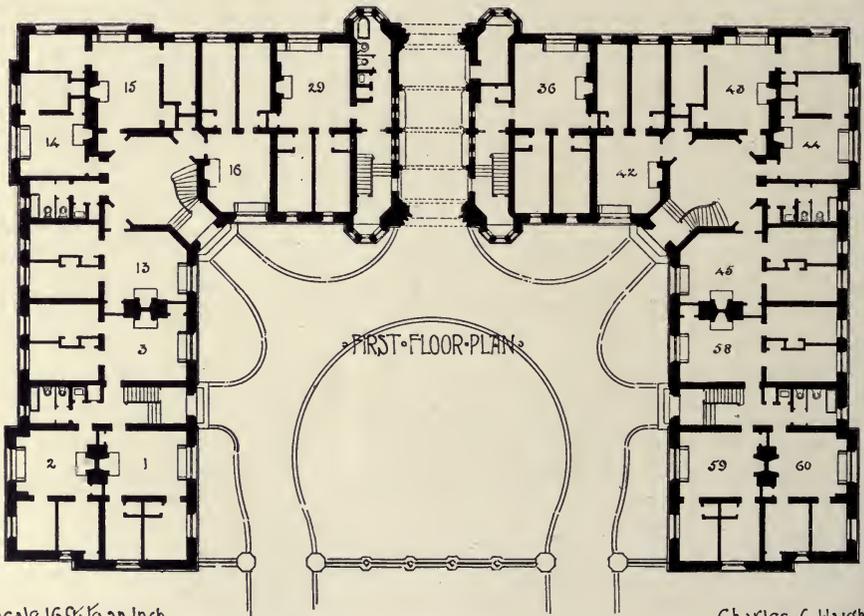
tect who had just come from doing the Academy of Design in New York. Interesting and successful as this building is, and clever as the conventionalization of the detail is, thanks to an artistic devotion and a personal attention which it would be almost hopeless to expect now at any price whatever, so much has the artistic spirit declined and the commercial spirit increased in American architecture since the early sixties, and sorry as we shall all be to see it go, it has to be owned that its vivacity comes near at times to flightiness, while it is equally beyond dispute that the sobriety of its successor at New Haven tends to tameness and dullness. It was still afterwards, and in the Mercantile Library in Brooklyn, that the architect seems to me to have found the just means and produced his best work. Perhaps the sobriety of the Art Building at New Haven may have been in part a reaction from the vivacity of the Venetian Ruskinian; but it must have also been in part the result of a concession to the genius of the place. At any rate the building, though so quiet that it ran the risk of not being noticed at all, was undoubtedly a piece of good citizenship and good neighborhood, if not of more specifically artistic qualities. But after that time it cannot be said that any of the architects of Yale paid much attention to what had been done or had tried to harmonize what they were doing with what had been done. Of most it may be said, so far as special relevancy goes to the surroundings, they might as well have made their drawings at their offices and sent them on for execution without having visited the place at all, or known what they were to adjoin or what confront, while of some it may be said that they seem to have visited the scene for the express purpose of drawing attention to their own work by its disaccord. Every style that has prevailed in this country since 1870, including some that were the most evanescent fashions, may be seen on or near the Yale campus as part of the architectural museum which it constitutes, with the single exception (at least up to the time of my last visit) of the Beaux Arts. "Il ne manque que cela." The result was that, in spite of some very interesting individual works, for the contributors to be higgledy-piggledy were also "the leaders of the profession," the ancient bricklayer who built "South" and "Middle" came near to vindicating himself even as an artist, and you came to the unaffected ugliness of his works with a certain refreshment. "Here at least," as Bagehot said of the stupid London newspaper he encountered in Paris after surfeiting for a week on the epigrams of the local press, "here at least there was nothing to admire." Individualism in building has very seldom been carried further, and the only general impression you could get was a sense of "the dissidence of dissent and the protestantism of the Protestant religion," a vivid expression of the historical fact that Yale was, in the intention of its founders, a non-conformist institution.

What was a born and bred conformist to do when he was called upon to make an addition to this chaos, and, so far as one building went, to try and transform some of it into cosmos? What was there to which to conform? It happened that his own building was to "fall," as Shakespeare has it,

Between the pass and fell-incenséd points
Of mighty opposites.

One of these was the Art School, quiet even to tameness; and the other Osborn Hall, which seems to be the best abused building in the whole Yale museum. No Yale man is willing to give it any credit

VANDERBILT HALL
YALE COLLEGE



whatever. In a way the condemnation seems to me very unjust, though I admit that, when a man is actively engaged in quarreling with his neighbors at the top of his voice, it requires some degree of critical detachment to do justice to his personal charms. Mr. Bruce Price's building seems to me in itself one of the best things in its kind that Richardson's work inspired, in spite of some obvious faults, such as the apparent weakness of the triple columns that carry the heavy arches, than which no fault could be less Richardsonian. In suitable surroundings it might be almost as effective as

Mr. Potter's Alexander Hall, the academic theatre at Princeton, which it resembles enough to make it a point of some curiosity which was the earlier. But about its unneighborliness where it is there can be no question. It contradicts all the other buildings with more violence than any two of them contradict each other, and it is so aggressive that it is no wonder Yale should forget that there was any quarreling before it arrived and should hold it exclusively responsible for the disturbance of the public peace.

It was between these two buildings that a gap was cleared away by the demolition of one of the honest old bricklayer's performances. And there they stood swearing across it at each other, or rather Osborn Hall swore and the Art School looked cowed. To mediate and intercede and restore the peace was what might be expected of Mr. Haight, but the difficulty of the task is plain. What "tertium quid" could be found between this mild monochrome of Gothic and this aggressive bichromate of Romanesque? As a peacemaker he could not openly take sides with either, and it would have been contrary to his architectural instincts to take sides with the bully. It must, I think, be admitted that he got out of it very well with the design of Vanderbilt Hall. The recession of the centre and the opening of the quadrangle to the street are evidently in the interest of harmony much more than would have been a reversal of the arrangement, while the very ample frontage enabled the designer to make each of the wings of respectable dimensions while still reserving a court as wide as both of them together. It is in the interest of harmony also that the faces of the wings are kept so studiously plain, as nearly as possible flat expanses, with the simplest and smallest of openings that would meet the practical requirements, and traversed only by the moulded string-courses that mark the division of the stories. Walls so wally and so simple would go with almost anything. In the material, a monochrome of the Longmeadow brownstone, the building conforms to the weaker brother, to Abel, since evidently it could not conform to Cain without violent dissent from everything else; but in design it conforms to both, as much as anything could, by a complete renunciation of architectural display on its own account, in so much that, if these wings were all there were of the building, it would be justly chargeable with the tameness and want of character of its left-hand neighbor. But when conformity is taken care of by the plainness of the wings that mediate between the neighbors, the architect is at liberty to carry out his own ideas in the centre thus strongly and plainly framed and set apart. It is now seen what a happy thought it was, instead of leaving the centre in the same plane with the fronts of the wings and with the neighbors, in which case no art could have reconciled it with these, to withdraw it emphatically where it could, and almost must, be seen by itself. The returns, with the

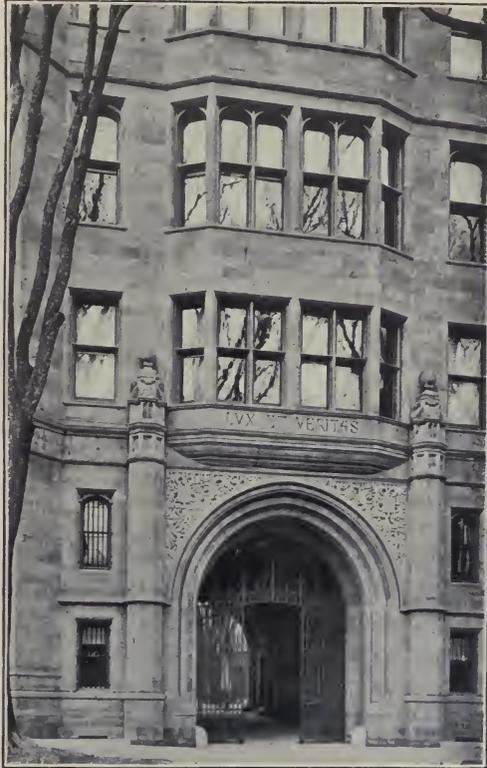
two oriels on each side, are treated, in comparison with the plain street walls, with high elaboration. The general design is unmistakably collegiate Gothic, but the detail of the rather rich and very well executed carving is as unmistakably the succeeding Jacobean. The gateway seems to be taken almost straight from Oxford, though I do not recall its exact prototype, and it may very well be a composite image of several English things. However that may be,



STREET FRONT OF VANDERBILT HALL.
Yale University.

nobody will deny its appropriateness to its new environment. The truncation of the inner angles is effective. So especially is the plainness of the rear flanking wall. Although it might almost be called rich in comparison with the intended baldness of the wings on the street, it is plain in comparison with the return walls of these wings, and its plainness gives value and detachment to the powerful mass and the sparing decoration of the central tower. This quadrangle is, so to speak, Mr. Haight's own work. That is to say the three inner

faces constitute the design which he desired to execute for Vanderbilt Hall, and which most architects would have carried out without further ado or consideration for the neighbors, while some architects, it is to be feared, would have carried it out with all the more alacrity if they thought it would put the neighbors to an open shame. Just so some painters paint with the evident, and indeed the avowed purpose, of "killing" whatever may adjoin their work on the same wall in the public gallery. But architecture is a "permanent exposition." However it may be with the painter, the architect who considers the



ENTRANCE TO PHELPS HALL.
Yale University.

surroundings gets his reward. Neither Osborn nor the Art School is the worse for the proximity of Vanderbilt. The Art School, indeed, is distinctly better off. But suppose the architect of Vanderbilt had followed the more usual course, had built his decorated front on the street instead of at the rear of the quadrangle, and had defied his neighbors instead of conciliating them. True they would have suffered, but his work would have suffered too. The individual and aggressive mode of design "loses not only other things but itself." The considerate mode of design not only promotes ensemble but ex-

hibits itself to better advantage. In this case, if the architectesque part of the design of Vanderbilt had been protruded instead of being withdrawn, it would have seemed to have been taking part in a violent competition, and to be contributing to the general higgledy-piggledy. By abstaining from carrying out his design until he had first taken the pains to frame it away so that it should not interfere with the flanking buildings the author has been enabled to build his own design so that it should be taken out of the competition, should be seen by itself without either interfering or being interfered with, and should be seen to the utmost advantage.

In the case of Phelps Hall the problem, in respect to conformity, was by no means so obvious or so trying, and accordingly the architect may possibly be charged with having comparatively neglected it. The building stands between two quiet and well-behaved dormitories, and perhaps it might have been advantageously assimilated to them in point of material, say to the extent of the use of brick in the curtain walls, instead of being in a monochrome of a stone different from that with which they are "trimmed." But then it is to be borne in mind that although each of them is an inoffensive work they do not conform to each other in style, and the effect was out of the question which is attained by the emergence of a stark entrance tower at the centre of a long and low range of buildings of homogeneous architecture, the effect that Mr. Haight attained in the chapel of the Theological Seminary, and that has been attained very artistically in the case of the latest addition to the architecture of Princeton. To unite these two something different from either was distinctly "indicated." There were other complications of the problem. This was a memorial tower and gateway which the authorities had decided should also be put to practical use as a "recitation building," and this requirement threatened an interference with its monumental character. It is comparatively easy to give a monumental expression to a tower like that of Vanderbilt, where the openings practically required to light studies and dormitories need not be so many or so large as to appear more than incidents of the monumental purpose, and so need not interfere seriously with the expression of the primary object. But four stories of lecture-rooms are a very different matter, especially when two of the sides are blocked for three stories up, and when the remaining two must admit the flood of light which the practical purpose of the building requires. This disposition threatens a mere sash-frame, which, as the projectors of the skyscrapers have found, is highly unfavorable to monumental effect. Again it seems to me that the designer of Phelps got very well out of his dilemma. Luckily he was able to keep his lower stage virtually solid, and thus to provide an ample abutment for the gateway arch which is the primary monumental feature of his building. Above this he made



PHELPS HALL, YALE UNIVERSITY.
(1898.)

his necessary sash-frame in the form of a three-storied oriel at the centre. It is truly but a stone sash-frame as open as is compatible with having mass enough to support itself. The narrow slits of opening outside of this sash-frame rather accentuate than relieve the expanse of the curtain wall. But the massiveness proper and indispensable to a monumental tower is really obtained by the stark bulk of the flanking polygonal turrets, kept absolutely solid and unbroken from base to parapet. These do give mass, do effectually frame what is between them, do effectually spike the building to its place. Thanks to these, the sash-frame becomes a mere incident and the building both a monumental tower and gateway and an available tier of lecture-rooms. Q. E. D.

* * * * *

A facile epigrammatist of my friends is accustomed to divide American architecture into what he calls the Beaux Arts and the Bizarre. It is a taking statement of a discouraging fact, but Mr. Haight's career, and the careers of other architects, show that American architects are not shut up to that hard choice. "This also will pass" is related to have been the motto upon a signet ring that Bismarck used to wear. And I have somewhere seen that, when he was exasperated by his "Dear Old Master," as without doubt he not infrequently was, or by his less dear young master, as without doubt he almost invariably was, it was his philosophical habit to turn the consolatory motto to the front and resignedly contemplate the same. The anecdote has its suggestiveness for those whose business or whose pleasure it is to watch what American architects are doing, and for those of the architects who have a legitimate professional ambition and really care to do good work in their calling and their generation, amid the rapid succession of the fads and fashions which every man of middle age has seen prevail and pass in turn, and the memorials of which the young may see on every hand. To keep one's own artistic integrity in this bewildering and kaleidoscopic series of mutations requires an instinctive or a reasoned conviction which we see that only a minority possess. In Mr. Haight's case I should say that it was instinctive. He has had his little experiments and excursions, as we have seen, but he has not gone very far and he has always come back with his integrity as unimpaired as the sheep in the nursery rhyme. Early in this study I referred to him, apropos of his first work at Columbia, as "a progressive architect," but that is really absurd. He is not only a conservative, but it is scarcely unfair to describe him as a reactionary. His business has been, not to fit new requirements with new forms, which is an excellent process for the constructional analysts who are fitted for that task by nature and art. It has been to cull,



STREET FRONT OF VANDERBILT HALL.
New Haven, Conn.

from assemblages of forms long ago settled and harmonized, what may best suit modern requirements, to do this with strict observance of the particular environment, and to do it with the very minimum of pretension and self assertion. He is not an inventor but a selector, and his selections are governed by an almost unfailing tact. "Ours is a wide world, peaceably admitting many different modes of speech." And in architecture, as we see, there is room and welcome for the man of taste who does not aspire to be original, who is quite content to avail himself to the full of what has been done before him, who takes historical styles, and does not take them too seriously or too strenuously, who looks in many places for what suits him, changing his styles with his needs, and who is as sure as anybody we have of an exact appropriateness to the work in hand. This sense of appropriateness I should like to emphasize again, as strongly as I can, as the mark of Mr. Haight's talent. It is of no school. It is a personal quality, and to get it it is not enough to acquire technical training. You must, as Bret Harte's gibe goes, begin by "educating your grandmother." "*Quæ homines arant, navigant, ædificant,*" "*virtuti,*" says Sallust, but I should like to modify it for the present purpose to "*comitati,*" "*omnia parent.*" Particularly what they ædificate, for there is no art or trade in which comity is more imperatively required than in architecture. It must also be said that there is none in which it is more frequently conspicuous by its absence. It is so much easier to find examples of self-assertion and non-conformity than of the other thing. For instance, some time ago there was a mild symposium in one of the magazines, in which I was one of the symposiasts, upon the present prevalence and probable outcome in this country of the architecture of the Beaux Arts. It was an entirely amiable and abstract, at least a perfectly impersonal discussion, which one would have thought could not ruffle the susceptibilities of any human being, if one did not know how hot people, some people, can get over abstractions. "May the Devil fly away with you for your Theory of Irregular Verbs," as Carlyle somewhere puts it. Another of the symposiasts showed me, long afterwards, a commentary on the symposium, which showed how warmly the commentator had taken to heart what the symposiasts themselves thought so unexciting. It was from the pen of a gentleman who had already become known as a literary advocate of the Paris school, and whose own works without question entitled him to represent it and to undertake its defence. His defence was what military men call "the offensive-defensive," and certainly it would have been difficult for any defence to contain more of the offensive element. It was not at all clear why he should have been moved to an asperity bordering upon truculence, but perhaps there was some elucidation in the fact that he was the architect of St. Lukes' Hospital, and that in adjoining

it to the Cathedral of St. John the Divine that was to be, he had offered a wanton affront to the sacred edifice. I mention the circumstance to point out how comity in building is not a matter of styles or of schools or of technical proficiency but a purely personal affair, strictly "a question of taste." Of course this gentleman no more learned his incivism in building at the Paris school than he acquired there his controversial manners. Now this offence, the architectural offence I mean, not the verbal, is an offence that Mr. Haight has never committed and could not possibly commit. One may almost say that he is precisely the American architect who is safest not to commit it. Perhaps this is the distinction which most of all makes his work so exemplary. It is a pity and a discredit that it should be a distinction, but we have to own that it is. There is not a "trace" in Mr. Haight's work of the "hustler," whether of the Semitic or of the North American variety. The ambition to be seen and heard at all costs, to compete with your neighbors instead of building in concord with them, to shine at the expense of others, is an ambition that you need only turn any street corner in New York to see exemplified. And it is absolutely incompatible with the making of a real city. The other spirit, which Mr. Haight's work has so exemplified, is the spirit in which beautiful cities are built. The consideration for the neighbors that his works show, the anxiety, not to put them out of countenance but to keep them in countenance, the deference to what is and what is likely to be in the surroundings—to say that an architect always keeps these things in mind and builds in accordance with them, what is that but to say that he builds like a gentleman?

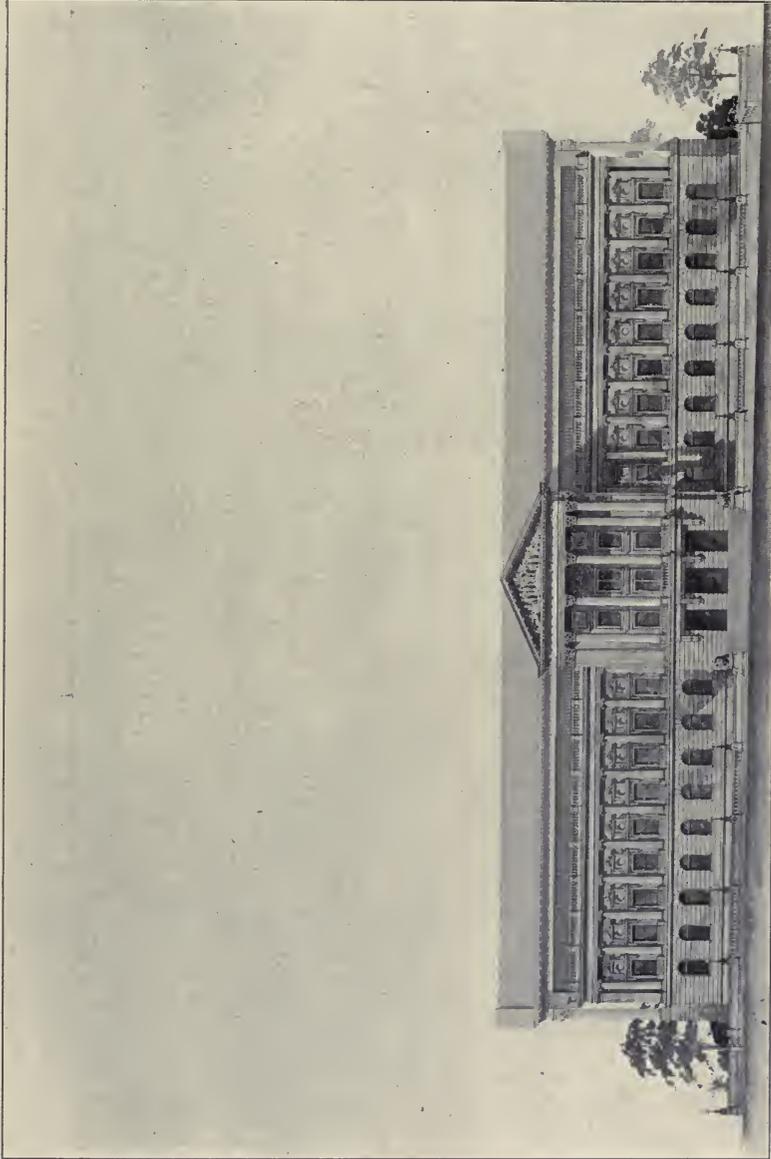
Montgomery Schuyler.



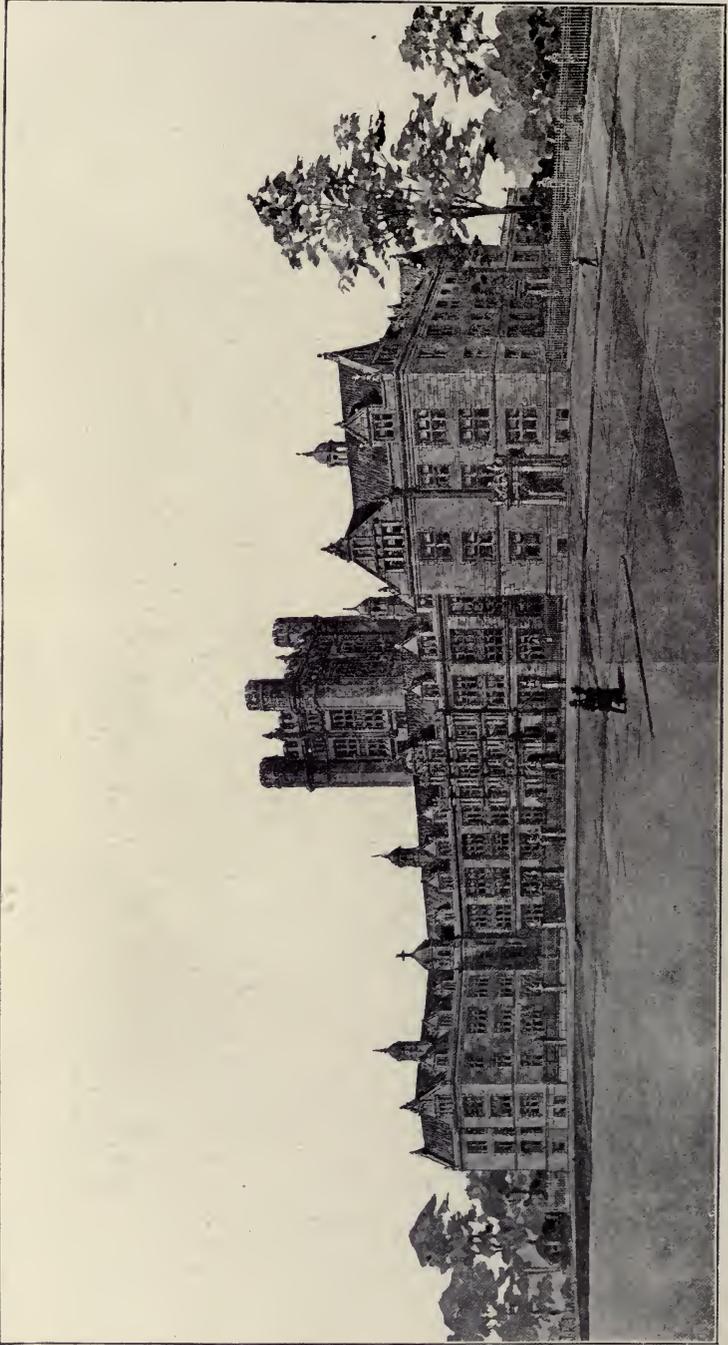
PROPOSED SCHOOL, GREENWICH, CONN.



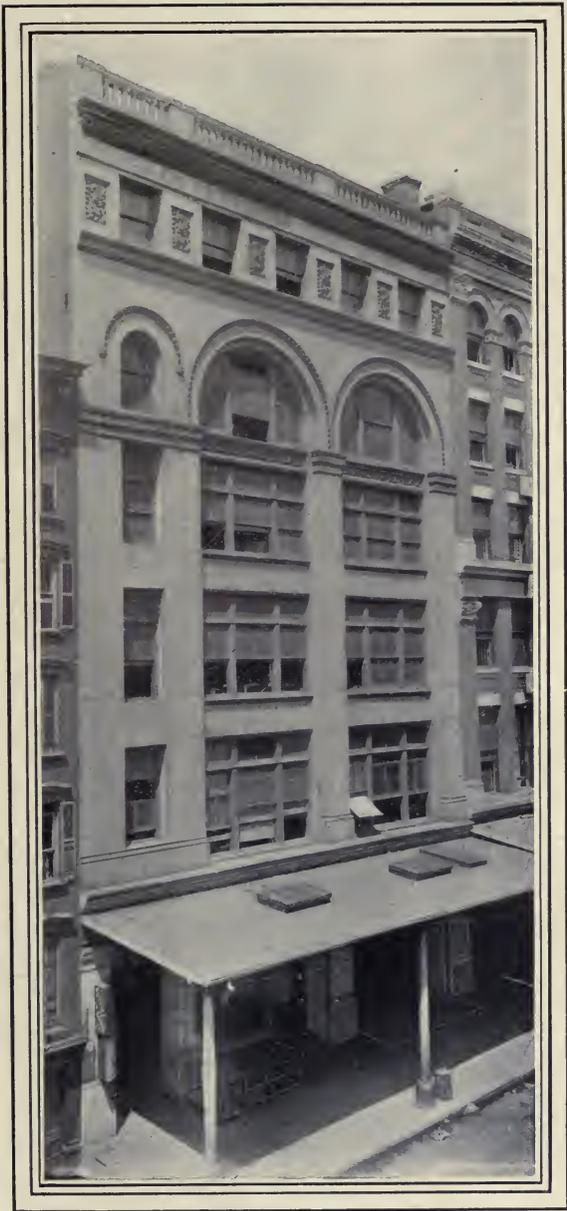
DWELLING—NO. —, 78TH STREET, NEAR FIFTH AVENUE.
New York City. (1899.) (Unfinished).



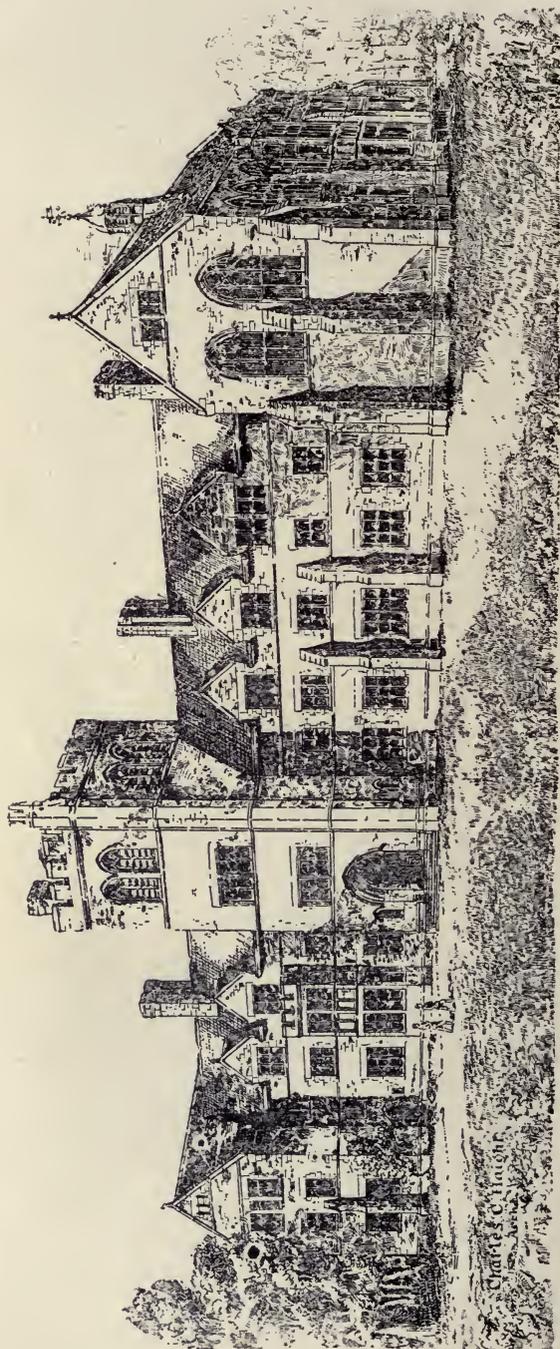
COMPETITIVE DESIGN FOR THE NEW YORK PUBLIC LIBRARY—FIFTH AVENUE FRONT.
(1897.)



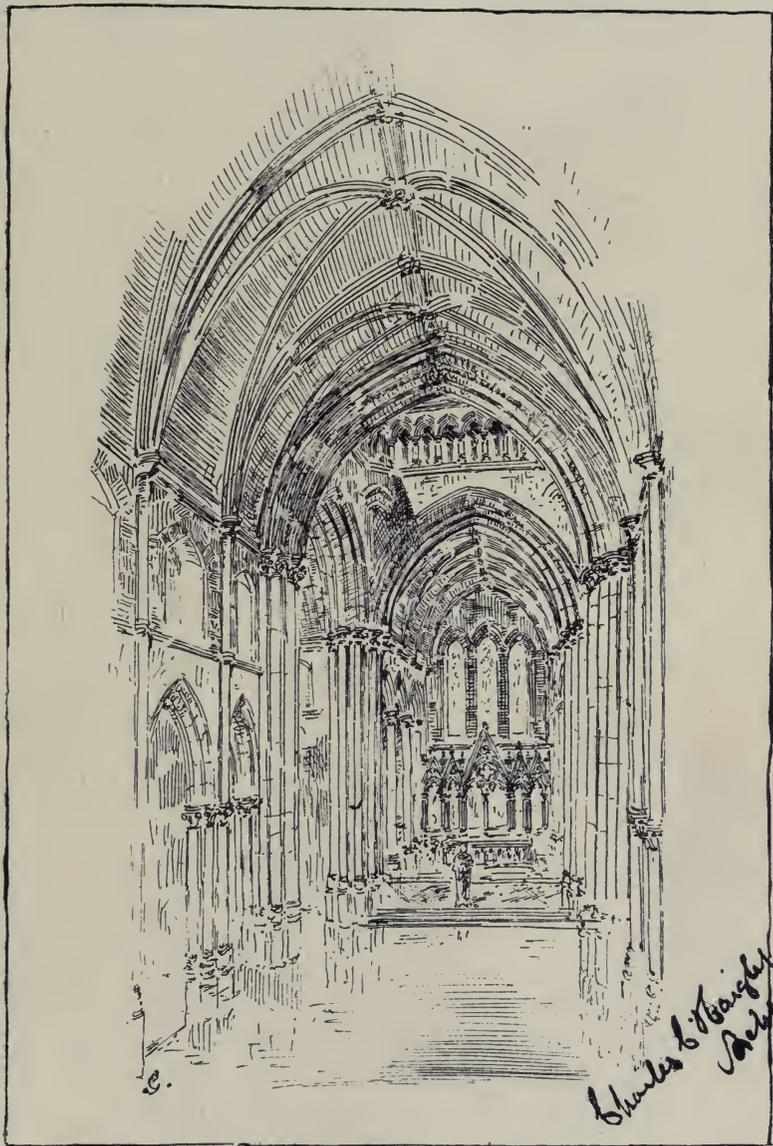
COMPETITIVE DESIGN FOR COLLEGE OF THE CITY OF NEW YORK.



WAREHOUSE, NOS. 55 AND 57 NORTH MOORE STREET.
New York City. (1890.)



LEAKE & WATTS' ORPHAN ASYLUM.
(1890.)



New York City.

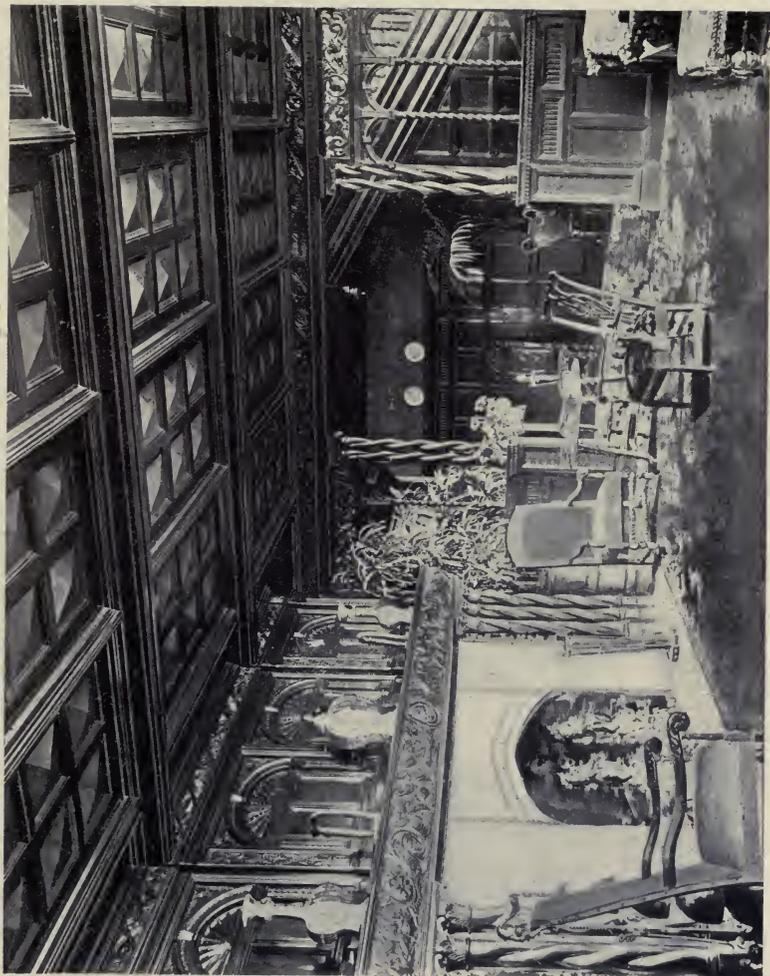
INTERIOR OF SEAMEN'S CHAPEL.



W. BAYARD CUTTING COUNTRY HOUSE, ISLIP, L. I.



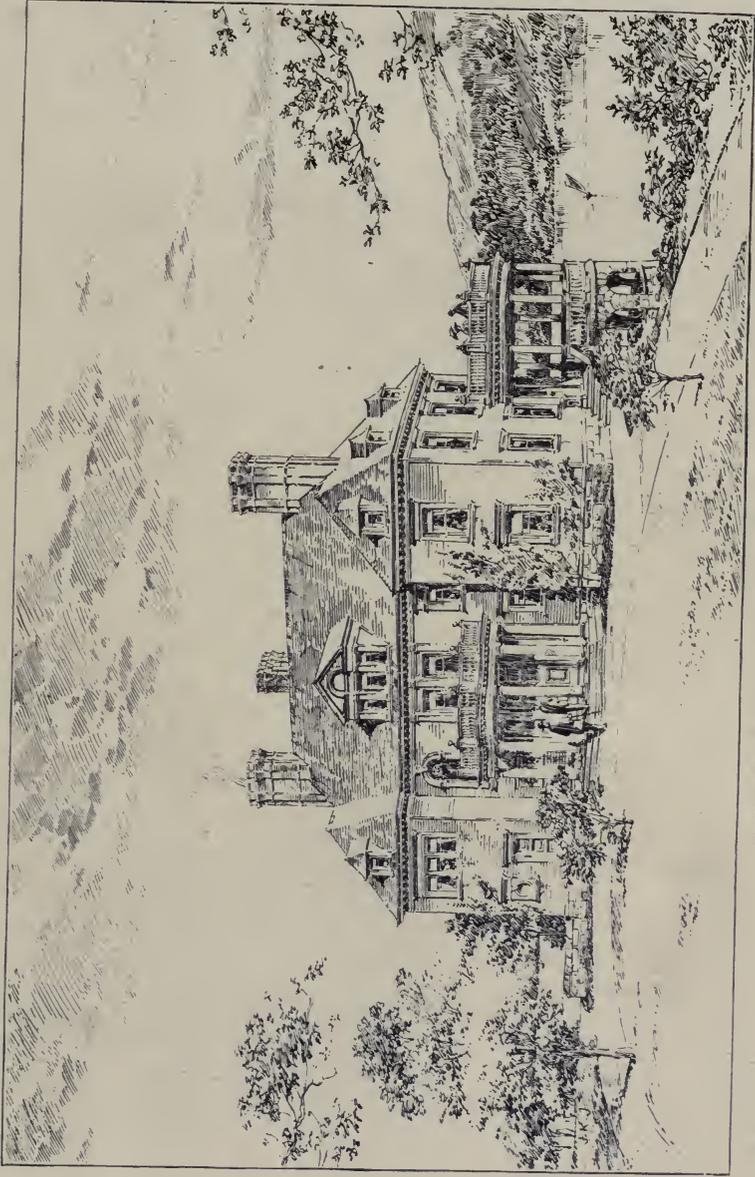
ANNEX TO W. BAYARD CUTTING COUNTRY HOUSE, ISLIP, L. I.
(1896.)



INTERIOR W. BAYARD CUTTING HOUSE, ISLIP, L. I.



INTERIOR W. BAYARD CUTTING COUNTRY HOUSE, ISLIP, L. I.

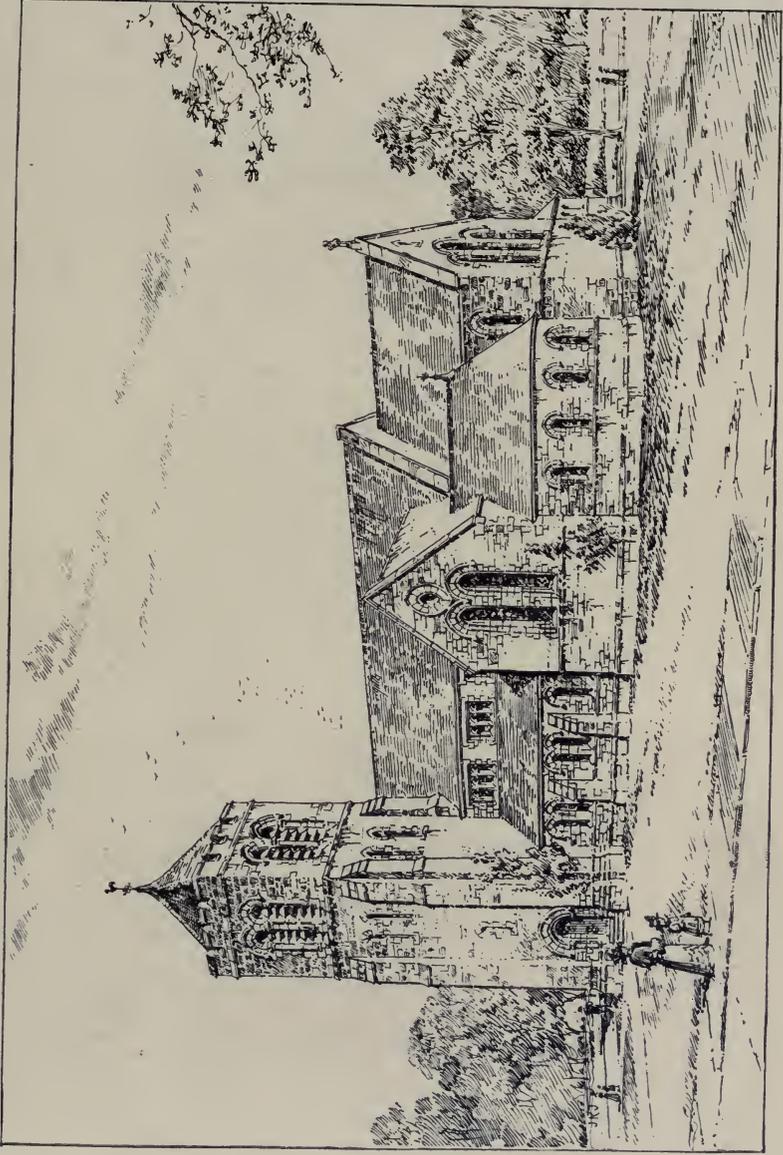


RESIDENCE OF WALTER BREESE SMITH, ESQ.
(1889.)

Tuxedo, N. Y.

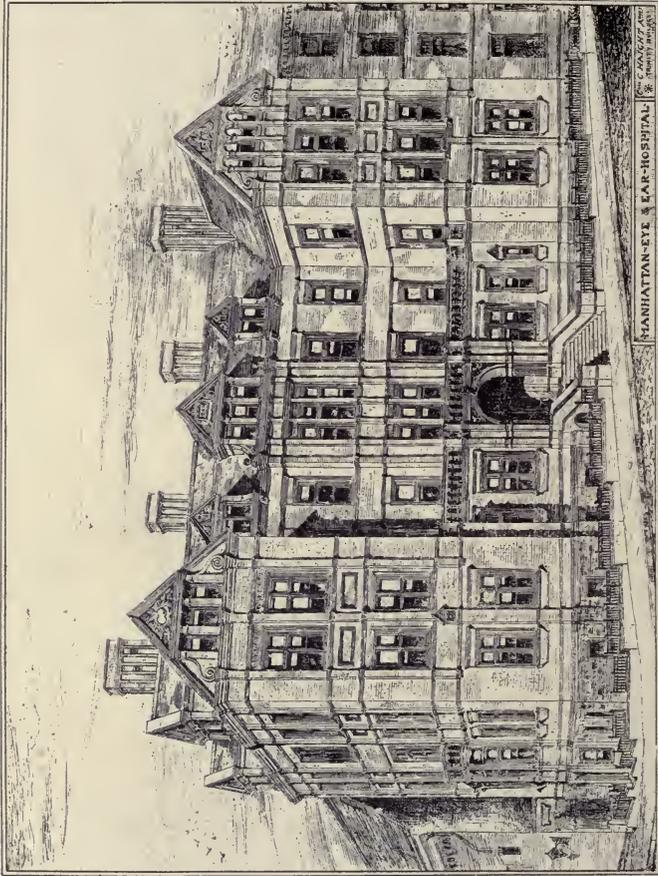


CHRIST CHURCH, NORWICH, CONN.



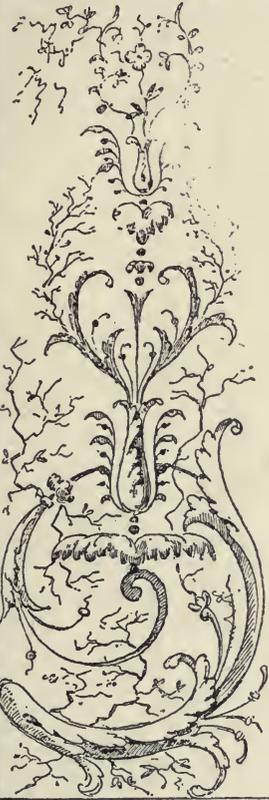
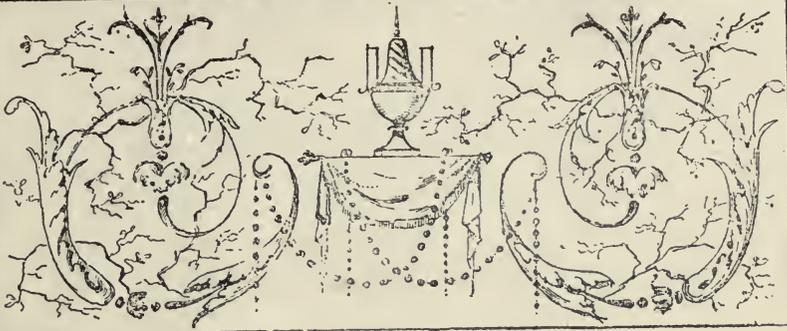
Orange Valley, N. Y.

ALL SAINTS' CHURCH.



MANHATTAN-EYE & EAR-HOSPITAL.

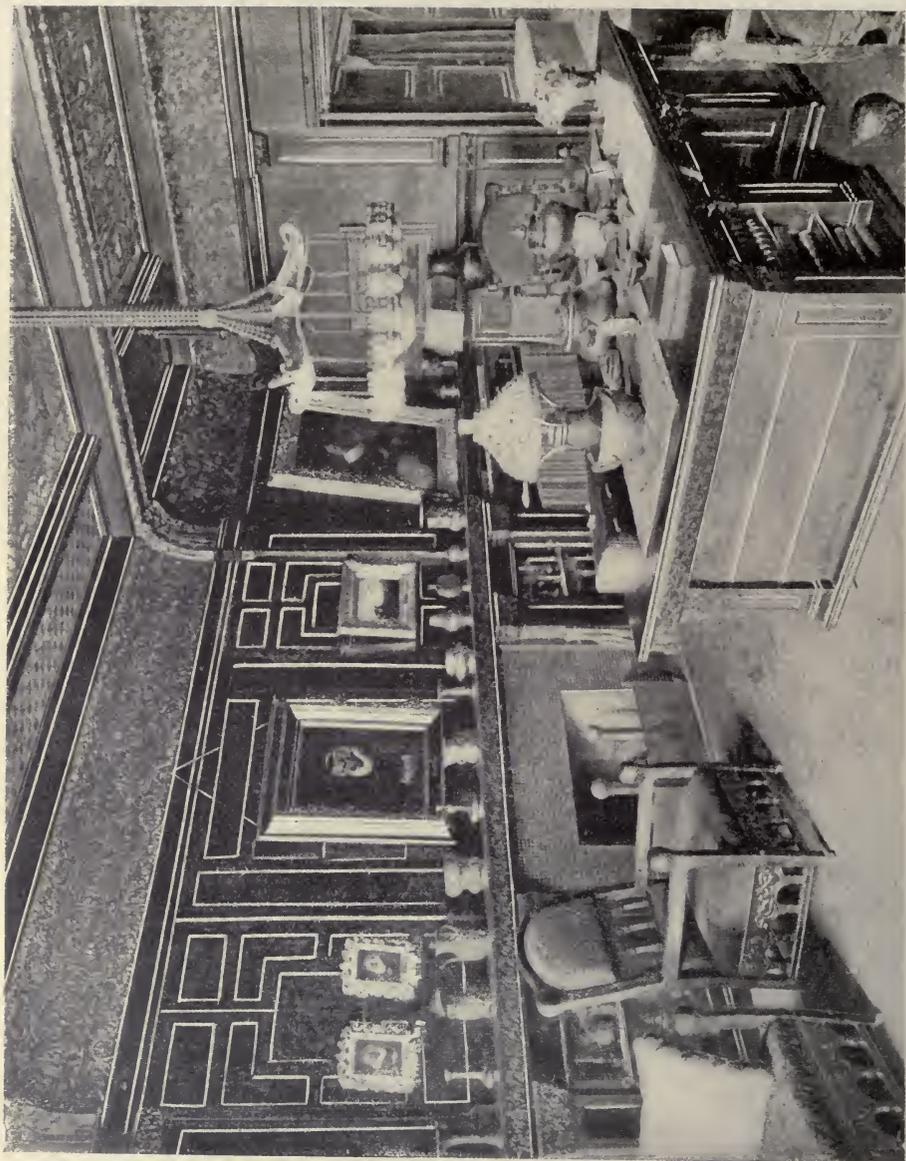
(1880.)



Interior Views.

Residence of H. O. Havemeyer, Esq.,
66th St. and Fifth Ave., New York City.





C. C. Haight, Architect.

THE REMBRANDT ROOM.

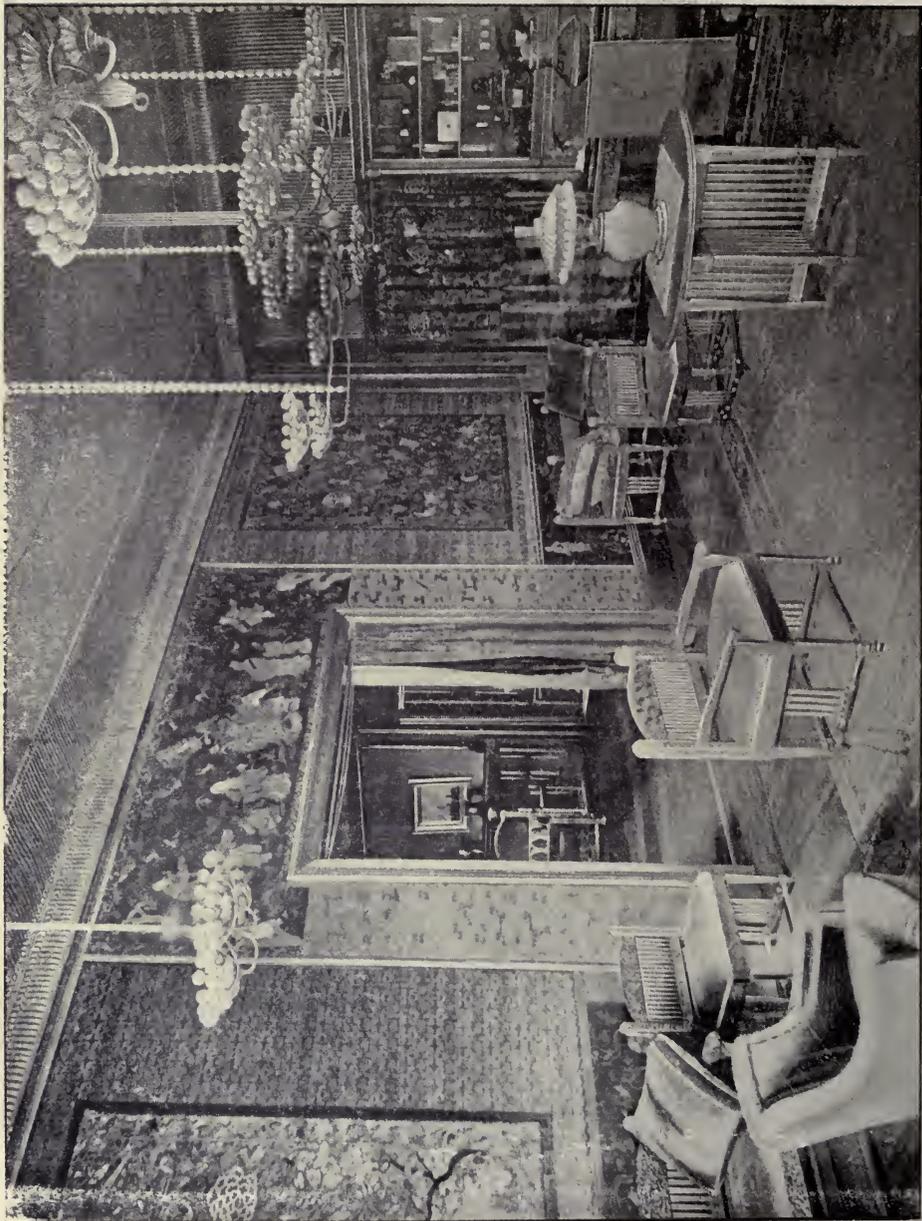
Designed by Tiffany Glass & Decorating Co.



MAIN PICTURE GALLERY.

C. C. Haight, Architect.

Designed by Tiffany Glass & Decorating Co.



C. C. Haight, Architect.

DRAWING-ROOM.

Designed by Tiffany Glass & Decorating Co.



WATER-COLOR GALLERY.

C. C. Haight, Architect.

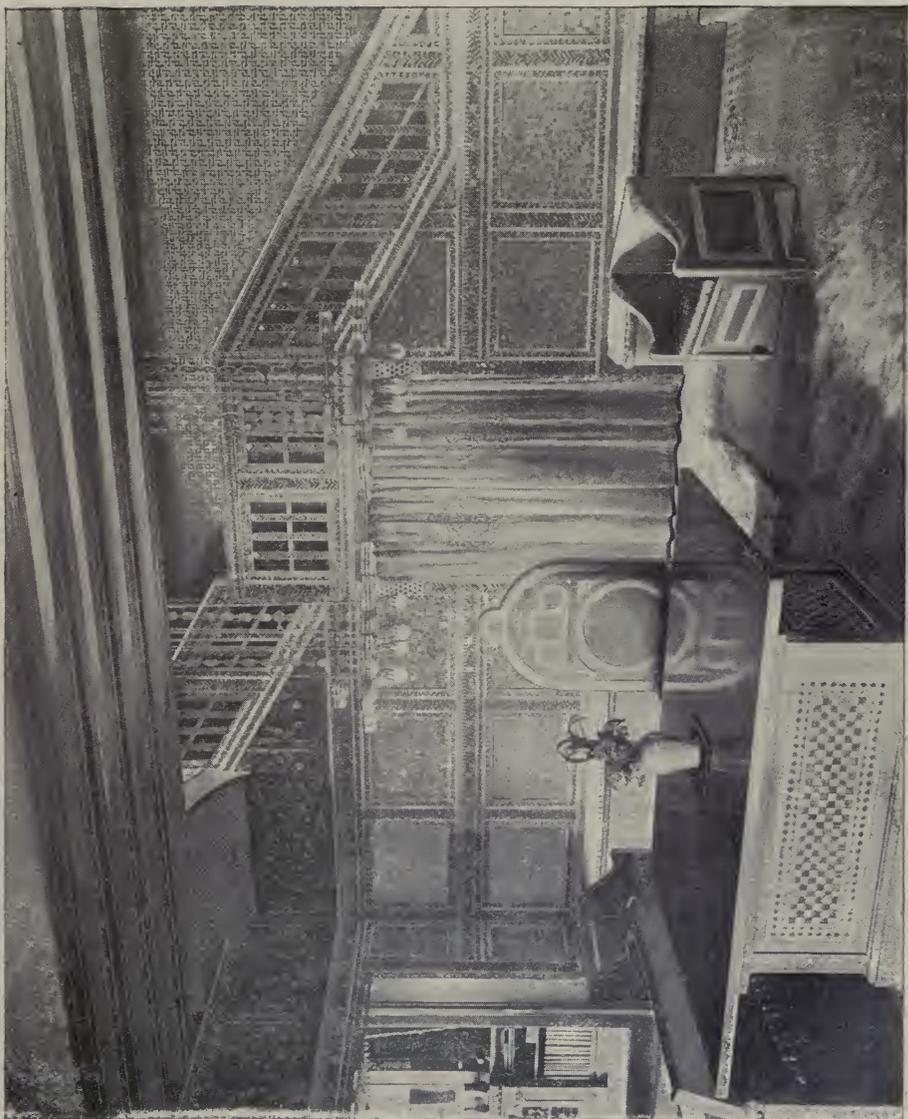
Designed by Tiffany Glass & Decorating Co.



MANTEL-PIECE IN RECEPTION ROOM.

C. C. Haight, Architect.

Designed by Tiffany Glass & Decorating Co.



ENTRANCE HALL AND STAIRCASE.

C. C. Haight, Architect.

Designed by Tiffany Glass & Decorating Co.



MANTEL-PIECE IN DINING-ROOM.

Designed by Tiffany Glass & Decorating Co.

C. C. Haight, Architect.

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