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A BRIEF ARCHITECTURAL HISTORY OF NEW YORK CITY

THE CITY OF NEW YORK DEVELOPED RAPIDLY AFTER THE ENGLISH CAPTURED IT IN 1664. THE POPULATION HAD DOUBLED TO ABOUT 5000 BY 1700; FORTY YEARS LATER WITH 11000 PERSONS, NEW YORK WAS THE THIRD CITY OF THE COLONIES. HOWEVER, AT A TIME WHEN PHILADELPHIA AND BOSTON HAD PAVED STREETS AND UNDERGROUND DRAINAGE, NEW YORK'S STREETS WERE OF DIRT; SINCE THERE WERE NO STREET-SIDE PUMPS, THE MATTER OF DRAINAGE WAS NOT PRESSING EXCEPT FOR ANIMAL OFFAL AND AFTER HEAVY RAINS. TO BE SURE, CIVIC AUTHORITIES HAD ALREADY FORBIDDEN THE THROWING OF 'ANY RUBBISH, FILTH, OYSTER SHELLS, DEAD ANIMALS OR ANYTHING LIKE IT' INTO THE STREETS AND BY 1675 THE FILTHY WATERS OF THE HEERGRAFT OR GREAT INLET FROM THE EAST RIVER WERE FILLED IN AND PAVED TO FORM BROAD STREET. THE ENGLISH BUILT A GREAT DOCK FOR SHIPPING IN 1676 BUT IT REMAINED THE ONLY PUBLIC DOCK IN THE CITY TILL 1750. THERE WAS NO CITY PLAN AND THE TANGLED PATTERN OF STREETS AND ALLEYS OF OLD NEW AMSTERDAM WAS SIMPLY PROJECTED HAPHAZARDLY BEYOND THE WALL. STREETS WERE NOT BUILT INTO THE 'OUTER WOOD' UNTIL 1707. NEW YORK'S FIRST PUBLIC PARK WAS LAID OUT IN 1733, WHEN A TRACT ON LOWER BROADWAY NEAR THE FORT WAS 'ENCLOSED TO MAKE A BOWLING GREEN, WITH WALKS THEREIN, FOR THE BEAUTY AND ORNAMENT OF THE SAID STREET AS WELL AS FOR THE RECREATION AND DELIGHT OF THE INHABITANTS'.

THROUGHOUT THE 18TH CENTURY HOUSING CONDITIONS IN NEW YORK REMAINED INADEQUATE AS COMPARED WITH BOSTON AND PHILADELPHIA. THE MAJORITY OF THE HOUSES, HOWEVER, WERE OF BRICK OR STONE, AS THEY HAD BEEN IN DUTCH DAYS, AND THIS PREVENTED SUCH A SERIES OF DISASTROUS CONFLAGRATIONS AS PLAGUED BOSTON AND CHARLESTON.

THE SO-CALLED 'COMMISSIONERS' PLAN' FOR NEW YORK CITY, LAID OUT IN 1811, ESTABLISHED A RECTILINEAR GRID PLAN FOR APPROXIMATELY ALL OF THAT PORTION OF MANHATTAN LYING ABOVE WASHINGTON SQUARE. THE AVENUES, WIDELY SPACED, RAN NORTH-SOUTH. THEY WERE INTENDED TO RELIEVE THE TRAFFIC FROM THE CLOSELY SPACED EAST-WEST STREETS WHICH SERVED THE RIVER TRAFFIC, AT THAT TIME A PRIMARY FACTOR IN THE LIFE OF THE CITY. A FEW SMALL PARKS WERE SET OUT IN A MOST HAPHAZARD MANNER THROUGHOUT THE CITY, WHILE THE PRESENT SITE OF CENTRAL PARK WAS TO HAVE BEEN OCCUPIED BY A SOLID MASS OF CITY BLOCKS. THE ONLY

CONCESSION TO OPEN AIR WAS 'THE PARADE' EXTENDING FROM THIRD TO SEVENTH AVENUE AND FROM TWENTY-THIRD TO THIRTY-FOURTH STREET--NOW REDUCED TO MADISON SQUARE AS WE KNOW IT TODAY. THE ORIGIN OF MOST OF OUR PARKS WAS USUALLY UTILITARIAN. THEY WERE EITHER MILITARY PARADE GROUNDS OR CEMETERIES LADD OUT FOR THE POOR, THE POTTER'S FIELD OF A FORMER GENERATION. THE BLOOMINGDALE ROAD, LATER TO BE RENAMED BROADWAY, WAS THE ONE STREET OF ANY NOTE WHICH DEFIED THE NEW GRID PLAN. AS IT WAS A VITAL ARTERY IT WAS ALLOWED TO REMAIN, CUTTING THROUGH THE GRID ON A SLANT. THIS LONG, DIAGONAL AVENUE CREATED A SERIES OF TINY TRIANGULAR PARKS, TOO SMALL TO BE OF MUCH USE; SMALL ISLANDS DISRUPTING THE REGULARITY OF THE PATTERN.

IT IS ONLY IN OUR PARKS THAT WE CAN REALLY SEE AND ENJOY OUR CITY ARCHITECTURE. WE CAN STAND OFF AT A DISTANCE AND SEE BUILDINGS AS BUILDINGS NOT MERELY AS A ROW OF EVER-DISAPPEARING FACADES.

OF ALL MANHATTAN PARKS, CENTRAL PARK IS UNDOUBTEDLY THE MOST INTERESTING, AS IT WAS CONSCIOUSLY PLANNED AS A PARK AND AS IT WAS INTRODUCED MANY NOVEL FEATURES WHEN IT WAS FIRST LAID OUT. IN 1853 THE LEGISLATURE PASSED A BILL AUTHORIZING THE CREATION OF A PARK TO BE LOCATED BETWEEN FIFTH AND EIGHTH AVENUES AND 63RD AND 100TH STREETS. LATER THE PARK WAS OFFICIALLY EXTENDED TO 59TH AND 110TH STREETS. THE SITE OF THE PARK WAS DESCRIBED AS A SORT OF NO-MAN'S LAND CONTAINING SOME FIVE THOUSAND SQUATTERS' SHANTIES BEFORE IT WAS DEVELOPED.

A COMMISSION WAS FORMED IN 1857 AND HELD A COMPETITION FOR A COMPREHENSIVE PLAN FOR THE DEVELOPMENT OF THE PARK. THIS COMPETITION WAS WON BY PLAN NO. 33, ENTITLED 'GREENSWARD', DESIGNED BY FREDERICK LAW OLMPSTED AND CALVERT BAUX. IT INCLUDED MANY NOVEL FEATURES, SUCH AS THE FOUR EAST-WEST TRANSVERSE ROADS WHICH WERE DROPPED BELOW THE LEVEL OF THE PARK TO AVOID INTERFERENCE WITH PEDESTRIANS AND THOSE WHO MIGHT BE RIDING HORSEBACK OR DRIVING IN CARRIAGES ON THE INNER DRIVES WHICH MADE A CIRCUIT OF THE PARK. THIS FAR-SIGHTED PLANNING WAS DOUBLY SIGNIFICANT AS IT WAS INITIATED LONG BEFORE THE MOTOR AGE, AT A TIME WHEN CITY TRAFFIC CONSISTED ONLY OF CARRIAGES.

THE WHOLE SCHEME, WITH ONE EXCEPTION, WAS ROMANTIC IN CONCEPT, WITH FREE-FLOWING PATHS, WALKS AND DRIVES CARRIED THROUGH AND AROUND NATURAL FEATURES SUCH AS HILLS, PONDS, CLIFFS AND GROVES OF TREES AND ARBORS, MANY OF WHICH HAD BEEN ARTIFICIALLY CREATED TO GIVE THE FEELING THAT ONE WAS PASSING THROUGH A WILD, NATURAL SETTING.

WITHIN THIS ASYMMETRICAL SCHEME WAS SET OUT A SINGLE PIECE OF FORMAL, SYMMETRICAL LANDSCAPE GARDENING. THIS CONSISTED OF THE TERRACE AND THE MALL. THE TERRACE, LOCATED OPPOSITE SEVENTY-SECOND STREET, BEGAN AT THE LEVEL OF THE LAKE, AND BEHIND IT ROSE A DOUBLE FLIGHT OF STAIRS LEADING UP TO THE MALL--A GRAND DOUBLE ALLEY OF TREES, MUCH IN THE FRENCH TRADITION.

IT WAS SIGNIFICANT THAT, IN 1862, THE NEW YORK CITY CENTRAL PARK COMMISSION USED THE TERM 'LANDSCAPE ARCHITECT' IN REFERRING TO OLNSTEAD AND TO VAUX, A TITLE WHICH OLNSTEAD RETAINED IN HIS LATER WORKS. THIS WAS PROBABLY THE FIRST NOTABLE INSTANCE IN WHICH THE USUAL TITLE 'LANDSCAPE GARDENER' WAS REPLACED BY 'LANDSCAPE ARCHITECT' IN THIS COUNTRY.

A CONSIDERATION OF VANTAGE POINTS FROM WHICH WE CAN ENJOY OUR ARCHITECTURE WOULD INCLUDE, IN ADDITION TO THE URBAN PARK, THE VISTA. THE ENDLESS VISTA IS THE VIEW OBTAINED WITH THE GRID PLAN FROM SO MANY NEW YORK STREETS AND AVENUES, WHERE THE END OF THE STREET SIMPLY DISAPPEARS OVER THE HORIZON, WITH NO TERMINAL FEATURE. IN NEW YORK, THE VISTA WAS RARELY STUDIED OR PLANNED, YET THERE ARE A FEW CHARMING VIEWS SUCH AS THAT OF GRACE CHURCH TOWER CLOSING THE UPPER END OF LOWER BROADWAY WHERE IT CHANGES DIRECTION. ANOTHER INSTANCE OF A CLOSED VISTA OCCURS WHERE A BUILDING COVERS TWO BLOCKS, THUS TERMINATING A STREET. WE IMMEDIATELY THINK OF THE NEW YORK PUBLIC LIBRARY, THE SOUTH SIDE OF GRAND CENTRAL STATION, AND, UNTIL A FEW MONTHS AGO WHEN IT WAS RAZED, THE EAST FRONT OF PENNSYLVANIA STATION. THE MOST OBVIOUS TERMINATION IS THE MONUMENT PLACED IN THE MIDDLE OF THE STREET, SUCH AS THAT AT COLUMBUS CIRCLE, OR THE TRIUMPHAL ARCH AT WASHINGTON SQUARE. THE GRAND CENTRAL OFFICE BUILDING AT THE LOWER END OF PARK AVENUE CLOSES THE VISTA COMPLETELY IN A VISUAL SENSE, WHILE THE NEW PAN-AM BUILDING PROVIDES THE TERMINAL FEATURE WHEN SEEN FROM A POINT FAR UP THE AVENUE.

THERE IS ALSO THE OFF-CENTER VISTA, USUALLY CAUSED BY THE SLICING DIAGONAL OF BROADWAY. HERE THERE IS THE TALL BUILDING WHICH SITS JUST OFF TO ONE SIDE OF THE AVENUE BUT WHICH FORMS, NONETHELESS, A CONSPICUOUS FEATURE OF IT. THIS WOULD INCLUDE SUCH BUILDINGS AS THE TIMES TOWER AND THE FLATIRON BUILDING.

A NEW FEATURE WHICH TENDS TO LEND FURTHER INTEREST TO THE ENDLESS VISTA IS THE SETBACK BUILDING WITH A SMALL PLAZA IN FRONT OF IT. THE BUILDING IS STILL INCLUDED IN THE VISTA BUT IT LENDS A NEW INTEREST

TO THE STREET, AS IS THE CASE WITH THE SEAGRAM BUILDING ON PARK AVENUE.

WHILE WE THINK OF NEW YORK IN TERMS OF AN EMPIRE STATE BUILDING AND LOFTY PINNACLES OF GLASS AND STEEL AND MUST SEARCH EVER HARDER FOR NONCONFORMING BROWNSTONE OR COMMERCIAL BUILDING OF ANOTHER ERA, THERE ARE THESE OR WOULD BE IF WE WOULD LEAVE THEM. FOR JUST AS IN ANY OTHER SECTION OF THE COUNTRY NEW YORK BEARS RECORD TO THE HISTORY OF ARCHITECTURE IN THE UNITED STATES.

OF THE EARLIEST STYLE, THE DUTCH COLONIAL, ONLY THE DYCKMAN HOUSE (P. 60) REMAINS IN MANHATTAN. THE MOST CONSPICUOUS FEATURE OF THIS STYLE OF ARCHITECTURE WAS THE WIDE EAVE EXTENDING OUT OVER THE FRONT OF THE HOUSE, ABOVE WHICH THE MAIN ROOF WAS GENERALLY SWEPT FORWARD IN A GENTLY DOWNWARD CURVE.

MANY OF THESE HOUSES HAD SIDE WINGS, ALIGNED IN THE SAME AXIS AS THE MAIN HOUSE, BUT OFTEN THIS SMALL SIDE WING WAS THE OLDEST PART OF THE HOUSE. THE WALLS AND ROOF WERE GENERALLY COVERED WITH BOARD SHINGLES, WHILE THE CHIMNEYS WERE OF BRICK WITH CAPACIOUS FIREPLACES DESIGNED FOR COOKING WITH CRANES AND SPITS. THESE DUTCH COLONIAL HOUSES, BUILT IN THE SEVENTEENTH AND EIGHTEENTH CENTRIES WERE USUALLY FARMHOUSES IN OPEN FIELDS. OF THE YELLOW BRICK STEPGABLED TOWN HOUSES, NONE REMAINS IN MANHATTAN.

GEORGIAN COLONIAL ARCHITECTURE, WITH ITS RICH DETAIL, WAS DERIVED FROM THE ENGLAND OF THE GEORGES AND ROUGHLY PARALLELED THE REIGNS OF GEORGE I AND GEORGE II, FROM 1714-1760. IN NEW YORK IT IS BEST EXEMPLIFIED BY SAINT PAUL'S CHAPEL (P. 58); BY THE MORRIS-JUMEL HOUSE AT 160TH STREET (P. 56), AND BY THE VAN CORTLANDT MANOR IN VAN CORTLANDT PARK (P. 330).

GEORGIAN CHURCH ARCHITECTURE WAS THE MOST ELEABORATE AND HAS SURVIVED IN TWO CHURCHES WHICH ALSO INTRODUCED POINTED GOTHIC WINDOWS IN THEIR SIDEWALLS: SAINT AUGUSTINE'S CHAPEL (P. 74) AND THE CHURCH OF THE SEA AND LAND.

FEDERAL ARCHITECTURE WAS THE ARCHITECTURE OF THE NEW REPUBLIC. IT COVERED THE PERIOD FROM SLIGHTLY BEFORE THE INAUGURATION OF GEORGE WASHINGTON AS PRESIDENT, IN 1789, TO APPROXIMATELY 1825, COINCIDING IN ITS LAST YEARS WITH THE ELEGANT PERIOD OF THE REGENCY IN ENGLAND (1811-1820). IT WAS OUR ARCHITECTURAL DECLARATION OF INDEPENDENCE, AND, IN ITS ELEGANT NEW SIMPLICITY, IT TYPIFIED THE BEST WE COULD PRODUCE. AGAIN IT WAS DERIVATIVE IN ITS BASIC FORMS, BUT

DUNCAN PHYFE, UNIQUE. DELICACY OF DETAIL AND ATTENUATION OF FORM WERE AMONG THE CHARACTERISTICS OF THIS STYLE.

CITY HALL (P. 70), ALTHOUGH BELONGING TO THE FEDERAL PERIOD, SHOWS CONSIDERABLE FRENCH INFLUENCE, CONTRIBUTED BY JOSEPH MANGIN, THE FRENCH ARCHITECT WHO COLLABORATED WITH JOHN MCCOMB IN ITS DESIGN.

GRACIE MANSION (P. 64) ON THE EAST RIVER IS A FINE EXAMPLE OF A WOODEN FEDERAL COUNTRY HOUSE.

REVIVAL STYLES OF ARCHITECTURE IN THE UNITED STATES MUST BE DIFFERENTIATED FROM THOSE WHICH ARE 'SURVIVALS'. SURVIVAL ARCHITECTURES ARE THOSE IN WHICH A NATIVE TRADITION WAS REMEMBERED AND RECREATED IN THE NEW COLONIES BY CRAFTSMEN AND ARCHITECTS WHO HAD ACTUALLY BUILT SUCH BUILDINGS IN THEIR NATIVE LANDS OR WHO HAD BEEN TRAINED BY THOSE WHO HAS.

THE INTRODUCTION OF REVIVAL STYLES IN THIS COUNTRY REPRESENTED A SELF-CONSCIOUS RECREATION OF ARCHITECTURAL STYLES OF OTHER COUNTRIES. THEY WERE USUALLY INTRODUCED HERE OUT OF ADMIRATION, LITERARY OR POLITICAL, FOR THE COUNTRIES WHICH HAD ORIGINATED THEM, OR BY ARCHITECTS AND OTHER TRAVELERS WHO HAD ACTUALLY SEEN THEM.

THE FIRST REVIVAL STYLE TO COME TO US WAS THE GREEK REVIVAL. HERE WE SOUGHT TO REPRODUCE THE FORMS OF GREEK ARCHITECTURE, REGARDLESS OF ITS SUITABILITY, AS A SYMBOL OF OUR SYMPATHY FOR THE GREEK STRUGGLE FOR INDEPENDENCE. THE GREEK REVIVAL, WHICH BEGAN ABOUT 1830, STRAGGLED ALONG UNTIL THE 1850s. AMONG THE NEW YORK EXAMPLES, THE OLD MERCHANTS' EXCHANGE BUILDING ON WALL STREET, NOW THE FEDERAL HALL NATIONAL MEMORIAL (P. 102) IS THE MOST MAGNIFICENT IN ITS HUGE PROPORTIONS. SAINT PETER'S CHURCH, ON BARCLAY STREET (P. 96) TYPIFIES THE TEMPLE FORM, WHICH WAS ALSO USED FOR COUNTRY HOUSES, WHILE THE TYPICAL GREEK REVIVAL ROW HOUSE MAY BEST BE SEEN ALONG THE NORTH SIDE OF WASHINGTON SQUARE (P. 82). THE FOREMOST EXPONENTS OF THE GREEK REVIVAL IN NEW YORK WERE ITHIEL TOWN AND HIS PARTNER ALEXANDER JACKSON DAVIS, AS WELL AS MINARD LAFEVER OF BROOKLYN, WHOSE BOOK, THE BEAUTIES OF MODERN ARCHITECTURE, WAS REplete WITH GREEK DETAILS.

THE GOTHIC REVIVAL, EXTENDING ROUGHLY FROM 1845-1860, ARRIVED ALONG WITH AN ASSORTMENT OF REVIVAL STYLES, INCLUDING THE ITALIANATE OR ITALIAN VILLA STYLE, THE EGYPTIAN, THE MOORISH, AND SEVERAL OTHER LESS IMPORTANT ROMANTIC STYLES, AND INTRODUCED A NEW FREEDOM IN PLAN AND IN THE MASSING OF VERTICAL ELEMENTS. TOWERS, BALCONIES, LOGGIAS, AND OTHER EXTERNAL MANIFESTATIONS APPEARED IN PROFUSION,

WHILE THE INTERNAL ARRANGEMENTS OF THE PLAN ACHIEVED A DYNAMIC

QUALITY WHEREIN HEXAGONAL ROOMS WERE INGENIOUSLY LINKED TO CIRCULAR, SQUARE, OR RECTANGULAR ROOMS.

THE PRINCIPAL FACTOR RESPONSIBLE FOR THE GOTHIC REVIVAL IN THIS COUNTRY CAME PRIMARILY FROM ENGLAND WHERE THE NOVELS OF WALTER SCOTT AND OTHERS WERE INTRODUCING THE ROMANTIC GLAMOR OF A WORLD OF CHIVALRY.

IN NEW YORK GOTHIC FANTASIES TOOK SHAPE, PRIMARILY IN THE FORM OF TOWN HOUSES, CHURCHES, AND ACADEMIC BUILDINGS. ONE OF THE EARLIEST WAS THE WEST BUILDING OF THE GENERAL THEOLOGICAL SEMINARY (P. 90) AND THE TWENTY-FIFTH STREET GATE OF GREEN-WOOD CEMETARY IN BROOKLYN, OF 1861, (P. 308) REPRESENTED ITS CULMINATION.

IN THE ECCLESIASTICAL FIELD, GOTHIC REVIVAL CHURCHES CONTINUED TO BE BUILT UP TO ABOUT 1870, WHEN THE NEW VICTORIAN GOTHIC STYLE SUPERSEDED IT. TRINITY CHURCH AT WALL STREET (P. 112) AND ST. PATRICK'S CATHEDRAL (P. 140) ARE EXAMPLES.

ROUGHLY PARALLEL WITH THE DEVELOPMENT OF THE GOTHIC REVIVAL WAS THE EQUALLY STRONG REVIVAL OF ITALIAN RENAISSANCE ARCHITECTURE, 1845-1860. IT WAS OF GREAT IMPORTANCE IN NEW YORK AS IT Sired THE 'BROWNSTONE' AND THE SUBURBAN 'HUDSON RIVER BRACKETED' HOUSE. THIS STYLE WAS CHARACTERISED BY THE ASYMMETRICAL PLAN, LOW-PITCHED ROOFS, BALCONIES AND LOGGIAS. HERE AGAIN THE INSPIRATION WAS LITERARY AS IN THE GOTHIC REVIVAL.

THE 'BROWNSTONE' WHICH COVERED BLOCK AFTER BLOCK ABOVE FOURTEENTH STREET IN ENDLESS ROWS, WAS OFTEN BUILT BY THE SPECULATIVE BUILDER WITHOUT BENEFIT OF ARCHITECT, ONCE THE PROTOTYPE HAD BEEN ESTABLISHED. IT TRANSFORMED A CITY OF WOOD INTO A DULL MONOCHROME OF BROWN ELEGANCE. THE BEST EXAMPLES ARE TO BE FOUND ON BROOKLYN HEIGHTS.

THE CIVIL WAR DEALT THE FINAL BLOW TO THE ROMANTIC REVIVAL STYLES AND USHERED IN A NEW, LESS INDIVIDUALISTIC ARCHITECTURE DERIVED FROM SECOND EMPIRE PARIS.

THIS PERIOD EXTENDED FROM ABOUT 1865 TO 1873 WHEN THE GREAT SECONDARY POST-CIVIL WAR DEPRESSION CURTAILED BUILDING OPERATIONS. THE AMERICAN JOCKEY CLUB, NOW THE MANHATTAN CLUB (P. 134) IS ONE OF THE FINEST REMAINING EXAMPLES OF THIS TYLE. IT WAS BUILT BY LEONARD W. JEROME, GRANDFATHER OF SIR WINSTON CHURCHILL.

THE LAST OF THE REVIVAL STYLES WAS THE ROMANESQUE REVIVAL, OFTEN REFERRED TO AS 'RICHARDSON ROMANESQUE', AFTER HENRY HOBSON RICHARDSON (1838-1886), THE GREAT BOSTON ARCHITECT WHO WAS SO INFLUENTIAL IN ESTABLISHING IT. HERE.

THE ROMANESQUE REVIVAL WENT FROM 1845 TO ABOUT 1893. THE MARBLE COLLEGIATE CHURCH BUILT IN 1851 (P. 122) IS A GOOD EXAMPLE OF THE FIRST PHASE, AND FROM THE SECOND PHASE ARCHITECTURE IN THE STYLE OF RICHARDSON IS EXEMPLIFIED BY THE SOUTH WING OF THE AMERICAN MUSEUM OF NATURAL HISTORY (P. 152). THE ROMANESQUE REVIVAL LED NOWHERE BUT IT BROUGHT TO THIS COUNTRY AN AWARENESS OF THE EXPRESSIVE USE OF FINE MATERIALS.

DURING THE PERIOD AFTER THE CIVIL WAR, OTHER INFLUENCES WERE EVIDENT IN ARCHITECTURE. THERE WAS THE NEO-GREC, LASTING FROM 1860 TO ABOUT 1873 AND ADVOCATING THE FREE COMBINATION OF WROUGHT IRON AND STONE, VICTORIAN GOTHIC WHICH STEMMED FROM THE GOTHIC TRADITION BUT EMPHASIZED ITALIAN GOTHIC, AND THE QUEEN ANNE, OR BRIC-A-BRAC STYLE.

REVIVAL STYLES WERE USUALLY MOVEMENTS OF NATIONWIDE IMPORT, LASTING FOR A GIVEN PERIOD OF TIME AND GENERALLY EXECUTED BY ARCHITECTS WHO WORKED PRIMARILY IN A PARTICULAR STYLE OF ARCHITECTURE WHILE IT LASTED. FOLLOWING THE REVIVAL STYLES CAME THE ECLECTIC STYLES WITH AN ARCHITECT BORROWING FREELY FROM VARIOUS PAST STYLES OF ARCHITECTURE BUT GENERALLY USING ONLY ONE STYLE FOR A GIVEN BUILDING. THE TWO FACTORS WHICH CONTRIBUTED MOST TO THE DEVELOPMENT AND SPREAD OF ECLECTICISM WERE THE BOOK AND THE DEVELOPMENT OF PHOTOGRAPHY AS A MEDIUM OF ILLUSTRATION. THESE WERE THE TOOLS OF THE SERIOUS STUDENT OF ARCHITECTURE, MAKING POSSIBLE A HIGH DEGREE OF SELECTIVITY FROM A BROAD RANGE OF WORLD ARCHITECTURES.

ARMIES OF DRAFTSMEN HAD TO BE TRAINED IN THE PROPER USE OF THE CLASSIC ORDERS. OUT OF THIS GREW THE SHIPMENT OF YOUNG MEN TO PARIS TO STUDY AT THE ECOLE DES BEAUX ARTS AND AT A LATER DATE TO ROME TO STUDY THE GLORIES OF THE ETERNAL CITY. THE PARIS SCHOOL PRODUCED A HIGHLY SOPHISTICATED VERSION OF RENAISSANCE ARCHITECTURE WHILE ROME TAUGHT A PURER CLASSIC STYLE. THE ERA OF THE TRUE ARCHITECT HAD DAWNED.

ECLECTICISM MAY BE SAID TO HAVE BEGUN IN 1893 AND TO HAVE DIED TOWARD THE END OF THE NINETEEN-TWENTIES, WHEN OUR ARCHITECTS BEGAN TO EVOLVE AN EXPRESSIVE ARCHITECTURE OF THEIR OWN. THE GREAT ECONOMIC FORCES SHAPING OUR LIVES WERE THE FORCES WHICH WITH THE ADVENT OF THE SKYSCRAPER AND THE HIGH-RISE APARTMENT BROUGHT US TO THE REALIZATION THAT IF OUR ARCHITECTS DID NOT EVOLVE A RADICAL NEW DESIGN, THE ENGINEERS WOULD.

THE STYLE OF ARCHITECTURE MOST REVERED BY THE ECLECTIC ARCHITECTS, FOR THE PROPOGATION OF WHICH THE AMERICAN ACADEMY IN ROME WAS FOUNDED, WAS CLASSIC ROMAN ARCHITECTURE. NO BANK WAS CONSIDERED RESPECTABLE, AFTER 1893, IF IT COULD NOT BOAST A TEMPLE FRONT, OR AT LEAST A DORIC COLONNADE. PENNSYLVANIA STATION REPRESENTED THE EPITOME OF THE ROMAN IN NEW YORK. (P. 244) THE MAIN WAITING ROOM OF THE STATION WAS REMINISCENT OF THE BATHS OF CARACALLA IN ROME. SOME OF MCKIM, MEAD AND WHITE'S BUILDINGS, AND WELLES BOSWORTH'S AMERICAN TELEPHONE AND TELEGRAPH BUILDING, RECREATED THE CLASSIC GRANDEUR OF ROME IN NEW YORK.

THE ECOLE DES BEAUX ARTS IN PARIS TRAINED A GENERATION OF ARCHITECTS IN THE RATHER FREE FRENCH INTERPRETATION OF CLASSIC ARCHITECTURE. IT RANGED FROM SUCH ALMOST ROMAN TYPES AS CASS GILBERT'S U. S. GOVERNMENT CUSTOM HOUSE AT BOWLING GREEN (P. 230) TO THE MORE TYPICALLY FRENCH INTERPRETATIONS OF CLASSICISM, SUCH AS THE NEW YORK PUBLIC LIBRARY BY CARRERE AND HASTINGS (P. 240) AND THE SOUTH FACADE OF GRAND CENTRAL STATION DESIGNED BY WHITNEY WARREN (P. 258), WHERE THE LARGE AREAS OF STEEL AND GLASS USUALLY ASSOCIATED WITH THE FRENCH VERSION OF CLASSICISM WERE MUCH IN EVIDENCE.

THE RACQUET AND TENNIS CLUB ON PARK AVENUE (P. 268) IS A FINE EXAMPLE OF ITALIAN RENAISSANCE ECLECTIC AND WAS DESIGNED BY MCKIM, MEAD AND WHITE.

THERE WERE OTHER ECLECTIC STYLES WITH THEIR MONUMENTS REMAINING IN NEW YORK TODAY AND ALONG WITH THESE, IN THE EARLY 1900S GOTHIC STYLES REEMERGED AND THERE WAS EVOLVED A SORT OF ORNAMENTAL FORMULA COMPATIBLE WITH THE SKYSCRAPER AND THE OFFICE BUILDING (COMMERCIAL GOTHIC), THE CHURCH (ECCLESIASTICAL GOTHIC), AND THE SCHOOL OR COLLEGE (COLLEGIATE GOTHIC).

CASS GILBERT WON THE ACCLAIM OF THE CITY WITH THE WOOLWORTH BUILDING (P. 256) IN 1913, WHERE THE GOTHIC STRUCTURAL FORMS AND THE DETAIL SEEMED WELL ADAPTED TO THE SOARING VERTICALITY OF THE SKYSCRAPER.

ARCHITECTURAL DESIGN IN THE UNITED STATES HAS RUN THE GAMUT OF WORLD STYLES, HAS ORIGINATED OTHERS, AND IS TODAY FACING UP TO THE STERN REALITY OF EXPRESSING STRUCTURE. PROBABLY THE GREATEST SINGLE EVENT IN THIS HISTORY WAS THE CHANGE FROM BEARING-WALL CONSTRUCTION TO THE STEEL-SKELETON-SUPPORTED BUILDING. BECAUSE WE HAD BECOME MORE CONSCIOUS OF STYLES THAN OF MATERIALS, WE WERE NOT IMMEDIATELY AWARE OF THE IMPLICATIONS OF THE CHANGE. WE CONTINUED TO ATTEMPT TO CARRY PONDEROUS WALLS OF MASONRY ON STEEL FRAMES

SIMULATING THOSE WITH WHICH WE WERE FAMILIAR. IT IS ONLY SINCE 1920 THAT WE HAVE INTRODUCED SUITABLE MATERIALS AND LIGHTWEIGHT VENEERS INTO THE CONSTRUCTION OF OUR HIGH BUILDINGS. TODAY WE ARE LEARNING TO EXPRESS UNDERLYING STRUCTURE, AND WHERE WE DO SO, THE BUILDING HAS STYLE.

HOWEVER, IN MAY OF THIS YEAR ADA LOUISE HUXTABLE, WHO IS ARCHITECTURAL CRITIC FOR THE NEW YORK TIMES, WAS SPEAKING TO THE MUNICIPAL ART SOCIETY, ON THE OCCASSION OF THE PRESENTATION OF CERTIFICATES OF MERIT TO THREE ARCHITECTURAL FIRMS AND THEIR SPONSORS. SHE SAID, "NEW YORK CITY OF 1892 WHEN THE SOCIETY WAS FOUNDED WAS THE CITY BEAUTIFUL. BUT...THAT DREAM OF BEAUTY IS DEAD...BURIED UNDER THE 20TH CENTURY CITY UGLY; THE MONUMENTS OF COMMERCIAL EXPEDIENCY, OF NONPLANNING, OF THE BIG OPERATION AND THE FAST BUCK, OF THE HUMDRUM, THE ROUTINE AND ORDINARY."

A YEAR BEFORE THIS, MISS HUXTABLE HAD WRITTEN: "PARK AVENUE... COULD HAVE BEEN A STREET OF CONTEMPORARY COMMERCIAL PALACES TO RIVAL THE BEST EFFORTS OF THE RENAISSANCE--IF THERE HAD BEEN A CORPORATE MEDICI FOR EVERY BLOCK. UNFORTUNATELY, EVERY LEVER HOUSE, SEAGRAM TOWER, UNION CARBIDE OR PEPSI-COLA BUILDING ATTRACTED A RETINUE OF LESS DISTINGUISHED IMITATIONS TRADING ON THE ADDRESS AND SPOILING THE VIEW. (THE DESIGNER OF ONE ADMITS THAT HE WAS AFTER A 'LEVER HOUSE LOOK' ON A LIMITED BUDGET.)"