

The  
**Architectural Record.**

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A REVIEW OF THE WORKS OF  
CLINTON & RUSSELL.

**T**HE firm of Clinton & Russell is of later formation than most of the firms which are well known in the architects' world. Charles W. Clinton is much the older man, and studied the profession of architecture with Richard Upjohn, who gave up work in 1870. That Upjohn, father of the present Richard M. Upjohn, was the architect of Trinity Church, New York, finished in 1846. He was the first president of the American Institute of Architects, retaining his presidency until the time when, from a local society, it became an organization with chapters in different cities of the land. Mr. Clinton himself was one of the first members of the Institute of Architects, his membership dating from the first year, 1857. For some years Mr. Clinton was associated with Mr. Edward Tuckerman Potter, the firm name being Potter & Clinton.

William Hamilton Russell was born in 1856. He is a graduate of Columbia College, and studied architecture with the well known firm of Renwick & Sands, in New York, and also in Europe. Renwick & Sands were in very active business at the time Mr. Russell was connected with them. The partnership being broken by the death of Mr. Sands, in 1882, a new firm was organized, consisting of Mr. James Renwick—much the oldest man of the three,—Mr. Aspinwall and Mr. Russell, and for ten years they were actively employed. In 1892 this firm was dissolved; and for two years Mr. Russell had been alone when, in 1894, the present partnership of Clinton & Russell was formed.

It has been thought best not to discriminate in the following pages the work of either of the partners from that of the firm, or that of the other partner. It is evident that the larger office buildings are more generally the work of the firm.

The beginning of the year 1898 will see a large office building taking shape at the southern corner of Broadway and Exchange



STATUE OF PETER STUYVESANT.

J. Massey Rhind, Sculptor.

Clinton & Russell, Architects.



STATUE OF HENRY HUDSON.

J. Massey Rhind, Sculptor.

Clinton & Russell, Architects.



"EXCHANGE COURT."

Broadway, Exchange Pl. and New St., New York City. Clinton & Russell, Architects.

Place. This building will bear the name of Exchange Court, as the building now occupying the site does. It will fill the front from Broadway to New Street on the steep slope of Exchange Place. Half way down the hill will be the main entrance, while another entrance will be on Broadway at the southern end, and one at a similar situation in the New Street front. A view of the building, taken from the architects' drawings, is given in our first illustration. Its general scheme is that which is always most successful and most agreeable in its architectural result, for a high building—namely, that in which two pavilions are separated by a court, with the main en-

trance-way leading into and occupying that court on the ground floor. At least, no scheme has yet been devised which gives so good an opportunity for general impressiveness of the resulting structure. Delicacy of proportion seems to be out of the question; fine details are, of course, unknown to our general architectural practice, and the difficulty of applying them to a lofty building has not as yet been overcome, except in one or two instances—the work of exceptional men. But the division into two great pavilions separated by a court allows, at least, of that always fine effect of repetition, one great mass duly echoing and repeating another; and a certain large general proportion is thus attainable—namely, that between the pavilions and the court which separates them and that between the free or tower-like masses of the pavilions and the continuous basement, held together in one mass by the courtyard entrance itself. That is to say, the Exchange Court building is likely to be much finer in external effect than if it were a single great cubical mass with an unseen courtyard within. The design before us deserves no special remark except that the treatment of the two lowest stories as the architectural basement, the uprights very strongly emphasized and forming almost detached piers thirty feet high, is probably the best arrangement possible under these conditions; the piers carrying as they do a continuous string-course forming a kind of entablature, the unfortunate effect of arches in this place is avoided. It is doubtful if arches are ever altogether successful when used to close at top the openings of these lower stories. The fronts are so evidently resolvable into a series of upright piers; it is so obvious to every one that the uprights must come over each other, and that there is not and cannot be any broad wall-surface requiring an arch to support it, that even the uninstructed observer must feel the superiority of a straightforward post-and-lintel composition. Moreover, those who know anything about the steel framing of these modern office buildings, know that each one of these piers is a mere mask of one of the great metal uprights of the building; and to him, assuredly, the arch is a useless and undesirable device for darkening the windows which can ill afford to have their valuable space diminished.

In one respect this building is notable—namely, the proposed addition of sculpture of permanent value to its façade. The example of the American Surety Company, at the corner of Broadway and Pine Street, has been followed; and the same artist, Mr. J. Massey Rhind, who modelled the fine and important allegorical figures for that building, has made for this one four figures larger than life. These are portrait statues, more or less ideal, and representing Hendrick Hudson and Peter Stuyvesant, DeWitt Clinton and General Wolfe. Three of these worthies were certainly New York men. Whether General Wolfe was or not, we will leave to special students

of American history to decide. The selection of this one as the fourth figure has certainly puzzled many whose opinion is worth having. This, however, is of minor importance. The public will be satisfied if the statues are fine, as they have every reason to expect them to be. Photographs from the models are given in these pages, and it is evident that the public may be congratulated upon the statuary they are about to possess, even if there should be ground for a suspicion that the sculptor does not resolutely reject that heresy which bids the figure to be more elongated—taller and more slender—than the proportions of life, when it is to be seen from below. There will be two recumbent figures in the spandrels of the arch in the main entrance on Exchange Place, but these, and the sculpture of the pilasters and attic of this entrance exist as yet only in sketches, and no judgment of them should be passed.

Another criticism on the design seems necessary—namely, an insistence upon the need of special supports for the statues in question. The piers which carry the horizontal entablature and which form the architectural basement may be assumed to be sufficient in reveal and in apparent mass. They carry the piers of the upper division and combine well with the whole structure. If, now, four of these piers are advanced horizontally beyond the general face of the wall so as to seem very much thicker and more massive, and if the apparent cause for this is merely the placing upon them of the weight contained in a marble statue, even of heroic size, an architectural solecism seems to be committed. If it were the custom in our time to design with any reference to the purposes or nature of the structure, it would have occurred to the designer of this front that these statues require special uprights to support them, either corbels or engaged columns, or some architectural device less ponderous, less magnificent in its possibilities, less potential as a carrying member than these piers which seem to have a hundred and fifty feet of wall to support. It is to be asked, in short, that all the piers be set to the same kind of work—namely, that of carrying the superstructure, and that the statues should be carried on projecting members, of minor importance when considered as parts of the construction, however important to the design.

The beginning of the year 1898 will see, also, a nearly completed structure, by Messrs. Clinton & Russell, a few doors below Exchange Court. This is the Hudson Building, 32 Broadway. Here the same, or very similar, arrangement of piers is used for the architectural basement, which, however, in this case consists of three stories, the building itself being higher, or sixteen stories in all. The basement piers themselves, because including three stories in their height, are treated with a little more elaboration. Each one consists of a decided and well-marked pilaster backed by a plain pier



HUDSON BUILDING.

32 and 34 Broadway, New York City.

Clinton & Russell, Architects.

without architectural features. As in the case of Exchange Court, the doorway on Broadway is arranged between two of these piers with its architrave and fronton, and is set upon the face of these piers and projecting from them. It is, of course, an anomaly to treat pilasters in this way, but the generality of the practice and the recognized fact that the lofty pilasters are not monoliths, but themselves built-up piers, makes it difficult to object very strongly to the solecism in question. More objectionable is the insertion in the otherwise simple fronts of two horizontal stripes with a good deal of sculptured ornament in them, each stripe having the width of one story. Such a method of breaking up a lofty front is feeble, and seems the first suggestion that occurs to the puzzled designer without adequate resources. The value of this façade is in its rigid severity, its extreme plainness. That severity, that plainness is the condition to which one would like to reduce all these business fronts until the artists suffering from the absence of something artistic in their exteriors begin to work out a scheme for their fitting adornment. The plainer the better! should be the primary requirement of every owner in giving instructions to his architect, and the primary maxim of every architect in giving directions to his subordinates. In this respect the Hudson Building is one of the best fronts in the business quarter of the city; its cornice of very slight projection is also an excellent feature, and it would be better still if the little arabesques of the fourth and fifteenth stories could be abolished.

In both these cases, the new high building stands close against a previously existing building, higher or nearly as high. The Exchange Court blocks out the windows in the northern wall of the old "Tower Building," and the Hudson Building, in like manner, stops up the side windows of the great structure of the Standard Oil Company. A year or two of experience will show how far these high buildings are of business value when they cannot open side windows over their neighbors' property. It has been stated rather frequently in the newspaper press and elsewhere that these sky-scrapers are only economically valuable when they are isolated. That is to say, one sky-scraper is good, but two, close together, defeat each other's purpose; and, of three in juxtaposition, the middle one is a pecuniary failure. That remains to be seen, and it is an interesting question.

Meritorious in the way of extreme plainness is the twelve-story building in Murray Street, Nos. 9-15. This, which is called the Franklin Building, contains more careful, or, at least, more judicious designing than either of those hitherto spoken of. The device, not seldom employed in these unmanageable high fronts—namely, that of making corner piers of apparent massiveness by reducing the outermost vertical row of windows to openings much smaller than those



FRANKLIN BUILDING.

Nos. 9 to 15 Murray Street, New York City.

Clinton & Russell, Architects.

of the rest of the front, so that the two piers with a little window between them come to seem like a single massive pier with openings in it, too small to affect the appearance of weight,—this device is well used in the present instance. This is always fortunate in architectural effect. It carries with it, of course, the necessity of diminished light in the offices which occupy the corner; and this, which is of no consequence in a building with three sides free, may be more or less objectionable where other buildings prevent the opening of windows in the side walls. Whether this arrangement is admissible will be a question for each separate designer; that it is effective there can be no doubt. In the case before us the treatment of the whole building up to the main cornice, which is treated as a balcony, is very effective. The grouping of seven super-imposed couples of windows into one round-headed window, as in Exchange Court, and the meaningless breaking up of an otherwise uniform front by string courses, as in the Hudson Building, are avoided. The windows are naturally placed, and a really pleasing system of fenestration is obtained in the simplest way. It is not so easy to approve the very high attic, two stories made into one by means of lofty pilasters. There will be occasion to comment unfavorably upon a similar feature used in other buildings, where, indeed, it is far more unpleasant than it is here. Indeed, this front is one of the best which the lofty architecture has yet brought into being. That is not to give it very warm praise. Is there any single high business building in New York to which warm praise should be given?

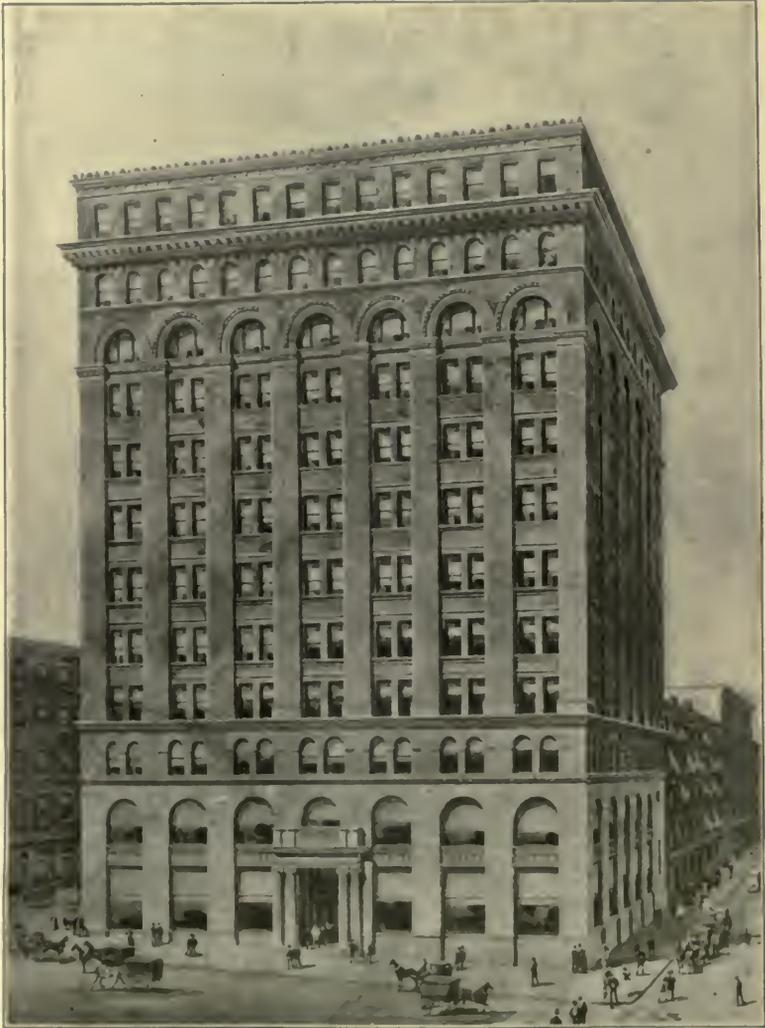
Three buildings put up for one and the same proprietor—namely, the Woodbridge Building, at William, John and Platt Streets; the Graham Building, at Duane and Church Streets, and the Stokes Building, No. 47 Cedar Street, demand attention as having that plainness which seems so eminently desirable. The Woodbridge Building, twelve stories high, fronts on three streets. It has its main doorway in the middle of the principal front; it has a high architectural basement, a narrow and low mezzanine between two marked string courses, and a seven-story wall divided into large piers, a low separate story below the cornice and the attic above the cornice. That is to say, it is designed in a perfectly simple and natural manner, as well fitted to its purpose as any scheme that can be devised. What is to be objected to is the arching of the window-heads in four stories, so that valuable light is sacrificed and windows of an ungainly shape are produced. Nothing can prevent the windows of the third story and those of the eleventh story from seeming lower than the windows in other stories, while the broad openings of the tenth story become mere lunettes. It is difficult to have patience with the repetition of this mistaken detail. The arches have no weight to carry. It is hard even to give them any apparent weight



GRAHAM BUILDING.

Duane and Church Streets, New York City.

Clinton & Russell, Architects.



THE WOODBRIDGE BUILDING.

William, John and Platt Streets, New York City.

Clinton & Russell, Architects.



THE STOKES BUILDING.

47 Cedar Street, New York City.

Clinton & Russell, Architects.

which they might seem to carry. They serve no purpose in the world but that of alternating round-headed openings with square ones, and so avoiding a certain monotony. But monotony is precisely the one feature upon which these designs must depend if they are ever to be made successful. Monotony is not in itself an evil in architecture. Every designer must have felt a longing for long rows of openings of the same size, and must have felt the charm of them when they occur. Where would the interior beauty of basilicas and of cathedrals be but for the long sequence of equal or nearly equal arches? The sequence of equal or nearly equal stories superimposed one upon another is, indeed, an annoying thing at first sight, and the architects have shrunk from it, but an acceptance of the monotony of these many stories, which have precisely the same purpose, and, therefore, the same or nearly the same dimensions, is a condition precedent in the study of these designs, and we are more ready to welcome a frequent acceptance of it even if the result seems cold and hard than the efforts to escape it which involve the use of arched openings interspersed with square-headed ones without any logical reason for their appearance there. In this respect the Graham Building offers a good illustration and makes an agreeable contrast to the last-named one. In this there are, indeed, some arches, and the third story and the eleventh story are open to the same charge that we have brought against the stories of small round-headed windows in the Woodbridge Building; but the Graham Building, with its large piers forming an architectural basement of two stories, and with the plain square windows with flat brick arches in the narrower front and in the outermost vertical rows of the broader front, shows how much may be done by a frank acceptance of monotony. The observer wonders why these square double windows could not have begun immediately with the third story and have gone on uninterruptedly to the eleventh story and to the cornice. Even a plain brick wall is often a beautiful object, and a brick wall pierced with openings having flat arches like these, the bricks used being as fine as these are in their play of mingled color, is one of the most beautiful things in architecture. Why our designers will not work frankly and joyfully in masses of brick, accepting constant repetition of the same form as a necessary and not undelightful feature, is more than the student of their work is able to say. Such a student longs to see it tried more frankly—more boldly; the small and feeble attempts at it which have been made, as in the Graham Building, encouraging him to expect fine things of it when it is undertaken without reserve or hesitation.

The Stokes Building, No. 47 Cedar Street, as first built and as shown in our illustration, was free from the second attic which now finishes its façade in a rather odd and abnormal fashion. The ten-story



RHINELANDER BUILDING.

Rose and Duano Streets, New York City.

Clinton & Russell, Architects.

front, as first conceived, is all of brickwork, except the architectural basement of two stories, and differs very slightly in style from the Graham Building. The broader façade of this last-named building is preferable, we think, to that of the Stokes Building, for reasons already suggested in this paper, such as the difference between the windows at the corner and those in the middle part of the wall, and the variety of proportion which results from them. In spite of this, however, the front of the Stokes Building is very agreeable, whether as seen from the narrow street, as it must be seen usually, or as in the photograph which was made by taking advantage of the temporary disappearance of its opposite neighbor. Yes, the Graham Building must be considered the best, on the whole; similar as the three entrance fronts of the three buildings really are, there must be a preference, and that preference it is not hard to give to the building at Duane and Church Streets.

There is one building in a rather out of the way situation which is a good instance of the right use of brick work. This is the Rhinelander office building, fronting on Duane and Rose Streets. It is one of those large, lofty, plain warehouse buildings which really adorn the streets of business New York in those quarters where elegance and ladylike shopping influence are not felt. Persons who do not visit the quarter east of City Hall Park may see in the De Vinne Building, at Lafayette Place and 4th Street, the type and, perhaps, the prototype, of these warehouses, although in that building the door-piece has a refined elaboration not common to the others. One is not likely to be enthusiastic over the rustication in the second, third and fourth stories of the Rhinelander Building; that seems a perpetuation in brick work of what was but a stupid attempt at ornamentation in the original coursed stone work. It was assuredly the duller workmen of the later revived classic who invented rustication; the fellows who did not know how to introduce any variety into their buildings, who dared not employ ornament and yet felt the need of breaking up their oppressive flat walls. Good American brickwork need not resort to any such wretched devices for the sake of variety; at least, need not do so when there is no compulsion put upon the architect to use face-brick. Granted that the smooth, uniform "Philadelphia brick" of fifty years ago required some introduction in the lines of light and shadow, assuredly this is not the case with the mottled and variegated brick work used in this building, and always to be had at a much lower price than was paid for the uniform-colored face-brick before alluded to. The lines drawn horizontally through the ground story by means of raised bands of terra cotta with a broken fret in relief upon their surface, are excellent. They help to give to this lowermost story a certain flat-bedded solidity of appearance; they look like bond-stones where they show on the surface of the piers

which form this story, and greatly aid in the general effect of the building. In like manner, the simulation of an entablature at the top of this ground story made by a group of moldings with leaf ornaments below, and a second and larger group with egg-and-dart ovolo and a kind of wave ornament above it on the face of the square cornice-like terminal moulding—all this detail is very much in place. This seeming entablature is carried over the large openings of the ground story, forming lintels, at least in the architectural sense; and in these lintels the courses of brick still run horizontal, disclaiming in this way any constructional feature in the brick facing, and insisting upon the iron girder behind. The repetition of small string courses above the fourth story and again in two or three places near the top of the building, is very well managed. The cornice is too big for a building in a narrow, crowded street; we must go back to the Hudson Building above named to see the business cornice as it should be. Here, again, in this Rhinelander Building the round-arched windows are used in a way to avoid ugly contrast with the square windows. The windows with round arches are inserted in piers at the corners managed in the way which was described above in treating of the Franklin Building. These round-headed windows are, then, not contrasted with the square windows in such a way as to make the whole story seem unduly low and insufficiently lighted. The windows which look smaller because of the lowering effect of their arched heads come where the small windows are effective, and help the design in a way which larger ones would not do. The porch at the angle of this building, and which forms its principal entrance, built entirely in Catskill Mountain bluestone, with the exception of the polished granite shafts, is effective in design, and the contrast of the bluestone with the large mass of brickwork is all that could be wished. In short, while this building cannot claim any great novelty of design, the result is effective and good, as good as anything that one finds in comparing the plainer and less costly of the business buildings in New York.

Another Rhinelander Building stands on William Street and forms Nos. 232-238. The design of this façade is very like that of the two fronts on Duane and Rose Streets, a similar arrangement of coupled windows between piers, small round windows in the corner piers, rusticated brick-work below, and bands of terra cotta on the ground story, which forms the architectural basement. It is a simple and really imposing front. It is a singular comment, however, on the architectural pretensions of such fronts as this, that the gable wall, as shown in our illustration (for it is not exactly like this in reality) is a more interesting composition than the façade on William Street. Unquestionably a part of this interest is found in the very large masses of unbroken brickwork which, of course, cannot be ob-



RHINELANDER BUILDING.

232 to 235 William Street, New York City.

Clinton & Russell, Architects.



FAHYS BUILDING.

54 Maiden Lane, New York City.

Clinton & Russell, Architects.

tained in a street façade where the demand must always be to get as much light as may be feasible. Still the fact that the value of this pictured gable-wall is found in the vigorous contrast between the centre broken up by many windows and the large piers which enclose it; together with the upper stories with many windows and the lower stories with but few; suffices to make a point well worthy the attention of every designer. Boldness, dash, some freedom in the general design, and some indifference as to the arrangements of solids and openings, which have been at once consecrated and vulgarized by long use; these, as this gable wall stands to show us, are what are needed for the designing of our high business buildings. Still, these huge brick warehouses are among the most successful



ENTRANCE OF FAHYS BUILDING.

54 Maiden Lane, New York City.

Clinton &amp; Russell, Architects.

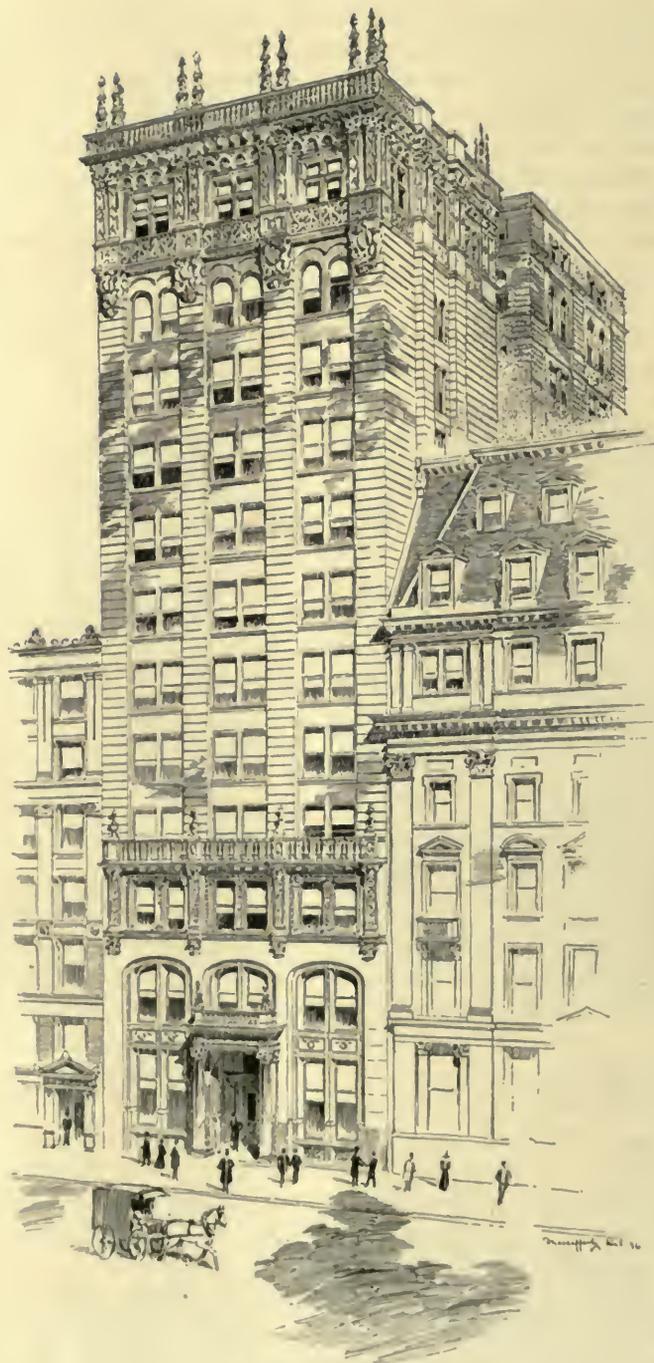
architectural novelties in New York, their great scale counting for much in their merit.

A great contrast to the simplicity of the Rhinelander warehouses is found in the attempted richness of the Fahys Building, at No. 41 Maiden Lane, going through to Liberty Street. Each of the fronts, twelve stories high, is decorated below with an elaborate screen of carved stone-work, carefully studied from French Renaissance work of the sixteenth century. The screen forms the façade for two stories of its height. A similar detail, also of Renaissance architecture, forms the topmost story and the parapet. All between—nine stories

of wall—is pierced with windows of generally uniform character and disposition, some having segmental arches of very slight rise, others having perfectly flat arches, but all the windows of the same size and arranged in couples in a perfectly simple, natural and obvious way. In fact, the spacing of the windows is equally simple throughout, and the ornamental screen at the bottom and the ornamental attic at the top are not allowed to interfere with this simplicity and utilitarian disposition. All this is good. The windows are where they ought to be, the undecorated brick wall is altogether right in its treatment, the Renaissance architecture of the screen is nowise bad, being, indeed, a very frank study of excellent models, and the larger openings of the ground story grouping well with the small ones of the story above. It was an excellent thought to add to the pedestals of the lower pilasters striking blocks of polished granite.

So far we have described a front worthy of praise. One obvious peculiarity it has which is not so agreeable. What has been called the decorative screen at the base of the building is advanced a little beyond the rest of the wall and invites description as a screen; that is to say, as a structure not needed for carrying the great mass of wall above. On the other hand, it is in reality an architectural basement to the wall above. The piers and lintel-courses of the ground story and the one immediately above it are decorated with pilasters, candelabrum pillars, sculptured panels and pierced parapets chosen from good Renaissance architecture. This elaborate piece of decoration is not a screen, and the fact that it seems so is the fact upon which the critic must insist. It is not an unnatural or an objectionable attempt, this, of decorating the lower stories of a very high building, because these lower stories are the only ones which can be seen by the passer-by in the street; and to decorate in a similar manner the upper story because that is the one seen from afar. It need hardly be pointed out, however, that very great caution is necessary in undertaking the elaborate enrichment of three stories out of twelve in a flat, street façade. Probably, the problem of the lower stories could be solved by making such a decorative front really a screen—that is to say, by giving it such considerable projection from the face of the main wall that it would be at once recognized as an added piece of ornamentation. This, however, is impracticable in our cities because the owner of rentable property would not consent to the setting back of the wall-front of his building to allow of it without encroaching on the street.

A somewhat similar effect is attempted, and with good success, in the Samson Building, Nos. 63 and 65 Wall Street. In this the two lowest stories form an architectural basement, and are quite elaborately worked in the style of the French Renaissance; the third story is made into a mezzanine with pilasters carried on corbels and carry-



Wall Street, New York City.

SAMSON BUILDING.

Clinton & Russell, Architects.



UPPER STORIES OF THE SAMSON BUILDING.

Wall Street.

Clinton &amp; Russell, Architects.

ing in their turn pedestal blocks of an elaborate balustrade. There is, then, in this twelve-story building a much larger part of its front occupied by the architectural enrichment of the lower members than in the building last above named. The face of the main part of the wall, too, is broken up into great piers between which the coupled windows are recessed, and the topmost story is adorned with a Renaissance order of coupled pilasters carried on most elaborately sculptured corbels, and carrying in their turn an enriched balustrade with high pinnacles which come against the sky. In short, this façade is not only much more richly decorated than the Maiden Lane front, but it is also better proportioned in the way in which the enrichments

are applied to the front. The relations between the enriched and the plainer parts are better maintained. It is not to be denied that it was easier here because more elaboration was allowed. The front is more costly per square foot. It is an advance on the Maiden Lane front named above, and will serve as a good model to study when a further advance in enrichment is desired. This building has also another feature which will commend it to students of this puzzling sky-scraper problem, and this is the adornment of the gable walls. The structure is, indeed, only twelve stories high, but a comparison of this with the very few other buildings in which the gable walls are treated architecturally will show the student that the conditions do not differ greatly between one and another building which rises high above its neighbors. In this case, the relief of the gable wall above Brown Brothers' building on the west is of four stories, and the relief above the lower building on the east is of six stories. These gable walls are then treated with a continuation of the enriched attic already described as terminating the façade. The enrichment is not carried the whole length of the gable; a convenient break allows the system of coupled pilasters with enriched windows between them, and the elaborate and effective balustrade and pinnacles to stop, without undue abruptness, about thirty feet from the street front.

The Mechanics' Bank Building, at 33 Wall Street, is an attempt at an enriched Romanesque front. This was built some twelve or thirteen years ago. Its proportions are peculiar. The nine-story front, not very wide, is divided into five compartments rather singularly contrasted. Opinions will differ as to the merit of the front in this matter of proportion. Calling the largest compartment A, the second B, etc., and starting from the sidewalk, the architectural stories succeed one another thus: B C A D E, E being, of course, the attic. So far, there is nothing unusual. A, the largest part, comes naturally above B, the architectural basement, and C, the mezzanine. The peculiarity is in this, that A is very small as compared with B and C, and this peculiarity is one that it is very hard to accustom one's self to. It cannot but be thought that a more decided variety in the proportion would aid the building greatly. In this front, also, was used disagreeable alternation of round-arched and square-headed openings, upon which there has been comment already. There is so much that is good about this façade, the details are so carefully considered, the sculpture has been so elaborately modelled and thoughtfully fitted to its place, the appearance of stony massiveness given to the piers and arches so agreeable, that one lingers over the front in hopes of finding it more satisfactory on further examination. It is, however, disappointing on the whole, nor can any amount of study reconcile one to its general awkwardness of grouping.

A much better piece of proportion is that shown in the Wilks



WILKS BUILDING.

Southwest corner Wall and Broad Sts., New York City. Clinton & Russell, Architects.

Building, at the western corner of Wall and Broad Streets. Here, also, round-arched and square-headed openings alternate, and it is very hard not to be vexed by that arrangement, but the division of the wall of this building vertically into three nearly equal parts crowned by a mansard roof so steep that it is practically a continuation of the wall, results in a proportion far more subtle and far more agreeable than these down-town buildings generally achieve. This is a very satisfactory exterior, as business buildings go. The rounded corner is insisted on too strongly. The carrying up of that quarter circle of the plan from the sidewalk to the crown of the roof, involving as it does the curving of two great string courses and the cornice

and a similar curving of two dormer windows, one above the other, and even of a bullseye in the roof above, is irritating. The student longs to see something contradict that long continued circular curve. It suggests inevitably the idea that the front was originally a single flat surface and was bent around a rod to bring it into its present shape, and it is not to be doubted that square-fronted dormers on the corner would improve it greatly. The boldly projecting, sharp-angled chimneys, relieving themselves gradually from the roof as it ascends on its slightly marked inward slope, aid the whole composition very much, and confirm the impression given above that a slight additional insistence on angularity at the top of the building would benefit the whole. This building is as free from ornamentation of any sort as the Mechanics' Bank is rich. Sculpture is good, but sculpture on Wall Street buildings interests no one, for there is no one there with a mind open to such impressions, and the sharp-edged severity of the Wilks Building is certainly preferable.

The Bank of America, in Wall Street, at the northwest corner of William, is as free from sculptured ornament as the Wilks Building. It is, however, in decided contrast with that structure, because while the Wilks Building is extremely smooth and delicately worked, with shallow mouldings and sharp arrises, the bank is built of rock-faced sandstone, and in this way affects a kind of rusticity which is more agreeable in a one-story country house than in a Wall Street business building nine stories high. This facing with undressed ashlar has been very much overdone. It is fortunate, indeed, that the business quarter of the city has not many buildings of this sort. Every one of them is, from the mere fact of its rough surface, somewhat of a blot on the street, which street, if it cannot be beautiful in its architecture, may, at least, have that which is delicate and finely worked. Apart from this feature, the building in question is proportioned in its height—in the vertical arrangement of its parts one above the other—quite like that of the Mechanics' Bank. There is the same architectural basement of two stories; the same mezzanine, also of two stories, and, therefore, unusually large in proportion to the whole front; the same main wall above, with only three stories in it, and, therefore, not quite as much the central feature as one seems to expect it to be, and there are the same two smaller stories above. It is a proportion that one cannot get to care for, probably because it is a proportion between parts too nearly equal, and because none of the treatment of these fronts is compatible with such refinements as that. The proportion between the span of arches in a Byzantine palace front in Venice may be differentiated by half inches only, and be lovely; but the conditions here are very different.

The Continental Insurance Company has a building at No. 46 Cedar Street, the basement of which is a model for these classical



BANK OF AMERICA.

Wall Street, New York City.

Clinton &amp; Russell, Architects.

fronts. Like several of the buildings described above, this basement comprises two stories of offices, and, like them, it consists exclusively of separate piers treated as pilasters. What is exceptionally fine in the present instance is the porch with columns of a free Roman Doric, forming one order with the pilasters of the story itself.

The most extensive and elaborate business building erected by this firm, or its members, is the home office of the Mutual Life Insurance Company; the large building fronting on Nassau, Cedar and Liberty Streets. It is very unusual, in a structure erected for renting purposes in our crowded Wall Street quarter, to see so much projection and receding as is here allowed for the pavilions on Nassau Street



CONTINENTAL LIFE INSURANCE CO.'S BUILDING.  
46 Cedar Street, New York City. Clinton & Russell, Architects.



MUTUAL LIFE INSURANCE COMPANY'S HEADQUARTERS.

Nassau Street, New York City.

Clinton &amp; Russell, Architects.

and the curtain wall between them. Obviously this recess is made to allow the porch to stand where it does with some decided projection beyond the wall in which the main doorways are pierced. The porch, in itself two stories high and very dashingly treated, is not the better for being planted in such a recess; and yet the general effect as one looks up street from the Cedar Street corner, or southeastward from the Liberty Street corner, is very good, and the better for being so unusual. The porch is seen in comparison with the broader and higher mass formed by the pavilions next beyond it. It is as if the pavilion which the spectator sees at the corner farthest from him

were echoed by the porch, and yet the porch itself, being larger in its parts and richer in decoration, holds its own perfectly and asserts itself as the central feature. The building on Nassau Street is nine stories high, and, as originally built, this structure had only five bays on Liberty Street in addition to the corner bay, with its curvilinear



CORRIDOR, MUTUAL LIFE BUILDING.

Clinton & Russell, Architects.

plan. The structure further to the eastward and rising high above the roof of the Nassau Street building is of much later date. The extreme difficulty of managing this lofty and towerlike mass, rising high above the attic story, which is uniform with the attic elsewhere, must be clear to everyone, and it is as well managed in this instance as we are ever likely to see it. The question is whether it was wise

to carry the attic through in that fashion and to dwell so strongly upon a horizontal feature which binds the whole building together when it must be loaded down with the huge superincumbent mass.

The courtyard, as one sees it from the windows which look upon it, is one of the most interesting of the great inward-looking compositions which these enormous office buildings present. Let the reader enter that doorway on Liberty Street, in the newer and highest part of the building, and look through the windows of the stairway tower, and he will see a really striking group of fronts. If the architects were encouraged to treat these courtyards artistically! That,



UPPER STORIES OF MUTUAL LIFE INSURANCE COMPANY'S BUILDING.  
Nassau Street, New York City. Clinton & Russell, Architects.

however, is out of the question, and returning to the exterior, it is more agreeable to consider only the original building which exhibits a more purposeful and intelligent effort to enrich a business building than can be found in the design of any down-town building which suggests itself to the memory. It is not meant that this is altogether the best of our down-town business buildings, though it comes very near to being that. It is the use of the architectural enrichment by the great order of pilasters coming above the simpler orders below, and especially the architectural sculpture which has been freely added, which makes this exterior remarkable. This opportunity for praise would seem, however, to stop at the cornice. The attic is less fortunate.



APPROACH TO ELEVATORS, MUTUAL LIFE INSURANCE COMPANY'S BUILDING.  
Nassau Street, New York City. Clinton & Russell, Architects.

Taking the façades, eight stories high from the sidewalk to the main cornice, it is noticeable that the feature which we have objected to in other buildings by this firm is to be seen here also—namely, the great height of the mezzanine in comparison with the architectural basement. Here, indeed, they are very nearly of the same size. It may be that this very fact of their being almost exactly alike and contrasted strongly with the much greater and loftier members of the principal architectural story, saves the situation; or it may be that the eye insensibly makes an architectural basement of the two lowest members—that is, of the four lowest stories—taking together those parts where the plainer work is and the orders into which no sculpture enters. It may be that the very fact that the two-

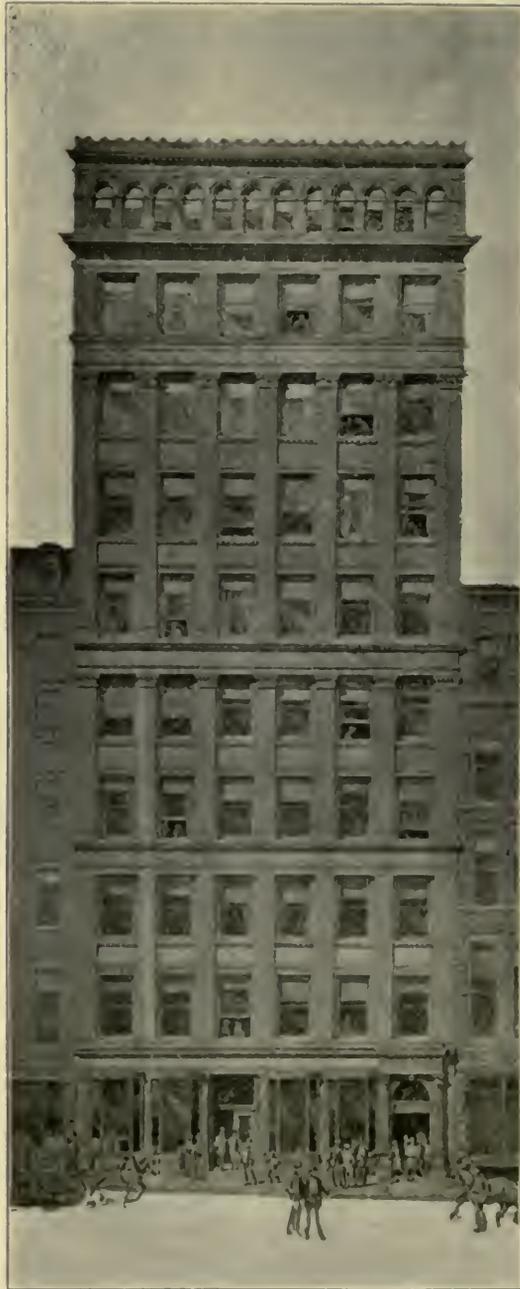
story porch corresponds exactly in height with this four-storied, two-membered lower half of the structure, confirms this general impression that the basement, architecturally speaking, is four stories high. However that may be, the student is not offended by the lack of undue variety of proportion, and finds it natural and simple to take the lower mass together and to welcome the superimposition of the four-story principal mass with the colossal order of pilasters. Yes, this is, on the whole, a successful piece of decorated architecture, once



THE "BOARD ROOM," MUTUAL LIFE INSURANCE COMPANY'S BUILDING.  
Nassau Street, New York City. Clinton & Russell, Architects.

the scholastic and academic principle of never doing what has never been done before, is accepted as final.

It need hardly be said that there is little room for real enjoyment of a work of art in our study of these buildings erected for the purposes of business enterprise. In previously published studies of the work of contemporary architects, it has been pointed out and insisted on quite sufficiently that there is no chance for fine designing in buildings which are built primarily for profit, and which are built in headlong haste that not one week's rental may be lost. These are not the conditions under which a work of art is produced. Fine art requires for its development tranquillity, time enough and the opportunity to enjoy what the artist is doing. Of these requirements, tranquillity is not possible to the hurried business man whom we call an architect, overwhelmed with the duties of superintendence, of



STEVENS BUILDING.

Malden Lane, New York City.

Clinton & Russell, Architects.

negotiations with his employers and the contractors who are, in a sense, his employees, and with the administration of an office-full of subordinates. Active business of a fiduciary nature, involving the expenditure of large sums of other people's money on which a brokerage is charged, is not compatible with fine designing. In like manner the second requirement, time enough, is as impossible. There is never time enough. The actual building must be hurried through in the fewest possible days. From the moment when the rents in the old edifice cease to the day when those charged for the new and more sumptuous offices begin, there must intervene as few idle weeks or days as the necessary conditions of bolting iron together and piling stone upon stone will admit of. No opportunity of careful consideration of details and of those invaluable amendments to the design which suggest themselves as the work goes forward, can be allowed. Nor would this be so bad, so hopeless, were it customary to give the architect any chance to think of a design in advance; but notoriously this is almost never the case. The architect is employed to make a design almost at the same headlong speed that he is required to carry it out after it is accepted and the old building is removed. Why this is so, unless it be because it is in human nature to put off the evil day and the necessary moment of reaching a decision as long as possible, it is, perhaps, impossible to say. Every architect is familiar with it, however, and knows that for a country house the design is generally asked for about the time when the frost is out of the ground and the excavation of the cellar should be begun, and for a city business building the design is asked for about the time that the mechanics should rightly be invited to come and see the drawings and specifications, and put in their estimates for the work. This is so generally the case that in the few instances in which, by some accident, there has been delay and the architect has more time at his disposal, he hardly knows how to employ it. His drawings were made in a few weeks, as it was required they should be; and when they were finished and he found there would be unexpected delay and he might, if he chose, think the design over, the drawings were already approved and decided on, and it would be contrary to all business principles to open up the question once more and reconsider that which had been already decided as final, with as much consideration as is customary to allow in such cases. As to enjoyment of the work, our third requirement, there is a certain pleasure in carrying out a large and costly building, and in seeing that the parts of it go rightly into place, and that the whole is well and thoroughly realized according to the original conception. But all this is generally quite apart from any artistic enjoyment. In this we are brought face to face with that curious consideration which can never be too much insisted on, because in it are found the

reasons for the unsatisfactory state of our should-be artistic building. This profession of architecture alone, among all professions, can be practiced with perfect integrity, respectability and honor without any success at all in that one branch of it which many persons suppose to be almost the whole thing—namely, the artistic side of it all. It is notorious that many of the architects of the highest standing in the community, and those who deserve to stand among the highest, are without the artistic sense, and disregard wholly that part of the work. It is equally notorious that many an architect who thinks his work of some merit, thinks so only because of his complete ignorance of what really fine and artistic designing is. We have to admit that this or that architect, in a very large way of business, trusted by those who employ him to such an extent that they give him all their work as fast as it comes along, and are entirely satisfied that this professional advisor should continue in their confidence and in the administration of their great affairs—that such an architect produces absolutely nothing which can be called, in any sense of the word, artistic. Not even by accident when he has a small chapel, a family tomb, a public decorated monument to produce—not even under these exceptionally favorable circumstances does his work rise above the merest mediocrity in all that makes architecture a fine art. And yet it must be repeated, this man is cited, and to be cited, on all occasions and under all circumstances, as a wholly trustworthy, honorable and intelligent architect, doing all that his customers demand of him and pursuing his career with the right to be satisfied with every step of it. Such a man will spend ten million dollars a year of others' money, not only without giving cause of complaint, but with constantly renewed reasons why his clients should have confidence in him and should push his interests in all directions as those of the most trustworthy of professional advisors. The fact that never under any circumstances is there any flash of inspiration in his work—that, in other words, there is no instance in the whole course of it of any artistic creativeness, or artistic adaptability, such as is seen in the most unimportant work of painter or sculptor of worth—in the smallest painting or portrait-bust—is the extraordinary thing. The community does not recognize the amazing character of this anomaly because the community is so accustomed to constant reiteration of dull, unformed, uncared for, unloved designs for large and costly buildings. The community does not know that these are not architecture at all, in the sense in which a ten thousand dollar chapel may be made a work of art if the architect has lived his life as an artistic designer and cares for the design now required of him.

There are buildings in the upper part of New York, in that region which was a "residence quarter" not so long ago, and is only gradually becoming a mere business centre, which are very like in ap-



BLACK, STARR AND FROST'S BUILDING.

Fifth Avenue and 39th Street, New York City.

Clinton & Russell, Architects.

pearance to the office buildings of down-town. Few of them, however, are as high as the sky-scrapers. The building just erected at the corner of Fifth Avenue and 39th Street, and to be occupied by the firm of Black, Starr & Frost, provides a store for fashionable buyers on the ground floor and an extension of the same store on the mezzanine above, the two stories together forming the architectural basement, while above these are four stories in the wall and an attic one story high above a cornice balcony. The parts are not badly proportioned, one to another. The windows of the mezzanine story are really well managed, with remarkable ingenuity, so as to give a little wall space where light is not needed—namely, at the corner of the building, with windows as wide as those of the ground story between those broader piers. Two stories together, in which we may assume that the store for silverware and jewelry and the like is to find its necessary space, are so managed that the whole of the lower part of the building is opened up into windows while yet there is no undue sense of feebleness. The building is not necessarily built with a steel cage. It may, or may not, be so constructed—we are looking at the exterior alone. There is nothing to prevent masonry walls from doing their work, and iron columns are not needed except to divide the building in its length by a screen of supports. The proportions of the balcony cornice and the attic fit well with the general structure. In the absence of unnecessary and misunderstood details and the general seemliness of proportion, the building is successful.

The Imperial Building, Montreal, Canada, is an addition of three stories to an old building of three stories. As the old building possessed a pseudo-Grecian Doric porch, with an Ionic loggia above it, the addition finishes the group by a Corinthian loggia of much more elaborate adornment. Some sculptured ornament is added to the building in the frieze of the main cornice and in the chimneys.

The building of the New York Athletic Club, on Sixth Avenue, at the corner of 55th Street, is only five stories high, and would be known from an office building by the small windows of the ground story. In fact, the designer has seized one of the rare opportunities afforded the modern workman of securing that feature which we all love in the palaces of the old world—a tolerably solid and unbroken basement. The whole of this building is in dark red brick and terra cotta, much of the brick being elaborately molded and running over the line which separates brick, technically so called, from terra cotta, in the usual acceptance of the term. It is an unusual treatment of such a building that the gigantic windows made up of the windows of four stories should be worked into the corner pavilions, while the curtain walls between them are filled with detached windows of ordinary size evenly spaced. It is a feature which one who dislikes it

cannot grow accustomed to, however—this same grouping of many windows in many superimposed stories into the semblance of one great one. The walls between the corner pavilions are divided into simple piers fronted by flat pilasters of brick and flat string courses broken only by simple moldings; the walls in which the windows are simply square-headed openings, having transoms where they are high and mullions where they are wide. These are the parts of the building which commend themselves the most to the realistic critic. The windows on the street front, however, where arched heads form lunettes in the upper story, and where these lunettes are separated from the square windows between the pilasters below by a string course more elaborate than the rest, adorned with festoons in terra cotta; these windows are the prettiest thing about the exterior, and they are rightly made into a sort of decorative feature. This façade, although on the narrower street, is really the entrance front, and is better for some additional adornment. The entrance doorway itself, crowded for reasons of interior convenience far away to the western angle of the building, is well managed, forming as it does the basement story of one of the corner pavilions. The cornice and roof parapet, all of the same dark red baked clay, are well proportioned to the rest of the building and the broad frieze which occupies the greater part of the height of the semi-classical cornice is well proportioned to all the details near it and to the overhang of the cornice itself. There is, indeed, much to praise and much to be well contented with in this building, and, highest test of all, one could live opposite to it and not be too much distressed by its neighborhood. The mischief of terra cotta molded or cast sculpture is, of course, its mechanical look and the sense which every one has that it is producible in infinite quantities without the slightest modification or change in any detail. The way to avoid this appearance is not to challenge attention to the sculpture at all, but to let it pass as a relieving of the surface by the play of light and shade on something more agreeably diversified than the mere alternation of flutes or of reeds and ridges. Fluting has its place, and it is an ingenious piece of the decoration in this instance that the uppermost string course—that one at the base of the lunettes in the fifth story—is decorated mainly by vertical flutings contradicting boldly the horizontal lines of the molding itself. Still, however, the actual foliage and the scroll work, which occupy so much of the wall surface, are well in place, and, while inviting no particular attention to their Greco-Roman gracefulness, help the building to become festive and homelike at once, which is, of course, what a club-house ought to be.

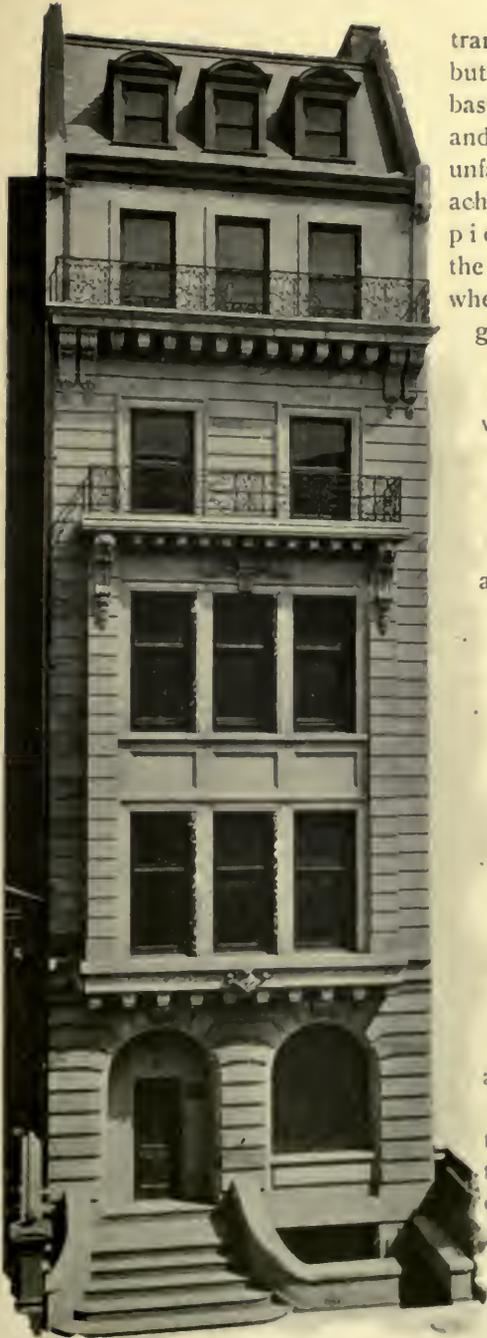
From a club-house to a large private house is but a small step, and the dwelling at the corner of Fifth Avenue and 65th Street is a cubical mass not very different in its dispositions and not very much

smaller than the Athletic Club. It is, however, very much more simple. The severe plainness, which seems to be the special virtue of the business buildings erected by this firm, is preserved in this residence. All the lower part—that is to say, the whole of the architectural basement, composed of two stories—is faced with brown freestone, while all the upper part is of simple brickwork, with window-trims of the same freestone. The entrance doorway is on Fifth Avenue, and is framed by a simple portico of two Ionic columns. On 65th Street is what seems to be a porte-cochère for the stables. The whole makes a dignified and sumptuous residence, and one whose exterior will always gratify such persons as still retain the old feeling avowed by so many worthy citizens a few years ago—the feeling against ornamentation of all sorts as being, in an undescribed sense, unworthy of sedate and dignified people.

A great contrast to this building is the house No. 881 Fifth Avenue. The impression that this front makes on the student is one of oddity and the apparent attempt to do the unexpected. It is not, perhaps, necessary to dwell upon the separate details of this very surprising composition, as it is not praise which should be apportioned to them.

More architectural in its character is the house No. 54 East 62d Street. This, which is one of the numerous houses of the present day in which the entrance is worked into the basement so that scarcely a step raises the floor of the ground story from the sidewalk, is certainly a good and well-proportioned front of this kind. One may sympathize heartily with the preference for an entrance on the basement floor, and yet feel in a certain way repelled by the absence of any dignity given to the entrance doorway. Unquestionably this feature has the authority of excellent practice in the past. Mediaeval houses, at least—that is to say, the houses of the later Gothic style and earlier Renaissance—are much given to this practice of putting the doorway in an unconsidered place. It is as common as any other peculiarity. The arranging of the windows with careful reference to one another and to the general proportions of the exterior, while the doorway through which one enters is smuggled into a corner where, indeed, it is in no way an offence to the composition, but where it has little prominence—let that theory once be assumed, and the building gains, perhaps, in the facility with which it can be properly distributed. The present front seems a really admirable design as far as the sill of the fifth story windows. So far a graceful and well considered proportion exists. Above it, the somewhat too heavy cornice and the somewhat too aggressive brackets at its extremities help to make up an attic story rather out of harmony with the rest of the front.

The somewhat smaller house in East 71st Street has also its en-



RESIDENCE OF T. WYMAN PORTER, ESQ.  
No. 23 East 56th Street, New York City.  
Clinton & Russell, Architects.

trance doorway in the basement, but here the old type of "English basement house" is followed, and the arrangements are not unfamiliar. The armorial achievement sculptured on the pier between the windows of the fourth story is exactly where it should be put to give some unity to the composition as affording a centre to what is otherwise divided into two equally balanced parts. With the same object in view these heraldic sculptures might have been heavier and have counted more strongly upon the design — with great advantage.

The house, 23 East 56th Street, is again an English basement house, with the very modern feature of a bay-windowlike projection occupying nearly the whole of two stories. The breaking out of this by a few inches only, strengthened and insisted on by the larger projection of the balcony above, acts more as an architectural feature to give a central motive than in any way to give the interior what is rightly called a bay-window. A resulting fault seems to be that the main cornice is very close to the balcony; and it is doubtful whether the front would not have been better with the cornice raised a story, so that

what is now the attic would become a part of the wall proper. The house is unusual in having an additional low story occupying a sort of garret in the roof, and this goes to make the architectural attic unusually heavy and to crowd the cornice all the more down upon the balcony which it overhangs.

The Knickerbocker Apartment House, at Fifth Avenue and 28th Street, is not to be insisted on. It was built long ago, and hardly compares to its advantage with more recent work by either of the architects or by the firm. This was one of the earliest buildings in New York entirely faced with light brick. No special virtue can be ascribed to the exterior, except a good use of the iron balconies, and the iron work itself of these balconies, if it is, as one is bound to believe, really wrought-iron—hand-work of the simple sort.

St. Bartholomew's Parish House stands in East 42d Street, on the north side between Third and Second Avenues. The older structure is by another firm, but Messrs. Clinton & Russell are now finishing a large extension to the building, and this has been well combined with the front, which was not disagreeable in itself. The stone basement is of a light, warm gray, and all the upper part of the iron is of yellow brick. A very delicate feeling for the proportion of the large round-arched openings of the ground story is visible, and can be seen in other parts of the front as well. That, for instance, was a good and truly artistic thought which carried the abacus of one of the pilasters through the big piers from side to side. A less careful designer would have tried to carry the whole capital of the pilaster along horizontally, and would have injured his composition in so doing. There is in the interior what promises to be a rather interesting chapel, with girders carried on columns and square piers. All this is of plaster, no doubt, though that plaster follows and covers the necessary construction, and some of the piers in the upper story which are seen to form the composition and to carry the ends of the great girders which are supported elsewhere by round columns, are piers in name alone, resting as they do on the girders of the gallery below. Such an interior has to be taken as it is. The composition is made without very great reference to the construction; or if the construction of a building has dictated, as in this case, the main features of the design, any one obstacle to the completeness and the consistency of the design is yielded to instead of being struggled with. This is the law which seems to underlie all our modern designing, and under that law only the superficially interesting can exist. Serious designing becomes, of course, an impossibility when men are free to force the building, and take from it or add to it for the sake of the composition conceived apart from the requirements of the structure.

The small dwelling houses in West 73d Street, Nos. 20 and 22,



RESIDENCES OF REV. DR. C. F. HOFFMAN AND MR. THOMAS DIMOND,  
Nos. 20 and 22 West 73d Street, New York City. Clinton & Russell, Architects.

are oddly different for houses that were destined from the first to stand side by side. No. 20 is faced with brick of a pinkish color, in thin courses and almost invisible joints. The basement is of red stone. No. 22 is in rougher red brick with broad white joints. These fronts are instances of the modern effort, repeated so frequently, to gain what is thought to be architectural character while preserving rigid simplicity. This is a tendency which has come of the study of "Old Colonial Architecture," and it is so far favorable that an exterior is made to look as if it had been cared for and considered without great cost, either of money or, as it would seem, of time and thought. Careful and minute study of delicate proportions is a delightful thing in architectural practice, and there are secret pleasures in it unknown to the student who has never tried to make a design out of slight modifications of architectural members; but in very small and simple fronts of modern dwellings tyrannous utility prevails and prevents anything like success in such manipulation of the proportions. The side wall of No. 22, fronting on its own garden, is, of course, more interesting than the front wall of either house.

The house No. 16 West 47th Street is of brown stone, a broad and shallow bay of rounded front swelling out from the façade and resting upon a square balcony with parapets of the usual sort. The virtue of such an arrangement as this is hard to perceive. What is gained by the feeble triangular balconies left on both sides of the bay-window and what is gained by insisting on the square form when everything above is rounded, it is hard to see.

There are some few groups of houses in New York in which several dwellings are made to look like one large and imposing structure. One of the best of these is the row of eighteen small dwellings in West 70th Street, belonging to the Hoffman estate. This group is so arranged as to resemble a very simple and well-designed college or seminary; or, if one goes back of the "college or seminary" to the prototype of these designs, the resemblance is found to be to a country mansion of the simpler kind of those erected in "the spacious times of great Elizabeth." One English gentleman's house of those days would easily make up, if rightly divided by partition walls, eighteen of our crowded city dwellings; and there seems no objection architecturally or sentimentally to the combining of the smaller dwellings into the semblance of one spacious mansion. After all, there would have been, if not so many dwellers, yet a sufficiently great number in the English mansion, to account for and necessitate nearly as many windows in nearly as uniform a sequence as in the front we are considering. The details of the structure, so far as they are not merely the obviously necessary details of simple American brick houses, are Elizabethan in character, or of the Continental Renaissance of the same epoch. This is one of the best, be-



FOUR RESIDENCES FOR W. W. ASTOR, ESQ

Fifth Ave., northeast corner 56th St., New York City. Clinton & Russell, Architects.



RESIDENCE.

N. E. Cor. Fifth Ave. and 56th St., New York City.

Clinton & Russell, Architects.



RESIDENCES.

56th Street, N. E. Cor. Fifth Avenue.

Clinton & Russell, Architects.

cause one of the simplest, of the designs yet produced in New York for such combinations of small houses.

On a much larger scale and at vastly greater expense, the four houses at the northeast corner of Fifth Avenue and 56th Street equally combine to produce one design. Perhaps it would be more accurate to say that three houses—namely, the very large one on the corner and the two next adjoining it—form one group, while the fourth house is kindred in design, but is like a small separate dwelling closely adjoining a vast and stately mansion. That which seems the great mansion has two sharp gables on East 56th Street, each gable having, perhaps, thirty feet of frontage, while between these a curtain wall of perhaps fifty feet is pierced by three large vertical systems of windows held together by pilastered frames, and above these three great dormer windows of elaborate design. The basement story is pierced with small round-arched window openings and with entrance doorways closed by three-centred arches, and this basement story is somewhat out of keeping with the superstructure. In that superstructure the use of the pilasters and the frontons of the upper windows in the gables, and the dormers and chimneys rising out of the steep roof with an open parapet which combines with them, are all very carefully studied, and studied with a good deal of success, from the earlier work of the French Renaissance. The actual sculpture, as of the capitals, the candelabrum ornaments of the doorways, etc., is not fine. It is hasty and rough and looks as if it had been cast instead of carved, but it is effective enough from a distance, lacking only in depth of shadow and apparent solidity. It is unusual to see so frankly picturesque a treatment of so large an exterior. New York in late years has rarely known a composition with so much of non-classical movement and sparkle. It is generally for churches that that kind of design is reserved, and the churches have never taken to Renaissance details.

It is a fruitful theme for sermonizing on the vanity of our architecture to examine the rear of such a building as this, and see how completely the steep-roofed and gabled character is abandoned in the unarchitectural walls which look upon the gardens and courts within. The great pavilion on the corner of Fifth Avenue has its northernmost gable an echo of the gable fronting on 56th Street, but this gable wall, which has no windows in it, will, of course, be concealed by the adjoining house when that will be built by and by on Fifth Avenue. Elsewhere this northern exposure shows plain, flat-roofed, five-story houses, denying utterly all pretensions to the kind of structure which involves steep roofs and dormer windows. Perfectly explainable! Unquestionably the five-story flat-roofed houses are less expensive to build and are more convenient to the residents. Whether we shall ever develop an architecture from the actual re-



RESIDENCE OF L. K. WILMERDING, ESQ.

18 East 77th Street, New York City.

Clinton & Russell, Architects.

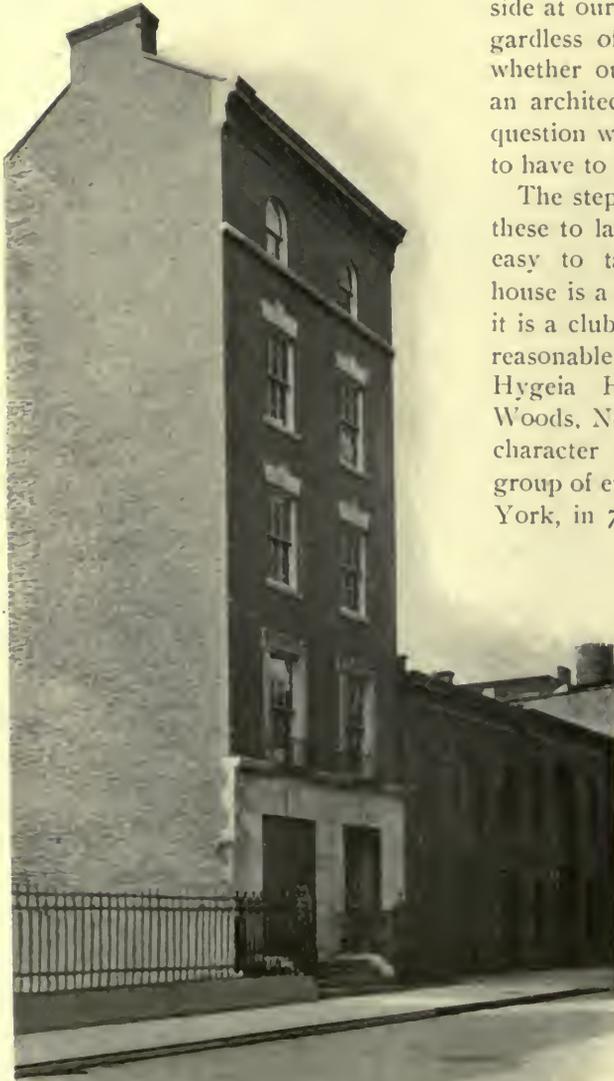
quirements and conveniences of our structures, and leave off borrowing the artistic side from another and an ancient community, while

we develop our materialistic side at our own pleasure and regardless of artistic results; or whether out of this incongruity an architecture ever arises, is a question which it is disagreeable to have to face.

The step from such designs as these to large country houses is easy to take, and a country house is a country house even if it is a club or a hotel of not unreasonable dimensions. The Hygeia Hotel, at Point o' Woods, New York, differs in its character of design from the group of eighteen houses in New York, in 70th Street, mainly in

the epoch where it has found its prototype. The eighteen small houses form together the simulacrum of an Elizabethan mansion. The hotel is rather a country house of the time of William III., except that no English country house ever had such a bounteous supply of broad verandas. The simplicity and absence of fuss about this composition recommend it

strongly. It is one of the best in design of the numerous country hotels built during the last twenty



RESIDENCE OF R. M. BULL, ESQ.  
No. 40 East 40th Street, New York City.  
Clinton & Russell, Architects.

years, and, with the design there comes to the student a feeling that in this hotel at least, he would not be too unreasonably crowded. It has a pleasant air of being large enough for its inhabitants.



CASINO.

New London, Conn.

Clinton &amp; Russell, Architects.

The Casino at New London is also peculiar in its simplicity. In previous articles dealing with the work of other architects occasion has been found to praise the far more fantastic and varied designs sometimes used for these meeting places at fashionable points of summer resort. The severe reserve of the present design is also, in its way, agreeable. The management of the basement of rough stone, which basement is made a permanent feature by forming everywhere the substructure of the verandas and their parapets, is certainly unusually successful, and the frank use of very small and slender columns to carry the seemingly heavy roof of these verandas is a fitting recognition of the true structure of such pieces of carpentry work.

The dwelling house at Oyster Bay is somewhat in the same simplified classical style as the hotel and Casino last above named. It may be that for a large dwelling house the reader would like more ornamentation—a freer and less grudging use of those devices which make architecture out of simple house building. It may be that the Venetian windows, planned on a very small scale and crowded into the gables, are inappropriate, as reducing to a minor feature that which was intended to be sumptuous.

The vacation cottage built on Coney Island for the Association for

Improving the condition of the Poor, and which consists now of two considerable buildings connected by a lower passageway and by a very useful and well-imagined veranda, is really a contribution to our already considerable stock of agreeable seaside and countryside domestic buildings. It is fitting that such a building as this should be almost wholly without decoration in order that there may be as much wholesome accommodation as the money will run to. The buildings under consideration are entirely satisfactory and appropriate to their purpose.

Almost as simple in design is the Leavitt residence at Short Hills, N. J., in the Old Colonial style, with a boldly projecting carriage-porch carrying a broad balcony and an arcade of five round-arched windows opening upon this balcony. Fortunate it is for the lover of revived classical art,

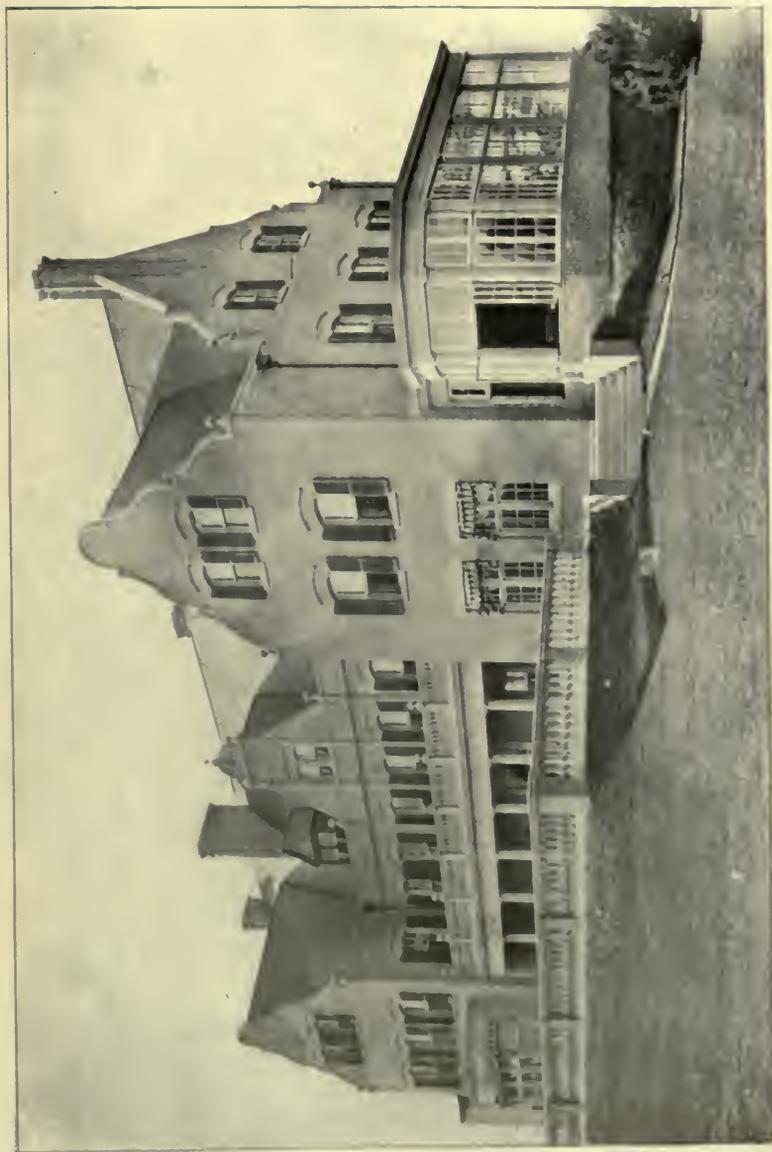


RESIDENCE OF ALEXANDER TAYLOR, ESQ.

Mamaroneck, N. Y.

Clinton & Russell, Architects.

when, as in the case of these imitations, the last-century work of classical details may be carried out in wood simply painted. Then, indeed, such a designer ought to be happy, for it is a received principle of the present classical revival in America that form is everything, and that reasons for that form are to be looked for only in the designer's notions of what is pleasing—never in the material or in the way in which the material is used. Looked at from this point of view, as a piece of theatrical composition as if for a scene painting, one thoroughly approves the richness of the lower windows, with



Portchester, N. Y.

RESIDENCE OF MARION STORY, ESQ.

Clinton & Russell, Architects.



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their broad headpiece consisting of a frieze of sculpture and a fantastic fronton above.

The house at Mamaroneck is a singularly agreeable instance of the picturesque treatment given to so many of our larger country houses. In this instance, the use of the retaining walls and terraced stairs, dividing the upper lawn from the lower ground and the sea, is very good and graceful, and the house itself rises, as in our view, most agreeably from that massive bounding wall. In this, as in other such cases, the question arises as to whether the seeming timber-frame construction is genuine or not. That of the lower story, which forms a vast enclosed veranda, is unquestionably of timber, but sad experience has taught the student not to expect such extravagances in the framing of the walls of the house proper. As has been said



RESIDENCE OF D. WILLIS JAMES, ESQ.

Clinton & Russell, Architects.

many times, it is no sin to imitate half-timber construction by applying boards upon plaster:—but how can a designer condescend to it!

Larger country houses are the interesting Tudor mansion, at Portchester, New York, and the larger Elizabethan, or Tudor, house at Madison, New Jersey. Of these, the former is interesting on account of the unusual disposition of its entrance and carriage-porch, which, indeed, is a little hard to understand from the slight illustration which we give. The plain, round-arched windows, of which a group of two pair is interposed between the entrance porch and the gable on the left, are out of keeping with the style as being of an earlier and far more unconscious age. On the other hand, the frontispiece of the



CHURCH IN HARLEM.

Clinton & Russell, Architects.

carriage-porch, with its pilasters and pedestal blocks, is later than the rest of the house, but this one condones, or even approves, because the prototype—namely, the English country mansion—is often so varied, the porches being found of later date, or at least of later style than the body of the work. The large house at Madison is really an admirable composition, and is well supported by the interesting stables which show in the same general view, as if carefully thought out in connection with the landscape effect which would contain and include all the buildings on the place. The more this house



RESIDENCE OF D. WILLIS JAMES, ESQ.

Madison, New Jersey.

Clinton &amp; Russell, Architects.

is studied the more fortunate it seems to be. The large illustration gives the house from a good point of view, and the house, seen with its surroundings, is of great and unusual interest.

A house at Islip, L. I., is of character unusual among American suburban or country houses. It is a square villa of formal design in the style of the French Renaissance, the pillars and roof of the broad verandas being thoughtfully and successfully carried out in the same manner of composition.

This review of the work of Messrs. Clinton & Russell, completed or in hand, must end with the interesting little church in Harlem, of which an illustration is given. For church fronts on city streets, it is a most desirable and unfortunately not too common treatment,

this of the gable showing between two small and simple turrets. The great tower is really out of date, now that bells are not only admittedly useless, but also admittedly a nuisance; and when, moreover, no church tower can equal in mass and height the business buildings which rise near it. Here a front is so filled with windows that the small auditorium is almost sufficiently lighted from this front alone, while below the great windows an entirely sufficient porch is entered



SITTING ROOM IN RESIDENCE OF D. WILLIS JAMES, ESQ.

Madison, N. J.

Clinton & Russell, Architects.

by a good doorway and lighted by small but adequate windows. Small churches, and even larger ones, may better be arranged in this manner, and may more wisely take this as their type than to affect the bolder treatment of buildings standing free in ample surrounding grounds.

In general it is not worth while to give much consideration to unsuccessful competitive designs. Competitions are poor things, and architects of standing are apt to treat them as such. Mr. Clinton's design for the Grant monument is, however, so singularly graceful that an illustration of it is given here that the public may see what it has lost. When the designs offered in competition were exhibited



GALLERY IN RESIDENCE OF D. WILLIS JAMES, ESQ.

Madison, N. J.

Clinton &amp; Russell, Architects.

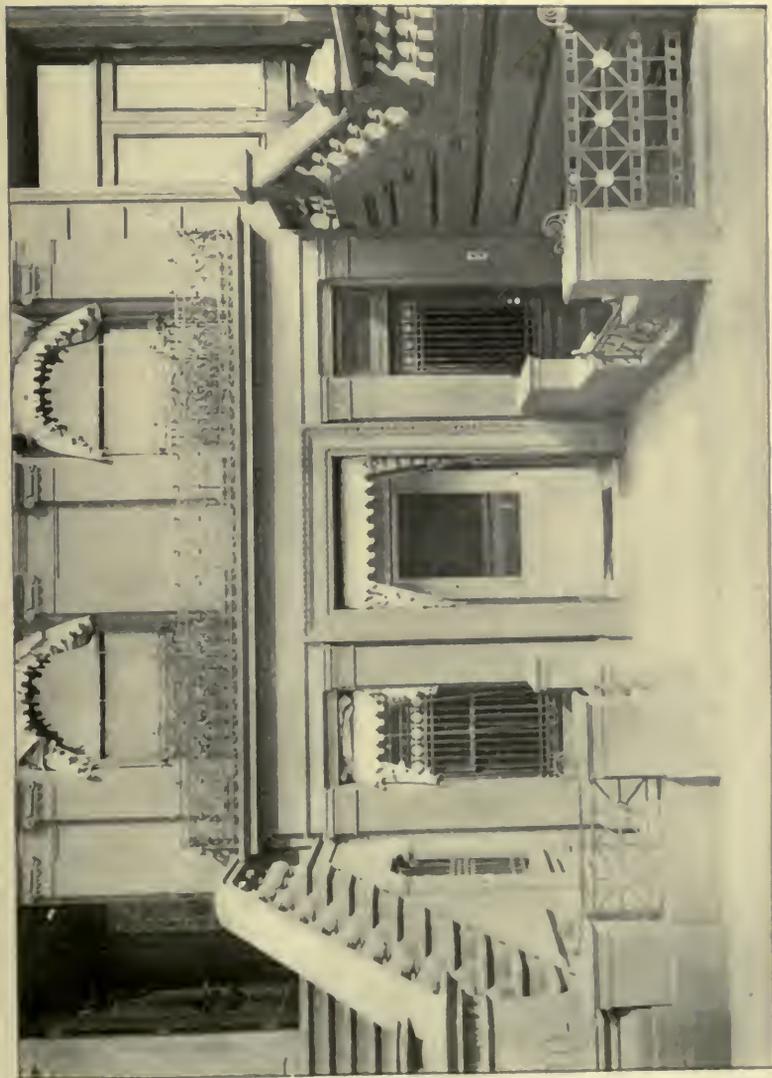
in the Ortgies Gallery the design before us seemed to be the best among them, and there seems now, after the lapse of years and the carrying to completion of another design, no reason to change that opinion. If the building could have been built, with statues set upon the pedestals of the circular attic above the great order and those of the balustrade of the second drum, these being substituted for the vases and the balls shown there, this would make a design of extraordinary splendor. It is to be hoped that it may be carried out for some other memorial purpose.

*Russell Sturgis.*



DESIGN SUBMITTED FOR THE GRANT MONUMENT.

Clinton & Russell, Architects.



ENTRANCE TO RESIDENCE OF CHARLES W. CLINTON, ESQ.  
29 East 70th Street, New York City.  
Clinton & Russell, Architects.

