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THE MIDDLE DUTCH CHURCH, NEW YORK CITY (1836-1887), NOW DEMOLISHED
ISAIAH ROGERS, *Architect*

THE OLD "GREEK REVIVAL"—PART IV

By MONTGOMERY SCHUYLER

THE building erected (1834-1841) for the Custom House of New York and occupied as such from its completion until 1862 is the second of the American imitations of the Parthenon. Probably it remains the most successful, as successful as any reproduction can be which leaves out the periphery of the original and renounces the decoration of sculpture and painting which makes so much of the effect of the original. At all events it is distinctly more successful than the first. The width of the two reproductions is the same within a foot or two, about 85 feet, and a reduction "to scale" would fail to give the full effect of the original. But the "narrow intercolumniation" in the New York building makes the columns appear not only more robust

but taller. Moreover, Latrobe introduced two stories of three openings each in the front of the cella, whereas the New York architect judiciously confined the apertures to the necessary doorways. Again, in the New York copy, although the building is only amphiprostyle, there is a suggestion of the peripteral arrangement in the pilasters, of which the spacing corresponds nearly enough with that of the columns. Add that the construction is effectively, as well as actually, of the most solid and costly kind. The material is Massachusetts marble, the sidewalls are five feet thick, the vaulting and even the roofing of solid masonry, and the cost was just short of a million at a time when a million meant so much more of materials and labor than it would mean now. The building is a much more correct and,



ISAIAH ROGERS, ARCHITECT (1800-1869)

therefore, more effective reproduction of its original than its Philadelphian predecessor which Cooper so overpraised. That is the only title of the designer to be remembered. We do not know who he was. A tablet on the north end sets forth that the architect was "John Frazer" and this attribution was popularly accepted until the exhumation in 1899 of some old numbers of the *London Architectural Magazine* of 1835 and the publishing in the *Architectural Record* of extracts containing letters from its New York correspondent, an English architect, William Ross by name. Ross sets forth that the design for the building had been decided in Washington and the winning plans sent to New York to be executed under the direction of three local commissioners, one of them the collector of the port. These three found that the plan did not afford the requisite accommodation and upon this discovery, which was not made until the foundations of the external walls had been laid, they applied to Ross, who redesigned the interior. He disclaims any credit for the exterior, except inducing the commissioners to suppress the Italian cupola at the center which formed part of the original design and to reduce the excessive projection of the lateral pilasters. Of the interior, as he shows by comparative plans and sections, he is the author and of its essential feature, as we know it, the cycle of Corinthian columns carrying the roof of the rotunda, and continuing their "order," by means of pilasters, along the faces of the walls at the corners of the enclosing rectangle. Ross's arrangement was so eligible that its essentials were reproduced within a few years in the interior of Isaiah Rogers' Merchants' Exchange. John Frazer, a stone-cutter, in spite of the fact

that he had absolutely nothing to do with the design of the building inside or out, began as early as 1837 to sign himself "architect and superintendent" and exercised those functions until the conclusion of the work, which, having been begun in 1834, was completed in 1841.

The building, in spite of the Greek Ionic capitals of Strickland's little bank of 1823, was thus the first example in Wall Street of the Greek Revival and the first copy of a Greek temple in New York, but not the first example of the Greek Revival. That distinction belongs to what has for two generations been known as "Colonnade Row" in Lafayette Place, but was projected and finished as "Lagrange Terrace," of which four of the original nine houses and twelve of the original twenty-seven columns still stand, gaining value to the architectural student in a Sybilline proportion as they diminish in number. One of the local consequences of the national enthusiasm aroused by the revisitation of these shores by Lafayette in 1824, an enthusiasm almost incomprehensible by this generation, was the naming after him of the new "Place" opened in 1826, through "Vauxhall Garden," between Broadway and the Bowery. Another was the naming of the new "Terrace" "Lagrange" after Lafayette's country seat in France. It was to the enterprise of Seth Geer, the "onlie begetter" of Lagrange Terrace, owner, architect and builder, that New York owned a row of mansions very far surpassing in beauty of architecture, solidity of construction and sumptuousness of finish anything that, up to that time, had been erected or projected on this side of the Atlantic. Even from the mellow gray of the relics



ENTRANCE DETAIL, ASTOR HOUSE, NEW YORK CITY (1835-1839)

ISAIAH ROGERS, Architect



OLD CUSTOM HOUSE (NOW SUB-TREASURY), NEW YORK
CITY (1834-41)
WILLIAM ROSS, Architect

of the mansions one can understand how electrifying must have been the effect of them upon New York when their "new-cut ashlar took the light" of 1836 in its glittering freshness of white marble. For that the row was completed by that year is attested by a laudation in the *Ladies Companion* of November, 1836, in which the architecture is described as "a rich colonnade of fluted Corinthian columns resting on the basement story, which is of the Egyptian order of architecture." (As a matter of fact the architecture of the basement consists of pairs of unexceptionable Doric columns flanking the entrances.) There were not wanting critics to call the Terrace "Geer's Folly," and to predict that there were not millionaires enough in New York to live up to these splendors, especially since the splendors were "so far away," almost two miles from the Battery. It is satisfactory to know that the enterprising builder confuted his critics and was rewarded for bestowing one of its chief ornaments upon the city by disposing of all the houses at a handsome profit. Seth Geer was a builder-architect, like John McComb just before him, and in such cases there is always room for suspicion that the architect "of record" is not the actual designer. Already, in 1816, Seth Geer had been the architect of record of the Albany Academy, a notably refined piece of what may be loosely called "Colonial," but with differences which denote that the designer had had access to other sources than the manuals which formed the artistic equipment of the Colonial carpenter. Affinities between the design of the Albany Academy and the New York City Hall indicate that the designer of either was the designer of both and there is even a shadowy tradition to that effect. At any rate it seems highly unlikely that the designer of the Albany Academy can have been also the designer of Lagrange Terrace. Whoever this latter designer was he had access to the literary sources of the Greek Revival and made judicious use of them. The likenesses between the "far piazzan line" of this prostylar Corinthian colonnade and the peristylar colonnade of the Merchants' Exchange of Philadelphia, concurrently under construction (1832-34), suffice to suggest that Strickland may

have been invoked as consulting architect of the New York project. The detail proves nothing, being all, in both cases, from the Monument of Lysicrates, the only example of Grecian Corinthian at that time available. But the order is almost identical not only in scale but in intercolumniation and here as there the Corinthian columns, though attenuated to the minimum, spaced to the maximum and crowned with capitals which are none the less feeble for their classicality, look adequate to their easy task of carrying the lightest possible entablature. The resemblances are completed by the anthemion cresting of the original. It is to be imputed for righteousness to a subsequent purchase of the northernmost house of the row that, while he found it to his advantage to vandalize his purchase by superposing an incongruous superstructure above the cresting, he had the grace to retain the cresting itself, of which the other remaining houses have been despoiled and which had so much to do with the elegance of their total impression. The iron railing bears witness, as also do the interior fittings which have been piously preserved, to the care and skill with which all the detail was made subservient to the general impression and in keeping with it. It is moderate praise to say that no subsequent erection of the "palatial" kind in the domestic architecture of New York undertaken by a speculative builder has been so successfully and artistically palatial as this pioneer.

In the days of its glory, for a generation after its erection, Lagrange Terrace had goodly and appropriate architectural company. The Middle Dutch Church, one of the oldest and richest of the churches in New York, was preparing to vacate its edifice in Nassau Street of which the Federal Government subsequently had need for a post office, betook itself to Lafayette Place and proceeded to erect a Greek temple, laying the corner stone in November, 1836. The congregation did the thing very handsomely and thoroughly, employing Isaiah Rogers to design them a temple in massive granite, 75 x 120 feet in area, and fronted not only with an octastyle portico of monolithic Ionic columns of impressive magnitude but, the portico being pseudo-dipteral, introducing a second range of four more of these costly monsters, each of which was dragged to its site by twenty yokes of oxen. Only in one point was



MERCHANTS' EXCHANGE (OLD CUSTOM HOUSE), NEW YORK
CITY (1836-41)
ISAIAH ROGERS, Architect



THE BURNET HOUSE, CINCINNATI, O., ABOUT 1850
ISAIAH ROGERS, Architect

there any skimping. A belfry being one of the essential requirements of the church and a Greek temple making no provision for it the architect was fain to do the best he could by surmounting the edifice with the choragic monument once more, which is doubtless an eligible belfry, and, if it had been done in the granite of the substructure, would have constituted a "record." In fact, though the plinth on which it stands was of granite, the belfry itself was of wood, accurately copied and on an ampler scale than its original, but deferring to its new function by substituting the luffer boards of a belfry for the blank intercolumniations of the prototype. The erection had this advantage over the subsequent and similar introduction of the same feature by Strickland at Nashville that over the church it at least fulfilled a practical purpose, while over the capitol it had nothing to do. But the authorities of the church insisted, doubtless to the consternation of their architect, upon putting an octagonal spire over their Hellenic belfry, holding, apparently, that Wordsworth's

spire, whose "silent finger points to heaven"

was an essential feature of a Christian church and would tend to Christianize the pagan architecture underneath. But this superfluity became the object of so much ridicule that it had to be taken down although the "lantern of Demosthenes" continued to surmount the church as its belfry and to hold the bell imported from Holland in 1731 until the church was demolished in 1887.

Another classic monument was added to the Lafayette Place quarter in 1848 when Isaiah Rogers was invoked to design the Astor Place Opera House. He was by no means permitted to luxuriate in so monumental a

treatment as that of the Merchants' Exchange or even as that of the Astor House, the only projection permitted him being that of a modest Doric porch on the Astor Place side, and being limited in material to brick and brown stone in place of Quincy granite. Notwithstanding these discouragements the architect insisted upon classicizing his building, being of the mind of Clough:

I from no building, gay or solemn,
Can spare the shapely Grecian column.

He introduced a pedimented portico at the west end of the southern front and across the whole eastern front. Since he was not permitted to detach it, he engaged it, and since he could not build it of granite, he built the columns of cutbrick painted yellow, with brown stone capitals and bases. "Scale" he succeeded in retaining, and the building, both during its occupancy as an opera house and its service, from 1854, after some interior alteration, as the abode of the Mercantile Library, was a grateful and impressive object until its demolition to make room for a loftier and more capacious building.

The Astor House, begun the year after the Custom House, was finished some years before it. John Jacob Astor, having determined to build the finest hotel in the United States, had imported from Boston the architect of the Tremont House, for the time the "last word" in American hotel building. Isaiah Rogers (1800-1869), born in Marshfield, Mass., the son of a shipbuilder, had apprenticed himself to a carpenter at the age of sixteen. Making his way to Mobile at twenty-one he worked there at his trade for something less than a year and in that period found leisure to draw a set of plans for a local theater which gained the first prize. Returning to Boston he began his properly professional education by entering the office of Solomon Willard, a preceptor for whom he conceived so much of gratitude and affection as to name his own son after him. The Tremont House, begun in his twenty-ninth year, appears to have been his first work of any importance. This was an edifice of four stories, of a considerable area, of a frontage, indeed, extensive enough to be imposing. The wall of this principal front was of Quincy granite with windows equally spaced and absolutely plain, except for architraves over those of the first story. The "architecture" consisted in the application of pilasters at the corners, of a plain Doric entablature and of a tetrastyle Doric portico. Though thus severe



SAINT PETER'S CHURCH, NEW YORK CITY, BEGUN 1836



THE CUSTOM HOUSE, SAVANNAH, GA.

outwardly, the edifice seems to have been of some interior complication. At least Charles Dickens, who abode there in 1842, avers that "it has more colonnades, piazzas and passages than I can remember or the reader would believe." I am bound to say, however, that I have myself several times sojourned within those massive and hospitable walls, and that I do not recall anything specially tortuous or labyrinthine about the interior disposition. At any rate, the architectural success of the building was speedy and great. It led to the employment of its author to do more and more hotels. Many of them were projected and built quite as much on civic as on commercial grounds, with a view to providing places of entertainment which should be creditable to their respective towns as well as profitable hostelryes. The Bangor House in Maine came next after the Tremont (1833-4), a central building 112 feet long and three stories high, with wings of 92 feet each. The "feature" was, of course, the portico, which was here tetrastyle Ionic, unfortunately in wood. Later than the Astor House came five hotels in Mobile and New Orleans, one at the capital of Kentucky, and the Burnet House in Cincinnati, begun about 1850, which the architect removed to that city to superintend and fixed his residence there for the rest of his life. This was executed in stuccoed brick, with a tetrastyle Ionic portico. Last came the Maxwell House at Nashville, a marvel of magnitude in its day, being planned to accommodate 600 guests, begun in 1859, taken possession of as "Zollicoffer Barracks" by the Federal forces during the Civil War, and finished only in 1869. Although the construction is unusually solid, with brick partitions and doubled floors, the material of the exterior is stuccoed brick and the columns are faced with hard wood, with capitals and bases of cast iron. The dimensions of the five-story building are 275 feet by 171 feet; of the portico 52 feet 8 inches by 11 feet and 34 feet high. It will be seen that it is by no means an example of the Greek Revival and that its interest "in this connection" is that of its authorship.

Whatever may have been the case with the Tremont the plan of the Astor was as simple as its architecture, a fringe of rooms on the streets and another fringe facing the court, with a passage between. The show room of the interior was the great dining hall on the north side, which used to resound to the eloquence of Daniel Webster and the other honored guests of the

municipality but which has long since been subdivided and converted to less renowned and more profitable uses. What every New Yorker now living knows as the Rotunda was originally a garden for the consolation of the eyes of those who were condemned to the rooms on the court side. The office was another apartment with the decoration of which successful pains had been taken. It probably does not occur to one in a thousand of those who see its painted "order" that the order is in fact genuine and solid and of white marble which a mere scraping would bring to view. The simplicity of the exterior architecture was resented when it was new. The *New York Mirror*, the æsthetic organ of the New York of 1835, when the hotel was building, took the owner severely to task for not making it more ornate. In fact, there was rather more exterior decoration when the hotel was new than there is now. In addition to the Doric porch still visible and to the architraves of the windows of the first story, the windows of the attic were all left round and wreathed with carved granite, as only the window at each end is now adorned. It was a pity to cut those bullseyes out to squares in the interest of more light for the inmates, who, in fact, had plenty of light and a wide outlook already.

The Astor House was by no means the end of Isaiah Rogers' employment in New York. It was only the beginning. Within five years after his arrival to superintend it he was engaged in changing the aspect of Wall Street and doing as much to Hellenize the architecture of New York as was Robert Mills in the same years for that of Washington. 1835, which saw the beginning of the Astor House, saw also the beginning of the new Bank of America at the corner of Wall and William Streets, which was to stand there with dignity

THE MAXWELL HOUSE, NASHVILLE, TENN. (1859-61)
ISAIAH ROGERS, Architect

for more than half a century. An order "distyle in antis" on the scale adopted here fills worthily the 50 feet or so of frontage which the architect had at his command, while the proto-Corinthian of the Tower of the Winds was an eligible choice of prototype for an architect who did not care to squander his client's money in elaborate carving of the intractable Quincy granite upon which this architect always insisted when he could get it. A seemly banking institution this will be agreed to be and a convenient when, as in this case, the flank of the cella offered ample opportunity for the admission of the light which it would have spoiled the templar front to have made apertures in for that purpose. It is pleasant to know that the imposing front, though cast down in 1889, is not destroyed, but now forms the entrance to the park of Pine Lodge at Methuen, Mass., the owner of which has given a lesson, or furnished a hint, to other owners of country-seats as to what to do when buildings of historical or architectural interest come into the junk market.

But it was the great fire of December, 1835, that was to give Rogers the opportunity of rearing the monument by which he is best remembered. That conflagration destroyed everything in its path up to the southerly line of Wall Street, including the marble Merchants' Exchange, built in 1827 under "A. J. Davis, Ithiel Town and Thompson," who had their offices there, at the corner of Wall and Williams Streets. The building had been supposed to be fireproof and hence had been a favorite repository for valuables. When its site was cleared the merchants at once set about rebuilding it. It was fortunate for us that they chose Isaiah Rogers for their architect. Fortunate for us if not for them, for it appears that after twenty-one years they were willing to sell to the Government for an even million a building which had cost them two. The opportunity for a colonnade on a grand scale for which every practitioner of the Greek Revival necessarily yearned was here presented to the architect of the new Merchants' Exchange in the most alluring form. He did not have to reproach himself for building a monument to himself at the expense of the interest of his employers. For in the first place his employers were largely influenced in giving him the commission by the civic desire of furnishing an ornament and a credit to the city in which they so eminently succeeded. In the second

place, a colonnade, even though it involve an entirely blank wall behind it, is by no means so destructive of the uses of a Merchants' Exchange as of a Custom House, or of an office building, which the Treasury in effect was which Robert Mills was concurrently fronting with a colonnade. And then Rogers' Ionic colonnade of granite monoliths was a far more impressive and monumental thing than Mills' of built-up drums of sandstone. It is only within a year or two that the built columns of the Treasury have been replaced by granite monoliths, greatly to the architectural advantage of the building. Already Rogers had considered the problem of arranging a colonnade so as to interfere as little as might be with the uses of a practical building. That was in the Boston Custom House, begun the year after the Merchants' Exchange, in which he collaborated

with Ammi B. Young. In that case he adopted the expedient of engaging the order along the curtain walls and detaching it only in the central porticos. Even so it is not to be supposed that the workers in the shadows of the porticos of the Boston Custom House blessed the name of the architect any more than that name was blessed by the Treasury clerks condemned to work behind Mills' architecture, or the custom house clerks in New York who after 1862 were condemned to work behind Rogers'. But in this last case the architect might truly have said that he did not build it for that purpose and that it was only on one front that the building was sacrificed. The

intended occupancy of the building, of which the chief use was for a meeting of merchants once a day, was not really sacrificed to the architecture. He might even have added that, absurdly inconvenient as his building was for the purpose of a custom house, it was no more inconvenient than the building especially designed for that purpose by William Ross, which his own succeeded. And, as to the architecture itself, though the Boston Custom House is undeniably a very impressive edifice and could not fail to be so with those five foot thick Doric granite monoliths, yet the effect of an engaged colonnade is really not comparable with that of a detached colonnade. If the people who have to live and work behind this complain that they are sacrificed to architecture, they cannot additionally complain that they have not got the architecture. And, indeed, the architecture was tem-

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THE JUDAH TOURO MEMORIAL, NEWPORT, R. I. (1855)
ISAIAH ROGERS, Architect

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for the Chronic Insane, Rankin, Kellogg & Crane, Architects.

Frontispiece:

Fountain in the Courtyard of the Palace Vecchio, Florence.

ADVERTISING SIGNS

IN spite of our boasted civilization and the artistic progress to which we are prone to lay claim, the average cultured American finds himself somewhat embarrassed when conducting even a casual visitor from some foreign land along the principal thoroughfares of our cities. This condition is not greatly relieved if the course of travel is laid across country, for there as in the city, with only slightly diminishing insistence, have the makers and users of advertising signs flaunted their disfiguring structures.

There has, in recent years, been much general discussion of the subject of restricting or regulating the form and character of advertising signs permitted within certain boundaries in the United States, but no action has resulted, and there appears to be a constantly increasing number of the offending devices.

A press report from Japan indicates that our Oriental neighbors who have made such wonderful progress in other directions are now taking a position in advance of us in regard to the advertising sign evil. What is known as the "Advertising Signs Controlling Bill" has just been made a law in Japan. It provides not only for the restriction of display signs but for the abolition of any advertising sign now in use which the authorities deem objectionable. Whenever in the opinion of those charged with the enforcement of this law it is necessary for the preservation of natural beauty, or when proposed advertising signs are considered dangerous to life or limb or prejudicial to public security, order or morals, the enabling license may be withheld. Modern enterprise has introduced the towering electrical sign in Japan and as one of the principal offenders against aesthetics it has contributed much toward the enactment of the new law.

Our hideous advertising signs are probably one of the greatest disfigurements of both city and country. There is no sufficient reason apparent why their use should not be restricted and controlled. To do so would not, as far as can be foreseen, work injury to any interest. An advertising sign can unquestionably be made not only unobjectionable in appearance but if

skillfully designed positively attractive as well as informative. In such form it cannot fail to be of greater value to its owner than if erected with the sole object and idea of attracting attention, which in that case is more than likely to be unfavorable.

Since we have failed to secure the distinction of being leaders in this progressive movement, it would seem that we cannot do better than to follow as quickly as possible in the footsteps of the people who have furnished such an excellent example.

INSULATION OF WATER PIPES

ONE of the relatively unimportant matters which nevertheless must claim the attention of the architect at some time and which may, after all, be of greater consequence than is fully realized, is the location and insulation of water pipes in buildings. Probably it has not occurred to the average architect that in order to draw a pint of cold water from a faucet it is often necessary to allow a gallon of water to waste before the temperature of the water from the faucet approaches that in the street mains. The reason for this lies, perhaps, in the fact that the pipe covering or insulating material has not been carefully chosen or thoroughly applied. Or it may be that in addition to poor insulation the hot and cold water pipes have been run in the same chase within a few inches of each other. The natural result is that the water in both pipes tends to assume the same temperature. And not only is cold water wasted. When hot water is desired it must be allowed to waste from the faucet until the branch is emptied. In addition to this waste, fuel is consumed to provide a circulation in the hot water pipes that would be largely unnecessary if the pipes were thoroughly protected by non-conducting materials.

It is thus apparent that the saving which might be effected by greater attention in the location and insulation of water pipes would amount, even by the most conservative estimate, to a very large percentage of the water consumption for domestic purposes. Certainly, this is an item worth considering both from the standpoint of the individual and that of taxpayers in general. Perhaps it would be the part of wisdom to make correction in advance of actual demand.

UNJUSTIFIED IMPATIENCE

THE press of the country appears inclined to draw unwarranted conclusions from the fact that, while two months have nearly elapsed since the fatal fire which disclosed the shocking disregard for the safety of employees existing on the part of many factory and building owners occurred in the shirtwaist factory in New York, little has actually been done to correct the conditions that are now generally realized. It is not difficult to understand a feeling of impatience to see tangible evidences of reform, but it is well to remember that even remedial legislation not based upon the most thorough investigation and study is liable to be unwise and faulty. Unless an amount of time beyond all reason is consumed in the preliminary work which is now in progress, criticism would well be withheld until the proposed measure, which is practically certain to result, has been submitted.

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pered to the tenants in all these cases, excepting only the Treasury, as much as might be. The scale was in every case imposing and approximated equality considering the necessary differences of the "orders." The Doric granite monoliths of Boston, 5 feet 4 inches in diameter, are 32 feet high. The Ionic granite monoliths of New York are 38 feet 3 inches, and the built-up sandstone shafts of the Treasury were 39 feet 5 inches, in both cases including capitals and bases. This quite suffices for impressiveness when one has a range of even twelve columns, this number having the character of "interminable" that it is not at a glance numerable. Of its special and unfailing architectural effect the Wall Street front of the Merchants' Exchange remains the most impressive example in its city. The building, 200 feet by 171 feet, cost two millions (ground included), against the million of the New York Custom House, 85 feet by 30 feet (ground excluded), and the \$884,000 of the Boston Custom House, 140 feet by 75 feet.

The interior of the Merchants' Exchange, as appropriate for its original purpose as inappropriate to the purpose to which it was converted, is, as has been said, clearly imitated from William Ross's design for that of the Custom House. The cycle of columns, here reduced to pilasters, is retained. An opening toward each of the four faces of the building was enclosed between pairs of Corinthian pilasters, equal in scale or nearly so to the Ionic of the exterior, consisting of two columns between pilasters forming a structure which purported to carry the skylighted rotunda, all executed in white marble and constituting an interior almost as monumental as the single monumental front of the exterior. It is strange and pitiful and comes near to "Vandalism" properly so-called, that, when this interior was converted only the other year from the uses of a custom house, which it never conveniently served, to those of a bank with an office building above it and was remodeled for that purpose, neither the Government, which sold the building, nor the bank which bought it, nor the architects who did the remodeling, took the trouble of photographing this stately rotunda that posterity might know how monumental an interior it was.

Even this was not the end of Isaiah Rogers' activity as a Greek Revivalist in New York. Considering its material, again Quincy granite, and its style, and its date, we can have little hesitation in attributing to him the design of St. Peter's Church in Barclay Street, the oldest Catholic parish and doubtless the oldest Catholic parish church on Manhattan Island. The corner stone was laid in 1836, the same year with that of the Dutch church in Lafayette Place. Evidently he had not so much money to spend here as there. His twelve monoliths he had to reduce to four columns laid up in drums, of the same order and nearly the same scale, and generally to simplify his treatment. It is the only one of his many works in New York which remains, exteriorly at least, as he left it, for even the Astor House, as we have seen, has suffered changes, and it is one of the few buildings left of the many which caused William Ross to write home to London in 1835, "The Greek mania here is at its height."

A modern architect would hardly design two churches

in the same city and at the same time so nearly alike as the Middle Dutch Church and St. Peter's. But when one is quite sure of having the last word in architecture he will not mind repeating it. Rogers did not mind repeating his Bank of America in another banking house begun four years after it and within a few doors of it for the Merchants' Bank. The two are with difficulty distinguishable from the design. The same Quincy granite, the same "distyle in antis," the same rudimentary Corinthian of the Tower of the Winds. There is, I think, no developed Corinthian capital in that material in any work of our Greek Revivalists. Samuel Blodgett's first Bank of the United States, in Philadelphia (1795), is probably the earliest example in the United States of a Corinthian order in stone. The next Corinthian capitols in cut stone after Blodgett's seem to have been the twenty-four which Latrobe ordered cut in Italy in 1815 "of the best statuary marble" for the rebuilding of the House of Representatives. If Rogers' clients of either bank ventured to reproach him for reproducing it so nearly in the other he may very likely have persuaded himself and them that his masters, the Greeks, showed no aversion to such repetitions, provided they effected any improvements in detail. This, however, he cannot be said to have done in the later of his banks. His problem was complicated by the fact that, whereas in the first of them he had a corner lot and could light his banking room from the side, in the second, of which the front was made equally solid in the interest of Greek architecture, he had an inside lot and was forced to provide overhead illumination.

There is still another building worth notice of which one is moved to ascribe the design to Rogers. That is the Custom House of Savannah, which seems to bear his earmarks, the Quincy granite, the order of the Tower of the Winds, the shallow strips of pilaster at the angles, everything in fact but the omission of the pedestal at the base of a Corinthian column, a solecism which he would not willingly have endured. After the departure of "Major Bowman of the Engineers" from the charge of the "Construction Bureau of the Treasury Department," in 1861, to be Superintendent of the Military Academy, Isaiah Rogers succeeded him for a few months and was the first man to write "Supervising Architect of the Treasury Department" after his name. However, he designed nothing in that capacity.

No reader of Longfellow needs to be told that there is a Jewish Cemetery at Newport:

How strange it seems; these Hebrews in their graves
Close by the street of this fair seaport town.

According to the poet there were not enough Jews alive in Newport when the poem was written to keep up the services of the synagogue, so that when Judah Touro died in 1854 and left \$5,000 each to seven Hebrew congregations, doubtless the Jews of Newport made the best use of the money by employing Isaiah Rogers to design them a gateway and fence for their graveyard. How he reconciled his clients to availing themselves of the architecture of their legendary oppressors and taskmasters we cannot now know. But Egyptian is as eminently the architecture of tombs as Grecian of temples and there can be no question of the seemliness and dignity of the result.



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McKIM, MEAD & WHITE, Architects

MAY 3, 1911

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DETAIL OF UPPER STORIES

DOWNTOWN BUILDING, KNICKERBOCKER TRUST COMPANY, NEW YORK

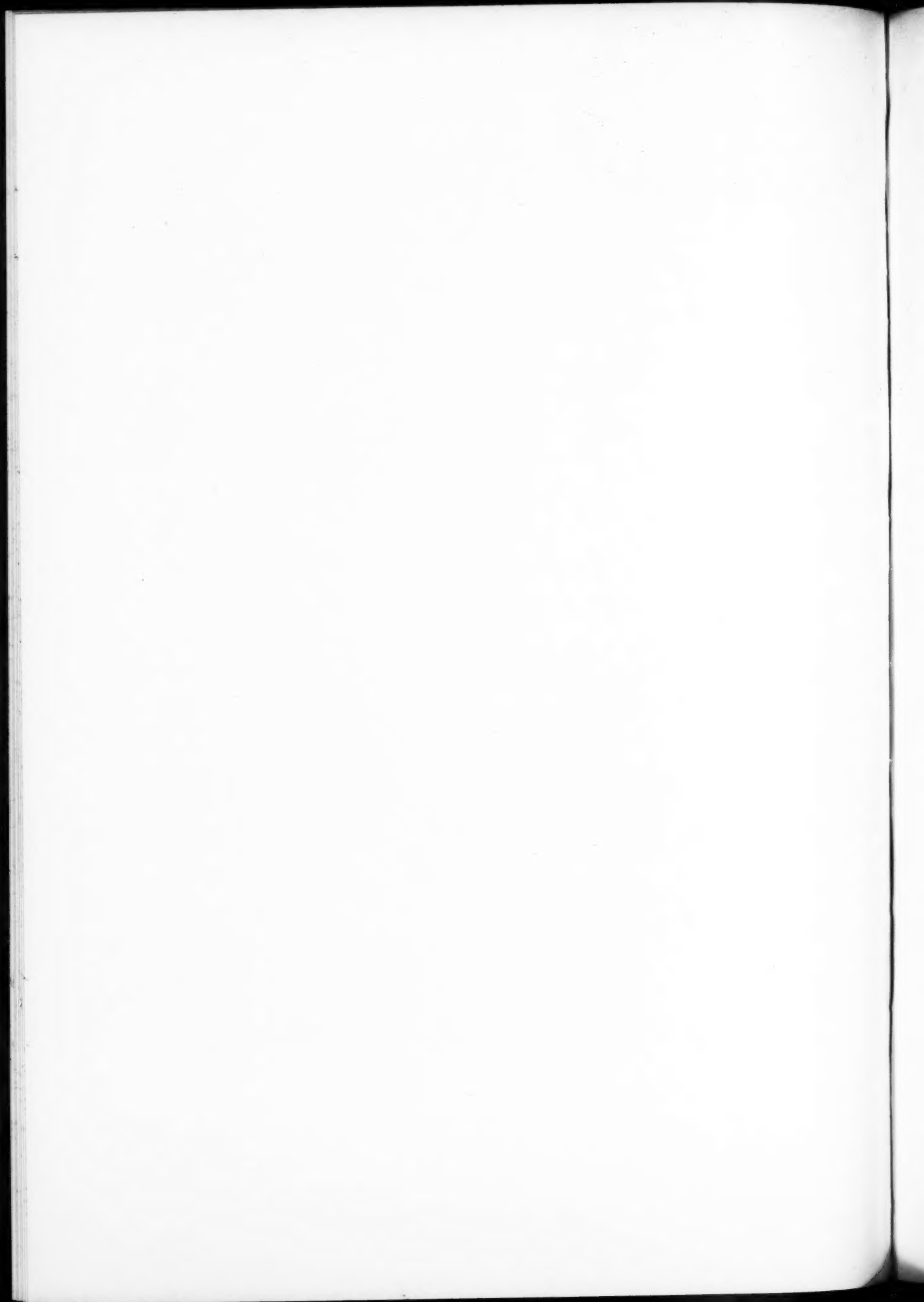
McKim, Mead & White, *Architects*

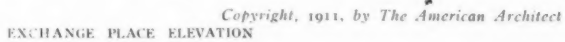


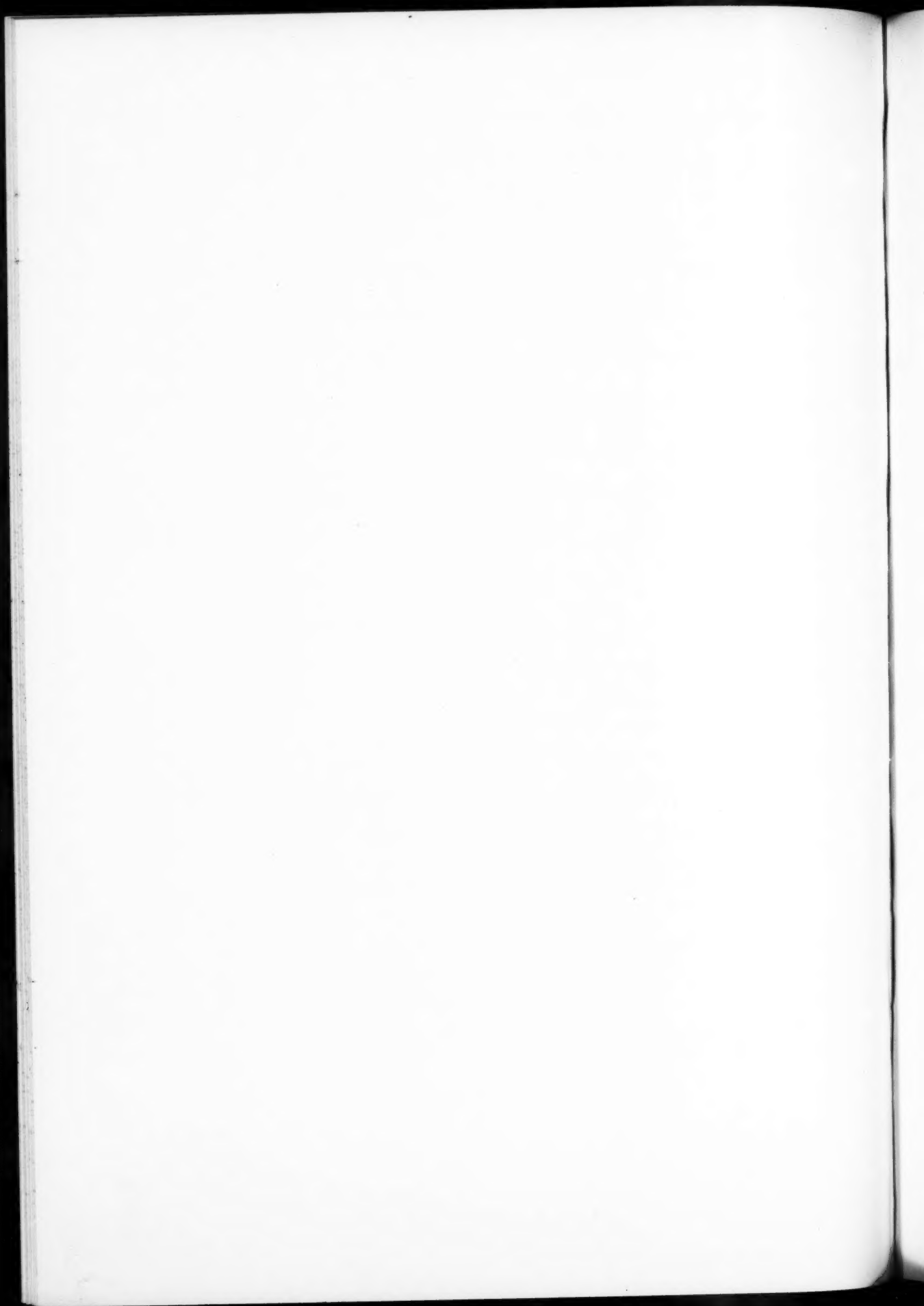
DETAIL OF ENTRANCE

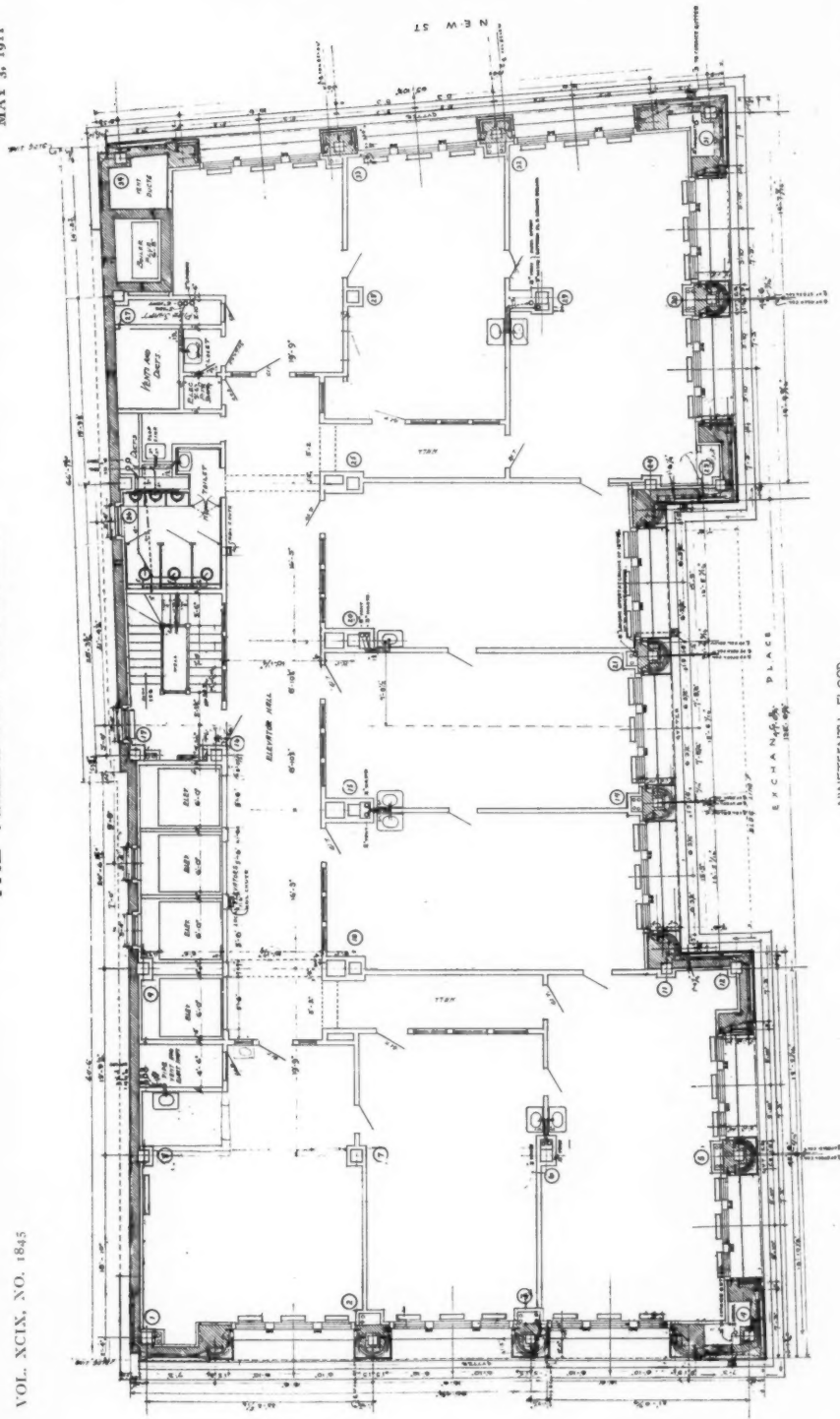
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NINETEENTH FLOOR.
SCALE 1/8"=1'-0"

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YUM

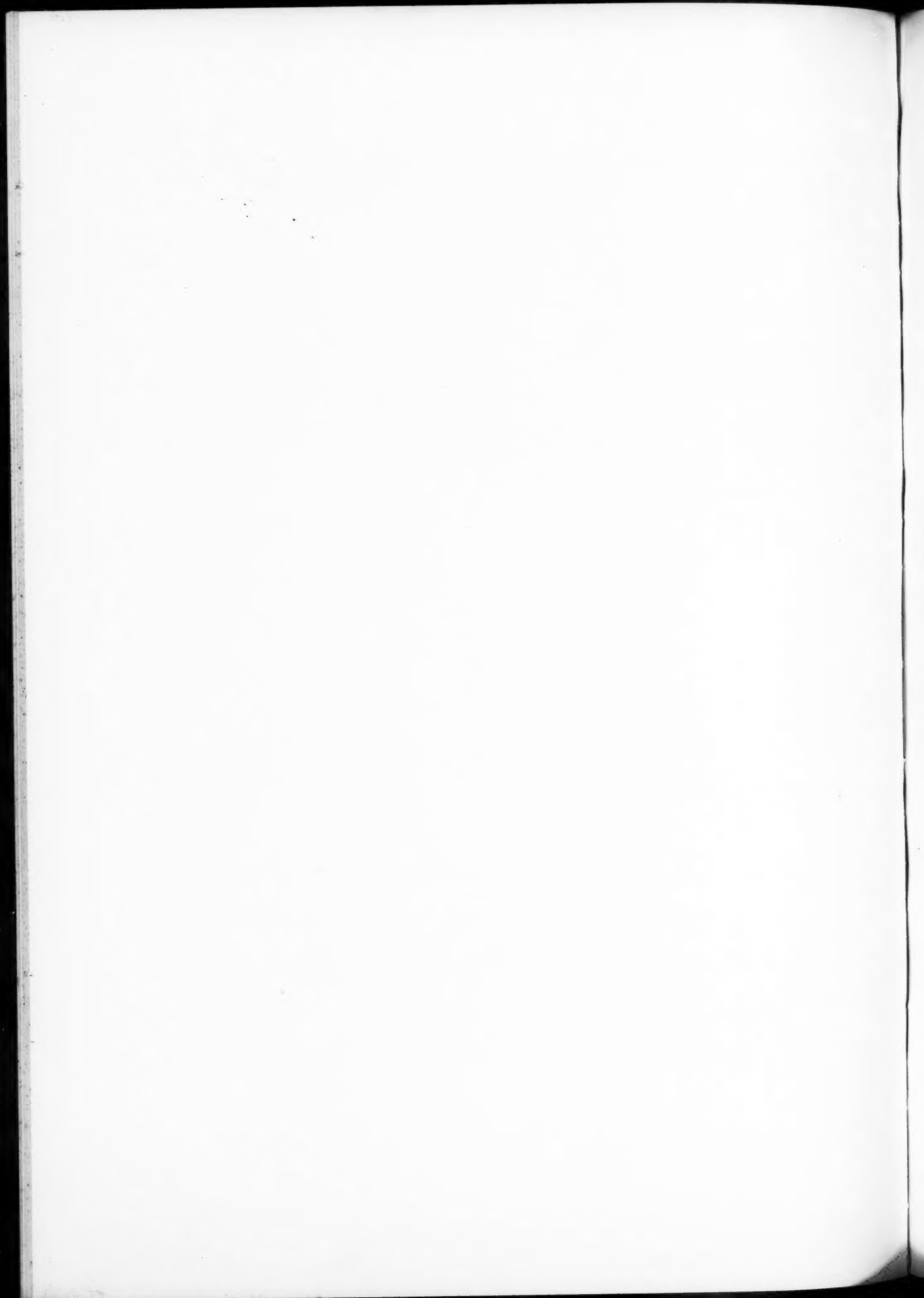


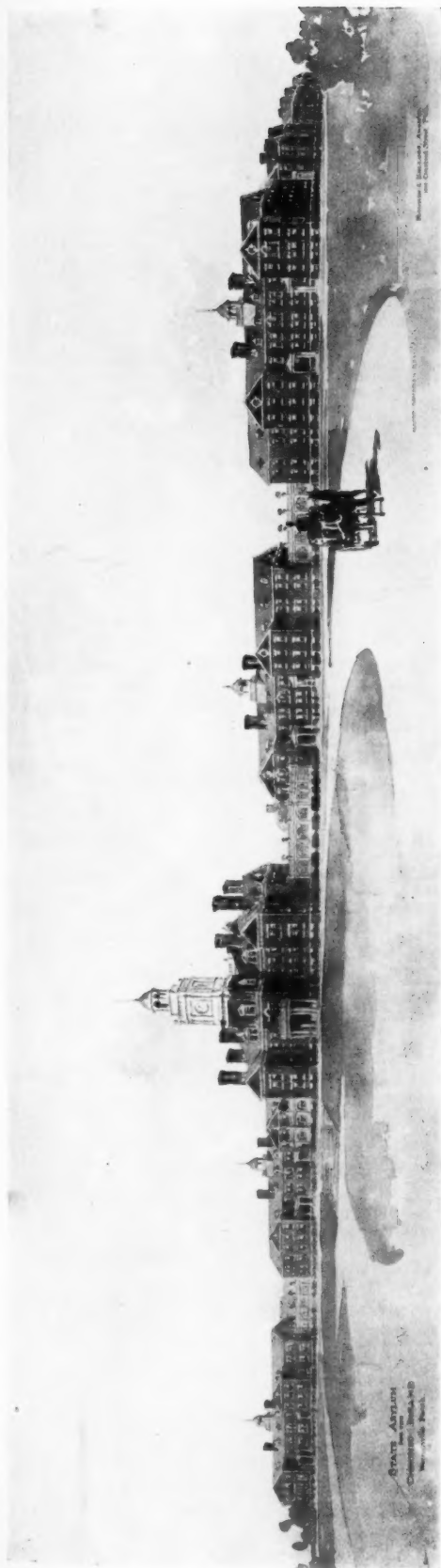
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BANKING OFFICES

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ORIGINAL PERSPECTIVE SKETCH

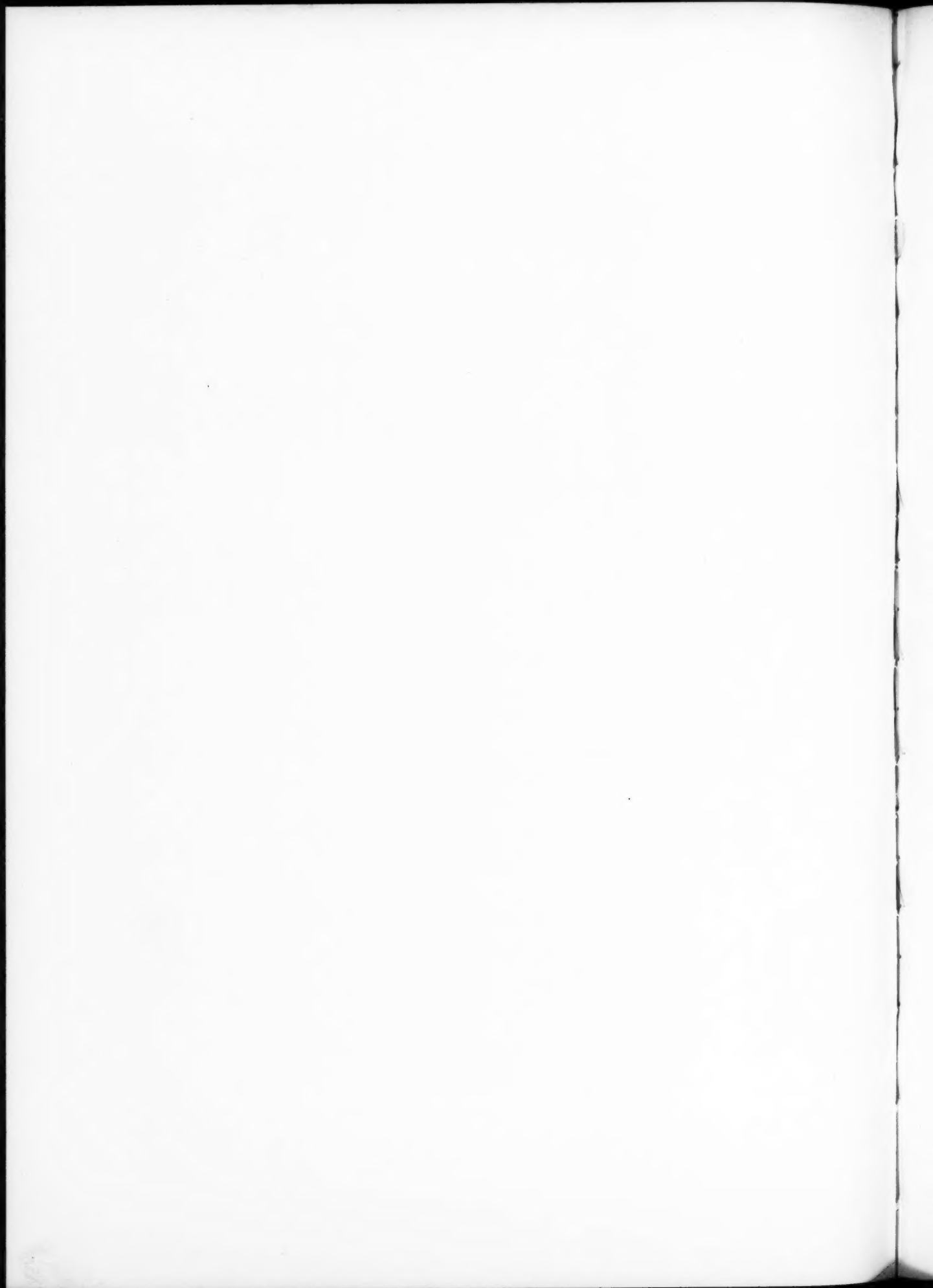


COMPLETED WORK

STATE ASYLUM FOR THE CHRONIC INSANE, WERNERSVILLE, PA.

RANKIN, KELLOGG & CRANE, Architects

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MAIN BUILDING

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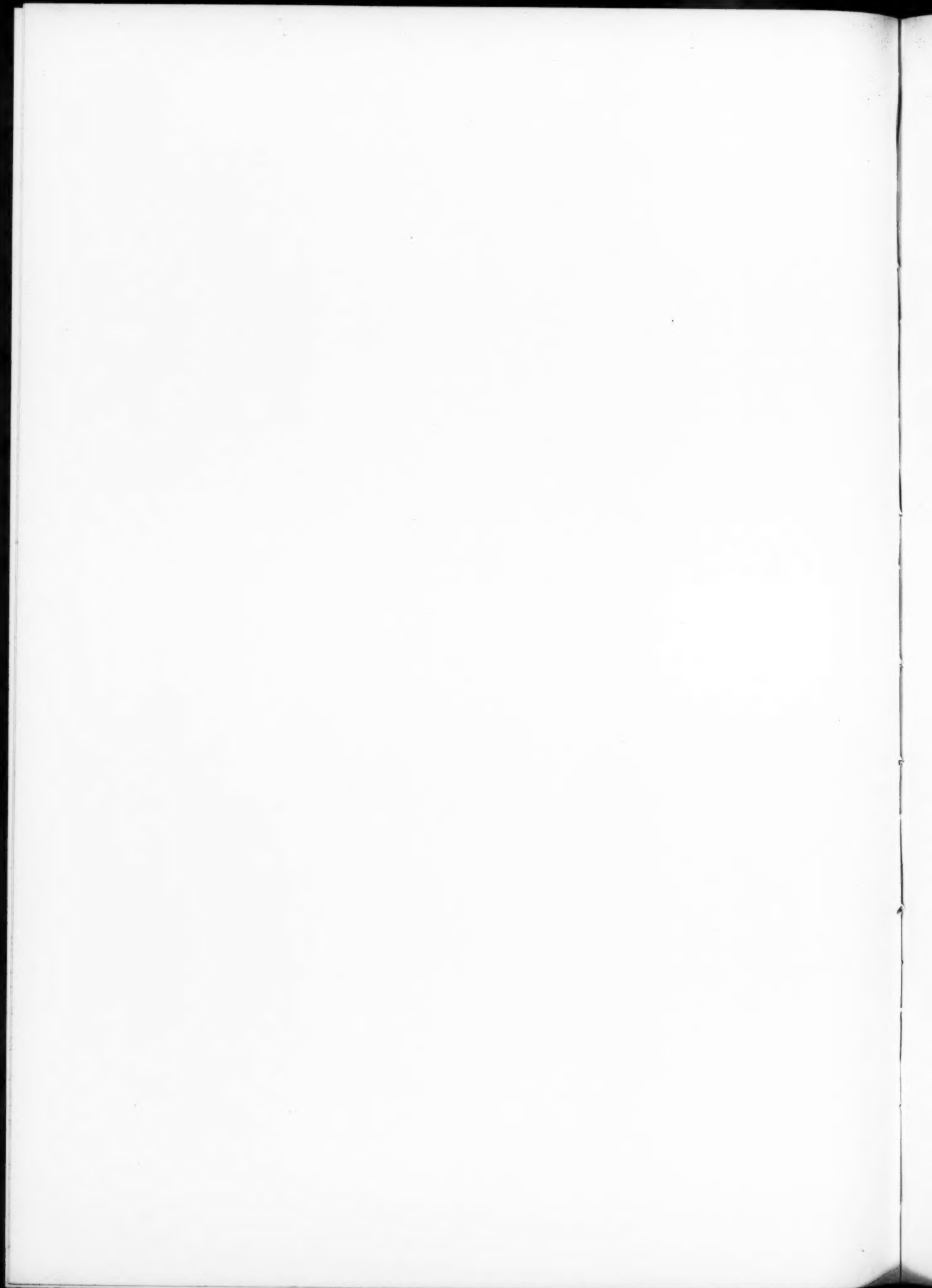


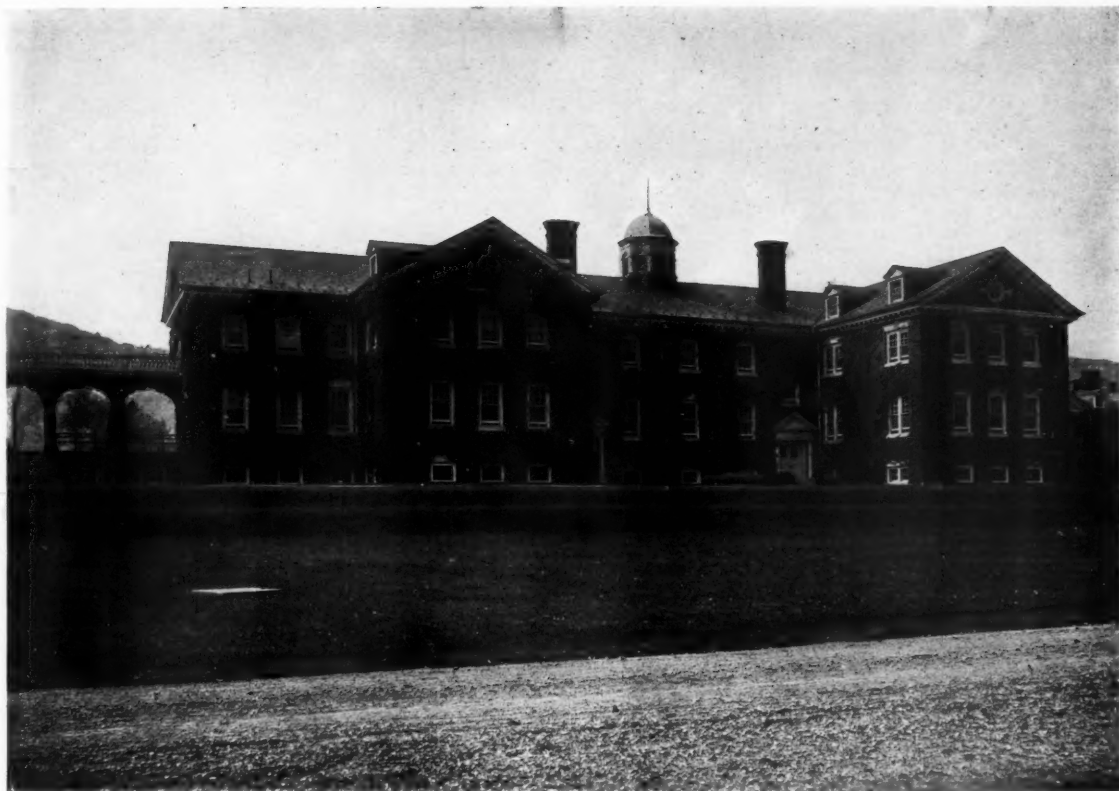
COURT VIEW

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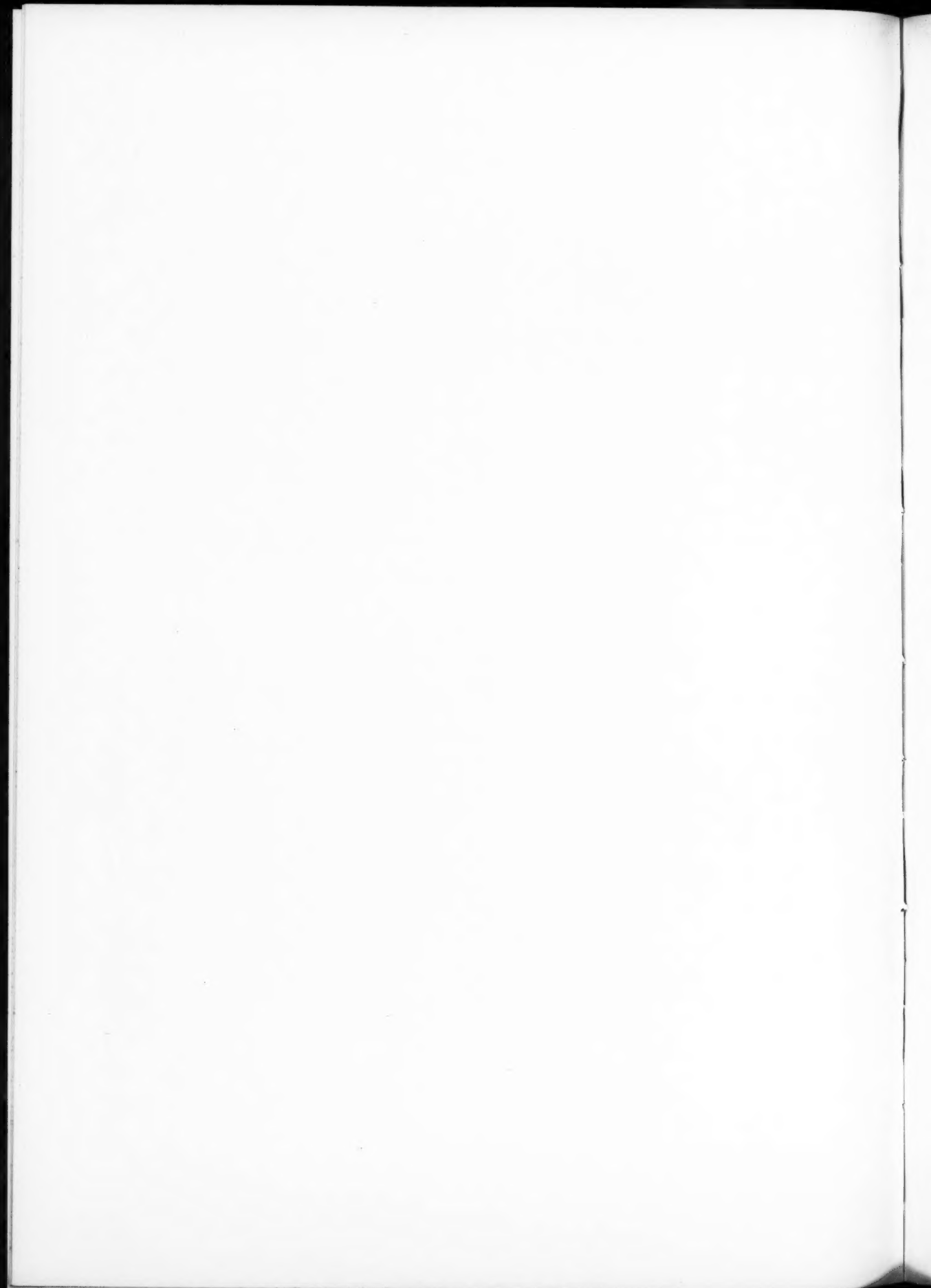


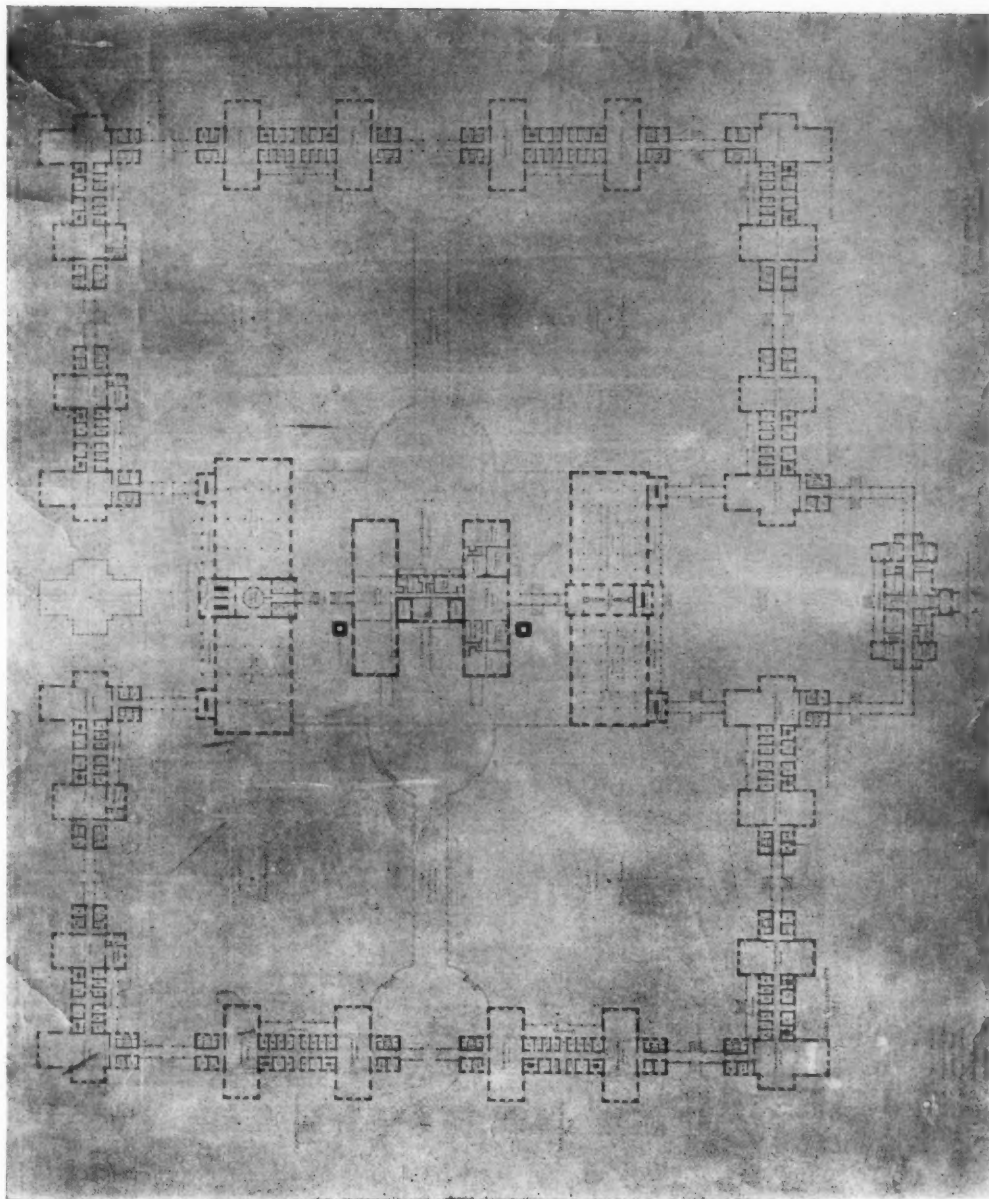


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GENERAL PLAN

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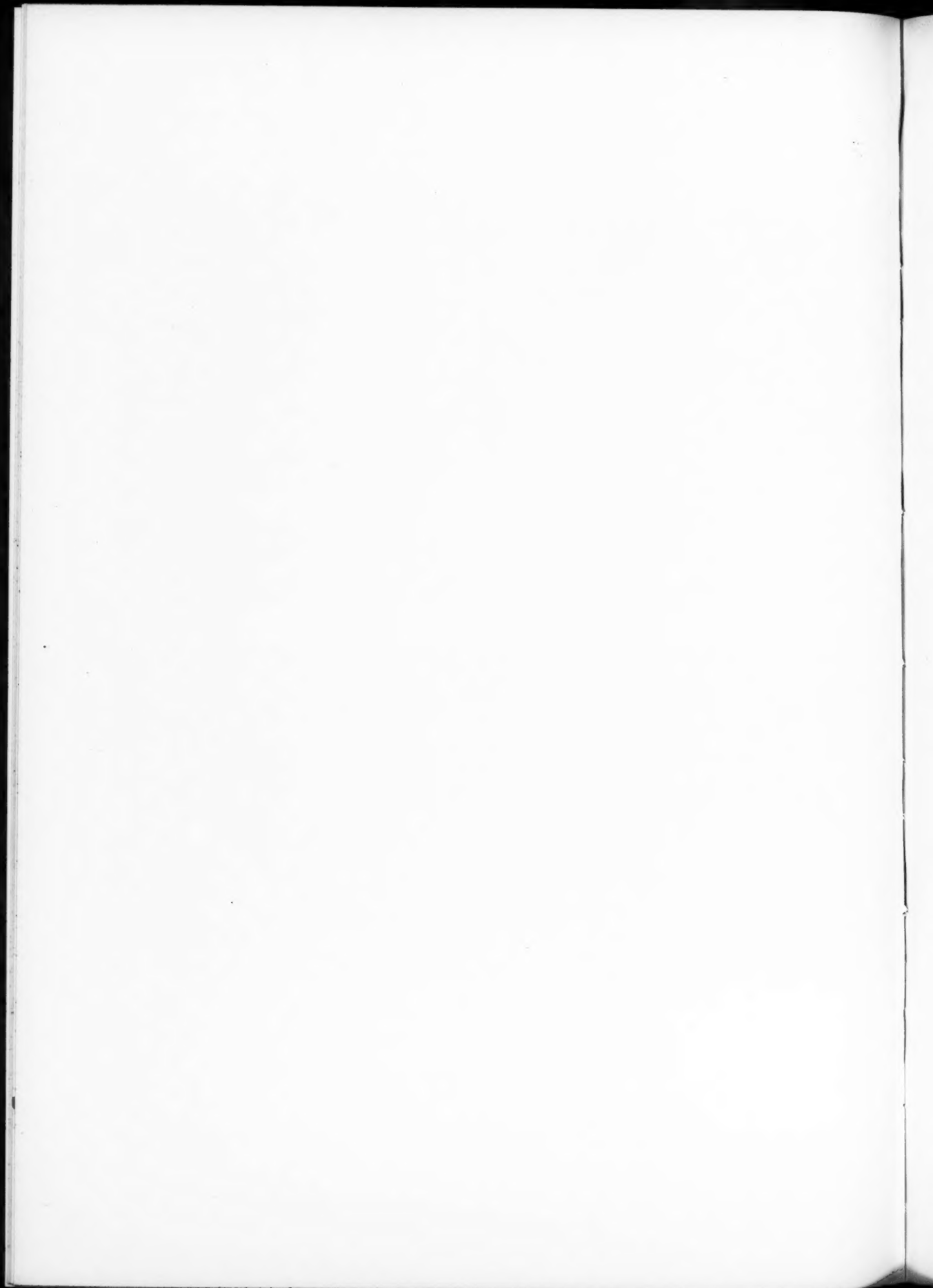


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CONNECTING ARCADE

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INTERIOR OF UPPER CHAPEL, ETON COLLEGE, ENGLAND